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The Etude Magazine: 1883-1957

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8-1-1906

Volume 24, Number 08 (August 1906)

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Recommended Citation

Baltzell, Winton J. (ed.). The Etude. Vol. 24, No. 08. Philadelphia: Theodore Presser Company, August 1906. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/517>

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THE ETUDE

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VOL. XXIV.

PHILADELPHIA, PA., AUGUST, 1906.

No. 8.

The Music Teachers' National Association

TWENTY - EIGHTH ANNUAL CONVENTION

AT OBERLIN COLLEGE June Twenty-sixth to Twenty-ninth

The dominating figures in the M. T. N. A. for several years past have been men from leading institutions of higher education, such as Columbia, Michigan, Wisconsin and Northwestern Universities, Vassar, Smith, Wellesley and other colleges; men whose positions bring them in close touch with the most successful educational methods of the present. The Association at its present meeting has wisely concluded to allow those members more time in which to work out their plans, and to formulate methods by which to place music on an equal plane with other subjects in a curriculum for colleges and university study. The central thought of the meeting and of all the members present was, undoubtedly, true education in music.

General Report.

BY WALTER SPRY.

The Twenty-eighth Annual Convention of the Music Teachers' National Association opened June 26, 1906, at Oberlin, Ohio, with a reception at Talcott Hall, one of the buildings belonging to Oberlin College, where the sessions were held. It was an auspicious affair, a large delegation of musicians from various parts of the country being present, as well as a large number of the faculty connected with the Oberlin Conservatory of Music. The evening was delightfully spent, old friendships being renewed and new acquaintances being made, the social qualities that distinguish members of the musical profession showing up cleverly.

The regular session of the Convention was begun Wednesday, at 9:30 a. m. President Waldo S. Pratt, of Hartford, Conn., being in the chair.

President Henry C. King, of Oberlin College, delivered an address of welcome. He emphasized the benefits to be derived from music, especially to the American people; for he argued that it builds up the æsthetic side of our natures, and gives what is now most needed in our national life, repose. He added that music teachers, in the sphere of values,

the importance of the interpretation of life in its ethical meaning against process and cold facts. President King stated that music had been one of the most wholesome influences in the whole course of study in Oberlin, and he pleaded for a wider recognition of music as a branch in colleges. "Let it, however, not become a grind, but something which will make the world happier and better," President Pratt responded with a few well chosen words after which the first

ing, which was held at 11:30, and brought the members to a realization that the policy of the Association is an educational one, and to be conducted along the lines already mapped out by President Pratt: a policy to which all members should, in one way or another, contribute. Several committees were appointed to prepare and submit to the Association certain matters of business, after which an informal statement by the Treasurer, Mr. Walter Spry, of Chicago, showed the Association in good financial condition.

Much interest was manifested in the report of the committee appointed to draft a new constitution, of which Mr. Chas. B. Gedy was chairman. It was finally decided to defer the discussion of the various articles of the constitution until the next business session, on Thursday morning, the afternoon and evening sessions being devoted to educational and musical matters.

As was to be expected the session on Thursday was a lively and interesting one, the discussion of certain proposed changes in the constitution being the order of the day. One proposition submitted was that the name of the organization should be changed to The National Association of Music Teachers.

Another was that any person actively interested in music upon approval by the Executive Committee, may become an annual member of the Association by the payment of three dollars annually.

Both of these recommendations were adopted, yet a change of feeling became evident later, for at the business meeting on Friday a motion to reconsider action relative to change of name of organization was made and carried, so that the name of the Association, familiar for more than a quarter of a century, was retained. A strong feeling was manifest that a change in executive personnel was not desirable, and that the present officers should have a reasonable time in which to work out their plans. President Pratt and his associates are to be congratulated that they should thus impress their views on the members. The members



WARNER HALL, OBERLIN CONSERVATORY OF MUSIC.

paper, "Musical Associations in Europe," was given by O. G. Sonneck, of the Library of Congress, Washington, D. C. That the Association had been brought together for work as well as recreation and mental refreshment was made evident at the first business meet-

ing, which was held at 11:30, and brought the members to a realization that the policy of the Association is an educational one, and to be conducted along the lines already mapped out by President Pratt: a policy to which all members should, in one way or another, contribute. Several committees were appointed to prepare and submit to the Association certain matters of business, after which an informal statement by the Treasurer, Mr. Walter Spry, of Chicago, showed the Association in good financial condition.

A
Conversation
with
Signor
Sbriglia

REMINISCENCES OF CELEBRATED SINGERS

By
Perley
Dunn
Aldrich

The Summer Home.

THE Chateau de St. Léger is delightfully situated on the edge of what in France must be considered an extensive forest in the department of Oise, about four miles from the quaint little city of Beauvais, noted for its tapestries and for its cathedral. It is well worth the two hours' journey from Paris to get a sight of the magnificent choir which many consider the finest in Europe.

To reach St. Léger from Beauvais, we either take a voiture drawn by a horse whose most remarkable quality is his power of resisting the persuasions of the driver, who urges him on with strenuous language, punctuated by a most active goad; or by a little railroad, which lands us within gunshot of the chateau at a lonely little station kept by a kind old lady who cultivates beautiful roses and cherry saults. Only the red roof of the chateau is visible above the tops of the trees, which surround it. Beautifully wooded by one splendid Lombardy poplar which towers majestically up into the rich, red gold of the dying day.

Here in this quiet and restful retreat Signor Giovanni Sbriglia, the eminent teacher of singing, passes his summers, taking a few pupils with him. Mme Sbriglia, bringing her own servants from Paris, presides over the household with rare thoughtfulness and tact.

After the lessons for the day are over, never later than half past four, master and pupils stroll over across the fields or up the big road into the forest, where the bilious ones may play mumbly peg on the mossy ground under the fir trees, and the real giddy ones decorate themselves as brigands with string hant embers and improvise a comic opera with tragic effect.

During these walks the Maestro often became reminiscent and harked back to the days when he sang in the United States, both in the old opera companies and in concerts.

The Training of Great Singers.

I shall not forget one day coming with him across the fields over the brow of the hill, and how beautiful the country looked in the approaching twilight. I asked him who were the well-known singers in Italy when he was preparing for his career in opera.

"I was trained in Naples at the conservatory, under Emmanuel Roxas and Busi—the latter of whom died only three years ago—in the strict old Italian school. When we went to the opera, we heard the most perfect models, such as Mailbran, Alberti, Frossolini, Tardolini, Lablache, Corsi, Rinaldi, Rubini, etc. These great artists sang with the natural emission of the voice, acquired after long study of the position of the voice and a thorough course of solfeggi. Sometimes the masters kept their pupils for two years on exercises for the voice and solfeggi. Then they commenced the study of the simple arias from the repertoire."

"Did these old masters use the nasal exercises which are so popular at present?" I asked.

"No, they were never a part of the old school of singing. I have used them for certain special purposes with certain pupils, but they should be used with great care and caution, for they are often harmful and misleading. The object these old masters tried to attain was the natural flow of the voice sustained by the chest, the correct classification of the voice and then nothing artificial about its emission."

"And did these old singers have power of voice?" I asked. "Many people have the idea that their voices were beautiful but rather small."

"On the contrary," was the reply; "many of them gained great power, as, for example, Tambrilic, Minti and Guilini. Of course, there were light lyric tenors and the dramatic tenors also. But all the great masters trained the voices as a whole. Registers exist in nature, but the voices must be treated as a

whole to obtain perfect equality throughout from top to bottom. It is the natural voice that is the beautiful voice."

By this time we had reached the big road and crossed the little stone bridge and were just entering the vine-covered stone gateway that led past the gardener's lodge. I turned to go over to the farm where I was stopping.

"You mustn't forget to tell me about your experiences in America sometime," I said.

"Perhaps I will on Sunday; no lessons, you know, and the day will be long," was the reply.

Sbriglia's Trip to America.

On Sunday morning the bell in the tower of the little church of St. Léger called the early worshippers



GIOVANNI SBRIGLIA AT THE TIME HE VISITED THE U. S.

at six o'clock and again at ten thirty. The little village is mostly street, but it is rather picturesque, with its red tiled roofs behind the high stone walls. The peasants in their Sunday gowns make their way to church and gossip with each other about the news of the day. In the little park back of the chateau I found the Maestro taking his morning smoke and reading the *Pigeon*. I drew one of the big wicker chairs into the shade near him and reminded him of his promise to tell me some of his experiences in America. "I once engaged at Florence," he began, "by Servadio, for an opera season in Mexico to sing the principal tenor roles. Both Nanni and Madam P'Angri were in the company. I came up to Paris and then to Havre to set sail for New York. We were expected to sail on the steamer Austria, but by some mischance our berth had been taken. Fortunately, and our place on the steamer had been taken. Fortunately, the North Star was to sail a few days later and we immediately engaged passage. We arrived safely in New York, and some of our friends embraced us as rolling rollers down their cheeks. When we inquired the cause of this unusual demonstration, we learned that the Austria had gone down with all on

board, and as we were expected to sail on that but we had no hope of singing in opera. It was a great pity, for her voice was beautiful.

"Another excellent singer was Ernani, the tenor. His voice was not large, but very good and he afterward became an excellent singing teacher in New York."

"Still another that I remember was Stiegl, who sang the tenor rôle in the 'Jewess' splendidly. Arnavani, the baritone, had a very fine voice and the two Barilli were good singers."

"After that season I went to Havana for three or four consecutive seasons and then for one season I went to Mexico, the revolution having been settled. From Mexico I went to California, where we produced, among other things, Meyerbeer's 'Prophet' with a ballet from Europe and with costumes and scenery of unusual magnificence. We also sang the repertoire of the lighter works, 'Sonnambula', 'Traviata', etc. I afterwards arranged a company for California myself, to open the Academy of Music in Montgomery St., San Francisco. The theatre was managed by a rich gambler named Maguire—a man of wealth and influence—although a gambler."

Adventures in Mexico.

"You would find traveling in America very different now," I remarked. "I imagine it was none too comfortable then."

"Indeed, it was not, but, nevertheless, we had happy times and many amusing episodes. When we went to Mexico we went to Yucatan by boat. From there to the City of Mexico we went by diligence, taking five days for the trip. During the third day's journey we were waylaid by brigands and robbed of every cent we possessed. When I reached the City of Mexico I owned just the clothes I had on and nothing more. I remember very distinctly the chief of the brigands. He was a tall, fine looking man, beautifully dressed and treated us in a most courteous manner, assuring us that he was not a thief, but a gentleman, who simply relieved people of unnecessary baggage. He took the money all the same. In both of my trips to Mexico I was robbed by these gentlemanly brigands."

The Maestro resumed his cigarette and was silent for a long time. It was evident from his face that he was no longer living in the present, but lingering in the shadow of the past. One by one the great singers of that day fitted before his memory and he saw them and himself once more amid their triumphs, hard won and well deserved, because of their great knowledge of the bel canto.

About Certain Great Singers.

The sun was setting down upon the chateau across the lawn and the trees seemed to shiver slightly under its withering rays. The Maestro moved his chair nearer back into the shadow of the trees, lighted another cigarette and awoke from his reverie.

"Ah! but there were some fine singers in these days," he mused. "There was Grassini, dramatic soprano; Guzia, lyric soprano; Adelaide Phillips, contralto; D'Angri, contralto; Berthoud, who was Metzet's wife; Anodis, a baritone with a magnificent voice; Drignoli, tenor; Madam Parodi, dramatic soprano; Susini, baritone; Madam La Torre, lyric soprano; Madam Colson, soprano; Steffani, tenor; Mazzolini, tenor, and many others. Then there was Carlotta Patti, who had a most exquisite voice extending to A in alt. It was even a better voice than Adelina's. Unfortunately, Carlotta had on her shorter than the other, and limped painfully when she walked. Of course, with this deformity it was impossible for her to sing on the operatic stage. This was a great disappointment to her and her family. An Italian doctor in New York by the name of Cecherini arranged some kind of a corset which she strapped to her knees and which enabled her to walk without limping. Carlotta tried it in private with success, and believed she could appear on the stage. It was arranged that she should appear in 'Sommer' and she got through two acts, but at the end of the second act she fainted in my arms. The sim-

ple had been too great for her nerves, and she had to give up her hope of singing in opera. It was a great pity, for her voice was beautiful.

"Another excellent singer was Ernani, the tenor. His voice was not large, but very good and he afterward became an excellent singing teacher in New York."

"Still another that I remember was Stiegl, who sang the tenor rôle in the 'Jewess' splendidly. Arnavani, the baritone, had a very fine voice and the two Barilli were good singers."

Singers' Habits.

"Tell me something about the personality and habits of some of the singers," I asked.

"That reminds me of Stieffani," he laughed. "Stieffani had a dramatic tenor voice of great power and beauty. Every night when he sang at the opera he drank two or three bottles of Bordeaux wine during the performance. Every time he came off the stage and between the acts he made straight for his bottle, so that frequently at the end of the opera he was quite drunk."

"Mario, the tenor, had a most charming voice, not large but of most beautiful quality and he sang with great style and finish. Such airs as 'Spirito Gentile' from 'Favorita' he sang exquisitely, and people often flocked to the theatre just in time to hear him sing this one song. He used to sing it 'piano' with an exquisite quality of voice. He was such an inveterate smoker that he had a cigar in his teeth the last moment before he went on the stage and every moment between the acts. He smoked, he added, 'I smoked very little, and on the days I sang I dined about three o'clock and never drank anything at the theatre except occasionally some weak coffee, when my throat felt dry; but I almost always swallowed a couple of raw eggs between the acts and found them very beneficial."

A Unique Performance of "Martha."

"Do you remember singing in Boston," I asked.

"Oh, yes, and I remember a very amusing performance of 'Martha' that we gave there once. Uhlman, the director, told us one day that we would sing Martha the next night. We all knew the opera, but I could only sing it in Italian. La Bonie could only sing it in French, Phillips sang her part in English, and Karl Fornes sang in German. But, strange to say, it had great success."

"That reminds me of Fornes. He had an extraordinary voice of such enormous size that he never could control it properly and often sang flat. His voice was never properly schooled and he never sang his exercises to keep in good form, and when he sang he became so interested in his part that the emission of his voice never occurred to him. In the opera of 'Martha', Fornes, who had an extraordinary breath power, used to hold the low E at the end of the run in the 'Drinking Song'. It seemed like five minutes, while he went around among the chorus clinking glasses with the men and chucking the ladies under the chin. The effect was irresistible."

Sbriglia to the Rescue.

"That afternoon I was sitting under the trees reading when I saw Mons. Sbriglia approaching with a merry smile on his face. As he approached he began to sing. I ever tell you how I loved the opera night? You see, I was a very useful tenor for a manager, for I knew nearly forty operas, and being possessed of an exceptionally retentive memory, I could sing nearly every one without a rehearsal. It was so easy for me to learn an opera that I could commit one to memory on a train."

"I arrived in New York for a season in Havana one afternoon, and as I went up town to the house where I usually stayed, I saw by the bills that Medora and Mazzolini were to sing 'Il Trovatore' that evening."

"I was very anxious to hear this famous tenor in the part of 'Marcello' after my dinner I went over to the theatre and took my place in a box. Mazzolini was in a very bad voice, and at the end of the first act his voice failed him and it was evident that he could not go on. Marczek had seen me in the box and he came running in to great tribulation and begged me to come and finish the opera and save him from ruin. There was a theatre full of people and to turn them away and pay back the money

meant financial ruin to him. 'I will pay you a thousand dollars if you will come and sing the rest of the opera,' he said. So I went to the dressing room and put on the costume and sang the rest of the opera. But, I have never received the thousand dollars. One time I saved Uhlman in the same way, carrying us away by overpowering sadness or jubilant rejoicings. However we are awed by his greatness, we are none the less delighted by his simplicity, which appeals to us in the smallest song or the childish dance. His music refreshes us like an ever-dawning spring of greatness and goodness. In joy and in sorrow we return reverently to him, and it is a genuine blessing that his wholesome vitality is beginning to be felt in ever-widening circles. No self-complacent sentimentality, no unbridled licentiousness can stand against it. Therefore, let us have as many as possible of Bach's wonderful two-works. *Deeds, not words*, except where the latter can be used in authoritative analyses, from some Bach student, by which the understanding of the organic structure of the gigantic works of the master is deepened."

The Old Style of Singing.

"Ah! those were indeed great days, for the art of singing, for nearly all the artists were trained in the good old school. But it was a poor business, for we had to sing for months sometimes to make what can now be made in one night. In those days there were more good singers, and it was a lesson to students to attend the theatre and hear the artists sing, for they sang the legato style, which was the glory of the bel canto. This was true partly because the music they sang was of a kind that had to be sung and not declaimed, the music of Mozart, Rossini, Donizetti, Cimarosa and Bellini. But with the advent of the music of Verdi and Wagner it was no longer necessary to sing, and the artists simply had to declaim



SBRIGLIA'S CHATEAU.

over the accompaniment of a large orchestra, so that the beautiful effects—the nuances of singing—which were its chief beauty, were impossible for the singer. The delicate nature of the voice is just as necessary for its beauty as for its preservation. Whoever cannot sing piano is not an artist. I remember very well the great tenor Fraschini, one of the greatest artists of his time. He had a glorious natural voice, which he constantly forced. One night he went to the opera and heard the tenor Basodonna sing 'Spirito Gentile' in 'La Favorita'. He was so captivated by the singer's beautiful quality of voice that he retired from the stage for six months and practiced daily on this one air, singing each phrase pianissimo on the lips over and over again, the *for di labbra* (the flower of the lips). He then returned to the stage and became one of the leading tenors in the world."

"Ah!" he said, "sometimes think the days of the bel canto are over. People no longer have time to study long enough to master this great and beautiful art." And the Maestro sauntered away shaking his head.

THE SIGNIFICANCE OF BACH TO MODERN MUSIC.

A GERMAN musical magazine, *Die Musik*, sent out a number of eminent musicians a letter asking answers to the questions: "What is Johann Sebastian Bach to me? And what is his significance for our time?" We quote a few of the replies which reveal not only the expected unanimity as regards the great Bach, but afford interesting revelations of the individual characteristics of the writers.

Richard Strauss wrote that in regard to his attitude toward the great master he would let his scores speak for him.

Joachim, who has devoted a long life to the service of this great prophet and teacher, says:

"No other composer possessed in so high a degree the ability to give free rein to fantasy, even in the most complicated forms of compositions as did Bach. It seems as if polyphony only increases his power of carrying us away by overpowering sadness or jubilant rejoicings. However we are awed by his greatness, we are none the less delighted by his simplicity, which appeals to us in the smallest song or the childish dance. His music refreshes us like an ever-dawning spring of greatness and goodness. In joy and in sorrow we return reverently to him, and it is a genuine blessing that his wholesome vitality is beginning to be felt in ever-widening circles. No self-complacent sentimentality, no unbridled licentiousness can stand against it. Therefore, let us have as many as possible of Bach's wonderful two-works. *Deeds, not words*, except where the latter can be used in authoritative analyses, from some Bach student, by which the understanding of the organic structure of the gigantic works of the master is deepened."

Safonoff, the great Russian conductor, brings a splendid tribute from a Muscovite to a German:

"Johann Sebastian Bach is, for me, the embodiment of pure musical logic. In him the elemental force of music comes most clearly and convincingly to the surface. That is to say, that at a time when musical art is striving to fill and complete itself by the adopting of so many foreign ingredients, his music may be regarded as the purest and most elevating source from which the souls of mankind may draw their musical emotions and sensations."

August Wilhelmj considers Bach to be "the greatest musician of all times and people; the foundation of all music; and as such, his treasure house of the richest fantasy and melodic invention. He is unequalled in every genre and abounds in all technical devices. His music has withstood the test of centuries and will hold away as long as there is such a thing as true music. Like Shakespeare, Goethe, Homer and Dante—Bach belongs to the world's literature."

Max Reger, the great Bach disciple, expresses himself vigorously:

"Johann Sebastian Bach is, for me, the beginning and end of all music; on him rests and depends all true advancement. What is Bach's significance for our age, or rather what should it be? A powerful, inexhaustible melody, not only for all those composers and musicians who are the victims of a madly called 'mis-understood Wagnerism'—but also for those who suffer from spinal weakness, musically speaking. To be 'Bachish' means to be primitively Germanic, to be inflexible. That Bach could remain so long unappreciated is a crying reproach upon the critical wisdom of the 18th and 19th centuries."

Max Schillings, an eminent German composer, views Bach's works as the sum and substance of all music. Felix Weingartner thinks that "comparatively few of Bach's countless works can ever become obsolete; in fact, the value of many of his works is not yet fully appreciated. In fact, I believe that Bach has even a greater future than 'a past'."

Sinding has an interesting reply:

"Bach is one of the supreme, unique geniuses, who belongs to no time nor people, but by his creative power will sway centuries and generations, and offer an inexhaustible fountain of life to all who study him. Bach should be considered as the firmly planted cornerstone, upon which the later German composers erected the massive structure, by means of which Germany has undeniably won the right to the highest niche in the temple of musical fame."

The last place is given to Franz von Stucken, the American: "I honor Palestrina, Bach, Beethoven and Wagner as the four corner pillars of the Temple of Art. Of these I consider Bach as the greatest musician of all times. If all the compositions in the world were destroyed and only Bach's remained, one could build up on this foundation the preceding tone art. For our nourishment the wholesome art of Bach is an inestimable blessing. * * * A good remedy for the under or over-estimate of a composer is the study of Bach's music. To my mind, no critic is to be trusted who does not understand these works. In all musical arguments Bach should be chosen as model and arbitrator."

[illegible]

An examination of his great exercises will show that, as a teacher, he laid great stress on extension of the hand and independence of the fingers. His favorite method of practice was to grasp an extended chord, reaching to an eleventh, with one hand while playing vigorously with the other, at the same time reading from a book on the rack before him. One of the pianists of the present day, Eugen d'Albert, is said to practice in the same manner. Students will do well, however, to imitate neither master in this respect. *Quod licet Iuri non licettori.*

Children's Page

A MUSICIAN WHO IS A FRIEND OF CHILDREN

MOST of the young readers of THE ETUDE have played or sung at least one of Carl Reinecke's compositions for children, and doubtless learned them with great pleasure. He has lived a long life filled with usefulness to music, for in June last he celebrated his eighty-second birthday. Just think of that! He was born about three years before the death of Beethoven; Mendelssohn, Schumann, Chopin and Liszt were boys of about 14 when Reinecke first saw the light of the world, yet the latter is still with us, while the former have long since finished their active work. Thus his lifetime covers a period of great interest to the history of music.

Carl Reinecke was born at Altona, Germany, June 23, 1824. His father was a music teacher and taught the boy himself. He early devoted himself to musical work and enjoyed the friendship of many eminent musicians, notably Mendelssohn and Schumann. It was in 1860 that he went to Leipzig to live, occupying the position of conductor of the famous *Gewandhaus* orchestra; later director of the great conservatory in that city.

He is a great friend of children and has written a number of pieces specially for them; his happiest work being descriptive fables and goblins. Here are some titles: "Little Snow-drop," "Cinderella," "Enchanted Swans," "Little Rosebud," "Good Luck and Bad Luck," "Little Fairy Tale," "Christmas Eve," some beautiful sonatas, with a number of songs and choruses. Have "An Evening" or "Afternoon with Reinecke" for one of your programs.

the tune for his men, and they played it all the time the soldiers were not singing it, and sometimes when they were, and it became the camp song.

After a while the regiment was ordered to the front, that is, to the Southern States, where the battles were to be fought. So it came up the harbor from Fort Warren to Boston, and marched across the city to the depot where the train was to be taken for New York.

Can you not see it coming? Officers on prancing horses, aviators on spurs clanking; hundreds and hundreds of blue-uniformed soldiers with knapsacks on their backs, looking with a deep blush over their heads at the music.

Can you not see it coming? Officers on prancing horses, aviators on spurs clanking; hundreds and hundreds of blue-uniformed soldiers with knapsacks on their backs, looking with a deep blush over their heads at the music.



CARL REINECKE IN HIS STUDIO.

THE BATTLE HYMN OF THE REPUBLIC.

ONCE there was a very pleasing song which was written by a Southern gentleman. It was sung by the people in the South, and after awhile found its way into the singing books used at the North. This story will tell you how it found its way back again, though with different words, and how it became one of our national songs.

In eighteen hundred and sixty-one, war was declared between the North and the South. To Fort Warren, on the south-east side of Boston Harbor, were sent regiments of men from various parts of the country for military training and to await marching orders.

Among these men were two recruits from Maine. One day, because they were so homesick and sad, they sang together this little song which had come up from the South, and which they had learned and sung at home. They were overheard by a captain belonging to the 12th Massachusetts regiment, who was so charmed with the melody that he sang it to some of the other men and taught them to sing it.

Very soon they began to try other words to the melody; for those which had been first written for it were sad, while the soldiers needed a song to make them merry. Going to war was sad enough!

In this regiment was a man whose name was John Brown. He was not the John Brown whom people were calling a hero, but the soldiers pretended to believe that he was—and made good-natured fun of him in some verses about "John Brown's Body" and "Glory! Glory! Hallelujah!" which they sang to this melody from "Down South."

This John Brown didn't mind the fun of his comrades, but sang with them. The bandmaster arranged

of the bands with their shining brasses and heavy drums playing "Glory! Glory! Hallelujah!"

When the regiment arrived in New York, the scene was all done over again—soldiers singing, bands playing and the streets full of people listening and learning the song. And so it was, all the way to war. And now they have reached the South, bringing back the little song that strayed away up North.

It has traveled with the army from city to city and from camp to camp and now, at evening, at the close of battle, it cheers the soldiers as they return to their white canvas homes on the campground. Visitors from the North have been watching the troops and listening to the song and as they drive away to the city, one of the party, whose name was Mrs. Julia Ward Howe, is urged to give the song grander and more beautiful words than it had had before.

On reaching her room, she sat thinking of all she had seen that evening; of the "watch-fires" and "circling camps" and of the Master whose "glory" was "of the lilies" of peace and not of war. Perhaps she fell asleep, and when she awoke there was a beautiful vision of the "Battle Hymn of the Republic" all ready for our little song.

It is dressed now in words that mean great thoughts and noble deeds done for our nation. The people are the nation, and they have taken the little song to their hearts and it has grown to be one of our national songs.—*Elizabeth H. Dunham.*

LEARN early to forget your own little self, so as to think only of the value of the work which you are to reproduce, and to sink yourself in the feeling of that which you yourself have not written.—*Moscheles.*

SEPPERT, THE DRUMMER BOY. Haydn in his younger days. The others can be had in THE ETUDE for May, June and July.

ONE day, on returning from a vain search for work, Haydn met on the stairs that led to his great young girl, who was then coming down, accompanied by an old lady. He stopped to let them go by; the girl laughed in pretty confusion, with the lightness of heart natural to her age, but on perceiving Haydn's pale face, allowed the laugh to die away on her lips.

Haydn, at this time, was twenty years old, but looked much older. He was tall and thin—so thin that it was pitiful; a sickly pallor covered his face, his great blue eyes had a wild expression from work and hunger, and the disorder of his clothes indicated, to a great degree, the poverty to which he was reduced.

"Who is this young man?" "What has happened to him?" "What misfortune has so changed his handsome face?" The young girl asked herself these questions as she went down the staircase.

Twice she turned and found Haydn standing still, with his eyes fixed on her. To her vexation, a deep blush overspread her cheeks at his earnest gaze, and hastening her steps, she entered a carriage standing a short distance away.

Acting on a sudden impulse she returned, by a strange fatality, no doubt, and found the young man in the same place, leaning his head on his hands. He did not raise it as she paused at his side, though her dress brushed against him; he only started.

All her smiles and gaiety left her, as she realized that some great sorrow was before her, hidden under that resigned and passive manner. With the spontaneity of a young and irresponsible heart, she addressed him timidly.

"Monsieur," she said, softly. He raised his head, and with difficulty concealed the half-dreaded look.

"Monsieur," she repeated, half-frightened at her impulsiveness, "You seem unhappy; will you tell me the cause of your sorrow? If it is in my power to help you, pray let me know, or if you prefer, come with us to my room."

The young man straightened himself, but, instead of speaking, he cast a humiliated glance at his clothes.

"Do not be proud, Monsieur," she said, smiling, "and also do not be frightened, either."

A smile of gratitude shone on the pale lips of the young man as he offered his arm to the old lady.

"To you live here?" asked the young girl.

"In the garret, Mademoiselle," he said, bitterly.

"And we live here," she said, as they reached the first floor. "Why, we are neighbors."

"Then you are Mlle. Martinez?"

"You have said it, Monsieur," she said, merrily, with a little courtesy, "and now, in my turn, may I ask your name?"

"I am Joseph Haydn, the son of a wheelwright at Rohrau. I came to Vienna some years ago under the auspices of Dean Reuter."

"Why, he was my teacher!" interrupted Mlle. Martinez.

"And mine, too," said Haydn, with a look of gratitude that did not escape Mlle. Martinez.

"And you are—?"

"A musician, Mademoiselle."

"Then why do you not give lessons?" she asked, hesitatingly.

For all answer, the young man regarded his clothes with a look of sadness.

"Monsieur Haydn," said the young lady, impulsively, "I am in search of a singing master; let me be your first pupil, and you can teach me to sing. We will not!" entreated Mlle. Martinez with a quick thoughtfulness.

"Really—I am—I do not know if I can," stammered Haydn. They were in her sitting-room, and, refusing the chair she offered him, he persisted in standing.

"Monsieur," said Mlle. Martinez, gravely, "I am of

age, mistress of my own acts and my fortune, and my aunt, whom you see here, is more my dear friend than my chaperone. So you can, without waiting to consult my grandparents, take me for a scholar. Now pray tell me something; did you know—Dean Reuter has often told me of one of his pupils, a girl of great talent, named Seppert—Haydn is only a nickname for Joseph," said Haydn, blushing deeply, and much embarrassed.

"What! You are Seppert?" cried Mlle. Martinez, in great astonishment, and clapping her hands. "You are friends already, though we never met. You poor boy! Alone, a stranger, and—!" she flushed and did not add the word "poor," which was trembling on her lips, but instead went on hurriedly, "and without friends in this great city of Vienna. A stranger myself, I can understand your feelings. Monsieur, be my brother; accept, I pray you, a room in my house, a seat at my table; and now—!" her manner suddenly changed, and she said, with an air of extreme earnestness and gaiety, "and now, my master, overcome and give me my first lesson in singing!"

Heidewald, overcome with gratitude, confused and dazed with the suddenness and strangeness of her proposal, Haydn could only murmur a few broken words of thanks and consent, as he pressed his lips humbly to her white hand.

That same afternoon, Mlle. Martinez introduced her protegee to Metastasio, the Italian poet, who lived on the second floor. Thus, in the same house, once lived the greatest lyric poet and the greatest symphonist the world has ever known. But there is this difference between them: Metastasio lived in the midst of pleasure and luxury, leaning with favors by the Court, while the poor musician often had to spend part of the day in bed, because he had no wood for his fire, and no money to buy any.

Now, however, he had a roof to shelter him, better clothes to wear, and was certain of good food daily. These whom he met at the house of Mlle. Martinez did not suspect that the clothes worn by the poor musician were his only ones; that the meals he could not eat without emotion were his first, indeed his only ones, that day.

But a few days after this the kind-hearted Mlle. Martinez, who did not realize the desperate state of young Haydn's affairs, left Vienna suddenly; Metastasio had gone to Italy, and, once more, Haydn was left a poor man, alone in the great city of Vienna.

His landlady hastened to inform him that the apartment lent him by Mlle. Martinez had been rented by another lodger, and he would have to give up his room next day.

Haydn did not have to be spoken to twice; with all his possessions tied up in a bundle he left the house, not knowing where he was going to sleep that night.

All morning Haydn walked the streets of Vienna, his bundle in his hand, until cold, fatigue and hunger forced him to enter a barber shop in the suburb of Leopoldstadt.

Taking him for a customer, the barber offered him a chair, with mechanical politeness, and began to tie a napkin under his chin. The young man had not strength enough to stop him, so weakly permitted it. The barber took up a cup and the sponge to shave him, but stopping suddenly, with a raised right hand and the cup in the other, he cried, "But, Monsieur, what would you have me do? You have no beard!"

Receiving no reply, he looked sharply at his customer, and perceived that he had faintly. Poor people, as a rule, better than the rich, learn those who suffer. On seeing the young man's paleness, the barber immediately guessed that hunger was the cause of his avoion. He called his wife and daughter, and with their aid, carried the unfortunate youth to a bed, where they gave him every attention and the tenderest care.

Finding himself, again by chance, at the house of a charitable couple, Haydn, yielding to their urgent solicitations, consented to stay there until he could obtain pupils. Not wishing to live at their expense, however, he tried to find other ways of earning money.

At six in the morning, he played the organ at the chapel of the *Conseil de la Municipalite*; at eight, he sang in the choir of the Brothers of Mercy; and at eleven, he sang at high mass in the Cathedral.

But God—as we have to learn sometimes by sad experience, always rewards those who to not despair, and put their trust in Him—made him meet, about this time, Porpora, an Italian composer, from

whose conversation he was able to gather a great deal very useful to him in his work.

Several of his compositions attracted the attention of Prince Antoine Esterhazy, but his brother, Prince Nicholas, did even more for him. He attached him to his person, and gave him the office of dean of the chapel, like his old friend and patron, if not his equal. The case of this life, instead of impairing his talents, on the contrary, developed them in all their power and brilliancy.

Coming at an opportune time, his first care was to dress himself with a studied neatness. Just as Buffon, who could not work except in lace cuffs, so Haydn could undertake nothing when his dress was in disorder.

For the rest, his modesty was only equalled by his great talent. Exempt from jealousy, he used a charming good nature in talking of himself and defending musicians at the same time. He could never pronounce the name Gluck, without intense admiration.

At the first representation of Mozart's "Don Juan" opinions were divided, and Haydn was asked what he thought. "If I am in no position to judge," he replied with admirable modesty, "but all who have heard him say that Mozart is the greatest composer of the world."

At the coronation of Leopold I, at Prague, Mozart presented his "Clemenza di Tito." On inviting Haydn to play also, he replied, "No, no; when Mozart plays, Haydn dares not follow."

It is not very many years

OUR MUSIC CLUB, that our school can boast a graded music class with a specialist in charge, one who loves her work and her "music children," and whose pleasure it is to look through rose-colored spectacles toward a future of wonderful progress for all concerned. Not many years indeed, since we first began to pass on our pretenses, our intermediates, our juniors to the graduating class!

The first to carry off the honors was Miriam, a daik-eyed girl, to whom music was the one absorbing, refining influence in her young life. Miriam became a music teacher with the same enthusiasm that she had studied and practiced in former years, her chief needs being experience and more frequent playing in public than she had yet had opportunity for in her country home.

The next year there were two more graduates, Pauline and Stella; the trio made a fine nucleus for the founding of a Music Club, whose initial meeting took place in the cosy music room upon a certain June evening of commencement week, 19—.

The three chosen ladies appeared dressed in white, their shining gold laces (musical medals) taking the place of brooches. We had from each a piano selection; then we played a game of "Musical Authors." After organizing we adjourned to the dining-room where we gathered about the "table round" for simple refreshments, our souvenirs being red and white roses (the chosen colors).

The Club decided to admit to membership those who held certificates in the History of Music as proofs of study along the lines that tend to foster appreciation of the best music; and this decision added to our members—Mlle. Miriam's younger sister; and Marguerite, who was specially good in Theory; one other musician, a former medical student, being invited to join, we are seven for our first year of existence, with a prospect of newcomers at the end of the scholastic term.

Our "Christmas Recital" was a somewhat impromptu affair, including a joint to Miriam's cousin, where a number of young men and maidens had come, after the conclusion of the musical program, we played choruses, using "Mendelssohn," "Chopin," two-step, piano, brass band, etc., for word acting. Everybody entered heartily into the spirit of the evening, and the Music Club felt fairly launched upon its career, the officers wearing the Beethoven laurels furnished by THE ETUDE.

Our next meeting was a "Handel Recital," for which we prepared with enthusiasm, even the Director feeling inspired to hunt up her copy of old Handel's "Hallelujah Chorus." Pauline and Stella played the "Blacksmith," "Lara," as a duet; and Miriam sang the plaintive "Lara," "Weeping Willow" (Lassie Chlo Piana), Polly played the accompaniment. Marguerite read "Handel as an Organist," and one of the younger members, the senior class gave us, "See the Conquering Hero

Comes," while two others had a miscellaneous selection—"In the Old Days" (duet).

The portrait of the Master Musician hung beneath that of Mendelssohn beside the open piano, reminding us of these two composers of Ontario. As a hand close to our Handel program, a singer gave us a rendering of "I Know That My Redeemer Liveth," heard by many of our young musicians for the first time (since they have no opportunity to hear oratorios in the country homes), giving them a beautiful memory to carry into the after years as a part of that eventful evening in the music room in the infant days of the "Greenwood Music Club,"—Virginia C. Castellan.

THE BOY LESCHETIZKY

THEODOR LESCHETIZKY, the great teacher and "manker of pianists," commenced his professional activity at an early age. We learn something of these days in the latest biographical sketch by Annette Hullah.

"At fourteen Leschetizky began to take pupils and seems to have been a prodigy in teaching as well as in playing, for he had soon so much to do that he was obliged to fill up his father's clock two rooms for him next door so that he might carry on his musical work without disturbing the household. He was very busy, for, besides the teaching and his own practice, there were lessons from Sechter in counterpoint, and, until his voice broke, he sang in a church choir two or three times a week."

SENT in a notice of the organization and work of your CLUB CORRESPONDENCE club, noting particularly such program points and devices as have been successful in promoting interest and conveying helpful information.

CARNATION MUSICAL CLUB, sixteen members of Miss Florence C. Pringle's class, meets every two weeks. Scrap books, containing letters, notes and pictures bearing on musical subjects, are used to good advantage.

HERNDON SEMINARY MUSIC CLUB, nine members, meets once a month, reading vocal and instrumental music from some one composer. Selections from THE ETUDE are very popular.

ETUDE MUSIC CLUB, pupils of Miss Lily V. Spring, meets once a month, with a program made up from the works of some one composer. Once in three months a recital is given for parents and friends of the pupils.

ETUDE MUSIC CLUB, thirty-five members, meets once a month; uses THE ETUDE as a text book and gets much help; gave an operetta, "The Rose of Savoy" in May.

THE ST. CECILIA CLUB, Lambertville, N. J., celebrated the anniversary of Haydn's birth; about forty guests were present. Theatricals and tableaux in THE ETUDE for February were given.

THE MUSIC ETUDE CLUB, Elkhart, Ind., gave a recital, "A May Pole Dance" and a "Musical Fairies' Festival" were interesting features.

S. S. L. CLUB, colors, violet and white; flower, violet; motto, "Advance," at each meeting there are short sketches on lives of composers and pieces played from memory.

MOZART CLUB, colors, purple and white; flower, pansy; motto, "Always play as if a master were listening to you," selections from some master at each meeting.

ETUDE MUSIC CLUB, pupils of Miss Gilbert; colors, white and yellow; flower, the sunflower (State flower); motto, "Practice without warning," will study the great composers, musical games, will have vocal and instrumental music by teacher and members, duet playing a specialty.

THE MOZART CLUB, pupils of Miss Bulky; motto, "Success crowns labor," object, "A search for such knowledge as will make us musicians in the broadest sense of the word." THE ETUDE is a great help in the club work.

MUSIC CLUB, twenty-five members, pupils of Miss Cord Rash; motto, "Practice makes perfect," colors, Nile green and white; flower, white rose; studies history, biography and theory; has question match, competition in scale playing for prizes, a song program, and scale writing in blank books and on black-board. Also plays "Musical Dominoes."

The Etude

A Monthly Journal for the Musician, the Music Student, and all Music Lovers.

Subscription, \$1.50 per year. Single Copies, 15 Cents. Foreign Postage, 12 Cents.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

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MANUSCRIPTS.—All manuscripts intended for publication should be addressed to THE ETUDE, 1712 Chestnut Street, and should be written on one side of the sheet only. Contributions on topics connected with music-teaching and musically are solicited. Those that are not available will be returned.

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THEODORE PRESSER,
1712 Chestnut St., Philadelphia, Pa.
Entered at Philadelphia P. O. as Second-Class Matter.

AUGUST is a vacation month, it is true, and teachers may not be inclined to think or talk shop. They may feel it best to keep their minds clear of the things that occupied for so many months previously. These are months for personal decision. Yet all are aware that the quiet hours of a vacation season when the body has recovered physical tone, when the nerves have lost their former jaded feeling, offer a good time for reflective analysis of one's work and opportunities. We urge our readers to anticipate, to some extent, at least, the problems that will arise in a month or two and the decisions that must be reached, the changes for betterment that should be set under way.

Perhaps some of our readers have never seriously set themselves to study mentally the progress of their professional work. If so we urge that they begin now. Turn over in your mind all the work you did last season; recall what you did with this pupil, how that one succeeded, how another failed, and still another needed encouragement, while perhaps some dropped out. Get a bird's-eye-view of the situation and you will be surprised to find how methods to improve will come trooping into your mind.

WHAT shall be the future of the Music Teachers' National Association? Shall I support the Association in its efforts to mark out a line of work which will promote the cause of music in the United States? There are other questions which the reader may well ask himself now that the meeting for 1906 has become a matter of record. The report of the session as printed in the present issue of THE ETUDE affords much room for thought on the part of reflecting musicians and earnest-hearted teachers. It is plain to see that the officers of the Association are seeking high ground, yet a position that offers common footing for all grades of professional musicians.

The papers prepared and read are ample proof of the fixed educational purpose that now dominates the Association, particularly the purpose to correlate music with the general educational scheme, and to offer to all colleges and schools in which music is taught, guidance and genuine help in constructing courses of music study with liberal culture as the aim. The Association does not concern itself with practical work in music since conservatories and private teachers are well able to plan and carry out the necessary steps. It is music from the culture standpoint that is now the central thought.

What teacher, what musician can afford to be out of touch with a movement of this kind, initiated and directed by leading educators in music in the United States? Why depend on isolated work,—here and there the efforts of a musician—when many can work along common lines for the same end. It may be that music in the United States is too much under

the influence of the private teacher, and that it needs general organized effort to stimulate and direct local effort. How would it be if our public school system lacked organization and cohesion? How would it be if general education were largely dependent upon the inclination of persons here and there to set themselves up as teachers?

Not the case is clear. Music in the United States needs the force of a central organization which shall study the vital problems of music education, those problems which are a part of our culture scheme.

We need an organization to offer to us guidance in individual efforts to raise the standard. We need the strength which comes from organized effort. We need the force of an association which can command the interest and active support of all classes of musicians, teachers, composers, critics and artists.

Get in line, teachers. Even if you should be unable to attend the next meeting at Columbia University, your membership fee is a help in the work, and an assurance of willingness to stand by the Association.

COMPOSERS and artists frequently complain of the snap judgments formed and expressed in relation to their works by so many persons; in fact we seen at that stage when nearly everybody feels competent to express an opinion upon nearly every subject, particularly of art and music.

An American critic, Mr. Charles H. Caffin, in a work entitled "How to Study Pictures" claims that in our efforts at appreciation we should "try to see through the eyes of the artist." The personal attitude, like or dislike, is, as the best critics tell us, the most rudimentary form of criticism. Mr. Caffin says:

"The world itself is a vast panorama, and from it the painter selects his subject; not to copy it exactly, since it would be impossible for him to do this, even if he tried. How could he represent, for example, each blade of grass, each leaf upon a tree? So what he does is to represent the subject as he sees it, as it appeals to his sympathy or interest; and if twelve artists painted the same landscape, the result would be twelve different pictures, differing according to the way in which each man had been impressed by the scene; in fact, according to his separate point of view or separate way of seeing it, influenced by his individual experience and feeling.

"Since none of us can include in ourselves the whole range of possible experience and feeling, it is through the experience and feeling of others that we deepen and refine our own. It is this that we should look to pictures to accomplish, which, as you will acknowledge, is a very different thing from offhand like or dislike."

The parallel between criticism of a painting and a musical composition is easy to make. A serious work in music should not be dismissed with a cursory reading or hearing, but only after an earnest effort to catch the composer's point of view. A critic of authority even goes so far as to say that one should strive to follow the composer's mental processes in the making of the piece and try to realize his various states of feeling. We ask our readers to strive for true criticism and not hasty judgment, founded on superficial like and dislike.

IN the pedagogical world there is much discussion as to the value of the study of the dead languages. All admit the advisability of studying modern tongues, the live languages. Many declare the same mental gymnastic is secured by the live language as by the dead one, with the further point gained of the student's being able to give practical and immediate use to the modern tongue. On the other hand, there are many advocates of the classical languages, because of the beauties they carry and the knowledge they give of the roots of our own tongue.

Be this as it may, it is true that in translating a pupil must examine every word with critical care to determine just what it means and then must select

a word from his own language which will give the exact shade of thought. In ferreting out the meaning of a sentence he must see the relationship between all the words and the specific idea the combination denotes, and as the final net put the whole thing over into the other language. In doing this he makes the thought of the author his own, lives a bit of the life of the writer and may inherit his mental possessions.

In the study of music a like process is carried on, parallel in a general way, though not in details. The process is a translation from eye to ear by way of the brain. The player realizes the note, the chord, the phrase; finally, he comes to the complete sentence and the relation that sustains to the context. He seeks to express the same shade of sentiment as that held in the mind of the composer as he penned the phrases, perhaps a century or two centuries ago.

In this effort to re-create the thoughts of musicians living and dead, the student not only brings back the old sequence and harmonic combination, but warms into life the sentiment that pulsed through the writer's being; not only does he reproduce the tones of generations ago, but he is quickened into the construction of musical ideas of his own. The lifeless characters become living tone; they bring into life other tonal ideas, other sentiments, other works; and the one who does the translation is the gainer far more than he expected, just as the schoolboy grumbling over his Latin, is unconsciously gaining a vocabulary and historic and poetical thoughts to which he would otherwise be a stranger.

HOW deplorable it is that students of music have so small a conception of the art they are pursuing as to imagine that the knowledge of a few of the rules of harmony, a few principles of construction based upon works in the simplest of the varieties of the song form, and perhaps a good memory for melodies, rhythms and harmonies they have heard, will justify them in seeking reputation as a composer! The musical critics of the large publishing houses frequently receive manuscripts accompanied by letters containing such statements as: "This is my first composition and my friends think it very pretty" or, "I have a very good ear for tune, but don't know much about harmony" or, "I have lots of tunes in my head, but can't put them down on paper the way they sound to me."

The work of a composer should be the product of a thorough study of music, including matters of harmony, counterpoint, form, a knowledge of one or more instruments, the voice, history of music, and of the master works in the literature for the piano, orchestra and voices. With all this there must be much writing before the tyro can feel that he has skill and certainty in his art. A noted teacher once said that a composer ought to have worked at one hundred pieces before he publishes opus 1.

The young man—and the young woman too, for she is showing aspiration toward composition—who wishes to win repute as a composer, should be slow to publish, should be willing to serve an apprenticeship, should avail himself of the best instruction, and only after he has spoiled much music paper, should he try his fortunes with the publisher. There is no reason why we should not have more good American composers. But we cannot have much gain in quality as well as quantity unless our students are willing to give more time and more patient experiment to their studies in composition. American music deserves a high quality in its composition just as American literature has a high ideal. Few of the noted writers of this country attained renown without first having served an apprenticeship of various kinds. In this kind of work, drudgery many have thought it, skill and mastery were obtained. Teachers in schools and conservatories should make the classes in composition the most attractive of all in the curriculum because, in this work, all the knowledge pupils possess of music can be used and applied. An ambition for creative work is a worthy thing in the young student.

A Mademoiselle Blanche Hemarchand

VENETIAN GONDOLAS

GONDOLES VENITIENNES

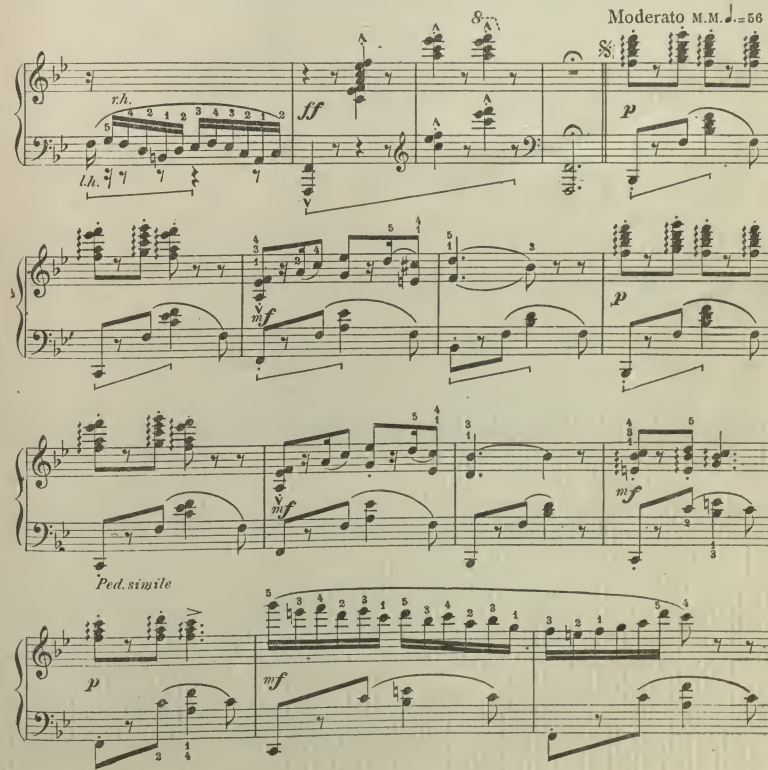
Vivo M.M. ♩ = 84

BARCAROLLE

PAUL WACHS



Moderato M.M. ♩ = 56



mf *p* *mf* *f* *p*

p *Ped. simile*

p *f* *Fine* *mf delicatamente*

mf

p *mf con anima*

Ped. simile

fagitato

rit. *a tempo* *mf*

mf

p *pp* *rit. ppp* *d.s.*

CZARDAS

HUNGARIAN DANCE

SECONDO

arr. from J. BRAHMS

Allegro moderato M.M. ♩ = 104

Vivace M.M. ♩ = 144

* This piece and the following may be played as a single extended number by playing both pieces through without stop, then repeating the "Czardás."

CZARDAS

HUNGARIAN DANCE

PRIMO

arr. from J. BRAHMS

Allegro moderato M.M. ♩ = 104

Vivace M.M. ♩ = 144

* This piece and the following may be played as a single extended number by playing both pieces through without stop, then repeating the "Czardás."

SILHOUETTE

SECONDO

ANTON DVORAK, Op. 8, No. 2

Andantino M.M. $\text{♩} = 66$

p

pp

f dim. rit. *pp*

p a tempo *cresc.*

dim. *ppp*

SILHOUETTE

PRIMO

ANTON DVORAK, Op. 8, No. 2

Andantino M.M. $\text{♩} = 66$

p

pp

f dim. rit. *pp*

a tempo *cresc.*

dim. *ppp*

leggiere

Ped. simile

a tempo

ff

D.S.

THE CELEBRATED LARGO

Aria from the Opera of "Xerxes"

Arr. by Theo. Presser

G.F. HANDEL

Largo M.M. $\text{♩} = 69-72$

p legato e cantabile

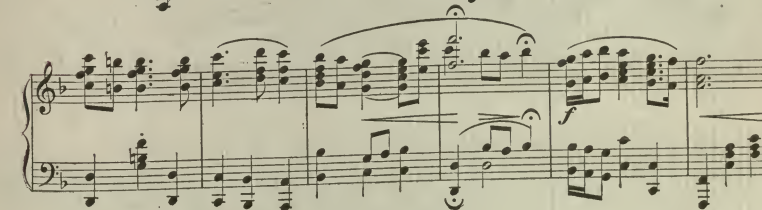
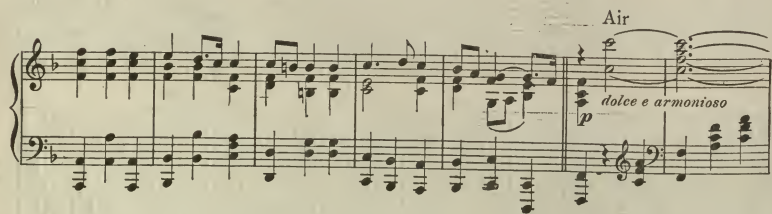
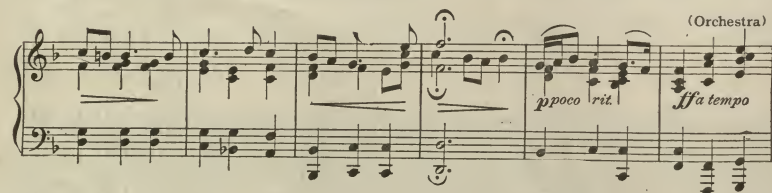
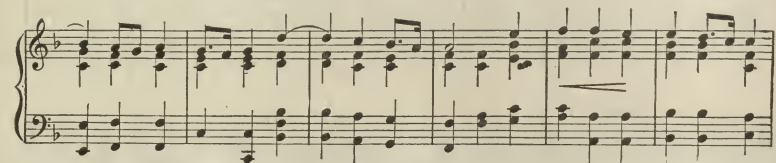
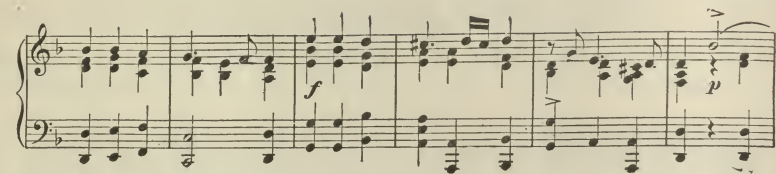
cresc.

Air

p sostenuto

ten.

pp



SCHERZO BALLET

F. SABATHIL, Op. 241

Con eleganza

Musical score for Scherzo Ballet, measures 1-16. The score is in 2/4 time, key of B-flat major. It begins with a piano introduction marked "Con eleganza". The first system (measures 1-4) features a melody in the right hand with dynamics *mf*, *f*, and *dim.*. The second system (measures 5-8) includes a "Tempo di Polka" section with a metronome marking of 100, marked *rit.* and *mf*. The third system (measures 9-12) continues the polka tempo with dynamics *p*, *mf*, *f*, and *sf*. The fourth system (measures 13-16) is marked "Animato" with a metronome marking of 112, featuring a crescendo and dynamics *ff*, *mf*, *sf*, and *ff*.

Musical score for Scherzo Ballet, measures 17-32. The score continues from the previous page. The fifth system (measures 17-20) features a melody in the right hand with dynamics *ff*, *mf*, *ff*, and *mf*, marked *p* and *cresc.*. The sixth system (measures 21-24) includes a "Tempo di Polka" section with a metronome marking of 100, marked *ff* and *leggerissimo*. The seventh system (measures 25-28) continues the polka tempo with dynamics *f*, *rit.*, *f*, and *p*. The eighth system (measures 29-32) is marked "Molto meno mosso" with a metronome marking of 68, featuring a crescendo and dynamics *p*, *ff*, and *cresc.*.

Musical score for page 514, titled "THE ETUDE". The score is written for piano in B-flat major (three flats) and 4/4 time. It consists of eight systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece begins with a series of chords and arpeggios in the right hand, while the left hand plays a steady eighth-note accompaniment. The score includes several measures of triplet eighth notes and sixteenth notes. Dynamic markings include *dim.*, *mp*, *mf*, and *f*. The tempo is marked "Tempo I." in the seventh system. The piece concludes with a final chord in the right hand.

Musical score for page 515, titled "THE ETUDE". The score continues from page 514 and is written for piano in B-flat major (three flats) and 4/4 time. It consists of eight systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece continues with a series of chords and arpeggios in the right hand, while the left hand plays a steady eighth-note accompaniment. The score includes several measures of triplet eighth notes and sixteenth notes. Dynamic markings include *mf*, *ff*, *f*, *p*, and *rit.*. The tempo is marked "Tempo I." in the seventh system. The piece concludes with a final chord in the right hand.

O'ER HILL AND DALE

Vivace M.M. $\text{♩} = 120$

HUGO BERGTHAL, Op. 10, No. 1

mf
p *lusingando*
cresc. *martellato*
mf *cresc.*
f *martellato* *più p*

f *p*
cresc. *f*
f *p*
un poco cresc. *D.C.*
 ✪ Coda
ff sempre

PICKANINNY DANCE

FREDERIC EMERSON FARRAR

Allegretto M.M. $\text{♩} = 100$

mf

cresc.

Fine

p

a tempo

rit

f

D.C.

THE FIRE DRILL

H. L. CRAMM, Op. 8, No. 3

Tempo di Marcia M.M. $\text{♩} = 120$

f

p

ff

Fine

p

D.C.

VOCAL DEPARTMENT

Conducted by H. W. Greene

THE ART IDEAL.

How often do singers realize the peculiar essential of their art which so distinctly elevates it beyond the other arts? While frequently alluded to as the art intangible, a word that better describes it is *spiritual*.

It is upon that quality alone that the singer must depend for the effective projection of his message. Painters, sculptors and architects appeal to the senses through the truth or beauty of definite and more or less permanent delineation. But the transient vibrations of the air which record a fleeting impression upon the auditory nerves are all the singer can claim as his medium.

How intangible it is, and so closely akin to the subtle intercourse between souls which we call sympathy! We are taught that, technically, spoken words are a phenomena of acoustics; yet they bear upon them the burden of human knowledge and experience.

While the most volatile of life's fleeting words are the most potent in their effect because they are thought-signs, and thought is spirit.

The singer employs the thought-signs to which are added music containing elements of beauty which, while equally evanescent, are so wonderful through inherent charm that the soul is reached with much greater directness than by words alone. Hence the exalted plane of vocal music among the arts.

Truth sometimes carries conviction, though rarely expressed. That which is false cannot be made convincing by the most extreme blameworthy of art. The vehicle of spiritual intercourse is truth. Blend art with truth through culture, and the singer yields the most potent spirit-moving power in the world.

Its employment by the charlatan as a means to the great end of reaching and softening hearts is an acknowledgment of this fact. Let students of singing realize that their consecration must be in proportion to their responsibility. In plainer words, your art is worthy of your very best efforts.

A PEEP INTO A WORKSHOP.

BY FREDERIC S. LAW.

A PEEP into the workshop is always interesting to those who know it only through its finished products. Such a peep, for the vocal student, is given in the following extracts from a letter written with a view of publication. It could be wished that similar glimpses might be caught of other singing teachers and their methods. The study of singing labors under the disadvantage common to all special studies—the forming of student and teacher into a close corporation, lived, in the strict sense of the term. Both need to be reminded that, as the German proverb goes, people live also behind the mountains; that their own particular methods and practices are not the only routes that lead to the goal.

To be sure, the studio is in general rightfully closed to the chance visitor, no matter what his interest may be in vocal processes; the concentration necessary to master and pupil in their respective tasks is endangered by the intrusion of a strange personality; hence the value to the outsider of such off-hand camera shots as those from the letter in question. He should be cautious, however, in judging absolutely by what they appear to reveal to him; their very frankness and vividness are misleading unless one reads between the lines. Necessarily the connecting links and personal explanations that make the apparently crooked straight and the undeniably rough places plain are lacking in such sharply cut characterizations. For instance, in reading what is written of the kind of names "street" exercise, the notes may well fail to grasp its aim, which is evidently to secure the equalizing effect of what is technically known as the head tone over the entire voice.

It only remains to say that the teacher spoken of is a German tenor, once widely known in this country

and in Germany for his singing of Wagnerian roles. That he is now living and teaching in one of the smaller American cities is less generally known, and the latter is hardly yet aware of the excellent work done in our very midst by teachers of all nationalities, whose reputation is largely confined to their respective communities. This gives especial the situation thoroughly—that those who so feelingly lament the decadence of the art of song reassure themselves by a course of lessons under a really good teacher. Such an experience might serve to temper a pessimism on the subject, which records show has existed as long as the art itself.

EXTRACTS FROM THE LETTER.

I want to tell you a great deal about Mr. A. He is certainly a remarkable man and a great teacher. He can sing him now three times, and he has been most kind and communicative to me. The first time was on Friday evening when he came here to go over some music with Mr. B., and another pupil for a recital which he proposes to give. He did not sing much himself, but he did—oh, such tones! So liquid and floating and spiritual in quality. He was very nice to me; had me sit beside him at the piano and talked to me of his aims and method.

Mr. B. has a very fine voice, a baritone with immense range. In fact, all of the pupils I have heard have remarkable compass, and such depth and sonority of tone! It is acquired by a curious practice of what Mr. A. calls the "cat" exercise: a falsetto-like quality of tone which is used in an exercise beginning on a note and carried up to the interval of a perfect fourth and a third, in all keys, on the vowels a, o and u. This opens the throat wide and secures a perfectly flat tongue; in fact, my sister's tongue lies hollowed out in her mouth. His idea with this is to temper the tone with the character of the vowel heard, and wonderful tones, such ease and spirituality of singing before in pupils who have been studying but a short time. The only defect I notice is a lack of clearness in enunciation, but I have not heard his best pupils sing yet. This I imagine is due to a great deal of vocalizing on a and o.

He is utterly set against corsets—will not teach any woman who wears them—at least at a lesson; has no use for a thin woman, he says. I spent several days at his villa on Sicily. All his pupils had waists like Greek statues, and, as his exercises are heroic they tell me, one cannot wear anything snug without danger of injuring one's vitals.

(Later.) Mr. A. tried my voice the other day, and was greatly pleased by the way I took the tones and exercises; said I had been "very well taught, indeed." This made me exceedingly happy, for I was so afraid I might not do you credit, and as he had also informed me the night before that "all teachers are swindlers." It was soothing to feel that mine was an exception. As you will surmise, he is a gentleman of somewhat exaggerated opinions. But I admire his character and his way of looking at truth and life very much.

Today we went to his villa, a great, old, dilapidated house on the river, and I had my first lesson, for I had been told that I could not go to his villa. He began the exercises on the F below the staff. They are exceedingly simple; one learns them without any written notes. He cultivates the voice from the lowest possible pitch up, and almost all songs are used in low keys. Elizabeth's prayer for "Peace" is used as a vocalize, transposed down a third, and we use mostly on It. Text is not used for some time. I stayed up many hours listening to several lessons. This he does with all his pupils—having one illustrate the exercise, the others are to learn.

He was very enthusiastic about my voice, and he was very preparatory work to be done with it, and wishes I would "have my business down here (he is very curious in his expressions), that I would have a very little voice with resonant quality." He uses German almost exclusively—Wagner especially.

PITCH: ABSOLUTE, RELATIVE, HUMAN AND OTHERWISE.

BY ALEXANDER HENNEMAN.

WHEN we say a person has "absolute pitch" we mean that he can at any time intone the A or C, in fact any note, accurately without first sounding an instrument. This faculty is usually a sign of musical ability, for it is positive evidence of a perfect musical ear. It is not, however, an absolute necessity for fine or even exceptional musicianship; for many able musicians, in fact famous composers, did not possess it—Rossini, Gounod, Ambroise Thomas, and others equally well known; while many very indifferent musical players can sound the "A" at any day. The training in tuning up and listening attentively to the other instruments develops this; while the faculty is often inborn, it can also be acquired by systematic training. Jachussen has given details for this kind of drill, and has developed absolute pitch in subjects that were originally very defective.

Pitch is the tonal standard by which the acuteness or gravity of tones is compared and gauged. We speak of concert pitch, and of church pitch. Concert pitch was used throughout the last half of the eighteenth century and varied, for A, from 400 to 430 vibrations per second. Mozart's pitch was 421. Concert pitch varied from 400 to 450 vibrations per second. French pitch, commonly called *la* pitch, was adopted by the French Academy in conformity with the national metric system at 435. In Stuttgart, in the year 1834, a congress of physicists adopted the so-called Schœnhell pitch, 440 vibrations for A.

We all have heard the shouting "Wagnerian singer whose pitch is neither international or concert," perhaps an appropriate term would be to call it the "cosmopolitan" pitch. It must have been one of this class that the conductor stopped in the midst of his aria saying: "Madam, we wish to tune up with you; will you please correct me and sing your A?"

I have no doubt that this this unfortunate lady possessed accurate hearing as do many other singers who sing false. The trouble is not in the hearing, but in what vocalists call "placing" the tone. The mind conceives the tone in the intervals of a perfect fourth and a third, in all keys, on the vowels a, o and u. This opens the throat wide and secures a perfectly flat tongue; in fact, my sister's tongue lies hollowed out in her mouth. His idea with this is to temper the tone with the character of the vowel heard, and wonderful tones, such ease and spirituality of singing before in pupils who have been studying but a short time. The only defect I notice is a lack of clearness in enunciation, but I have not heard his best pupils sing yet. This I imagine is due to a great deal of vocalizing on a and o.

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now fragrant errors. He then had them reduce a low orchestra score for small orchestra and also arrange a piano composition for large orchestra. Among them one made a most artistic and perfect arrangement. So he had him conduct the same piece again and stopped him at the errors to inquire if he had not heard the wrong note in the oboe part and the man answered he had not. Surely a curious combination of constructive ability and oral deficiency! Van Bellow, as a composer, was poor; as a reproacher he was wonderful. Coupled with his marvelous hearing was his great memory. At one time on a return from Paris he conducted at a rehearsal a composition heard but once, from memory, all the parts except his score being at hand. At one place he called to the horns to play a certain passage, but they said they did not have it in their parts, which proved to be true. So he wrote the two parts out for them and told them he was sure it was their music. Next day the conductor's score arrived, and lo, in no time did he err. He preferred to conduct the symphonies from memory, which by the way, Weingartner played their parts from memory. For this he put them in separate rooms and would go from one to the other. He succeeded in getting them all to play their respective parts individually from memory, but in the ensemble, it was impossible to get the symphony together and he gave it up in despair.

Purity and accuracy in pitch, strange to say, we often find highly developed in persons whose ordinary hearing is defective. And for the opposite I know a man whose hearing for sound is marvelously keen; the least whisper is audible, yet musically he cannot tell a tune.

To play the French horn absolute pitch is almost a necessity. The instrument is so treacherous, it will sound any note, or better said, any vibration, but to make the correct note a mental picture of the tone to be sounded is necessary.

The tympani player is called upon in a unique manner to exercise finding pitch. This skin pander is usually expected to tune his two or three drums in key other than the tonality the orchestra is playing in. Quite a feat, let me assure you, and to a person of nervous temperament out of the question!

A man wanted to be taught to sing but could not keep to the pitch. He had a resonant, beautiful voice and absolutely no hearing. I told him it was impossible, but he insisted, "I have the money to spend and am interested and just want to know what is wrong with my hearing." I was then at work at a sight-singing and ear training method, and told him I would start him as an experiment to see if anything could be done at all, but any time I got tired of it he would have to stop. He was delighted and proved a most willing subject. (I pupil he could not be called.) It surprised me to see how much can really be done by a systematic course. He learned to sing the scale correctly, and could sing accurately throughout a song if he got rightly started on the first opening note. But when the poor fellow could not catch that elusive first note, if not interrupted, he would go through the whole scale with music three or four notes too high or too low, and be never the wiser. What time might have done for him I know not, but his was a case like the daughter's. "Tell me, professor," asked the lady, "will my daughter become a good musician?" "Well," answered the professor, "she is right. She told me that she was of a long-lived family."

Pitch (which embraces sight-reading in all its branches) is a sorely neglected part of musical education, to refer now, not alone to the singer or prospective composer, but to all instrumentalists. Hearing is to the musician what seeing is to the painter and yet we know only too well that much music performed is a matter of seeing and not hearing on the part of the performer. All the time and labor devoted to this study is simply repaid after the first advantages are gained it becomes a fascinating study.

"Too many young singers," says Mme. Clara Butt in a talk to young singers, "take care of the notes and let the words take care of themselves. This is a great mistake. Clear and distinct enunciation is an indispensable point in oratorio singing. As oratorio is a kind of sacred drama, it is very important that the audience should hear the words of the man or woman who sings. While the singing of sacred music should be, above all, full of feeling and reverent, it is a great error to let your emotions master you. A very celebrated singer told me that she could never sing a certain solo without weeping.

CONCERNING THE ENGLISH STUDENT OF SINGING.

BY GEORGE M. CICIL.

To say which teacher in London does the most work is no easy matter, but it is generally acknowledged that the veteran, Mr. Santley (who, by the way, is the sole surviving member of the original English cast of "Faust") has his hands pretty full. It must not, however, be inferred that Mr. Santley always succeeds in imparting to his pupils the qualities which distinguish his own singing.

Almost every month aspirants give recitals, advertising on the program the fact that they have studied with Mr. Santley, but as few of them sing as they should do, it is to be feared that the finest of English singers either has failed to find a promising pupil or that he lacks the power or has not been given enough time to impart to others the art which he himself has so successfully practiced. Busy, too, are some of the enterprising quacks who advertise: to the effect that they guarantee "two octaves of resonant voice in the shortest time on record," or that they have "discovered a method by which the old fashioned, tedious system of slaving away for years is proved to be a mistake." I may add that the misguided persons who study with these remarkable "professors"—as they have the hardihood to dub themselves—are fortunate if they escape with unimpaired vocal chords. As a rule, a hard, dry quality of voice and a most unusual style of singing is the result of a few months with one of these persons.

Now does the budding Caruso learn anything worth remembering at the various music schools which are established in our large towns—unless, by some singular piece of good fortune, he avoids the incompetent masters engaged there, while the young women who hope eventually to take Nordic's place jeopardize their chances of doing so by allowing ignorant teachers to ruin their voices. It is notorious that the heads of these schools know nothing of what singing is, and are ignorant of the subject as the average English music critic is. Unable to discriminate between a throaty and a forward production, they practically encourage their young charges to indulge in an improper production, nor can they appreciate the grace of singing. During the last five years, I have been present at performances given by the advanced (?) students of these institutions. In each case I found the principals to be wholly incompetent. It should also be borne in mind that at most of these places the teaching staff is recruited from amongst English singers whose faulty production and lack of taste make them the laughing stock of the intelligent foreigner. At the present moment we have an abominably thin tenor and a baritone whose chief characteristic is indistinct enunciation teaching at the largest of our academies, with the result that their pupils are unmistakable.

Musicians often ask "which English teachers of singing are held in the highest repute?" The ignorant and the easily impressed think highly of those who advertise in the papers; the few who know good and bad singing reserve their verdict, until such as are able to reach the level of the average singer may hear an English singer who has been properly taught by an English teacher. So much for the British voice-producer who is lucky enough to succeed with a capital of enterprise and assurance.

"What proportion of the vocal pupils in London are foreigners?" is a question that I have been asked more than once. Foreigners are too intelligent to entrust themselves to charlatans; of late years, a few have tempted fate by seeking instruction from the persons who advertised their alleged skill, but with the exception of an occasional American pupil—who has been lured by the magic of Mr. Santley's name as a singer, the English teacher has to content himself with his compatriots. The nearest approach to the foreign student is furnished by the Australian element. One study is simply reward after the first advantages are gained it becomes a fascinating study.

What few does the average teachers command, is an interesting question to the student who thinks of coming to London. Compared with the rates which are charged in Paris those which are secured by English teachers are decidedly meagre. Though some fortunate teachers "easily secure \$7.00 for a lesson of thirty minutes, many a piano-toner (who poses as a voice-

producer) is glad to teach (?) for half a crown (sixty-two cents) an hour. Several charge ten shillings and six pence (\$2.42), for a lesson of forty minutes; others are satisfied with beggary \$1.50 for an hour's work; and a village organist contents himself with a couple of shillings in return for a lesson of half an hour. Twenty-five dollars for a course of a dozen lessons of forty minutes each is a very ordinary sum, and in girls' schools the amount is somewhat smaller reduction—often is levied. The most wary teachers—most of whom are Jews—endeavor to bind the pupil for twelve months, charging from \$25.00 to \$50.00 or \$100.00 a month and giving from three to six lessons a week—according to circumstances. Some of these astute persons secure the money in advance; consequently, if the pupil has reason to be dissatisfied, he (or she) either must continue a series of unsatisfactory lessons or go to law—should the "professor" decline to disgorge. In this way a considerable amount of money changes hands every year.

In addition to the several hundreds of English teachers who carry on their business in London and the provinces, a number of foreign singing masters of note are to be found in the metropolis. Chief amongst these is Signor Clelli, whose excellent work is in refreshing contrast to the endeavors of some of his colleagues. Another admirable teacher is Mr. Henry Stanley, an American, whose pupil, Mr. Charles Mott, is somewhat of a distinguished singer as a baritone; while Mr. Thomas Menz is as good a teacher as singer. We also have Signor Tosti, who enjoys a reputation in the households of well-to-do women, and Mr. Maurel—the last-named having recently settled in London as a teacher. Like Signor Tosti, Mr. Maurel has a vogue amongst admiring ladies—all of whom declare that there is no teacher like him. Doubtless, Mr. Maurel is unique, but the once distinguished French baritone has not been able to hand over his mantle to any of his admirers.

EXTREMES OF VOCAL COMPASS.

THE deepest note known to have been reached by the human voice is the F, an octave below the bass staff, with 43 vibrations per second, which is said to have been sung by a German named Fischer, who lived in the eighteenth century. At the present time there are few opera basses who can give satisfactory sounds below C, with 64 vibrations. The Russian basses, who form such an important part of the great Cædral choirs, are undoubtedly possessed of the deeper bass voices. Some of them sing a special part an octave lower than that of the ordinary bass voice. Most of them can take the G below the bass staff and some are said to take the F credited to Fischer above. In ensemble music these deep bass voices give out harmonies which greatly enrich the effect of the other voices and add sonority and fulness to the harmony.

The highest note credited to the human voice was the second C above the treble clef with 2948 vibrations per second, which was sung by Agazzi, an Italian soprano, who lived in the eighteenth century. This is according to Mozart's testimony. Many sopranos are able to reach the note with 3024 vibrations per second; a smaller number the E flat and E above it. Patti's highest note of good tone quality is stated to have been G, with 1736 vibrations.

EXPLANATION IN THE FIRST SINGING LESSONS.

BY W. FRANCIS GATES.

In the teaching of singing, many instructors treat their adult students as if they were children. Advised himself by the mother, he insists that the young stars be given, but a small bit of information at a time, put into use at once in as practical a manner as possible, before other features are added. The whole trend of education is to omit the process to the mind that is to be developed.

No fall, is to be found with this plan of work, so long as it be children that are taught, or so long as the adult under instruction has the immaturity of mind which is characteristic of many young persons. The average age would be twenty years. But as no practical or thorough development of the vocal organs can be undertaken prior to fifteen, the above statement may be regarded as conservative.

The majority of teachers of voice, if what the present writer experienced as a student and has seen put into operation by co-laborers in the musical field may be taken as a criterion, is based on the supposition that the vocal student is still a child—though he or she have gray hairs. True, the vocal student may be that of a youth, the voice may be unformed, the tone crude and the results of vocal attempts be musical horrors. The vocal organs must be approached practically as one would a child's. The exercises must be primary, the tones pianissimo, the youthful state of relaxation imitated by the adult. There is no question but that the voice of the beginning adult must have careful treatment, quiet method, and gentle leading; and moreover, this process will probably have to be continued longer with the grown person than with the adolescent one, for the years of non-practice, or what is worse, over practice and incorrect practice, will produce a condition that is hard to eradicate than it is to bring the younger and fresher voice into a mobile state.

While it might be foolish to go through a course of theoretical and physiological explanations to a child showing the whys and wherefores of the proposed course of studies, the serious-minded adult will gladly welcome such explanation on the part of his teacher. People are not fools because they want to study singing. All of them do not leave their brains at home when they start for the vocal studio, though a teacher sometimes feels like maintaining the opposite.

It will not take long for the skilful teacher to judge whether a new student is in earnest in his study. Most men desire to build their vocal ability from the ground up; they want the knowledge that lies at the foundation; they are used to starting a subject at the beginning and carrying it along to an advanced state, understanding each step. Their business experience is practically the same; they know they must thoroughly fill one position before they may be advanced to another. Consequently, it is no hardship to them to be given a short course of explanation of the subject they are to pursue.

And the same is true of a certain percentage of the women, though it is unfortunately the fact that there are many dabblers among the feminine students of singing. The query arises: Would not even these take more interest in their musical work if it were put before them logically and sensibly. There are women who prefer to be put on a plane with their masculine neighbors in the matter of mentality. This attitude has been noticed by European travelers in this country. They say the American woman may be talked to as if she were a man, but the European woman must be given small talk and society nonsense or she is bored by being taken out of her element.

Following the above line of thought, a practical suggestion as to the method of introducing an adult pupil to the subject of vocal development may not be out of place in illustration. This is general in its application and may precede any method of vocal study that the teacher deems best. And it is used only as illustrative of other matters that may be presented to the student of song in the course of his study.

It is unfortunate that there are few vocal truths that may be subject to visible and mathematical demonstration. The voice is so hidden, the vocal organs so covered while in action, that a good many things that are said about them must be classed as only more or less accurate guesses. No one ever saw a human voice in complete action through its whole compass—perhaps not one ever will. But there are many things about the vocal organism that are capable of complete demonstration.

The laryngoscope changed many theories that had formerly been held concerning voice production. For instance, in an early work, Garcia held the superior vocal cords assisted in the production of tone; in a later one, he admitted that he was not certain of their functions; and in a third, he stated he was sure that they had nothing to do with the matter! Is it any wonder that the singing student who attempts to get his knowledge and theories from books is confused by the dicta of alleged authorities?

Whatever may be held concerning the more delicate portions of the vocal mechanism, there are certain broad aspects of it that must be recognized by every earnest student of song. There are three divisions of the vocal apparatus and each has its own function. There are three properties of tone and for each of these there is a governing body.

Tones have power, pitch and quality; the vocal

organism consists of lungs, furnishing this power and duration, vocal chords furnishing pitch and the superior cavities giving quality. These functions at times overlap, but primarily they belong where mentioned. In explaining this matter to students, one generally finds they realize that the lungs furnish the motive power and the vocal cords set the pitch; but it is seldom that the beginner knows anything of the functions of the head cavities in the matter of quality.

This subject may be illustrated by reference to the organ, which is at any rate but an imitation of the vocal mechanism in tone production. There is the hollow giving the wind supply, the power; then comes the flaring "lip" that sets the tone, or the flange, which is more parallel to the vocal cords, and finally the upper portion of the pipe, which by its shape of end governs the quality, the flaring "bell" producing the more blatant tone, the inward curve, the covered tone, and so on.

While there are points of difference, the general features of human organ and artificial organ are the same and the one can well illustrate the other. But there are points on which the teacher must be careful, or his pupil will come to the conclusion that only a soprano of diminutive height is capable of singing C in alt, and per contra, only the lass of giraffe-like neck can produce the C four octaves below that—this, if the organ simile is carried too far.

While it is unnecessary to go deep into the results of vocal anatomy, while a singer never produced a better tone because he could lecture on the cricoid cartilages, while an anatomist is not of necessity a singer, the general features of physiological construction should be understood before the student proceeds to put them into use. And it is to this end the above plea is made that art, which has as a basis something of scientific knowledge, enough to know how to adapt means to ends, will be able to rear itself to higher levels, sure of its foundation.

OUR VOCAL MUSIC.

So many cradle songs and lullabies are in the market that a publisher may well hesitate about adding the number. Yet THE ETUDE has lately received from Dr. Harthan the American rights to a song that was received with great favor in Europe, a favor which we think American teachers and singers will also accord to it. "Behind the Hills So Golden" is a lovely little song, characterized by a tender simplicity of word and tone which is so charming in the folk song of the German race, to which style of song this clearly belongs. The true singer will instinctively know and feel the proper rendering for this lullaby.

Not all songs should be concert songs, love songs, or ballads, there is a demand for the song with special character. We think THE ETUDE meets this demand in Mr. Troyer's "Clock Song" which can be made very descriptive and effective by the singer who works out the various ideas of the text. It should prove a good number for a recital. In addition to this it can be used by a boy or girl who has a little more than ordinary voice and training.

A SINGER once accepted what seemed at the time to be a particularly undesirable engagement to sing in an oratorio. The work was seldom given, the part was difficult and unfamiliar, the sum offered was small, and it was to be sung in a small place so there was no special clat attached to the occasion. She took it, however, for the opportunity of study. Had she known it, she said, she would have refused without hesitation, but she felt that it would broaden her musical experience and that she could not neglect, though it was not likely that she should ever be called upon to sing it again. Years afterward the same oratorio was revived by a metropolitan chorus; the singer allotted to this particular part fell ill at the last moment, and the one who had studied it so long before was the only one who could step in and carry it through successfully. This she did and won her greatest artistic triumph.

This shows that knowledge laid away is one of the best of investments. Students are apt to pass over musical experience and that they do not appear to be applying to their work, but this instance illustrates the wise saying of some one—"Every sort of knowledge is a key to fit which a lock will appear some day."

—F. S. L.

Behind the Hills So Golden

HANS HARTHAN

Allegretto

To Miss Ethel Preble, Berkeley University, Cal.

"TICK TOCK"

THE CLOCK SONG

CARLOS TROYER

Time of the clock

Tick - tock, Tick - tock, my lit - tle clock. He lives up - on a shelf, He

stands on four round gold - en feet, And so sup - ports him - self. His face is ve - ry white and clean, His

hands are al - ways black, His "sec - ond" hand on top is seen, The oth - er sets way back.

(drawing) *p* Do not complain and whine a - bout, Your dail - y task, but work it out, I don't loiter 'round and yawn all day, And

p *legatissimo* *(drawing)* *legatissimo*

a tempo waste your time a - way. Tick - tock, Tick - tock, so says the clock, I'm al - ways prompt - ly up to time, Ding -

a tempo dong, Ding - dong, the whole day long, My con - stant warn - ings chime. With stea - dy aim your work pur - sue, Suc -

ten. cess will fol - low you, And ev - 'ry stroke will start a song, The hap - py hours a - long

Tick - tock, Tick - tock, I am a clock, You'll have to wind me up, For

slower *p* *(very slow and faint)* if you don't I'll have to stop! My heart beats cease to throb.

p *pp* *ppp*



ORGAN AND CHOIR

Edited by EVERETT E. TRUETTE

[By an oversight in proof reading, Mr. Macdonald's name did not appear as the author of the article in the July Organ Department entitled "The Church Organist and His Duties," in which he summed up as follows:

We may sum up the matter in this way: To be a church organist one must keep the end constantly in view during one's studies. One must realize that the ability to play the prelude and postlude is, after all, of small consequence when compared with the ability to play the hymn tune intelligently, to accompany singers to their satisfaction and to weld the service into one artistic whole. Study, then, must be directly related to the needs of the service and not so much to the needs of the concert player.

In the first article in this series "I made a distinction between the church and the concert organist. I may be accused of inconsistency in now writing of the church organist as the recitalist. I can, however, easily defend myself from this charge by saying that when I speak of the church organist as the recitalist I refer to him as giving organ recitals in his own church and not as a traveling virtuoso.

It often happens that a man who is specially gifted as a church player has technique enough to warrant his giving recitals; though he may not possess the manipulative ability of a Lenzner or a Gullmunt, he may be able to give very much pleasure to his audience as well as to do much good in the cause of music. There are two sorts of recitals that the church organist may give. One which precedes or follows or is a part of a church service, the other which occupies an evening or an afternoon.

I have one church in mind where every Sunday evening from 7.30 to 8 the organist gives a recital; at 8 o'clock promptly the processional begins and the recital ends. I know another church where at the conclusion of the evening service the organist plays from 15 to 20 minutes, most of the congregation remaining to hear him. I know of still another case where in Sunday evening Vespers the organ music is put in the middle of the service, after the sermon or address; concluding prayers and recessional come after the last organ number. These are types of service recitals, and all are perfectly practicable.

It often happens that the organists give an annual series of recitals during Lent or at some other special season of the year; these recitals being free and carried on with the assistance of a violinist or a singer. In some of our large cities these recitals become very elaborate and cost the organist much either in cash or in indirectness to follow artists to be paid for in kind. These recitals are in the majority of cases well attended and often are crowded. There seems to be a genuine delight in organ music on the part of a large portion of our public. The organ is spoken of with real affection by many people, and although many musicians laugh when it is characterized as "The King of Instruments," many persons insist that the title is the correct one.

In considering the sort of music to be played at an organ recital, one must bear in mind the organist's point. Is the recital to be a part of the church service? In that case it is quite evident that certain restrictions will be placed upon the selection of music; for instance, one can hardly consider the "Toccata and Fugue" by J. S. Bach or the "Toccata and Fugue" by Liszt or the "Symphony in E" or "Hollins" "Overture in C minor," and the like, as suitable; in fact the range of pieces completely fitted for such recitals is small. Slow movements from symphonies or pieces like Lenzner's "Romance," Hollins' "Vision," etc., are of the unexceptionable ones. I am well aware that organists will differ with me strongly, and I concede, of course, the right of individual opinion. My point is that much organ music of a very high character is, from a rhythmic or emotional standpoint, not admissible to

the service. If you wish to play the "Trinity in D flat minor" from the "Well-Tempered Clavier" or the "Fugue in E minor" by the same author, or the slow movements from the Mendelssohn sonatas, you will be well within safety. The great "G minor Fugue," or that in D major by Gullmunt, etc., etc., are impossible. It is also sometimes possible to play a strong, old movement in a church service if it goes with a quiet one. Everyone must be guided by his own taste and by a gentle deference to the taste of the congregation for which he officiates.

If the recital is not connected with a service, the question at once comes up, shall arrangements be played? My own feeling in this matter is that there are arrangements and arrangements. Some arrangements are manifestly unsuitable for the ordinary church organ, and no organist should think of attempting them in public, no matter how much pleasure they may derive from their performance in private. The introduction to the third act of "Lohengrin" and "The Ride of the Valkyries" are cases in point; occasionally, however, one will find an organ voiced with wind and pressures and with ample wind supply on which the two pieces I have just named will come out with great force and effect.

The staple of the church organist must be the works of the classical masters; he must know his Bach, Mendelssohn, Beethoven; but he must also play Gullmunt, Schumann, Wagner, Liszt, Brahms, Holm, Wollstonehouse and our best American composers.

Two courses are open to the church recitalist: one to illustrate organ music, the other to illustrate music in general. Many recitalists, I fear, take too narrow a view of their own position. Take the "Fantasia in A minor," by Thiele, for example. As a work in organ literature it has some value, but looked at as a musical composition it is nothing more than a technical exercise; its place on a program, therefore, can only be justified, because it illustrates a phase of organ music. Judged by this standard much of the original organ music appearing on organ programs becomes poor and insignificant. On the other hand many of the arrangements are of great value because they represent vastly wider phases of musical literature. This is a view that is not often taken by the recitalist.

Much also depends upon whether the church at which our recitalist plays is in a large city, or whether it is in a community where the chances of hearing good music are not frequent; in the latter case the scope of the organist's program will be much greater and people will be pathetically grateful to him for including in his recital pieces by Dvorak, Tchaikovsky or Brahms, even if they are arrangements from the orchestral score and do not reflect accurately the orchestral color.

I cannot longer defer the inevitable question, Does it pay? This is answered unhesitatingly. Yes; it pays in all ways. It pays in the gratitude of the audience; it pays in the increased technique which comes to the organist; it pays in the greater interest taken in him by his fellow townsmen; viewed simply as a business proposition, nothing could be better. The organist who, year after year, gives a series of recitals with interesting programs judiciously selected advances the cause of good music in any community where he may reside.

I have only one thing to add, and that is that it seems to be rather inadvisable for the organist to have assistance at his recitals; it is better to give a strictly organ program which a moderate class of people will come to hear than to engage singer and violinist to draw the crowd. If the recital be paid for, the latter will call, but if it be a free recital the organist certainly lowers his dignity and the dignity of his art by making such strenuous efforts to attract an audience. I am glad to say that organists are more and more, are giving recitals of from three-quarters of an hour to an hour, composed wholly of organ pieces without assistance.—Hamilton C. Macdonald.

(To be Continued.)

BOY-CHOIR OR CHILDREN'S CHOIR.

For more than a decade there has been a steady growth in popular favor for the boy-choir. The reasons for this have been various. First, because of the great debt which the Protestant church music owes to the composers of the English church, there has been a perfect stampede to accept Church of England methods in American congregations with the result that we have adopted in many cases practically the entire liturgical scheme, including among other things the boy-choir. Then, too, the great awakening with regard to child-life, the quickened interest in everything pertaining to children, has given to the hitherto neglected portion of the church a new significance; and wide-awake ministers and choir directors have now been equally in the hands of both men and women. Certainly in the musical world, especially among teachers, women already outnumber men, and the balance is not likely to be shifted for some time to come. The boy-choir is undoubtedly an important musical educational factor. A similar institution ought to be developed for the benefit of the girls who are to become in large measure the music teachers and concert goers of America in the next generation. It is not entirely a question of sentimentality, for the boy-choir, not yet of High Church or Low Church, but presciently of ordinary common sense in the utilization of nature's gifts to the best advantage of both the present and future generations. Never can we expect the musical atmosphere of our nation to become what it should be while the homes respond to the strains of the popular songs of the day, and there is no better way to hasten the coming of the better day than to educate the girls who are to become the home-makers and teachers of the succeeding generation.—J. Lawrence Ely.

The boy-choir, as an institution, is an exotic on American soil. Its birth was the result of the ecclesiastical life which this country has not as yet seen, except as a worshiper, in the liturgy of the Church. The mediaeval church overcame this difficulty by the use of the male soprano and alto,—monstrosities which have fortunately, largely disappeared from our musical horizon—but when the male soprano and alto ceased to be the fashion, something had to be found to take their places. Tradition was—and still is, to a considerable extent,—too strong in the European countries to allow the introduction of women singers, so the only alternative was to employ the boy as a substitute for the talented sex. Exit the male soprano; enter the boy soprano.

A strange revival of mediaevalism in the Catholic churches,—Roman, Anglican, and the American Protestant Episcopal—has given the traditions of the boy-choir a new lease on life. It is a revival, however, of the curious phenomenon of a mediaeval choir (there is an ultra-modern civilization).

Not that the boy-choir is not a good thing. On the contrary, it is to a fine institution—for the boy, its merits in other directions I leave to others for consideration. It is just this fact that brings out objection to the boy-choir. The boy-choir is un-American because it is contrary to our cherished educational ideals. We believe in co-education, at least to be the fashion, something had to be found to take their places. Tradition was—and still is, to a considerable extent,—too strong in the European countries to allow the introduction of women singers, so the only alternative was to employ the boy as a substitute for the talented sex. Exit the male soprano; enter the boy soprano.

From an economic standpoint, the advantage is all with the girls, as her voice does not break up at the time when the results of training are beginning to show. The modest and most wonderful feature of boy-choir training is the ruthless manner in which Mother Nature steps in to ruin over the results of years of painstaking labor. The most wonderful boy-soprano that ever was goes the way of all flesh and soon comes to a crash, with even the chances that as a man neither his voice nor his musical ability will ever rise above mediocrity. Of course, species of precocity this is the most disconcerting of all.

With the girl's voice there is nothing of the sort. Contented with. In the inherent quality of the voice, it is as much with the boy as with the girl. She has placed some rarely beautiful voices in girls' throats, but because the possessors were skiers of the knickerbockers, they are rarely trained. Undoubtedly if the same care were exercised first in selecting and then in training an equal number of boys

and girls, the advantage would be with the latter, if for no other reason because they are able to enjoy an unbroken period of training from the age of 8 to 20, or later and be at all times during that period thoroughly available for the church service.

The girl's voice has no limitations that the boy's has not. It is the girl's mind may be less quick in perceiving her musical intuitions less accurate. There is no phase of musical work which is not equally possible to both sexes, unless it be the more artistic results which the girl may achieve because nature has made her to be in making her an unbroken term of training.

This is not an argument against boy-choirs, but a plea for equal opportunities for both sexes. Unquestionably the future of America in practically every direction will eventually be in the hands of both men and women. Certainly in the musical world, especially among teachers, women already outnumber men, and the balance is not likely to be shifted for some time to come. The boy-choir is undoubtedly an important musical educational factor. A similar institution ought to be developed for the benefit of the girls who are to become in large measure the music teachers and concert goers of America in the next generation. It is not entirely a question of sentimentality, for the boy-choir, not yet of High Church or Low Church, but presciently of ordinary common sense in the utilization of nature's gifts to the best advantage of both the present and future generations. Never can we expect the musical atmosphere of our nation to become what it should be while the homes respond to the strains of the popular songs of the day, and there is no better way to hasten the coming of the better day than to educate the girls who are to become the home-makers and teachers of the succeeding generation.—J. Lawrence Ely.

AN organ can be judged as to its magnitude from a good many standpoints. The number of pipes, the number of sounding stops, manually accessible—all are factors; but none of them, by itself, is sufficient for purposes of comparison between one instrument and another. If it is necessary to make any such comparison, the writer has obtained fairly satisfactory data by ascertaining the total number of ranks of pipes, that is, by how many stops each organ is touched, all manual couplers being included but octave couplers excluded.

The number of sounding stops counts for little. Many devices are known to the inferior grades of builders, whereby a most imposing show may be made at the console. Twelve and larger organs may be drawn singly, a five rank mixture draws as one of two ranks and one of three ranks. Other registers draw in halves and the most expensive ones stop at tenor C; so that it is practicable to have two instruments of similar resources, but one of them possessing fifty stops and the other a dozen less. Judged by this standard, the organ at Weingarten would make a poor display, for its stops number but seventy-six; whereas it has as many pipes as the Leeds organ, which has eleven hundred stops. Nor would an enumeration of the pipes be much guidance, unless the builder be a man of repute; for pipes may be multiplied by the presence of and under preponderance of registers of acute pitch, as in the Weingarten organ, which has few little, and which add very little to the total weight of tone.

Comparatively few organs possess more than six thousand pipes, and very few indeed have seven thousand; therefore, in describing organs of the most famous examples, the former limit will be adopted. In the British Isles, the present writer can recollect but three organs of sufficient size to be included in his list. These are as follows:—

	Stops	Couplers	Pipes	Ranks
Albert Hall	111	14	7,552	108
Liverpool	100	14	6,714	98
Leeds Town Hall	92	10	6,464	90

The figures in the last column in the previous and the following list show the number of stops and manually accessible stops, and union couplers are drawn, on pressing down any key on the great organ. These three organs are too well known to need any description in these columns. The first two are natural organs, the third was originally a Great Organ, but has recently been rebuilt by Abbott and Smith, and may almost be described as a new one.

As regards weight of tone, a complete list of Con-

flential organs up-to-date would be difficult to procure, except one were in continual touch with the chief builders. Still out of about six thousand specifications in his possession, the present writer has been able to find only nine that answer to his definition of a large organ. There must of course be a large number than this, and specially in the United States. At the same time it is somewhat remarkable how instruments just manage to come short of the standard. There are organs by the hundred possessing more than five thousand pipes, but very few indeed in the class higher.

	Stops	Couplers	Pipes	Ranks
Riga Cathedral	124	12	7,236	116
Ulm Cathedral	100	7	6,453	102
Ulm Cathedral	100	11	6,453	108
Weingarten Monastery	70		6,096	90
St. Bartholomew, N. Y.	98	26	6,150	90
St. Sulpice, Paris	100	18	6,704	121
Sydney Town Hall	120	14	6,189	93
Chicago Auditorium	100	10	7,121	111
Cincinnati Music Hall	90	14	6,189	93
Trinity Church, Lima	131	(?)	7,293	117
Garfield City, Long Is'd	115	9	7,252	
West J. St. Louis	140	11	10,050	

*Rev. J. T. LAWRENCE, M. A. from Musical Opinion.

*The data of the last two organs are added by the editor. In the World's Fair organ there are in addition 16 sub and super couplers.

W. M. B.—I have a small organ to play in church with the following stops: Great Organ; Open Diapason, Clarabella, Dulciana, Stopped Bass, Swell Organ; Keraulophon, Stopped Diapason, Treble, Stopped Diapason Bass, Flute a Chemine, Open Diapason, Hautboy, Bassoon. Pedal Organ: Sub-Bass. Can you give me any assistance regarding registration? The Clarabella does not speak in the lower octave, neither does the Dulciana, but the Stopped Bass speaks only in the lower octave. The Stopped Diapason, treble, and Stopped Diapason, bass, I presume go together, the former runs down to middle C while the latter begins at middle C and runs down to the lowest note. What use can I make of the Bassoon?

Answer.—When such old organs as the one described were built it was customary to economize both in space and expense. The lower octave of the Clarabella as well as the same octave of the Dulciana would cost as much as all the rest of the stop, and as the stop would require many pipes to do duty for the substitute one of stopped pipes to do duty for the lower octave of BOTH STOPPS, thus saving considerable rank and expense. In the Swell Organ the Bassoon is the lowest octave of the Hautboy. This stop and the Stopped Diapason were divided to enable the performer to play solo and accompaniment on different combinations on the same manual. For instance, if the Keraulophon and Stopped Diapason were drawn down the accompaniment could be played on the Hautboy where only the keyboard where only the Keraulophon would speak, while the solo could be played above middle C on the Stopped Diapason and Keraulophon. In like manner the Hautboy and Flute a Chemine could be drawn and a solo played on the two stops, while an accompaniment played on the lower octave of the keyboard would give only the Flute, which being an octave lower would sound like an accompaniment on the Stopped Diapason.

The organ in the Town Hall of Leeds, England, which was originally built by Gray & Tye, under the immediate direction and plans of Henry Sparr and Dr. William Sparr, in 1858, has recently been entirely reconstructed by Abbott & Smith, of Leeds, and now ranks as one of the modern organs of the day. Practically all the pipes and the sound-board of the old organ were retained, and even the latter were entirely reconstructed. The organ now has five manuals and pedal, with 88 speaking stops and 6,100 pipes. There are also 10 couplers, 10 pedal stops, and 10 pedal movements. The combination plan of the organ is as follows: The pressure of the various parts of the organ varies from two inches for the Echo Organ to eleven inches for the Solo Organ. The action of the Swell and Great is pneumatic, the action of the rest of the organ is tubular-pneumatic.

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NATIONAL INFLUENCES AND CHARACTERISTICS.

We have seen no article, in recent years, more interesting than one which recently appeared from a German pen. Mr. Andre Moser embodied the article referred to in the "Method" written jointly by himself and Joseph Joachim, and it appears in this work as the tenth chapter of the text which precedes the various works edited by Joachim in the third volume.

After quoting Richard Wagner's impressions of the playing of the Paris Conservatoire Orchestra, and giving that master's views as to why the French players were superior to all German players, Mr. Moser continues, as follows:

"The violinists of the celebrated Conservatoire Orchestra were at that time still in full possession of the classical traditions of the Italian *bel canto*, and of a bow technique which was closely related to it. They were partly the direct pupils of that brilliant trio of violin players, Viotti, Kreutzer and Rode, and partly, at least as pupils of Baillet and Habeneck, they came under the influence of a school of which almost all trace has since disappeared in France. This (the immediate continuation of the Piedmontese school) was transplanted to Paris by two of its greatest exponents, J. M. Leclair and J. B. Viotti. It taught, above all, a singing tone on the violin, free from mannerism and artificiality. It cherished a technique of difficult for us to conceive because of the nature of the left hand required by the nature of the instrument, and it laid the greatest value on a supple and independent style of bowing, one avoidable to the characterisation of each variety of stroke.*****

"One likes to ascribe to unusual aspect which the works of Bach, Mozart and Beethoven sometimes receive at the hands of modern French and Belgian violinists, to the differences in national character. That is quite wrong. If the racial spirit comes into question at all in this matter, it is only at the eleventh hour. Richard Wagner (and much he has said) just informed us of the strong impression which that performance of the "Ninth Symphony," by French musicians made on him, and of his failure to obtain the same effect again, or even to approach it, with the best orchestras of Germany and England.

"The crux of the whole matter is, that, without detriment to their musical proficiency otherwise, these French and Belgian virtuosi, although possessed of an astonishing technique of the left hand, have not only entirely forgotten that healthy and natural method of singing and phrasing which originated in the *bel canto* of the old Italians, and which must actually lie closer to them than to us Germans. They have even continued deliberately to repudiate it. Their bowing and tone-production merely aim at the sensuous in sound. In their performance of the various bowings there is as little trace of the 'characteristic' (a quality with which the interpretation of both German and Romance classical masterpieces is intimately tied up), as there is of that modesty and richness in variety of tone, whereby all nuances of expression may at once be commanded. They never bring out the inspired meaning of the work of art they presume to play, but merely exhibit faults and mannerisms resulting from a deficient style of bowing, which can only be classed with those bad habits of singing in which the most elementary demands of natural melody are totally disregarded."

COMPARISON OF THE GERMAN AND FRANCO-BELGIAN SCHOOLS.

Mr. Moser's severe arraignment of modern French and Belgian players is, in reality, an expression of his opinions held and propagated by all true disciples of the *Hochschule* at Berlin. Compared with verbal expressions of opinion on the same subject, to which all visitors to Berlin quickly grow accustomed, Mr. Moser's seemingly harsh and cruel sentence is quite considerate and polite; for he simply contents him-

self with a sweeping condemnation of the modern French and Belgian players' art, and does not once refer to them as "unmusikalische Eseln" (unmusical asses)—a term which has always been greatly in vogue among the pedagogues of the *Hochschule* when summing up the merits of French and Belgian players. But is Mr. Moser's criticism intelligent and just? Is it based on facts, or is it the kind of criticism which we must naturally expect from a man whose musical and instrumental training, as well as the environments of his whole life, have been too strongly opposed to everything un-Teutonic to leave any room for breadth of vision and liberality of thought? Let us inquire into the matter, and be guided by the facts.

Mr. Moser tells us that the modern French and Belgian players "never bring out the inspired meaning of the work of art they presume to play," and clearly ascribes their inability to do so to "faults and mannerisms resulting from a deficient style of bowing." He maintains that differences in racial spirit and national character have no bearing on the case whatever, and compares this "deficient style of bowing" with "those bad habits of singing in which the most elementary demands of natural melody are totally disregarded."

With our intimate knowledge of the principles of violin playing advocated at the *Hochschule*, we can easily understand Mr. Moser's attitude towards the French and Belgian players. Indeed, it would be difficult for us to conceive how such a subject from any other point of view. He has always been taught that the only correct principles of bowing are those which were adopted many years ago by the pedagogues of the *Hochschule*; and he, in turn, has faithfully and tenaciously imparted these principles to his own pupils.

Let us say at once that Mr. Moser is a serious man, a man of intelligence. Whatever may be said of his attitude towards a violinist (and much he has said that is highly uncomplimentary to him), he is nevertheless a serious, well-read man, and one who has had many years of experience as a teacher. Moreover, his home and field of labor is a great music center of Europe, where he has every opportunity of observing the work of our greatest artists. In a word, he is, and has been for many years, so favorably circumstanced for the development of broad views and a keen critical faculty, that the possession of these qualities in a high degree would be more natural than surprising.

Mr. Moser assures us that it is a mistake to believe that national and racial characteristics have any influence on the work of our various artists; and he attempts to convince us that this is really so, by quoting Wagner's expression of admiration for the superior playing of the French violinists of his day. On the face of it, such reasoning is absurd. Wagner's estimate of the art of violin playing in France was based, and rightly so, on the work of representative players of France—the gifted, intelligent and well-equipped violinists of the Paris Conservatoire orchestra. He heard the best, not the worst or even the mediocre, that France could offer, and he formed his estimate accordingly. But let us suppose that Wagner's disgust, his unqualified condemnation of violin playing in France?

Now, it is perfectly obvious that Mr. Moser either declines, or is unable to see, that the defects in the training of the modern French and Belgian violinists. On the other hand, violinists in Germany, but more especially violin-players as it is taught at the *Hochschule*, Mr. Moser unquestionably regards as the only true and beautiful art.

GERMAN AND FRENCH CHARACTERISTICS.

The Germans are pre-eminently a musical people. Of this there has never been a doubt. From the cradle to the grave, the German's whole nature is

influenced by the immortal creations of a host of immortal German composers. The chaste, unadorned music of Bach, the rugged grandeur of Beethoven's symphonies, the inimitable grace and beauty of Mozart's music, the exquisite, soaring melodies of Schubert—such is the music bequeathed to the Germans, the music they unconsciously learn to love, the music that bewilders infancy, delights childhood, encourages youth, is a joy to manhood, a solace to old age; such is the music that is constantly heard in Germany, from the cradle to the grave.

In France, too, the music of the best German masters is heard, but the difference is vital. Whereas in Germany the very atmosphere is laden with its wealth and splendor, and escape from it is practically impossible, in France it is the same in the United States, the best and greatest in musical art trifles only through certain narrow channels. There the music of Bach and Beethoven seems reserved for the elect, and makes its appeal to the trained musical mind and the intelligent amateur. The multitude does not crave it, nor is it, as in Germany, a daily joy to old and young, high and low, rich and poor.

Mr. Moser insists that differences in national character have taught to do with "the unusual aspect which the works of Bach, Mozart and Beethoven sometimes receive at the hands of modern French and Belgian violinists." It is possible, we ask, that Mr. Moser could have reached such a conclusion, after a calm and serious consideration of the subject?

The difference in temperament, between the Germans and the French, are strikingly clear to most intelligent and observant men. In a thousand different ways these differences are manifested daily. In the least significant as well as the most serious matters in life, the antithetical temperaments of these two peoples are too transparent to leave any doubt on this score in the mind of the average observer. Mr. Moser himself admits the existence of these differences; but strange as it is unwilling to believe that great melody are totally disregarded," we are irresistibly led to inquire, where among the products of German training, can we find those beautiful qualities of style and bowing which, we are told, distinguish and ennoble the art of violin playing in Germany? They shall appear in the perfect examples of this beautiful art which Mr. Moser defines with such plausibility and even eloquence! Surely we can hope to find it only in the school of bowing of which Mr. Moser is himself a disciple, the Berlin *Hochschule*.

JOACHIM'S INFLUENCE.

Now, the principles of bowing at the *Hochschule* are admittedly based on the bow-technique of Joseph Joachim. How glorious an artist Joachim was in the zenith of his powers is fully appreciated by the whole musical world; and every musician who had the good fortune to hear him play, even fifteen years ago, will never remember his simple, soul-inspiring art. But Joachim's playing, Joachim's bow-technique, is not the point at issue. In his quest historical articles, Mr. Moser tells us that the French violinists who madly attempted to imitate Paganini "overlooked the fact that Paganini on the whole was an inimitable genius from whom a few outward peculiarities might be picked up, but not the spirit that inspired them." Here Mr. Moser is unquestionably on his feet, and sound, but his logic forsakes him in a broader perspective, for what logic to the imitators of Paganini applies with equal force to the imitators of Joachim, Joseph the inimitable genius, from whom a few outward peculiarities might be picked up, but not the spirit that inspired them." Yet what have Mr. Moser and his associates attempted to do? They have attempted to imitate the principles of tone-production and bowing on the imitability qualities of a great and powerful individual artist. They have caught some of the purely physical manifestations of Joachim's art without being able to approach "the spirit that inspired them." They have foolishly confounded the shadow with the real for so many years that they are no longer able to distinguish the one from the other. Wherein, then, are they wiser than those French violinists whose hopeless emulation of Paganini Mr. Moser so easily appreciates?

HAS THERE BEEN DECADENCE IN THE FRENCH SCHOOL.

Now, in all justice to Mr. Moser, we must not ignore his differentiation between the "classical" and the "modern" schools of violin playing in Belgium and France. For the former he has obviously admiration and respect, for the latter, only the strongest terms of disapproval and condemnation. But, we ask, where does he actually mean to draw the line between the "classical" and the "modern" schools? Later, in his article, he implies that the degeneracy of Franco-Belgian violin-playing had fully developed before the days of Viennese; for he states that the senseless general emulation of Paganini "resulted in the utter downfall of bow-technique in its classical sense." The frenzied attempts of French violinists to imitate Paganini, says Mr. Moser, resulted "in employment of an artificial kind of bowing," and "their stiff style of playing has none of the characteristics necessary for a singing quality of tone or for purposes of an inspired nature."

Surely we are justified in assuming, from these and other statements, that Mr. Moser regards the first stages of the decadence of Franco-Belgian violin-playing as antedating Paganini's day, and the utter obliteration of all beautiful and classical qualities in the

French and Belgian players' art as preceding the period when Viennese appeared on the musical horizon. If further proof of the correctness of our assumption is required, Mr. Moser himself furnishes us with the evidence in his startling declaration that "the French violinists of today probably do not possess a violin player who is capable of rendering Viotti's 22d concerto in a manner worthy of that wonderful work or its creator."

Amazed as we are by this last statement, we nevertheless feel that we must confine ourselves to the facts, avoiding, as much as possible, expression of our sentiments and our feelings. Let us therefore examine the facts that are thoroughly familiar to the musical world.

Referring to "the utter downfall of bow-technique in its classical sense," in Belgium and France, Mr. Moser says that "when the medium of expression is wanting, owing to the aspect of suitable training, we can hardly expect the interpretation of a musical work to be in the spirit of its creator." *Hier liegt der Hund begraben*, as Germans say. Here, indeed, we find the whole sum and substance of Mr. Moser's argument, the ostensible, if not the chief, reason for his bitter opposition to the Franco-Belgian school of playing. To utilize his own form of reasoning, violin playing in Germany is superior to violin playing in Belgium and France because German (*Hochschule*) bow-technique is based on perfect principles of tone-production and phrasing, whereas the bow-technique of the Franco-Belgian school of virtuosi is wholly deficient in style, exhibits "merely faults and mannerisms," and aims at only "the sensuous in sound."

Mr. Moser forgets that mere statements, however plausible and ingeniously worked, do not necessarily carry conviction. When he ascribes all the virtues to the method of bowing of which he is so stern an advocate, and stigmatizes the Franco-Belgian bow-technique as being similar to "those bad habits of singing in which the most elementary demands of natural melody are totally disregarded," we are irresistibly led to inquire, where among the products of German training, can we find those beautiful qualities of style and bowing which, we are told, distinguish and ennoble the art of violin playing in Germany? They shall appear in the perfect examples of this beautiful art which Mr. Moser defines with such plausibility and even eloquence! Surely we can hope to find it only in the school of bowing of which Mr. Moser is himself a disciple, the Berlin *Hochschule*.

responsible for the failure of countless students who have trustfully yielded to its influence and glowing promise. It has stunted, instead of matured, too many gifted violinists to leave any room for doubt on the score of its irrational application. It has been utilized as a panacea for all musical ills, whereas it is itself only a source of musical ailments, and is necessarily related only to physical condition and physical development. In its inception are visible the elements of an excellent technique of bowing, but in the practical application and development of its fundamental principles, its proponents have been sadly groping in the dark.

The tree is judged by its fruit. Are we not more than justified in basing our estimate of the worth of a bow-technique on its indisputable results? If so, let us glance at these results, covering a period of about twenty years.

During the last two decades, the *Hochschule* has had no reason to complain of a dearth of gifted students. A great number of violinists, many of the highest gifts, from all the civilized countries of the globe, have flocked to the *Hochschule* in these last two decades. What, we ask, has become of a reasonable percentage of these gifted young men and women? Of these hundreds, or thousands, of violinists have even a pitifully insignificant number been recognized by the musical world for exceptional artistic merit? If so, what are their names, and where are they heard to-day?

The answer is sadly explanatory, but it seems to bring no enlightenment to the pedagogues of Berlin. Failing to find even an absurdly small number of great artists among the thousands of true disciples of these pedagogues, shall we look for unreflected greatness among the pedagogues themselves? Is it cruel, under the circumstances, to ask, what have Mr. Moser and his colleagues achieved as practical violinists?

THE MODERN GERMAN AND FRANCO-BELGIAN SCHOOLS COMPARED.

Mr. Moser intrepidly informs us that the Franco-Belgian art of violin playing long ago sank into the most deplorable stages of mediocrity, and that "France to-day probably does not possess a violinist who is capable of rendering Viotti's 22d concerto in a manner worthy of that wonderful work or its creator." If we look into the recent history of violin playing for substantiation of such statements, we shall look in vain. On the contrary, we shall find a goodly list of names of artists who have achieved distinction, not only in Belgium and France, but in many civilized countries, and notably in the music centers of Germany. And among these artists we find the names of men—some still among the living, others that have passed away in our own lifetime—who have shed great radiance and glory on their art, and to whose memory future generations of violinists will pay homage.

But our admiration for the Franco-Belgian school of violin-playing must not be misconstrued. We do not regard it as an absolutely pure, unadorned art (as Mr. Moser obviously regards the German art of violin playing) because we have sufficient evidence to the contrary in the works of its exponents. Its blemishes, contrary in the work of its exponents. Its blemishes, "downfall" of its bow-technique, as Mr. Moser would have us believe. Nor is it true that the phrasing and tone-production of the Franco-Belgian artists may be justly classed with "those bad habits of singing in which the most elementary demands of natural melody are totally disregarded." On the contrary, the Franco-Belgian school of violin-playing has always striven for and attained a purity of tone with which the violin of all German schools is in no sense or degree comparable. Indeed, it has long and universally been recognized that the impurity of tone and the awkwardness of style which characterize German violin playing are chiefly responsible for its inferior position in the ranks of such a statement are required, proofs of the truth of such a statement are required, they are easily obtained, in great abundance, on the concert platforms of Europe and the United States.

When we listen to a brilliant *staccato*, a vigorous and penetrating *detache* staccato, a beautiful *spiccato*, is the violinist who thus delights us a product of the *Hochschule*, or has he received his training in the Franco-Belgian school? Rarely the former, almost invariably, the latter.

The truth of the matter is, Mr. Moser and his colleagues have always been unable to differentiate between the true sources of bad and good in their relation to violin-playing. In the beautiful qualities

of Joachim's bow-technique, they have fancied themselves able to discern the most exact principles of bowing, but, from the very beginning to the present day, have obstinately refused to believe that they were merely imitating certain "outward peculiarities," without catching "the spirit that inspired them." They found that their own earnest musical tendencies are inherent, and, in their worship of Joachim, eagerly attribute the evidences of their sound musicianship to imitation of the bow-technique of their adored master.

Under these circumstances it is not difficult to trace Mr. Moser's misapprehension of the source of musical blemishes in the Franco-Belgian school. Wholly disregarding national influences, racial characteristics and habits of the mind, he attributes all exaggerations of sentiment to "the utter downfall of their bow-technique in its classical sense." He does not remember how foreign, for instance, such music as the Brahms concerto must be to the French nation; nor is he willing to recognize the utter grotesqueness of the average German violinist's attempt to perform compositions that are characteristically French in spirit, in sentiment and in thought. No, he refuses to consider the natural effects of national influence and environment on the individual, and blindly attributes every objectionable musical feature of Franco-Belgian violin-playing to a degenerate style of bowing.

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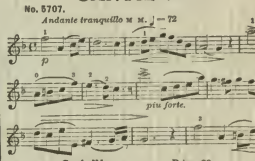
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Polonaise (4 hrs.), Streabach; Little Fairy Waltz, Streabach; The Blacksmith Song, Hoadman; Dregging in the Field, Otto; The Bird and the Minstrel, Horowitz; Caprice, Robert; Op. 270 (8 hrs.), Engelmann; La Pasion, Laville; Midsummer Night Dream; Valse Caprice, Newland; Les Hirondelles, Bachman; Op. 100, March, Op. 30, No. 1 (8 hrs.), Hollander.

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