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James Francis Cooke

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THE ETVDE

1908



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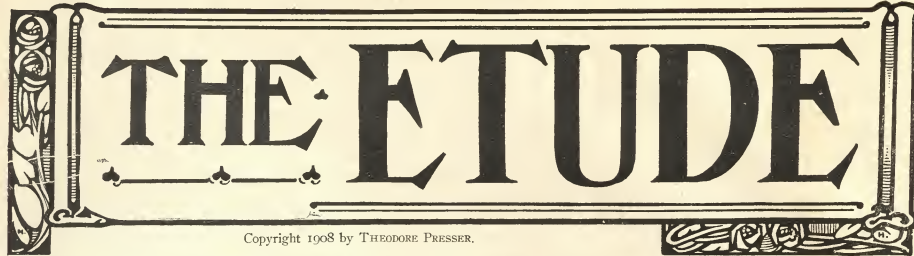
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Vol. XXVI.

PHILADELPHIA, PA., JUNE, 1908.

No. 6.



THE motto, "He who combines the useful with the agreeable, carries off the prize," which stands at the head of our editorial page, is the same motto which the founder of THE ETUDE placed upon the first page of the first issue of the paper twenty-five years ago. A quarter of a century seems to us a considerable time, but when we remember that this motto is older than the Christian era we can not help revering the wonderful longevity of this thought of the Latin poet.

This motto has in a measure been the sole policy of THE ETUDE. At this day, we endeavor not to insert a single line that is not necessary, vital and useful. THE ETUDE is a utilitarian paper. Its readers take it for the valuable material it always contains. Moreover, it is our constant aim to present the great truths of musical education in such a way that they will possess absorbing interest. We have no use for the old, barren, dry-as-dust pedagogical journalism. Every line of THE ETUDE must bear upon the subject of musical education, but it must also seem to have human interest without which a paper becomes dull, senseless and useless.

For many years the editorial pages of the journal were printed upon the first pages of the paper. This was rightly so, since these pages represent in a way the policies of the paper. With this issue they are brought back to their former position. We want to make them as interesting, entertaining and readable as possible. At the same time we trust that you will find them of practical help in your daily work as a teacher, student, or music lover.

"HE that spareth his rod hateth his son," runs the Proverb, but it sounds far more like the rancor and pessimism of Jeremiah than the wisdom of Solomon. Moreover, if the number of Solomon's progeny was commensurate with the reputed number of his wives, he must have had difficulty in living up to this particular Proverb. It has remained for the pedagogues of the nineteenth century to dispute the sages of Israel. The modern proverb is: "He that spareth the rod loveth his child."

The Journal of Education, one of the most respected and at the same time active educational papers in the United States, has recently presented its readers with a symposium upon "Corporal Punishment." The authorities who contributed to this symposium were not only teachers, but superintendents and associate superintendents of schools in our large American cities. Many of these men have a great number of scholars and thousands of children, under their care. Of the seventy-six contributors to a recent issue, forty-four declared themselves against it. The various shades of opinion are interesting to all who have to do with the training

of children. Andrew W. Edson, of New York, says: "The principle aim of all discipline is the reformation of the individual. Corporal punishment will rarely, if ever, reform an individual." Edward B. Shallow, of the same city, says: "There are certain children over whom their parents have absolutely no control. These children cannot be reached by any kind of moral suasion. Would it not be better, as a matter of final resort, to have a little cautious infliction on these fellows while they are in school?" John R. Wilson, of Paterson, New Jersey, writes: "It lowers the dignity of the teacher or principal who uses it. It develops the coarser nature of the child." Charles M. Jordan, of Minneapolis, says: "It should not be inflicted if any other way can be found. If not, it should be." James H. Van Sickle, of Baltimore, states: "Our teachers have become better teachers since they have ceased to rely upon the rod. The best teachers have never needed to resort to corporal punishment."

The quotations we have made are representative and the results of the symposium may be briefly stated: 1. Corporal punishment should only be used as an extreme measure. 2. It has a tendency to make the pupil cower, and the teacher brutal. 3. The chief danger of permitting it comes from the abuse of it by unthinking or quick-tempered teachers. 4. It is far better if administered in the home, by the parent, in cases where a child has become incorrigible.

In these days music teachers have little to do with corporal punishment, but the era of knuckle-rapping and ear-boxing is only a few decades distant. In fact, the writer, who still considers himself a young man, remembers many lead-pencil chastisements at the keyboard, when a child. He also quite as vividly remembers that they served only to make him angry, indignant and perhaps insolent, and, practically, never led to a single commendable result.

JUST how to spend the summer so as to realize the greatest physical, intellectual and material profit, is now the great question with teachers and students. In these days few people look upon the months of July and August as a period which must inevitably become a kind of mental hiatus. "The mind needs complete rest," is the expression we hear upon all sides. Just how we are to exist with our minds unoccupied with some kind of intellectual activity no one ventures to explain. What we really need is a change in the form of brain work. Lombroso, that convenient authority by whom editors are ready to prove almost any psychological or anthropological proposition, has indicated how many of the greatest masterpieces have been executed in the summer months—frequently in

tropical and semi-tropical countries. Heat and humidity, then, are not the obstacles to genius that they are sometimes supposed to be.

We have accordingly invited many of our contributors to send us articles bearing upon Summer Study. The opinions of many are, we feel, better than any set editorial position we might take in the matter. We have also prepared a Summer reading course for musicians from which we are sure everyone of our readers may derive profit. If you only read one good book upon music this Summer, the torrid days will not have been wasted. We have endeavored to describe these books so that you may have less difficulty in determining the ones that will be of most value to you.

LAST month, we had just become comfortably launched upon the subject of the marked difference in the fees received by male teachers and female teachers, when the printer made us aware that our editorial space limits had been reached. We are not, however, to be put off by any such mechanical restriction and the discussion is continued here.

That most women teachers are unjustly remunerated no one will deny. That many incompetent men teachers receive far more than many able women teachers is also incontrovertible. The reason for this, no one doubts, that the man is able to convince his patrons that he is more earnest, more thorough and is better equipped physically to successfully meet the problems that the music teacher is continually obliged to face. We are willing to admit that where the preparation and ability are equal the man sometimes has an advantage, especially in positions where executive abilities are demanded, but we also desire to state that we are convinced that there are many positions in which the woman teacher actually has a great advantage over the man.

In teaching young children the woman teacher is almost invariably more sympathetic, more patient and more vitally concerned in the child's musical welfare. Where the man commands and demands, the woman suggests and leads. The harsh dictatorial teacher has little value except in the cases of children who ought really to be in reformatories or institutions for the correction of mental and moral lesions.

The natural insight and elastic mentality of the woman also gives her a kind of artistic penetration that enables her to solve certain problems of interpretation at a glance. Few men are endowed with this gift. They go lumbering along through processes of logical analysis while their women colleagues, by means of the bright shafts of temperamental illumination, are able to intimate in a few seconds what might otherwise take hours of stupid study.

Just why the woman with these gifts must receive less for her services than her male competitor is difficult to determine. Perhaps it is because she does not demand a just compensation. We sincerely wish that we might bring our women readers to a realization of the value of their services and encourage them to ask for that to which they are rightfully entitled.

A RECENT writer upon the subject of the salaries of male and female teachers, says:

"Let us suppose a case which may very easily happen. The boy begins his college course, takes his four years in the college, prepares for his law degree, and then, after his graduation takes his place in some high school as a teacher of mathematics. A girl from the same village goes to the same college, or one equally good, and takes her four years, and then, for the same reason, takes her place in some high school as a teacher of any required branch. Perhaps the young man is a little more intelligent than the young woman, and he is able to get a salary of \$2500 to begin with, a thousand dollars a year; but the young woman is contented with seven hundred and fifty for the same time. Now what is the justice in this? She has done just as much as he, and has expended as much of money, and has completed a course as extensive and complete as his; she turns out from her classes boys and girls equally as well fitted for the same work as he. But he has a salary of \$2500, and she only of \$750. He has a right to all over the land, but I have yet to find anyone who can give a reason for it. If the salary basis is worked done, things accomplished, cost of preparation in time and money, and the results of the work, are all perfect equality between the sexes? This is getting to be a question of grave importance. The female teachers are getting restless under the present condition of affairs, and it is all right that they should. But in the case of the man, stronger than the facts will warrant. In the small high schools it is not unusual for the superintendent or board to say: 'We will take a lady teacher for that place for \$75, because we have no man to fill it. We shall have to pay him \$200.'"

THE jargon of the voice teacher has long been a source of amusement to those who are not engaged in the profession of teaching others how to sing. Probably no one but the voice teacher is familiar with the somewhat overused phrase, "the singing student is singing the truth to the mind of the pupil." It is no wonder, then, that hundreds of means of stimulating the pupil's imagination have been resorted to in order to lead the singing student to the truth. Dr. Wallace has written a book on vocal art. Often the unthinking and unsensitised teacher is led to make grave errors in inventing methods that have not even the merit of sufficient empirical investigation. Dr. Wallace has written a book that has no board directions, no hints to vocal pupils, and all our readers will find that part of this month's *Voice Department* very amusing. A recent trial in London, however, presented so many Pickwickian phrases of the kind that I thought it well to share our amusement with you.

Dr. Cummings, director of the famous Guildhall School of Music, was recently sued for libel, by a singing teacher named Horspool. (How did Dickens ever fail to utilize that name?) Dr. Cummings is one of the most respected of London musicians and the school of which he is the head is one of the largest musical institutions in the world. It is situated in the center of the great metropolis and has thousands of pupils. Consequently the suit aroused great interest. Mr. Horspool claimed that Dr. Cummings' reference in a lecture to his (Horspool's) advertisements as "impudent quackery" was likely to hurt his business and incidentally injure his professional feelings. During the trial a specialist named Dr. Cummins was called as a witness and the following quotations, which are from the London *Music Herald*, relate some of the events:

"Even the throat specialist whom the plaintiff quoted as a supporter, but did not call, turned out to be in opposition to him. The two main points of the method were the imitation of a baby cry and the protrusion of the lower jaw. Mr. Franklin Clive did not think a baby cry was effortless; he had a baby which went red in the face with crying, and if it was not stopped it would go black. Dr. Cummings said that the only singing animal he knew that protruded the lower jaw was the donkey, and he did it because he was an ass."

Later, one of Mr. Horspool's pupils attempted to show the jury how his voice had become stronger and fuller as the result of thrusting his jaw forward. His piece of *réistance* was the "Charge of the Light Brigade." Justice Darling said "that the effect to him was like Demosthenes with his mouth full of pebbles." Dr. Charles Santy said "that the illustrations given during the trial were not those of a singing voice. They were mere coarse, grotesque noises. They were more like what one would expect to hear in a Zoological Garden than in concert

"Mr. Franklin Clive differed from the plaintiff in barring the voice from its access to the cavities in the head and at the back of the nose. He made the voice like the plaintiff's voice, when he gave an instance of 'Come into the Garden, Maud,' what was called plummy or muffled. The effect of striving to get the full compass of the voice in all persons upon a single register would be called bawling, not singing; the sort of voice the costermonger uses in crying his wares. There was a method of pressing down the tongue with the handle of a silver spoon, but he would not expect a pupil to go on singing with the spoon in the mouth." Mr. Horspool, alas, lost his case.

PS the piano making us a race of "tone-less" musicians? Many enthusiasts in ear training maintain that this is the case. They claim that notwithstanding the hours that are devoted to practice, our pupils are not really learning to hear, but are merely pressing down the pianoforte keys represented by the symbols of musical notation. Take a young pupil to a concert of orchestral music. The wonderful sound of the music is before him, and he is not even aware of it. He is busy with differential calculus. Time passes and the pupil studies. At last he is able to perform, let us say, a Beethoven Sonata, a Chopin Nocturne and a Bach Fugue. He goes to an orchestral concert and hears the music of his own playing. Harmonic or rhythmic distinctions, he is as much at sea as he was when he heard similar music as a child. He has never been taught to listen intelligently. It is not surprising, therefore, that the term "ear training" has been dropped from the program and is now printed in the accepted musical notation. That was "eye analysis" and is very necessary and important. Still more important, however, is "ear analysis" and this, alas! has never had a complete musical education.

Mr. Harold Bauer, Mr. William Sherwood, Mr. Jaraslaw de Zielinski, Mr. Perles Jervis and many other well-known teachers have been good enough to let THE ETUDE have their views upon the subject for this issue. Such advice is invaluable for the thinking teachers of our country and we sincerely trust that this issue will be carefully preserved if only for this particular feature. Should any of our readers care to communicate their own views to us we will endeavor to give them publicity in our "Letters from Readers" department, if space permits.

WE hear a great deal these days about the wonderful advance of music in America. The proofs of this development have oftentimes been wanting. Some contend that the advance has been made, but that it has not come out here and there in fervid and artificial admiration for Reger, Strauss, Elgar and Debussy. It has not reached, they claim, the great mass of the American people, and that the music is "ragtime" and other vulgar forms of musical expression. One of the most significant proofs of the great musical advance that we have yet seen is to be found in the program of the concert which was taken from a concert program, given by a really excellent and comprehensive band of brass instruments: "Tannhauser Overture, Wagner; Rienzi Overture, Wagner; The Merry Widow, Strauss; 1812 Overture, Tschickow; Rosamunde Overture, Schubert." The numbers were given as we have said by a capable body of musicians, fully competent to do justice to the music, and the applause was pronounced. Now the unusual thing about this concert was that it was not given before an audience of musical snobs at Carnegie Hall, but at Madison Square Garden, at the circus.

No form of amusement is so popular in America as the circus. The audiences it draws come from all classes and the program we have given is selected from the programs that will be used in all cities of the Union. Not all of these famous master-

pieces will be given at each performance, but at least some one will. The circus management can hardly be credited with a desire to raise the musical taste of the country for education is not the business of the circus. It is not the circus that put the music into the program, upon its program it is only because it knows that the popular audiences of America not only like music of this kind, but demand it. The late Phineas Barnum provided the music, he realized the geography how thorough he realized the necessity of giving the people what they wanted. If they wanted Jenny Lind, Barnum provided Jenny Lind, at the time when they wanted a woolly mammoth, Barnum provided the woolly mammoth. If he was obliged to stick on the wool. Incidentally, Barnum was an educator, for he transported a really remarkable zoological collection about the country, and his sons and daughters became acquainted with many rare species of the animal kingdom at a time when zoological parks were almost unknown. Barnum is dead, but his spirit lives on in the people who still demand, remains. Of course, the circus is not yet a Gewandhaus concert, but masterpieces upon the program are the strains which produce a very strong wind in the musical development of our country.

WHEN Adelina Patti was asked how she had retained her almost miraculous youth long after the age when the physical charms of the springtime of life desert the average woman, she answered: "I have kept my temper, and I have never let any young man who often loses her temper."

This has a special message for some teachers and also some students. We have seen teachers go down a veritable rage, stamp about on their desks, and even threaten to quit with their fists clenched and actually shout and scream. What was all this about? The poor little pupil had failed to play some one note correctly. The teacher, no doubt, thought that this was the most effective way to teach. But the poor little pupil would not be likely to learn to make it again. But a "temper" does only one thing. It leads to a loss of that very control which a teacher must have to secure successful results. A teacher who loses his temper loses the respect in the eyes of others. It is rarely forgotten and indicates that its unfortunate possessor is lacking in judgment and self-control. Do not try to run your pupils. The days of running things ("bossing"), are over. The days of "letting them alone" are also over. The best, not your worst. If never pays to be irascible.

MANY teachers and students often wonder why certain desired prizes in life go, apparently without effort, to others no more deserving than themselves. Careful reflection will often reveal that confidence plays an essential part in winning success. The teacher who is not confident that she can do the work that her patrons will demand of her is not the teacher who will inspire them to believe she is capable. Do not doubt yourself if you want to succeed. You must have the ability to do it, and if you are convinced that you can do it, you will go ahead as if you had always done it and simply didn't know how to fail. A writer in *The New Atlantis* tells a pertinent story of a New York business house that hung out a card reading "Boy Wanted."

"At last a brisk-looking lad entered with the card under his arm. 'What are you doing with that card?' asked the man in charge. 'Why, I'm the boy,' was the reply, 'so I just brought the card in.' And it is recorded that that boy got the place."

HERE MAX BRUCH, who is just seventy, spoke in pathetic terms to an interviewer at Leipzig. "This is the desk at which I composed my G minor concerto forty years ago. Then I was young, unknown, without honors and offices, but I had ideas. Now I am old, overwhelmed with honors and offices, but I have no ideas. The former state is the better. My thoughts won't do me any good, since each class of pupils at the Meisterschule and conservatories has positions and make suggestions, but I do not attempt any more new creations." Questioned as to living composers, Bruch declared that a state of musical anarchy had been reached, and that a reaction must soon come. Wagner's principles, in some respects were wrong, and he wrote what did not stand the test of time. Bruch being ignorant of the value of money, sold his G minor concerto for \$200,000 and has never received anything further.

The Child Who Can't

By CHAS. A. FISHER

There are such children—children who really can't, not necessarily devoid of talent, of ear and love of music, but, simply unable to grasp the plainest elementary musical problems. Some even have difficulty in grasping as simple an illustration as that of the orange, resorted to in the case of very young pupils to make clear to them the mystery of musical time. The orange is cut in half—that illustrates the two half notes (or rests) in a whole $4/4$ measure; then the halves are halved, and so on, until even the complex relation of a sixteenth fragment to the whole is made apparent.

As far as the grade is concerned, this is a first-year, fourth-year, or sixth-year problem. Thirty-second notes, and the relation of the thirty-second mode of *demonstrandum ad oculos* may be largely due to anticipatory pleasure at the prospect of putting the subdivisions of the orange to more easily comprehensible uses, of which the teacher is doubtless ready to testify to the satisfying results obtainable by this simple expedient.

It is not to be wondered at that occasionally even a child more than usually gifted with the art sense (the art *longing*, if you choose) should experience great difficulty in grasping the ordinary fundamentals of musical arithmetic; artistic temperament often goes with a conspicuous lack of the mathematical faculty. Yet it is to be suspected that—barring rarely exceptional cases—such children belong in reality to that far more numerous class of pupils who merely *think* they can't.

Concentration of mind is not easy to acquire. The child-mind wanders—finds it almost impossible to apply itself wholly to any one particular phase of a subject for any considerable length of time—and the greater the naive, spontaneous appreciation of beauty in art, the less the child's inclination to bother with formal detail. While life is still so full of "The Glory and the Dream," who wants to apply himself to the mastery of tedious constructive formula?

Application and perseverance are synonymous with patience, and the most impatient creature under the sun is a child. The acquisition of anything desirable in this world calls for so much incidental, unavoidable drudgery that a great deal of our education will forever remain what it always has been: to learn, little by little, to perform with a more cheerful grace things which are laborious, distasteful—a word, irksome. The difficulty is not incompatible with a talent for art, nor is it confined to the ver-

The writer recollects the case of a charming child of fourteen, intelligent—mentally much above the average—who one day, in a spasm of confidence burst out with: "Oh, all I care for in this world is good eating and good poetry!" The practical problems in her music study had always been irksome stumbling blocks. It is the specially endowed who are frequently least inclined to learn how to apply themselves with indidious perseverance.

To rivet the attention of the pupil is the beginning of all instruction; and the next thing in order is to gradually induce the child to accept the inevitable nature of the onus of problems, continually presenting them in a new light. The child is not to be told that he is "on the run"—problems that must be patiently laid aside for today as uncomprehended (seemingly incomprehensible), to be taken up tomorrow—when the next task, and the next day, will be at hand. To draw the writer's attention the old-fashioned German method was a box on the ear or a rap on the knuckles—a plan that never failed to accomplish its immediate object; it did really make the child's hand in hand. That method has become obsolete—the writer by no means proposes to advocate its re-adoption. There are many ways of awakening interest in a child without rattling it over the knuckles with a lead pencil, as every thoughtful teacher knows. To enumerate, formulate and label all the various ways of doing this is to make a list of the things that are, in fact, much more what we are, if the pupil

pose to be attained thereby be to assist in making teachers more competent; for teachers, like poets and composers, are not made—they are born.

Persistent Elementary Instruction

As to the next important step in order, namely that there are practical problems continually presenting themselves for solution along the journey to achievement—that the road up Parnassus is beset with thorns and thistles, which each one must severely, laboriously root up and cast out of his path for himself—until the mind is sufficiently developed to grasp this inexorable *sine qua non*, there will scarcely be found any other way for it than the good, old-fashioned plan of persistently drumming the fundamentals in. Where the pupil persists in reiterating "i can't" there is nothing left for the teacher but to insist that he keep on insisting—that there is no such word as "can't" in the dictionary—until he is without the apostrophe. That remark was the best thing the taciturn General Grant ever uttered.

There is entirely too much impressionism in the study of music. It has crept in from the so-called Fine Arts, and its effects cannot but be detrimental. To what vagaries it may lead is evidenced by the "method" of instruction promulgated by that illustrious professor who, some years ago, undertook the regular pedagogic-piano-lecture tour, in the course of which she sought to impress upon embryonic reformers that the only way to learn to play the piano was to play a beautiful song. Nothing else whatever is supposed to be needed, according to this rhapsodic *modus operandi* for mastering sonatas and concertos with grand orchestra.

In the matter of art it does sometimes seem that a great many respectable and intelligent people have a tendency to become children again, long before the generally accepted period of actual second childhood sets in; misled by this vague fancy that artistic attainment is possible by simply permitting the mind to go mooning ecstatically about in a condition of effortless receptivity, they actually delude themselves into the puerile belief that such trivial obstacles as may be encountered in the shape of practical problems will joyfully vanish into thin air before their æsthetic soulfulness.

Nothing worth the having at all is to be gotten easily. To do, to overcome, to attain—all this is difficult. To learn how to think is considerable of hardship for most of us. It is not to be expected that the general run of young pupils will take kindly to this principle; yet, sooner or later, they must be made to understand that there is no escape from the implacable necessity of effort—yea, of endlessly repeated effort—until, according to Plato, the very exercise of the intellect becomes, in itself, a pleasure.

A pianist of ability, now prominently before the public in the capacity of accompanist, acknowledges not long ago that no degree of accomplishment would ever have crowned her studies but for the persistence with which the practical problems were laboriously pounded and thumped into her, in early childhood, amid, and in spite of, tears and protestations. An ancient classic proverb tells us: "The roots of learning are indeed bitter, but the fruits are passing sweet."

The wife will always remember the case of a young man (an amateur of acknowledged practical accomplishment on the piano) whom he met years ago on the Pacific Coast. The father of the young man (himself a fine amateur musician) was at one time a wealthy and influential merchant in one of our large Eastern cities. The most commodious room in his family mansion had been planned for a concert hall, and great preparations had been constantly continuing for the merchant, as they were getting ready for the city on their concert tours. The boy, an obstinate youngster, never at any time took an interest in the drudgery of acquirement. The father, however, not only insisted on his having piano instruction of the best, but wisely aided and supported

the teacher by himself seeing to it that the boy did his daily practice.

Every day, after luncheon, the busy merchant would light his cigar and, while pretending to read his paper, would sit for an hour and a half in the music room, until his son had gotten his piano lesson. When the boy was four or five, his father took him to the German college to complete his general education. Likewise engaging for him there a first-class piano teacher and arranging for a competent person in the German college town to assume the irksome duty of monitor. The father returned to his business in America, exacting monthly payments for his son's musical advancement, and just as strictly as his father did the regular monthly reports of the boy's general progress at college.

Later in life, the young man was compelled, for a time, to resort to the piano as a means of gaining a livelihood. But he was competent. There was not anything he could not play at sight. Yet he candidly acknowledged that he had never had any great love for music, nor any particular art talent.

A German Custom.

Something more than a half century ago there was still the tragic throughout Germany what was known as the *Stadtmusikus*—a professional musician to whom was accorded by legal enactment the monopoly of all orchestral musical engagements in his bailiwick. Boys with musical talent were taken to him, to train, and when they were (like apprentices in a trade) were elevated to the status of journeyman, musician, and finally went forth into the world, more or less thoroughly grounded not only in the practical manipulation of several orchestral instruments but in many of the principles of music, and especially of harmony, etc. The young apprentice was not only free to submit to the most rigorous discipline in his studies and in his tasks—playing at concerts, balls, parties, serenades, in the church (upon command), and so on—but he was frequently obliged to pay his professional duties by assisting the *Frau Stadtmusikus* in the kitchen. A number of the most thorough, practical, useful musicians that ever came to America emanated from these schools; the well-known organist of the Cathedral in Boston, the mention of whom of the profession

Compelling Obedience.

The writer was informed, years ago, by a "journeyman musician" from one of these institutions, of the peculiar means applied by a certain *Stadtmusik* to compel his young violin apprentices to hold their left elbow close to the body. Some awkward young fellow, when repeated admonitions (or blows with the master's fiddlebow) had failed to elicit the proper degree of compliance with the regulations, had a china plate put under his left arm. The lesson was proceeded, and for every plain error of the student, he was told to destroy the retail price of the piece of china. He was charged up against him. All the youngsters learned to hold their fiddles correctly.

The opinion has been expressed by many teachers of eminence that only such children as show exceptional talent, with power and application, should be permitted to devote any great amount of time to the study of music, leaving the rank and file to content themselves with becoming appreciative listeners. This view of the case may appear rather extreme, and yet isn't that all that the study of music actually amounts to—as it is—for the great majority of the merely relatively apt and comparatively diligent? Even at that—isn't it worth the trouble, the time and the expense?

SINGING.

As I exalt melody I presume that I shall reproached with being blind to progress, and with "old fogeyism;" the reproach which is unmerited, since love and honor Wagner's noble instrumental music I bow to his genius, and marvel at the great work he has brought forth; song, the bel canto, however, has not only neglected, but has dealt a heavy blow by setting singers and their throats too gigantic tasks. I pity the vocalists when I note in listening that the singers have to struggle against physical difficulties that the music and a too noisy orchestra impose upon them; I pity those that fall in the first ranks, and must abandon a career made impossible for them.—*Marches in "Ten Singing Lessons."*

PEOPLE often lose the good opinion of others by trying to gain it; but I do not think that I shall either raise myself or lower myself in your estimation, although I do sing my own praises, for there is mutual sympathy between us.—*Frederic Chopin.*

Is the Piano a Disadvantage in Early Musical Education?

A Symposium upon a Vital Subject by Many Well-known Teachers and Artists

It is reasonably safe to assert that nine-tenths of the readers of *THE ETUDE* who play pianoforte had an experience something like the following, when they were receiving their first musical instruction. A teacher was selected upon the advice of some friend who was quite as unfamiliar with the teacher's musical ability as were your parents. He paid an initial visit and discovered that you were a very charming and interesting child, and one that would certainly achieve excellent musical results and be a great credit to your parents. If placed under his instruction. She also probably noted that she had made more or less of a specialty of cases of your age. Terms were arranged, a lesson hour appointed and then the teacher ordered your parents to procure a book. At the first lesson the book was placed in front of you and the main theories of musical notation, something you knew absolutely nothing about, were hastily indicated, and you were supposed to comprehend in a few minutes what took the musicians of the world centuries to invent and discover. Naturally you could acquire only a very hazy idea of the really complicated symbols of musical notation was composed.

Next you were taken either to a table or the keyboard and given certain gymnastic exercises for the finger, wrist and arm. These you were told to do faithfully a certain number of times before the next lesson, and it is very likely that since that first lesson you have done these exercises a million or two millions and millions of times. This instruction in notation and gymnastic exercises went under the name of musical lesson, but we are firmly convinced that it was not a lesson in music. You came to consider the pressing down of ivory and ebony keys in a certain order and at a certain rate of speed, music. Later on, perhaps your teacher introduced you into the niceties of tone, and in a few years of similar instruction you came to be known among your friends as a musician. All this time you had of course been eliciting sounds from the pianoforte and had no doubt taken no little delight in them, but as far as thinking those sounds or forming any mental conception of their marvelous interrelations you had none. In other words, your ear had never been trained to recognize the intervals, the chords, nor the myriads of interesting combinations of tone and rhythm of which music is composed.

The result of this inevitably was that the student was at a loss to comprehend the real intent of the composer. How a great master could write down his thoughts without recourse to the keyboard was a constant source of amazement to him. He was unable to perceive how any one could realize his musical thoughts in so vivid a manner. To him the keyboard was a mere means to an end, a means to the musical cripple. The world is filled with just such musical cripples. The necessity for ear training has been constantly discussed and admitted, but with all the preaching very little has actually been done. In order to present this matter still more forcibly, we have instigated this symposium to which some of our most noted artists and teachers have contributed.

Harold Bauer.

The first contributor, Mr. Harold Bauer, aside from his position as a virtuoso of international fame, is a musical philosopher whom we all respect. Mr. Bauer was a violinist before he decided to become a pianist. He writes:

"I beg to acknowledge receipt of your letter of March 17th, and with a hearty appreciation of the discussion now being raised by *THE ETUDE* on the subject of children's early musical education, the subject that I have not only been asked to discuss, but to write at any length on the matter."

"I may say, however, that there is no doubt in my mind as to the correctness of the interesting theory that you bring forward so ably, namely, that the study of the piano without previous ear training is calculated to be tantamount to ear training is not calculated to develop

the musical sense in a child or beginner. I am of the opinion that before arriving at maturity, which is represented by the power to understand and appreciate music in its most abstract form, the innate and undeveloped musical sense of the average individual has to undergo three distinct processes of evolution; firstly, the association of musical sound and rhythm with a definite idea or mental concept (conveyed by words or the evocation of a well-defined picture, such as a storm or a funeral march, for instance); secondly, the association of musical sound, rhythm, and a definite mental concept with beauty of tone. When this stage of evolution is attained, the transition to the more abstract forms of music is easily made, for it merely signifies the gradual relinquishment of the definite or pictorial concept as a basis and an aid to the understanding, and the point is reached where realization comes that "music begins where words cease."

"In the Latin countries (France, Italy, Spain) the necessity for careful ear training of children is recognized, and the system of 'Solfege' is invariably used. I think that immense advantages would accrue from the use of such a system in every instance. It is already adopted in many of the schools in America, and in a recent visit to Boston, where I was privileged to inspect the musical departments in these schools, I was very favorably impressed by the excellent results obtained."

Mr. Wm. H. Sherwood.

Mr. Sherwood calls attention to the necessity of slow and soft practice in training the ear to observe tone relations. "The student should allow a piano pupil to go without constant attention to listening to the tones in the exercise and music studies, both singly and in their relations to each other. The relation of notes to the key and scale in which one may be playing, and to the harmony thereof, should never be ignored, with any kind of exercise or piece. It requires slow and soft practice, in a majority of cases, to enable the student to make the additional effort to listen, in detail, to single notes first, and notes collectively afterwards, during the formation of such a habit. It should never be neglected, and the student must be treated as sound and understood that way it must be made. In respect to being able to distinguish tones, pupils vary very different from each other as regards natural gifts of nature. Those less gifted must work to cultivate such powers."

"There is a recent invention designed for the purpose of training in cultivating a musical ear in the most effective manner. With it the student makes every change of intonation and learns to test tone relations in actual practice. The ear can be trained to detect a variation of less than one vibration per second in pitch, and the student learns the smallest differences in musical effects, and learns to perceive the scale, which is the finest kind of ear training the child can have."

"This system begins with an explanation of the cause of sound and of musical tones as distinguished from noise, and of the study of vibration as it relates to sound. It takes up the analysis of quality in musical tones, the cause of pitch of tones, and of musical scale, and the relation of intervals and the vibration of strings to the cause and effect of consonant and dissonant intervals."

"A study of the diatonic and chromatic scale is taken up, showing its development through unimpaired, revealing the advance of the scale through the study of the foundation principles and the science of tone and tone relations underlying the art of music, setting forth their relation one to another, showing

how the aesthetic in music is developed through a knowledge of its physical or basic law. The pianist learns to be governed by certain inherent laws of the instrument and plays in accord with these laws, instead of in conflict with them, as is so common."

"Highly talented pianists have greatly improved their playing by this study, learning the relation of the aesthetic to the physical laws governing their playing. They have cultivated a consciousness of tone relations that stimulated a capacity for tone coloring, rich climaxes, pedal effects, power without noise, and beauty of tone."

"This study is of unquestioned value to the singer and to the violinist as well as to the pianist. The violinist learns much that is new and invaluable to him and he cultivates a high degree of sensitivity to intonation and of feeling in his playing. A higher degree of proficiency can be obtained in shorter time than by any other means."

"One of the most common faults of the vocalist is to sing out of tune. This training makes the ear so sensitive to the defects of intonation that the singer is bound to correct any fault of this kind."

"One thing that every music student can do is to make the effort to sing the hymns in church and Sunday School. A student should get into the habit of trying to sing the melodies and the different parts of the music he is practicing at the piano. This study enough theory, in connection with this line of practice, to be able to recognize scales and chords and modulations. Many a pupil comes here to take a lesson on some brilliant piece of music, who is stopped before many bars are played to take note of the logical relation of tones to each other, and made to listen to what he is playing. Many cannot remember a flat, sharp or natural through a bar, because they have not cultivated the ear and the memory to associate tones throughout a phrase. We must endeavor to make musicians of our aspiring pianists."

Jaroslav de Zielinski.

Mr. de Zielinski believes that no child should undertake musical study until he has learned how to read. A child, however, may be taught to listen long before the regular music study is undertaken. A lesson in reading for children to develop the ability to carry tune, and the age of two and three years. As soon as they show any musical consciousness they should be encouraged to make their voices sing, and as possible and to intone as accurately as possible."

"Of course it is most essential that a child should learn to distinguish individual sounds and at least certain intervals, just as he learns to differentiate the words chair, peach, pin, knife, book, moon, sun, &c., when he is in the primary class. But while the master, most reliable in his knowledge coupled with long experience, wants to proceed on lines that intelligent musical study, the large majority of parents or guardians want their children to play regardless of time, tone, or any other consideration."

"It cannot be disputed that notwithstanding the growing number of colleges and other high grade that are turned out yearly as graduates of the thousands of our young people, indeed, a number greatly in excess of their own number, that the English language in speech as well as in writing, such may not be the case in Boston or Philadelphia. Such a scholarly education stood for something as far back as the days when the British were fighting the colonies, but these two things represent a very small minority as compared with the whole United States where, regardless of location, has grown up within the last twenty-five years an intense desire on the part of the masses to obtain musical education, how ever not of the best, but preferably of the best. Young people are launched into the world one generation of ear or banjo, who can strum upon a mandolin, given bow on a string instrument, or keys of a piano, or short cuts to the piano, and the science of the combination of these things is produced! A new generation of teachers cannot train a child in the manner for the while the master is not wanted for the knowledge. Nevertheless every possible effort should be resorted to in order that parents might understand that in connection with the first lessons the beginner should be taught to recognize with his ear the difference between a major and a minor third, to recognize a

fourth, a fifth, and an octave, by which time he will have learned to play the scales of F sharp—G flat, B—C flat, &c., and D—C sharp, and not certain scales of C, F and G, as is the procedure of many."

No child should begin the study of music till he knows how to read, when the learning of notes, rests, clefs, &c., &c., should be made a part of the study. Hand with a few lessons in listening to the simplest (perfect, major and minor) intervals and harmonic combinations offered by the teacher in homophonic doses. Daily lessons of this kind, for a period of three or four weeks, will develop in a normal child a fair knowledge of intonations, intervals, &c., the practice of which should continue for some time, and proceed hand in hand with the reading of the music. In connection with the training of the hand goes the training of the eye, and it is just as important as was, on the start, the training of the ear; in other words the student learns to recognize with his eye the exact pitch of the note he is about to play, the unceasing watchfulness of the master preventing the playing—on the piano—of wrong notes."

A sound musical education that would parallel the excellent primary training to be had in some of our public schools cannot be obtained on the one-lesson-a-week plan, nor should the playing of canon be emphasized by notes black with notes. Let us face the trend of people with superficial acquisitions, who talk the loudest about Brahms and his *bourgeois* music, though not one in a thousand knows how to play it. But then, for the most part, it is not the daughter a professional musician," as a charming lady told me when I ventured to remark that the girl's playing lacked every essential that makes music acceptable to ear and mind."

Charles E. Watt.

"Over against the very just charge which may be laid at the door of the piano teacher, I, as a teacher, usually followed by him do not develop ear training and hence are deficient in creating real music hearing, may be placed a virtue that is just as positively beneficial in its after effects as the lack of ear training is detrimental."

"I refer to the well known fact that, because of the purely mechanical way in which piano music is evolved, there is possible a much greater attention to the rudiments of music in connection with notation, etc., than in any other way, and for that reason every voice pupil especially should have piano lessons before taking up 'vocal culture,' for it is morally certain that unless a child has had such training, he is an exact reader of time values, because vocal teachers are so wholly engrossed with 'tone' that they have no time for rudimentary facts. Ear training for the young piano student is, however, quite as much a necessity as is the gaining of manual dexterity and the fixing in the mind of correct first principles of notation and of analysis. No good teacher nowadays will contend otherwise than that *tone* and *technic* should be interchangeable terms, and that every moment of technique building should have as co-operatively evolved. Then again, every student of piano should be able to hear in an analytical sense, that is, he must have such knowledge of rhythms, movements, modes, and even styles of writing, that he recognizes each of the things in the music, and he tries to amplify them. The strictness of the canon, the delightful maze of polyphony, and the massive effects of harmonic passages should all appeal to him, and he should be continually pointed out in each piece he plays. My idea of ear training, then, is not the ability to read a melodic line only, that is, to place the tones unaided by an instrument, but, to be able to consist (for the piano) of the ability to hear a multiplicity of elements and effects in piano music."

"Any children's system which includes notation exercises, rhythm tapping, scale building, theoretical and musical construction, and difficult problems, and enough analysis to enable the student to pick out the melody and to differentiate all the voices employed as well as to decide the general musical characteristics of the piece, will be bound to produce gratifying results, and any children's teaching that is barren of these things will not carry the child very far."

"It is, such teaching as the latter that has gained for piano teaching the reputation that it does not develop the child 'musically.'"

Perlie V. Jervis.

"In reply to your question, 'Is the Piano a Menace to Early Musical Education?' I would say, I do not

think it need be; it all depends on the teacher. I have had a few pupils come to me after a course of ear training; they could distinguish and sing intervals, write from dictation, even compose little melodies in correct form, yet some did not know a good tone from a bad one, and could not distinguish many musical crimes as the average student does, and as far as the use of the pedal was concerned were tone-deaf. Now, I believe that any system of ear training that does not include pedal study is defective. The principles of pedaling are so simple that they can be taught to and assimilated by a six year old child, and, as a means of ear training, pedal study is invaluable. Ear training, as such, is not the pupil to recognize the difference between a tone of musical quality and one that is hard and unresponsive is valueless as far as piano playing is concerned. I will say, however, that these pupils referred to responded more readily to appeals to the musical sense than some other pupils who had not had previous ear training."

"As to the great value of early ear training, there can be no doubt; the trouble is that it is so cannot be the least steps when piano training begins. How long and how extensive should a course in ear training be? It should begin at the first lesson and never be discontinued; it should be extended till the student is unmusical; till she can make a perfect legato connection by means of the pedal without the slightest help; till any instrument in an orchestra can be recognized by its tone, possibly any simple combination of instruments; till the themes in a complex orchestral composition can be followed intelligently; in fact, I hardly know where to stop."

"You say, 'Anyone who has noticed a young pupil has had opportunity to observe that during a good part of the practice period those who have not been previously instructed in ear training are as deaf to music as if they were.' While this is undoubtedly true in many cases, there is no valid reason why it should be; at the very first lesson the pupil should be taught to listen critically to every detail in the music, and as far as possible, the teacher, be made to listen during every second of the practice hour. It is hard to make a pupil do this, but after a certain amount of insistence you can get it done. It is not the first lesson in ear training; if there is any one word that the teacher should wear threadbare with use it is listen, listen, listen!"

Herman P. Chelius.

"The primary object in studying music is to derive pleasure, as well as to give enjoyment to others. At whatever age a student begins to take up the piano, the first thing for him to do should be the attainment of the ear to sound, and to be distinguished from noise. The development of the musical quality should precede every lesson. It is very apparent, that without being able to discriminate between high or low pitch, sound or noise, not very much benefit will be gained by the student. It is very much like hearing another talk in a language unfamiliar to you."

"When a pupil enters an art school, for instance, would it not be the height of folly to give him a canvas and then start him painting, without having first cultivated the eye, to see clearly and truly, and the hand trained to execute accurately what the eye is thought to see? Nobody would entertain such a thought for a moment, yet in music we seem to ignore this very thing, and start from a different viewpoint. The student is so much time wasted in learning wrong lines, and yet few teachers give musical, play this and that, make up any thing and every thing, and in this way develop the musical sense. Unmusical students ought to do likewise; yet, in nearly all instances, whenever the student is placed with a good teacher, the first command generally given him is to play a piece, and then to memorize this or that, or making up things in general."

"Of course, ear-training must be started in a very simple way—a musical ear means so much, that it requires a long time to develop it—therefore, it is reasonable that we must work along narrow lines at first. My system with beginners has always been, to begin the study of harmonious sounds with the first lesson, and then to develop the ear on the keyboard—and I have found, that more rapid progress is made, by starting with the major chord, and by giving single tones. I have them strike c, e, g,

together; first with one hand, then with both hands, eight times consecutively, in good steady time, encouraging the student to listen, and familiarize himself with the musical effect. After playing it eight times over I have him rest a few seconds, then repeat the same thing. The reason I have the chord repeated is that the vibrations are so short, that three characters of the sound upon the mind after a few repetitions. I substitute the chord c, e, f, g, for the c major chord, and have them go over the same process as with the former chord alternative. After a few lessons, the musical sense becomes acquainted with the sadness of the minor chord, and pleasantness of the major chord—for I call them c pleased, instead of major, and c sad, instead of minor. I suggest words to indicate the musical intent and develop the musical in the student quicker and better. After giving this chord arrangement in the middle octave, I transplant an octave higher, then two octaves higher, then an octave lower, and so on until all the octaves have been touched. I allow one-quarter of the time for the lesson, to study, and fine results, it is possible to get. To do these things musical after a reasonable time—naturally it requires more attention on the part of the teacher in some cases than in others, however, if persisted in, all can be done. The student is striking his chords, eight times, I always strike a foreign note with the chord to notice whether the student listens to this sound, or whether he merely strikes it. However, to continue this until he hears the difference with pleasant chords."

John J. Hattstaedt.

"The query 'Is the Piano a Menace to Early Musical Education?' strikes me as a decision leading one to put to a piano teacher. Ask the farmer whether he considers the plow an impediment to the raising of a good crop of wheat, and then read your answer in his countenance. Marked by the farmer casting to one side all personal and selfish considerations and adopting a broad view of the matter, the serious and conscientious piano teacher will concede a certain pertinence to the question. Which is to be charged directly to the wide-spread quackery flourishing under the name of piano-teaching. If taught properly, the piano is in no way a menace to musical education, either primary or advanced."

"The necessity for the piano student's acquiring a systematic and adequate training of the ear (which means in reality nothing more or less than intelligent musical hearing, or musical *hearing*), is no longer a topic of debate with competent piano teachers. There remains only the question of how to accomplish this in the most practical and thorough manner. The various phases of ear-training embrace the distinguishing of the pitches of tones, tonality, rhythm and the quality and intensity of the tone itself, all of which may be acquired by singing and intelligent hearing, but always were made by the piano."

There is really no necessity for a prolonged course of ear-training prior to the taking-up of the study of the piano—not even for small children. Moderate and moderate technical proficiency are all to be obtained without the aid of printed notes. The sense of rhythm, expression, musical thinking, and the sense of melody, all of which are all developed readily enough by the judicious employment of appropriate and melodious exercises. Then musical notation and music-reading may be introduced and enlarged upon by the piano."

"In closing I would point out that some extremists on the subject of ear-training, have done positive harm to rational piano teaching. Assertions such as 'The Piano is the Cause of Musical Cripple' are like all are both false and ridiculous, and it is a notorious fact, that in by far the majority of cases these self-styled 'up-lifters' are themselves absurdly deficient in their piano studies, and are themselves vouchsafed by a bountiful providence for the dissemination and development of musical understanding and taste and every blow directed against it is nothing else than a blow against the whole fabric of music."

(This interesting Symposium will be continued in the next issues of *THE ETUDE* with contributions from well-known musical educators, including Thomas Tappan, C. B. Cady, E. R. Kroeger and Herrie D. Wilkins.)

Personal Reminiscences of Great Masters of the Piano.

By OSCAR BERINGER.

[The following paragraphs, taken from Bosworth & Company's recent publication "Fifty Years' Experience of Piano Playing and Teaching" by Oscar Beringer, throw some significant lights upon several of the most interesting figures of the musical world of the last century.]

Moscheles

The great educational musical centre in the Sixties was Leipzig; and when, in 1864, I found myself there to devote some time to study, I naturally selected that town, and became a student at the Conservatoire there. This institute was founded by Mendelssohn in 1843 under the modest title of "Musik-Schule." The promoters were Mendelssohn, Schumann, Hauptmann, David, Pohlner, and Becker. The staff of professors was joined by Moscheles in 1846 and by Reinecke in 1860.

Moscheles was the principal professor of piano-forte playing in 1864, and I became a student in his class. I have nothing but pleasant recollections of my old master, both in his teaching and personal capacity. He was short of stature, with a distinctly Jewish cast of countenance; he had excellent piano-forte hands, broad and muscular, and trained to perfection in the old school of piano-forte playing. His finger technique was excellent, but he played everything with the rigid arm and wrist of the period; as a result of which his execution was inclined to be heavy, and his playing was to a certain extent lacking in variety of tone. He was fond of rhythmical accentuation, and made a great point of strict adherence to time; for this reason he was not to appreciate Chopin, and always refused to teach his compositions, on the ground that he "was unable to play out of time."

His favorite composers were Beethoven, Weber, Mendelssohn, and Moscheles. Alas! his compositions are now almost forgotten, with the exception of his G-minor Concerto and his Studies, Opus 70. The latter will, I think, live for a long time. He gave me excellent preparatory studies for all composers up to and including Beethoven. His works showed a distinct advance on those of his great predecessor Hummel; his harmonies and modulations being more modern, and his melodies having greater depth.

As a man, apart from his teaching, Moscheles had a wonderful charm. I spent many a pleasant Sunday afternoon at his house, where he was fond of chatting to me about his English experiences. He had resided in England for twenty years, from 1846 to 1866, during which period he was conductor and director of the Philharmonic Society, and, I believe, he was also professor for some time at the Royal Academy of Music; he had, therefore, been a popular teacher of the piano-forte in London. His pupils included Mendelssohn, Thalberg, Liszt, Franklin Taylor, Damerchre, etc. Some of his experiences in England were distinctly funny. I remember, for instance, that he was engaged to give lessons to the two daughters of a certain noble lord. He went to the house and rang the visitors' bell; the footman who opened the door told him to ring those days, jell, as the music-master was not allowed to go up the visitors' staircase. Moscheles naturally resented this, and left the house. The noble lord apologized, and the lessons were arranged; but when they were given, and Moscheles had the greatest difficulty in getting his fees, which were eventually paid in instalments. The social position of musicians was not seen to be as high as it is now. I remember, for instance, that he had been much better abroad in this respect, by a testimonial which Moscheles received from Albrechtsberg, from whom he took lessons in counterpoint. He showed it to me with great glee. As far as my memory serves me, I can remember only one thing that he has done to gain an honest livelihood wherever he may chance to settle down."

This sounds more like a recommendation to a journeyman tailor or bookbinder than a testimonial to one of the finest musicians of his time. Moscheles was particularly proud of the fact that he had been selected by "Mr." Beethoven, as he always called

him, to arrange the orchestral score of *Fidelio* for the piano-forte.

As a teacher he was most painstaking and patient, and I learnt a great deal from him with regard to correct accentuation and phrasing, but of touch and tone color little or nothing. He was very particular about what he termed his staccato playing—all done with stiff arm and wrist. He was explaining this to me one day, and I was in his class, and using his gold pencil-case to illustrate his point. "If this was a red-hot poker," he said, "you would not touch it so—so—and that is my staccato." To which the Yankee comedy replied: "If that were a red-hot poker, Professor, I guess I wouldn't touch it at all." Moscheles joined in the laugh that greeted this answer as heartily as any of my students. One of his best piano-forte compositions was a piece called *Let Contrite*, for two pianos and eight hands, which I had the pleasure of playing with him in public in Leipzig.

Plaidy

Finding out after a short time that the teaching of touch and technique was entirely ignored by the professors at the Conservatoire, I looked around me to see if I could find someone in Leipzig who dealt beneath himself by teaching this most essential branch of the art, and I eventually applied to Louis Plaidy, who had quarreled with the authorities and had left the Conservatoire. He was a Scotchman, and his teaching was of the most practical kind. Plaidy then had the reputation of being the best teacher in Europe of piano-forte technique. I was anxious from him for nearly two years, and found him most instructive in his teaching of touch and technique. I had yet come across.

Plaidy was the first to publish a really good book on technical studies for the piano-forte, of which hundreds of thousands of copies have been sold all over the world. In this work he advocated retaining the exercises into different keys, retaining black keys; he thus had the distinction of initiating our modern fingering.

R. Franz

Another of the shining lights of Saxony at that period was Robert Franz, the greatest song writer after Schubert. I stayed with him several times in Halle, where he was conductor of the Symphony Concerts; and he played me many of his songs, a great many of them still in manuscript. I shall never forget the shock I received one day when I asked him why he left the lower octaves in a piece he was playing. He told me that he was entirely deaf to the lower and higher notes of the piano, and that his hearing was gradually and progressively narrowing, until it would finally cease at the middle C. This most unfortunately proved to be the case, and he eventually became some of the greatest artists of his greatest authority on Bach and Handel, and had arranged nearly all Bach's orchestral works for modern orchestra.

Tausig

After a two years' stay in England I went for a further period of study to Berlin, where Tausig, who was a major figure of his fame, had recently opened his "School for the Higher Development of Piano-forte Playing." When I applied for admission, accompanied me on my first visit to the great man, and on the way gave me some points as to Tausig's ways and disposition. I found him, as Elert had foretold, a nervous, over-wrought man, who was charming if he liked one, but very much the reverse if he did not. To anyone who was not in sympathy with him he was capable of being most disagreeable; his condemnation of those whom he disliked totally lacked the element of charity.

On that occasion his greeting was the reverse of "Come, sit down by my shoulders, he said, 'Oh! I want to the big concert and begin with a

crashing chord—and lo and behold! a soft, muffled sound came from the instrument instead of the crash I expected. I looked up and saw Tausig watching me with a sardonic smile. I lost my temper and went on headlong with my playing too angry at the moment to care for Tausig or anybody else. After a while he stopped me; and, a little more graciously, said, "Yes, I will take you—come to my class to-morrow." I found out later that Tausig hated his practicing being heard, and so had he not the hammer of his piano felt so heavily as almost to kill all sound.

How shall I describe Tausig to you? His character varied so with his mood that a consistent description is almost impossible. In person his appearance he was a very small, slightly-built man, with very piercing, dark eyes, and hair already turning gray, although he was only 27 years old. He practiced nearly all day long, except the four hours on two days in the week which he devoted to teaching. His only recreations were the reading of metaphysical works—particularly Kant, Hegel, and Schopenhauer—and chess, of which game he was one of the best experts in Berlin at that time.

As a teacher, Tausig was most minutely particular; a wrong note in his was like a red rag to a bull, while if your phrasing was wrong you were over-swept by a torrent of stinging sarcasms. I recollect two plays he made in his class. He played *Si oiseau d'été*, not as Henselt wrote it, but with three notes in each hand, and staccato, which made it almost impossible to play for anyone but Tausig himself. When I had played a few, he swept me off the stool with the remark, "My dear Beringer, those are English birds—they call early, they have time on their wings." Then he played "Heaven's" how he played it—practically, he played every note as clear as crystal. On another occasion a Russian countess was playing rather heavily, he raged about the room for some time, and at last he stepped to the piano and said, "You play like a rhinoceros." He then played a recitativo, and he must not call me such names." He said, "Oh, commence again." After another perambulation of the room, he stopped her once more at the same place, and said, "My dear lady, what can I do? You do play just like a rhinoceros."

Liszt

To Franz Liszt, who towers high above all his predecessors, may be given pride of place.

In 1870 I had the great fortune to meet Tausig to the Beethoven Festival held at Weimar by the Allgemeine Musik Verein, and there I met Liszt for the first time. He had the opportunity of learning to know him from every point of view, as pianist, conductor, composer, and, in his private capacity as a man—and every aspect seemed to me equally magnificent.

His remarkable personality had an indescribable fascination, which made itself felt at once by all who came into contact with him. This wonderful magnetism and power to charm all sorts and conditions of men was illustrated on the day when he was walking down Regent Street, and I was way to his concert at the St. James' Hall. As he passed the cab-rank, he was recognized, and the press as one of the most famous men of the day. He was cheering for "The Hero" and his hats and gave a cheer who can evoke the enthusiasm of a London mob, or next by paying him tribute his face, is indeed unique and indelible.

As a Conductor, the musical world owes him an undying debt of gratitude for having been the first to produce Wagner's *Lohengrin*, and to revive Tausig's view of the face of the opprobrium heaped upon him by the whole of the European press. It was he, too, who first produced Berlioz's *Tristan und Isolde* and many other works, which, though have since come into their kingdom and received due recognition.

As a Composer I do not think that Liszt has been so highly esteemed as he deserves. If which was an absolutely new thing, the "Symphonic Poem," composition, he has merited the highest honors; his *bravura* style of piano-forte works, without one of the more of which no pianist would be complete. The same compliment is not paid his orchestral works, which are performed far too rarely.

Words cannot describe him as a Pianist—he was incomparable and unapproachable. I have seen whole rows of his audience, men and women alike,

anxiously to tears, when he chose to be pathetic; in stormy passages he was able by his art to work them up to the highest pitch of excitement; through the medium of his instrument he conveyed upon every human emotion. Rubinstein, Tausig and Bülow all admitted that they were mere children in comparison with Liszt. Wagner said of his playing of Beethoven's Sonata in A-flat and Opus 101, that he had never known the comparative newness of music as an art and its nature, and that he had never known the friendly circle could not know their real meaning."

Von Bülow

Von Bülow first came to England in 1873, and I had the good fortune to become acquainted with him soon after his arrival, and he remained upon every point of his death, saw a great deal of him in 1884, when he generally spent two or three evenings a week at my house; and, in spite of his unruly tongue, which was frequently bitter and sarcastic, I learnt to love him, and to marvel more and more at the profound knowledge he possessed, not only of musical subjects, but of almost every topic under the sun.

He frequently used to stay until two or three in the morning, but the hours flew like minutes, and it was not until his departure that one realized how long one had been talking. His was the most phenomenal memory ever came across. He could remember every note of every piece of music, and he played piano-forte works by heart; on another, a number of the less known compositions of Liszt; and on a third occasion, when we were discussing the improvements in orchestration, he brought forward nearly every score of importance literally at his fingers' ends. I had the honor of playing Brahms' G-minor Duet on a Choral of Haydn for two pianos with Bülow at his last recital in 1888.

What can I say of him from a purely pianistic point of view? He played everything of real merit and played them all brilliantly, but I think he was greatest in the hands of the great masters—Bach, Beethoven, and Brahms.

But it was not only as a pianist that Bülow won the highest honors; he was also one of the greatest conductors of the last century. He brought his own orchestra to such a pitch of perfection that he was able to play upon it almost as if it were an instrument under his hands. He made long tours through many parts of Europe, and he was everywhere where he interchanged roles, so that, while on one evening Brahms would play and Bülow conduct, the next saw Bülow playing, Brahms conducting. These tours were phenomenally successful.

Rubinstein

We now come to the last of these four giants of the piano—Rubinstein. Though I met him on many occasions, I never came into such close personal relations with him as I did with Bülow.

Rubinstein, who was born in Russia, but of Jewish parents, in his playing showed much more of the Tatar than of the Jew. His methods were absolutely opposed to those of Bülow, whose playing was always intellectual, clean-cut, and technically perfect. Rubinstein, on the other hand, was more of the most minute care, while Rubinstein used to leave everything to the impulse of the moment; and, in consequence, was extraordinarily unequal in his playing. He played like a god; at another time when he let his passions run away with him, like a barbarian. Those, however, who heard him play such pieces as Mozart's Rondo in A minor, or the minor Variations of Haydn, were never likely to forget the wonderful tenderness and indescribable charm with which this Storm-Compeller was able to invest them, for all the world like a Nasmyth steam-hammer, which, though capable of breaking the glass of windows, can yet be made to break the glass of a watch, without damaging the works in the slightest degree.

He afforded wonderful proof of the many-sidedness of his powers, when in 1887, he gave his memorable series of seven historical recitals in London. At these he played specimens of all the composers of note, from Bull and Purcell, two of the earliest writers of Spain, and Clavier, up to and including those of his own period. The pieces he selected included most of the compositions that possess real merit; so that this, besides being a great artistic achievement, was, in addition, a prodigious feat of memory.

Although he was a composer of no mean ability, he was far too prolific, and sadly wanting in selection. As a result, the value of his compositions varies considerably; some of his works reach a high standard, their melodies showing genuine feeling and depth, while others are dry-as-dust and uninteresting, and contain far too much padding.

THE PRACTICAL VALUE OF MUSIC HISTORY AND BIOGRAPHY.

BY THOMAS TAPPER.

[Those who are familiar with Mr. Tapper's helpful work entitled "First Studies in Music Biography," will be especially interested in reading the following article, in which Mr. Tapper emphasizes the value of a knowledge of music history in the student's work, at the same time pointing out the comparative newness of music as an art and its nature, and that he had never known the friendly circle could not know their real meaning."

One of the best of all mental possessions is a sequential knowledge of the past. As all present day activities have developed into what they are from a remote source, this knowledge is valuable to anyone pursuing, while to a lover of art and letters it is indispensable.

We may love music, pictures, and books for themselves, knowing little or nothing about their origin, yet it is always satisfactory and illuminating to add to this gift of spontaneous appreciation that word of genealogy which sets the admired object in its proper place; for place and time are as indispensable to it as residence and character are to a man. Therefore to know something about works of art in their time and place gives one reasonable knowledge of them and at the same time enhances one's enjoyment.

How shall one determine the nature and extent of this desirable knowledge and set about acquiring it? The briefest answer would be: "Read history." But so sentimentally a direction is very unpractical, and leaves the essential questions unanswered, namely: What history shall we read? How shall we read it?

For the music lover the task is simpler than for the lover of letters, whose favorite books extend in a more or less unbroken line from the days of Homer. While music itself is as old as human speech, what we practice as such is very young. I doubt if many readers of this article have heard much, if any, music that is older than Harvard University. There need be excepted in this statement only a few chorals of the Lutheran period and the comparatively seldom heard works of Palestrina and his contemporaries. Therefore within fewer years than those embracing the history of the Massachusetts Bay Colony lies practically all the literature of music.

It has been said that the best history is biography; for every great man is the key to his times and we read the one in the other. If then we attempt to establish a chain of biography leading back to the present, we find that we have not far to go, nor many generations to cover. For instance, assume a man of to-day, Mr. A., aged forty-five, whose father is living, aged eighty. The father was born in 1838. His father (Mr. A's grandfather) was born in 1790. Going not beyond these three let us see with how much of the past we are connected. The man of forty-five touches his father's hand, the father reaches back and touches that of Schumann, Mendelssohn, Chopin, Schubert, and Beethoven. Now let us establish the great grandfather of our man of forty-five, born in 1725. Handel is still living, who saw the light in 1685 with Bach. We are now arrived at the source of things through a genealogy embracing four people. So much for the limited extent of the period.

Now then, the story of four or five composers from the days of Bach and Handel would give one an unbroken line of knowledge down to our own day. Handel and Haydn bring the way to 1809, Schubert and Carl Reinecke bring it to the present day. But this little is insufficient as biography. Let us extend the number to ten or twelve and the period is splendidly covered. But on the other hand this is insufficient as history.

History Requires Constant Study.

If one could remove the impression from the student's mind that history or biography is a dull, uninteresting, and gotten rid of, the task would be for him simple and interesting. But it cannot be so. The Past is a tapestry we weave all our life and only as we work upon it more and more does the picture become clearer. Hence from the dozen or so biographies as a pathway let us do a little side excursion. With Bach and Handel let us always associate William Penn, Samuel Johnson, and the great Sir Joshua Reynolds. With Haydn let us group George Washington, John Adams, and with Mozart, Robert Burns. With Beethoven, let us group Scott, Wordsworth, Coleridge, Southey and Keats. With Brahms, let us group the names of the great poets of our nature—Darwin.

and subordinate figures, but it is still a foreground and does not present the history of the world upon which the figures rest; so in turn we must add the larger facts of history; and then the story approaches a completeness that will never be lost.

This plan, it may be said, should be reversed and one proceed to the study of the facts of general history into the details of biography. This criticism (should it be offered) is not substantial. It is ever best to proceed from the distinct unit of special interest, adding and subtracting as the sequence is established; then to weld these units and expand them by showing their place in human life.

All this may be recapitulated in a few words—1. Become familiar with the essentially great music biographies.

2. Add to these some reading in contemporary biography of men of letters, statesmen, discoverers, in brief of men of action.

3. Add the history of your own country and of the mother country of your language and literature. Then you will discover one day that the faculty of mental imagery can unroll a panorama of human events that is practically unbroken. Afterwards, biographies of lesser (and often delightful) men will fall into place with no effort, thus permitting you to dwell in this garden of your making; and last, and greatest of all, the period at any point wherein you may dwell explains substantially all that sprang from it; thus permitting you to see the fundamental joy of loving the masterpieces of your art but of appreciating their time and place, their relationship and their meaning as expressions of what is and of what has gone before.

HOW CORRECT ACCENTING HELPS THE STUDENT.

BY JOSEPH SINGER.

ONE of the most important means known for giving a musical composition definiteness of outline and decisiveness of execution is the use of accents. Such definiteness is the expression of a truly artistic and conscious nature. This "accent" would correspond to inflection in speech. If read in a monotonous tone it will be uninteresting, and if read in a variety of tones in order to learn it; but, let the emphatic elements of a sentence or paragraph be strongly marked, in fact, exaggerated, observe how much more easily the student can remember the contents of themselves upon the memory. It is because the mere sounds have a new sort of meaning breathed into them.

Nothing, on the other hand, is more conducive to forgetting a composition, than a mechanical and monotonous manner of its performance. But while insisting upon the great value of accenting in memorizing a piece, it must not be forgotten that the intensified accent must conform to the requirements of correct phrasing, otherwise the result will be a caricature. This latter fact is not overdrawn, as is shown in the remarkable tricks which are played in language by the misplacement of punctuation marks. In music, a passage may be made to mean one thing or another, or be made almost unrecognizable by simply violating its true accent. The correct accenting of music is an aid in making the tone picture clearer, and therefore easier to memorize, since it merges into the higher forms of musical expression.

Indeed, reflection will show that accent really forms the very basis and is the very life of all artistic performance.

Exaggeration of dynamic marks will vastly aid in fixing the aesthetic contents of the composition in the memory. After the technical difficulties of the piece have been overcome, the student must busy himself equally earnestly with its meaning. A piece so studied will first attract to itself a certain unchangeable art work. The artist can then no longer consider a change of interpretation as possible, any more than can the sculptor modify his creation after it has once been embodied in marble.

If I had my life to live over again, I would make it a rule to read some poetry and listen to some music at least once a day. I should like to have some of my brain now atrophied would then have been kept active through use. The loss of these tastes is a loss of happiness, and may possibly be injurious to the intellect, and more probably to the moral character by wither the emotional part of our nature—Darwin.

Making the Summer Profitable

Opinions of Practical Teachers upon Rest and Study in the Torrid Months

Chas. A. Fisher.

In answer to *THE ETUDE's* query as to "The most profitable way to spend the summer," it would seem that a question largely determinable by the exigencies of climate—is, to a very great extent, a matter of local conditions.

If, for instance, pupils and teachers could agree upon a course of hot weather behavior, good, say for the Atlantic coast from Maryland to Maine, such plan would be in nowise be applicable to Minnesota, and hardly to the cities of the Rocky Mountains, of the Central and Southern Pacific Coast or the Gulf States. Where the summer is hot, the air moist and enervating, the student will naturally incline toward taking things easier with the first approach of warm weather; the teacher, on the other hand, will be much curtailed and the work concentrated, in such localities. In the Rocky Mountain country, the days will probably be considered too warm for work, and the nights far too beautiful for indoor application; the whole climate, for most of the year indeed, entirely too distractingly agreeable for keeping rigidly at study, except during the eight or ten weeks of comparatively inclement weather. The same might be said of Southern California.

There is no question that the most profitable application to the study of music is more compatible with a long and severe winter, or a tedious chain of cloudy months of damp frigidity and ceaseless chilling drizzle from the skies, than with the natural attractiveness of more salubrious latitudes. The best choral music, for example, reaches its highest development under these otherwise disagreeable and unpropitious meteorological conditions—in the Scandinavian countries, in the North of Germany and in Great Britain.

In the northern section of our Middle West, where one must always be prepared for a rather long and more or less severe winter, there are occasional hot days in the summer season, but these are almost invariably accompanied by cool nights. The majority of the teachers in St. Paul and Minneapolis, for example, are in the habit of continuing their studio work all through the short, warm season, devoting the morning or the afternoon (or, some of them, three complete days in the week) to teaching, and then boarding an electric car or a railway train for their cottages on the shore of some convenient lake, a number of them occupying summer homes of their own, within easy access of the city.

These facts are not made public for the purpose of encouraging immediate and abundant professional migration to Minnesota, in the hope of encountering idyllic environment; they are mentioned merely to illustrate the point that pupil and teacher may both continue relatively more during the summer months, where climate conditions are favorable. The writer is not inclined to approve this plan in all cases, even in sections of the country where climate is so propitious for summer study as in Minnesota; many pupils are doubtless benefited by a complete, even if comparatively short, vacation.

Genius doesn't want any vacation; if it takes one it gets occupied during the holiday anyway, because it can't help it. But we are not, I take it, discussing the extraordinary pupil here—the rarely exceptional talent—but the general average student of music; for such the writer is inclined to advocate a complete cutting loose at least once every two or three years, if not often.

Let it be a trip abroad, a stop at the seashore, in the mountains, or a "camping-out" upon some lake-shore not too close to civilization, the student embracing such opportunity for instrumental or vocal study, or for musical enjoyment, as may present itself by the way; but the mind should be refreshed and invigorated, to serious, arduous application. Nor can it fail of benefit to the teacher—this occasional

getting out of the pedagogic rut—far out of and away from the exacting daily round of professional duty.

J. S. Van Cleave.

In this wonderful land of self-made men and women, the disposition and the opportunity for those who have not the full command of time, strength and funds, to do much useful work, and attain much self-development, is a marked trait of the people. There are hundreds of fortunes, some of them colossal, which have been amassed by boys who began in poverty; there are scholars who, like Elihu Burritt, labored at the blacksmith's anvil, yet grew into men making money for money's sake, or, like Mr. Burnham, the court stenographer of Chicago, have become the world's authority on some specialty, like double stars.

The brave, patient army of music students can show as long an honorable record of self-made men and women, the disposition and the opportunity for those who have not the full command of time, strength and funds, to do much useful work, and attain much self-development, is a marked trait of the people. There are hundreds of fortunes, some of them colossal, which have been amassed by boys who began in poverty; there are scholars who, like Elihu Burritt, labored at the blacksmith's anvil, yet grew into men making money for money's sake, or, like Mr. Burnham, the court stenographer of Chicago, have become the world's authority on some specialty, like double stars.

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getting out of the pedagogic rut—far out of and away from the exacting daily round of professional duty.

In nothing are those who essay the noble and arduous calling of the music teacher more differentiated from each other than in the quickness with which they take on this inevitable aridity of mind.

Some there are who are dull, base, cynical, in ten years; again there are others who, like the venerable Dr. William Mason, have taught more than a half century, and are still bright, energetic, valuable and in demand. However, there is not one of this evergreen type of musicians who has not constantly, through all years, all seasons, all vicissitudes, and against all recitations, continued to treat him- self as a student—a student with the future before him. Never think that you know music; it is infinite; as infinite as life itself. You will never know music to exhaustion, but you may periodically drink of its beauty and inspiration. As a hill from whose deep heart bubble out copious springs of pure water to make the surrounding valleys fair with emerald grass and trees, so is the mind of an inspiring teacher who will not be beaten down into the level plain by the brutal drudgeries of bread-winning.

Mrs. Hermann Kotschmar.

If such a one has given nine months of the year (from October to July) to constant lessons, to unremitting practice, the most profitable way to spend the summer is in complete change from the study of music. In the early years of my teaching, some ambitious pupils would insist, against my better judgment, in continuing lessons during the summer, with the consequence that one or the other of two dire results followed: either the lessons and practice begun so enthusiastically would, during the heated term, inevitably be interspersed with discards, and so productive of nothing; or, if practice and study were faithfully adhered to during the summer, I fall the pupil would be exhausted and forced to take a rest, with a loss of vitality and nerve force, a musician can never afford to give up his studies for eighteen years of age, attending school while studying music, I always advocate an entire cessation from music lessons during the summer vacation, for the interest in music is not largely affected, and the study is doubly enhanced by the complete rest.

The music teacher, while also a music student, is in a different category from the mere student. It is such a different problem, and one of a different import. It is such an exhilarating change to *live for oneself* rather than *be ship for another*. Summer is the only time in which the busy teacher-student can find rest, thoughts and inspiration for work. By all means, such a one should take advantage of the countless summer schools for teachers, at charming summer resorts, to get fresh teaching material. The mere meeting with other instructors, and talking ways and means of obtaining results, is an education in itself. Nothing brightens the fagged teacher like a five weeks' course of study with some up-to-date musician. But even this work must be more in the line of lectures, discussions, listening to music, rather than in personal practice at the piano. No one can work the entire year without cessation, and the teacher-student, after nine months of the most exacting and strenuous work, cannot practice four or five hours daily for even five weeks without undergoing too great a strain.

There is more to music than mere manipulating the keys; such as reading musical history; studying the lives of the great composers; the influence of getting in touch with many teachers who have different ways of presenting old principles in music; in one word, *broadening*. This is what makes summer study profitable for the teacher-student.

Horace P. Dibble.

This question occurs to all teachers, but the suggestions herein are not applicable to those teachers who live in small towns, where their reputations to make and their incomes to get into a satisfactory condition.

During the winter months, the average teacher is maintaining his teaching, while his nerves more or less racked by a constant reiteration of "Do" and "Don't," and many explanations (the most of which from his own standpoint seem to be more or less unnecessary). The consequence is that when some time to himself, he is often not in a mental and physical condition to improve himself and has to use a certain amount of time for relaxation. The average musician does not make use of a well systematized and ordered life. He never has two days

which are alike and it is very easy for him to get into a condition where his time is frittered away. The first he knows, the day has gone and he practically has nothing to show for it, excepting the few dollars which he has earned in giving lessons.

The summer is his best time. What shall I do? There are several plans which may be suggested. In these days of street cars, automobiles, etc., many of us have almost forgotten the primitive mode of conveyance, the horse and buggy. If you have a few miles away your residence? Did you ever try taking a fish pole in one hand and a minnow bucket or bait box in the other and striking out for a ramble along its banks? Rev. Dr. Van Dyke says (I quote from memory) that he has just enough of the gambling instinct to enjoy casting a hook into the water, wondering what it will bring forth.

If there is no fishing stream within a reasonable distance of your home, at least there are the four points of the compass, and you can start out every morning for a long tramp and by going a different way every day and keeping your eyes and ears open, always find something worth while.

So far, so good, but what about that piano technique? It is as good as it was a few years ago, when you stopped studying? What about all that unexplored region of music which you heard about when you were not a teacher and were not studying?

Let me suggest that you get the First Volume of Mason's "Touch and Technique" and not merely practice some of the first exercises, but in a systematic way through the summer, and in the way through it. If you are really interested in keeping your technic in a first-class condition, I know of no way which will be so conducive to this result. Then if you would take a critical catalogue and lay out a certain definite course of study for yourself in a systematic manner, it is wonderful how much you can pick up during the summer months. A judicious mixture of open air relaxation and systematic study will do wonders for your physique, morals, manners and mentality, which are really all one and the same thing. You will be surprised to see how soon these summer months will glide by and you will find your own teaching in the fall a fresh and rejuvenated condition, but you will also have increased your musical stature.

Edward Burlingame Hill.

"Let me admit at once that I am not a convert to the vacation theory, except for such specific reasons as ill-health, whether from over-work or other causes or persistent 'staleness,' to borrow an athletic term. A student should learn to adapt his life to his work, to keep steadily 'in condition' by means of system, variety of occupation, and especially by regular exercise and recreation. The student must recognize that in music it is quality and not quantity of work that counts. He should seek to renew his physical strength in order that he may maintain as high a standard as possible.

"If I do not encourage idleness during the summer months, I think it highly important for the student to obtain variety in his work. This is especially true for the student who lives in the city, where hygienic conditions are inimical to health, and where exercise is difficult if not impossible. If, then, the student can spend a few months of the summer in the country, this is the first step towards storing up energy for the winter months to come. Even a small town is better than nothing, as an antidote to the drawbacks of city life.

"In making plans for the summer, there are three main considerations. First of all, physical restoration to the greatest possible extent, as much life in the open air as possible, wholesome food, and exercise according to the habits of the individual. The latter should, if possible, take the form of some game, walking, excursions, or something of a pleasurable nature. Assuming that a certain amount of work will be done in getting up a new repertoire, maintaining the old, etc., the student's consideration should be directed towards broadening the lines of professional work. The pianist, violinist and singer should study harmony, musical analysis, and even the capacities of orchestral instruments, etc., if the subjects have not formed part of their professional training. The singer should study languages, in order that he may be better understood the texts of his songs, and also with a view to perfecting enunciation, diction, etc. In general, also, it is valuable for the student to read musical criticism and biography, such as Schumann's writings, Berlioz's

witty essays, and even Wagner's studies on various music topics. The letters of musicians such as those of Mozart, Mendelssohn, Liszt, Wagner and others may be used to great advantage; also such a study as biography as Modest Tchaikowsky's Life of his Brother (translated by Rosa Newmarch). Also the writings of Ernest Newman, Laurence Gilman, Daniel Gregory Mason and others will be of great value to take up topics akin to the study of music, such as psychology, philosophy, and possibly the study of some painters. By this means the point of view of the student will be greatly broadened and from the analogy of principles in other arts will assist him in making progress in his own. Indeed, the attempt to establish the kinship of principles underlying all arts will prove of especial value in the study of music, and will materially assist him in the comprehension of his own. The following books are especially recommended: George Moore, 'Confessions of a Young Man'; 'Impressions and Opinions'; Evelyn Stevens, 'Velasquez'; Whistler, 'The Gentle Art of Making Enemies'; 'Ten O'clock and other Essays'; A. His-George Santayana, 'The Origin of Beauty'; 'The Psychology of Reason' (Vol. IV, Reason and Instinct); Ehel- 'Psychology'; also his essays.

"But in spite of the ambitions which may thus be kindled during the summer, a key note in proportion must be maintained for the object of summer plans is to return refreshed in body, clear-headed, with a renewed confidence and poise ready to attack with persistent energy any and all problems which may present themselves during the winter months of study."

DON'T WORRY.

BY E. E. HIPSHER.

Worry is a disease which few escape. It would be safe to say that, at some time in his life, almost every teacher worthy of the name, has been subject to its attack. When the pupils come up, one after another, with their problems, the teacher's mind is to return refreshed in body, clear-headed, with a renewed confidence and poise ready to attack with persistent energy any and all problems which may present themselves during the winter months of study."

Here is the point at which he should stop thinking about his pupils and turn to a serious consideration of himself. There is a duty to self which rests upon every man. In the performance of it lies the accomplishment of that higher duty to the Creator. No living soul has a right to jeopardize his individual worth in a game of questionable benefit to others. "To thine own self be true" wrote the immortal bard, "and it must follow as the night the day, thou canst not then be false to any man"; and in this proclamation he set the example of the whole problem of our lives. Humanity needs not the heritage of overwrought, debilitated nerves. Already, the stress of time has bequeathed to us too much of that. What need in our work is the quiet, refreshing, exhilarating influence of personal energy that will go to those in our care and send them to their work better able to meet the demands of their studies, in a normal unimpaired frame of mind. How shall we do this if we have not first learned to approach our work in that same attitude? Our pupils are coming to us, hoping to drink at a fountain that shall work the miracle of clearing their vision to see through the darkness that we have allowed to envelop them. They have a right to expect us to rife these clouds, and if we are not ready for that task, then it were better that we stop, about face and take time for a searching of our needs, till we are prepared to assume this responsibility.

Worry is born largely of misdirected ambition. We become over-zealous in our anxiety to achieve tangible results. We forget the hours, days, weeks, months and years that we have already expended in the accomplishment of certain ends, and grow impatient that those under our guidance do not grow impatient and put in practice the same things, at our first suggestion.

Avoiding Worry.

Many conditions, effecting the results of his work, are not within the teacher's power to control. It is the teacher to be expected to produce a highly-satisfactory result from that of whom his parents and the Lord (I say it reverently) made such a jumble in creation as to leave him with neither love nor inclination toward that which is good and beautiful? While, in the battle for bread, teachers are compelled to accept as pupils the most unprofitable and ungrateful (being called to lessons) simply to gratify the vanity or whims of parents, there necessarily will be much condoning of conscience on the part of teachers. The interest born of love and desire for knowledge is not there. Too often they come for knowledge as slaves at night, scourged to the dungeon." What shall we do with them? Few can afford to turn away from them, for they are the exceeding number that furnish the comfort and balance in the life of the teacher. If turn away their fee will probably go to some unconscionable charlatan. No, take them, and, while with you, give them your best efforts. Use every means within your grasp to get them on and to awaken in them something of sympathy with their work. When this is done and you can lie down at night in the sweet consciousness of a day's work faithfully performed, banish all harassing thoughts of results and leave this to the Eternal Purpose that through Creation runs. You have done your best, the consequences are no more for you to shape, and the responsibility no longer yours.

Believe and practice the Good that is in you. Cheer. So long as you are a teacher, you are a teacher, no matter what the provocation, unwittingly he is sowing the tares with which he must reckon in the harvest of his labors. The freshness, originality and spontaneity of ideas will forsake him and lessons will lose that charm of personality which alone gives them zest and value. He will be unable to approach his work with that poise of mind and nerve which is essential to the best results for the pupil in hand; voluntarily imbibes the mood of the master, and the spell which passes over him here will give tone not only to his work at lesson-time, but also to all those hours which he spends in solitary practice and contemplation.

Written, primarily, with the young teacher in mind, it is hoped there has been something here that may make lighter the way of those of maturer years who find at the end of their day's work a deep buoyant in spirit. Look the old world squarely in the face and see if it has not for you a bright day whenever you put yourself in the mood for it. Keep young your mind, and your body will not grow old. Then may you hope for something of the reward of that dean of practicing teachers, Manuel Garcia, who rounded out a century of useful life, and yet, in his last days, was still stepping like a young boy up the stairs of the Royal Academy of Music.

HOW SHALL WE FINGER THE SCALES?

BY A. W. BOST.

UNTIL a comparatively recent date, all teachers of the piano-forte used the same method of fingering the scales. The principle was to take the long fingers for the black notes. This really seems the natural position, one to suit the formation of the hands, and will be found universally employed in the passages of scales.

But there is now another body of teachers, including those in some noted conservatories, notably the one in Paris, who adopt from the very outset the fingering as in C major for every scale, major and minor. That the practice, as an exercise in technic, is a good one, especially for the thumb, will not be denied; it has been in use by advanced players for many years, but—only after the regular fingering has been mastered.

Now it becomes a somewhat serious problem which road to pursue (particularly in the case of students having started with one plan, and being brought to assume the study with another teacher, who favors the opposite fingering).

Not every one will take the pains to fully explain the advantages or disadvantages of each system. When the student has decided that he has to retrace his steps, discouragement becomes at once apparent. Is the old style of teaching the fingering of the scales, like everything else, in a state of evolution? If so, shall we all acknowledge that scale playing remains the foundation of technical proficiency, it is worth while to ask teachers of experience to take the matter up, so that a disinterested person may draw a fair balance as to the merits of both systems.

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Summer Reading Courses for Musicians and Students

AMERICA, the home of the Chantanooga, is preeminently a country of reading people. In no other land is the potency of the book so great. Many of our greatest men, not excepting several presidents, have climbed up to success on a ladder of which the rounds were books. Every reader of *The Etude* should constantly remember that he is living in a world where reading is imperative. Our public libraries and our book stores are filled with free post-graduate courses for those who desire to advance. The opportunities are so open and so inexpensive that it may be safely assumed that if you do not avail yourself of the splendid chances for advancement through the inspiration and instruction to be obtained through books, your rival surely will make use of these great advantages and outstrip you in the race.

The summer is the time of the year when the musician must do his best work in reading. We have, accordingly, prepared a list of books selected from every available source, that we feel will be of especial value to him.

NOVELS AND MUSICAL FICTION.

"The First Violin," by Jessie Fothergill. Without doubt the most widely known and most popular of all musical novels. Although essentially a love story, it gives the experiences of a young woman musician in Germany, and is so full of interest that one is fascinated throughout and at the same time benefited mentally.

"Charles Auchester," by E. Berger. An interesting and well told story of musical life in Europe. The book has had a large sale and has been popular for many decades. The writer's real name was Miss Shepherd, and the story is supposed to represent musical celebrities, thus: Serravallo, Mendelssohn; Burney, Schumann; Beethoven, Chopin; Clara Schumann, Liszt.

"The Fifth String," by John Philip Sousa. Mr. Sousa's versatility is nowhere so distinctly shown as in this story. The subject of music in America is filled with romantic interest and will surely please those who are interested in the subject for summer reading. The book is illustrated with several excellent colored drawings by Howard Chandler Christy.

"An American Girl in Munich," by H. W. Daniels. The author's descriptions of her year of musical study in the Bavarian capital are true to life, interesting and attractive. His comments with originality upon the opera and symphonies which she heard in Munich and a number of actual figures in the musical world are discussed with interest.

"Musical Sketches," by Elsie Polka. One of the most popular of all musical books. Although several decades have passed since the book was written, it still has a sale and is especially desirable for children's use. It is a series of interesting short stories dealing with famous musical persons. Additional novels of interest to summer readers: "The Prima Donna," by F. Marion Crawford; "The Chantanooga," by Bert Leston Taylor; "Dorcas," by Edna Lyall.

GENERAL MUSICAL BOOKS OF EDUCATIONAL VALUE.

"Musical Education," by Albert Lavignac. The mission of this little book is to indicate to the students the essentials leading to success in the different branches of music study. It is a very valuable work by a practical teacher who for some years has held the important position of Professor of Harmony at the Paris Conservatory. The student who peruses this work can avoid much waste by directing his course more intelligently, and the teacher can profit in like manner from the same work.

"The Art of the Musician," by Dr. Henry G. Hantach.

One of the best of recent works upon musical analysis. Dr. Hantach has for years been giving public recitals of great pianists and great vocalists, and these recitals have given oral analyses of the works performed, and this work embodies many of the results of his excellent experience in this connection.

"Music and Morals," by the Rev. R. H. Havens, M.A. Few musical books have been more popular than this collection of editorials, essays and paragraphs. The book has no central purpose as the title might indicate, but it is really an interesting and instructive collection upon musical topics of interest to the music lover as well as the student. The topics are from philosophical and ethical subjects to biographical and historical sketches.

"Musics and Musicians," by Albert Lavignac. This book is difficult to describe as it is so comprehensive. Lavignac has the impulse of the born teacher

"Chopin and Other Musical Essays," by H. T. Finck. Cyrcus into your next winter's work. Additional books of interest to voice students: "Ten Singing Lessons," by M. Marchesi; "The Art of the Singer," by W. J. Henderson; "How to Sing," by Lilli Lehmann.

Additional biographical books: "Famous Singers of To-day and Yesterday," by H. C. Laidlaw; "Memories of a Musical Life," by William Mason; "Woman's Work in Music," by Arthur Elson; "Chopin, the Man and His Music," by James Huneker; "Famous Pianists of To-day and Yesterday," by H. C. Laidlaw.

BOOKS FOR PIANO STUDENTS AND TEACHERS.

"Pianoforte Playing," by A. F. Christiani. No musician who wants to become an instructor in itself. No pianist can read it without being helped. It would be impossible to estimate its value to the teacher and student in a short paragraph like this. It gives the essential laws underlying musical interpretation, phrasing and accent, and at the same time through numerous examples very lucidly indicates the structural composition of some great masterpieces. It was used as a text book in one of the largest music schools of America and is a work we can only recommend to teachers and students seeking "self-help" aids.

"The Aesthetics of Pianoforte Playing," by Dr. Adolph Bach. The writer was a member of the famous Theodor Kullak, and this work is one that all advanced students and teachers should be familiar with. It contains practical teaching hints in addition to the main subject of the book—the beauty in music. A personal of the writer will be found in the book, and it is a better performer and a better musician.

"Music Study in Germany," by Amy Payne. One of the most famous music books ever written. Miss Payne describes with splendid enthusiasm her student days with Franz Liszt and Ludwig Deppe. The book contains many practical hints and is a work we can only recommend to teachers and students seeking "self-help" aids.

"Reminiscences of a Musician's Vacation Abroad," by L. C. Elson. If you have not yet become acquainted with this book, now is the time to get it. It is a series of letters from a store for you. Few more amusing books have ever been written. It is a series of letters from a store for you. Few more amusing books have ever been written. It is a series of letters from a store for you. Few more amusing books have ever been written.

"The Music Life and How to Succeed in It," by Thomas Tapper. This work is one of the most practical advice and suggestion for ambitious young musicians. Additional books of general musical reading: "The Organ and Organists," by W. J. Henderson; "The Romantic Composers," by Daniel Gregory Mason; "The Love Letters of a Musician," by Myrtle Reed; "Shakespeare in Music," by Louis C. Elson; "Grand Opera in America," by H. C. Laidlaw; "A Guide to Opera," by Esther Singleton; "The Story of the Oratorio," by A. W. Patterson; "Thirty Years of Musical Life in London," by Herman Klein; "Beethoven and His Nine Symphonies," by Sir George Grove; "The Beautiful in Music," by Ed. Hanslick; "Psychology for Music Teachers," by H. Fisher; "The Opera," by R. A. Streason.

BIOGRAPHICAL BOOKS.

The biographies of the past and present are so numerous that it would be impossible for us to include the names of these books with adequate descriptions. The student who desires to read a book, or to investigate the life of any particular master, write to us for a list of books. The student who desires to read a book, or to investigate the life of any particular master, write to us for a list of books. The student who desires to read a book, or to investigate the life of any particular master, write to us for a list of books.

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It filled with practical hints that will put new life and vigor into your next winter's work. Additional books of interest to voice students: "Ten Singing Lessons," by M. Marchesi; "The Art of the Singer," by W. J. Henderson; "How to Sing," by Lilli Lehmann.

BOOKS ON MUSICAL HISTORY.

"History of Music," by W. J. Bantell. Few books have been so admirably arranged for the use of the student seeking self-advancement along this particular line. Each chapter is in itself a complete and adequate history of the music of that period. The chapters are supplemented with questions and suggestions for review of previous lessons. It is a work that any intelligent student may take the best advantage of for his summer vacation and return with a good working knowledge of the history of music.

"How Music Developed," by W. J. Henderson. This work, written in Mr. Henderson's lucid and logical style, tells the story of music in a very interesting and instructive manner. It is an excellent book for the student to read after a course of study in musical history with such a work as Bantell's history. It gathers up the threads and leaves a cogent impression of the main facts of value to the student and music lover.

"The Story of Music and Musicians, for Young Readers," by Lucy C. Lillie. An attractive book for little folks giving the essentials of musical history with additional material of a biographical nature. "The Child's Music World," by Thomas Tapper. An exceedingly interesting and helpful book for children. It tells the story of music in a very interesting and instructive manner. It is a work that any intelligent student may take the best advantage of for his summer vacation and return with a good working knowledge of the history of music.

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ORGAN BOOKS.

"Modern Organ Accompaniment," by A. Madeley Richardson. An extremely valuable and comprehensive book for the organist's summer reading. It is new this season and is one of the most interesting and authoritative works upon the organ. The book is designed principally for advanced organists. "The Story of the Organ," by C. F. Abell Williams. A comprehensive and well illustrated history of the organ which the general musical reader will find quite as interesting as the organist. The book is designed principally for advanced organists.

"The Organ and Its Masters," by H. C. Lahee. A handsome well written book tracing the development of the organ and organ music from the earliest times of Alexandria to present day writers. There are many excellent illustrations including pictures of famous organs and organists. A chronological table of organ events completes this very necessary book for organists and students.

THE DEVELOPMENT OF THE ART OF TOUCH.

BY OSCAR BERINGER. [The following paragraphs, taken from Bowering & Company's recent publication "The Art of Touch," by Oscar Beringer, show some of the most valuable hints upon several of the most important points in the art of touch.] The wonderful improvement in pianoforte playing during the last fifty years is due to a great extent to the steady development during that period of the modern ideas and theories concerning Touch.

Touch, which nowadays we rightly regard as of vital importance, was almost entirely neglected fifty years ago. The present physiological treatment of this most important subject was undreamt of at that time—no real theory of Touch existed. The player did not use his hands in the way that he does now. He was not so much a player as he is now. He was not so much a player as he is now. He was not so much a player as he is now.

The distinguishing feature of touch is that it is a frequent vocal factor in every piece of music. It is a frequent vocal factor in every piece of music. It is a frequent vocal factor in every piece of music. It is a frequent vocal factor in every piece of music. It is a frequent vocal factor in every piece of music.

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to throw their hands as far back from the wrists as possible, and to strike the keys with the full force of the blow—a most pernicious habit. Another rule which he insisted upon was that in the position of the hand for finger exercises, the thumb, and, as to hitherto taught, towards the little finger. In melodious playing he held that the fingers should be kept on the surface of the keys, and pressed firmly upon the keys, the pressure being maintained until the next touch.

The art of singing well, a celebrated woman once said, is the same, to whatever instrument it be applied. And such is the fact. No concession or sacrifice should be made to the particular mechanism of any instrument; it is the task of the executant to subject that mechanism to the will of his art. As the piano cannot, naturally speaking, reproduce the highest quality of singing—no instrument can—its performer, soundly—we must—by dint of skillfulness and art, overcome this defect, and succeed not only in producing the illusion of sustained and prolonged notes, but also of *swelling* notes.

How to Correct Touch," by Dr. Seidenhausen, an eminent German surgeon. This latter is, in my opinion, by far the most important work upon technique, from the physiological point of view, that has appeared up to the present time. It is a work of great value, and one which every pianist should have on his shelf.

"The Act of Touch," by Tobias Matthay, published in 1903, and in French in 1904. This work is a masterpiece of technique, and one which every pianist should have on his shelf. It is a work of great value, and one which every pianist should have on his shelf.

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MAKING MISTAKES AT THE LESSON.

One of the most frequent exclamations that teachers hear at the commencement of lessons is this: "I don't know how it is, but I can always play it at home." When I come to my lesson, I find it is not so simple as I never think of making when I practice."

If you are a teacher, you have probably heard this thousands of times. If you are a pupil, you have heard it many times. It is a very annoying condition and one for which it is somewhat difficult to prescribe a remedy. The cause, however, is very simple. It is the difference between the conditions of the lesson and the conditions of the home.

The difference between the conditions of the lesson and the conditions of the home is that in the lesson the pupil may have practiced with great faithfulness and have attained some commendable ability to play a piece at home. When confronted with the same piece in the lesson, the pupil may find that he is unable to play it as well as he did at home.

The cause of this is that in the lesson the pupil is not so much a player as he is at home. He is not so much a player as he is at home. He is not so much a player as he is at home. He is not so much a player as he is at home.

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In 1884, Du Bois Raymond, in the epoch-making lectures he gave in Berlin upon the physiology of the muscles, and their relation to the movement of the body, gave a fresh and well-directed impulse to this quest for the best means, scientifically, of tone-production.

Since that date book after book has appeared on the subject. The authors include Marie Falc, many of whose conclusions are, to my mind, quite erroneous; *Sächting*, whose system is an amplification of Deppe's and a host of others.

The soundness of *Leschitzky's* touch, although he himself has not written any book upon the subject, is exemplified, not only by the admirable playing of his pupils, whose touch and writings, to two of his disciples, *Marie Urschuld* and *Madame Bree*, who in her book on the Leschitzky touch, has a chapter on Cantabile playing, in which she strongly urges that the weight should be released, and the pressure on the key relaxed, immediately after tone-production: a point upon which Leschitzky himself laid stress.

Two important works by English authors have recently seen the light: they are *Toussaint's* "Balance of the Piano," published in 1903, and "The Act of Touch," by Tobias Matthay, published in 1903, and in French in 1904.

I now come to the two latest books upon the subject, both of them German, and both of them by the same author, *Die Naturliche Spielweise*, in which he summarizes, from the musician's point of view, all that has been said hitherto with regard to touch; and "The Physiological Mistakes in Piano-playing," by Dr. Seidenhausen, an eminent German surgeon. This latter is, in my opinion, by far the most important work upon technique, from the physiological point of view, that has appeared up to the present time.

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CONDUCTED BY N. J. COREY

(Continued on page 495.)

Explanatory Notes on Etude Music

Practical Teaching Hints and Advice for Progressive Students and Teachers
By MR. PRESTON WARE OREM

SCHERZO, OP. 16, No. 2—MENDELSSOHN.

This composition is number two of the set of three piano pieces Op. 16, which were originally published under the title "Fantasies" or "Caprices." They were written in 1829 during a sojourn of the composer in England. In a letter to a friend he calls them "three of my best piano compositions." The "Capriccio" in E minor, now known as "Scherzo," is perhaps the most popular of the three pieces. It reveals the composer in one of his favorite moods. In its fairy-like delicacy it reminds one very much of the music to "Midsummer Night's Dream." Indeed, it is in the same key as the overture, a key, by the way, which seems to have been a favorite with Mendelssohn, since he also employed it for the celebrated "Concerto" for violin, for some of the "Songs without Words," "Rondo Capriccioso" and a number of other compositions. In music descriptive of fairy-land Mendelssohn excelled. In writing these three pieces, Op. 16, Mendelssohn seems to have had certain definite ideas in mind. The first piece of the set, the "Andante and Allegro" in A was suggested by the perfume of some carnations and bears the motto "Roses and Carnations in Plenty." The "Scherzo" No. 2, beginning with the reiterated high B's suggests a passage played on the "faerie trumpet" of a tiny woodland flower, a spray of which the composer drew on the margin of the music paper. Mendelssohn's piano playing is said to have been characterized by a delicacy of touch and tone not exceeded even by Chopin and Thalberg. His technique was fluent and remarkably accurate. He must have been at his very best in the performance of pieces of this style.

The foregoing is intended to furnish the student with some idea as to the proper rendition of the piece under consideration. Note the "faerie trumpets" at the beginning. As played by Leschetzky and as indicated in his editing, this opening passage is to be divided between the hands. Although very possibly it was not so executed by the composer, it is nevertheless in accordance with modern technical views, and will certainly add to the clarity and necessary crispness of the execution. The principal theme in staccato must be played with the most extreme lightness and delicacy, reminding one of the evolutions of an elin ballet. The occasional sustained notes are again suggestive of the "faerie trumpet." They must ring out against the staccato passages. Beginning with the 16th measure the trumpet call and the dance theme are very cleverly combined. At the 21st measure a deeper sustained tone is heard, typical perhaps of a woodland hunting horn. The arpeggio work beginning at the close of the 4th measure must begin very softly in order to prepare the way for the lengthy crescendo which follows. This must be worked up to a strong climax. Beginning with the 58th measure there is a bravura passage in octaves. Passages of this sort appear to have been favorites with Mendelssohn and appear in many of his piano pieces. They are to be played with force and brilliancy. Note well the contrast following the octave passage between the fortissimo trumpet call and the pianissimo fragment of the dance theme. The flowing *cantilene* beginning at the 70th measure must be played with much expression. This is also one of Mendelssohn's characteristic thematic passages. The ascending trumpet call just before the change to the E major may be taken to represent a signal for the close of the dance, and the whole piece dies away in the softest pianissimo.

ROMANCE—A. JENSEN.

ADOLPH JENSEN (1837-1879) is known as a disciple of Schumann. He was practically self-taught and was one of a group of composers the product of the romantic movement which began in Germany. He is chiefly known as a song composer, but his piano pieces are of much beauty and of some originality. This "Romance" is one of his characteristic works. It must be rendered with song-like effect,

the broad phrases of the melody being brought out with round full tone. The tenor part assigned to the left hand should also be well brought out, giving the effect of a duet for soprano and tenor. The accompanying tones are to be subordinated.

The piece will amply repay careful study. It is a fine specimen of the singing style as applied to the piano and will afford excellent opportunity for the cultivation of the true legato.

LÄNDLER, OP. 27, No. 5—KARGANOFF.

The Ländler was originally a slow Austrian waltz, danced in quiet, equal steps. In modern times it has become a characteristic dance and has been idealized by many composers, beginning with Beethoven. One of the best known Ländler is the famous waltz in Weber's "Freischütz." Genari Karganoff (1858-1890), a Russian composer and pianist, was a pupil of Reinecke and of Brassin. He has been a prolific composer for the piano, particularly of pieces in the smaller forms and of characteristic style. This Ländler is from a set of pieces, Op. 27, and is a genial and highly characteristic work in which the composer has aptly caught the spirit of the old dance. It must be played with strict attention to the rhythmic swing and with due observance of all the dynamic signs; and not too fast. Attention is called to the "Musette" or bag-pipe effect of the passage in C major.

FABLE—RAFF.

This is a characteristic piece of much interest and beauty. Joachim (1822-1882) was a talented and extremely prolific composer. This Fable is one of the most popular of his shorter piano pieces. It is of moderate difficulty. It requires clean playing and delicacy of touch. The piece is to be taken at a rather rapid pace and the baritone melody in the left hand with which it opens is to be given out firmly and in a pointed manner. The arpeggio with which the theme is accompanied on its second appearance must be played in a rippling manner. The middle section in B major must be played smoothly and with accurate phrasing, in the manner of a string quartet, the inner voices being well brought out. All the ornamental passages should be played with extreme delicacy.

SECOND SERENADE—KOELLING.

This is the most recent composition of this veteran composer. His First Serenade has been a great success, and we venture to think that his second will be equally well liked. The fact that it is a serenade gives a clue to its proper interpretation. All the staccato passages must be played crisply in the manner of the plucking of stringed instruments. The melody is to be delivered in the manner of one singing. The entire piece is graceful and elegant. It should not be taken at too slow a pace.

TREAD WE A MEASURE, GAVOTTE—ALETTER.

This is a dainty little piece in the style of the old dance. The rhythm must be well marked and the piece played in a stately manner, very precisely, reminding one of court ladies and gallants participating in the dignified and deliberate figures of the old fashioned dance.

ROSEMARY—WEIL.

This composition is an important novelty by an American composer. It is an excellent example of the better style of drawing room music. The expressive opening theme should be well brought out somewhat in the manner of a *cello solo*, the accompaniment being played lightly and well subordinated. The middle section should be played in a rather agitated manner working up to a climax before the return of the first theme. Careful attention to the fingering indicated, and to all the marks of phrasing and expression, will add much in the proper rendition and interpretation of this piece.

OFFERTORY IN G, FOR THE ORGAN—A. P. LOUD.

This is another novelty by a successful American woman composer. This piece may be played effectively on any two-manual organ, and may be successfully adapted for even a smaller instrument. If performed on a two or three-manual organ, the right hand melody should be played on the swell with either the "Vox Humana" stop or some other soft reed, or a soft combination of reedy quality. If the "Tremulant" is a good one it may also be drawn. The left hand accompaniment should be played either on the "Choir" or the "Great," preferably with the "Melodia" or "Clarabella." This piece is useful for a variety of purposes, either as an opening number for church service, as an offertory, or as a communion piece.

THE SUMMER GIRL WALTZ—LINDSAY.

This is a useful little teaching or recreation piece for pupils well along in the second grade or about the beginning of the third grade. Its definite rhythmic swing and catchy melodies render it useful for dancing purposes in addition to its value as a teaching piece. As a recreation piece it is sure to be much appreciated by young players. This piece should be played very steadily and in strict time, with firm accentuation.

CHROMATIC POLKA—HEINS.

This is a clever little teaching piece, calculated to familiarize the pupil in a pleasing and interesting manner with the chromatic scale. There are very few such pieces, and this is one of the best we have seen. It certainly affords a very pleasant medium for acquiring the chromatic scale, its fingering, and its manner of use in a musical composition.

MOONBEAMS—WORTHINGTON.

This piece is one of a set entitled "Scenes on the Niagara." It is of the barcarolle type with a very taking rhythm, and a characteristic swaying motion. It must not be played too fast. It demands smoothness of execution throughout and the singing tone. It should be played tenderly, with poetic expression.

BARCAROLLE FOR VIOLIN AND PIANO—ATHERTON.

This is a charming composition for violin and piano. The violin part is not at all difficult, but requires tasteful and expressive playing. The piano part is interesting and quite independent, it should be played very neatly and well subordinated to the solo instrument.

DELTA KAPPA EPSILON MARCH (4 hands)—PEASE.

This is an old favorite, written in the grand march style, and now newly arranged for four hands. It will make an excellent exhibition piece, or an opening or closing number for a pupils' recital. It might also be used for marching purposes, at commencements or similar gatherings.

OUR VOCAL NUMBERS.

THREE songs will be found in our music pages this month, two of them very decided novelties. Williams' "Only Waiting" is a touching sacred song which should be much appreciated by church singers. It is especially suitable to be used at evangelistic services or at devotional meetings, and should prove effective and popular with congregations when sung in an expressive manner.

J. Lewis Browne's "Lullaby" is a new work by a successful and experienced song composer. The composer regards this song as one of his best. It is highly artistic in its simplicity; one of the best lullabies we have seen in a long time, and destined to take high rank. It is par excellence a singer's song. Attention is called particularly to the canonic effect of the accompaniment, wherein the tenor voice of the left hand imitates the vocal melody at the distance of one measure, also to the humming refrain in triple time.

Galloway's "Gypsy Trail" is a striking song of the vigorous manly type. Mr. Galloway has made a singularly happy setting of Kipling's celebrated verses. This song is already highly popular and should find a ready welcome among our Etude readers. It should be sung in declamatory style, with vigor and spirit. The rhythm of the accompaniment should be well marked.

FABLE

FABLIAU

J. RAFF, Op. 75, No. 2

THE ETUDE

Musical score for "THE ETUDE" on page 372. The score is written for piano and bass. It consists of seven systems of music. The key signature is one sharp (F#). The tempo is marked "Allegretto". The score includes various dynamics: *p* (piano), *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *ff* (fortissimo). There are also articulations such as *staccato* and *morendo*. The score is marked with fingerings and slurs.

THE ETUDE

Musical score for "THE ETUDE" on page 373. The score is written for piano and bass. It consists of seven systems of music. The key signature is one sharp (F#). The tempo is marked "Allegretto". The score includes various dynamics: *dolcissimo*, *cresc.* (crescendo), *mf* (mezzo-forte), *p* (piano), *f* (forte), and *ppp* (pianississimo). There are also articulations such as *staccato* and *morendo*. The score is marked with fingerings and slurs.

THE ETUDE

DELTA KAPPA EPSILON MARCH

Arr. by W. P. Mero.

Secondo

A. H. PEASE

Tempo di Marcia M.M. = 100

Musical score for piano and trombone. The score is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from piano (p) to fortissimo (ff). The piece includes a section marked "TRIO" and a "cresc." (crescendo) section. The notation is in bass clef for both instruments.

THE ETUDE

DELTA KAPPA EPSILON MARCH

Arr. by W. P. Mero.

Primo

A. H. PEASE

Tempo di Marcia M.M. $\bullet = 100$

[illegible]

THE ETUDE

Secondo

ff

f

ff

f

ff

p

ff

ff

THE ETUDE

Primo

ff

f

ff

p

ff

ff

ff

THE ETUDE

SCHERZO

Edited by TH. LESCHETIZKY

Presto M.M. $\text{♩} = 100$

Felix Mendelssohn - Bartholdy, Op. 16, No. 2

Handwritten musical notation for the left page of 'The Etude Scherzo'. The score is in G major, 2/4 time, and consists of 32 measures. It features a piano (p) and forte (f) dynamic range, with various articulations like staccato and accents. The right hand has many trills and grace notes, while the left hand has a steady bass line with some chords.

THE ETUDE

Handwritten musical notation for the right page of 'The Etude Scherzo'. The score continues from the left page and consists of 32 measures. It features a piano (p) and forte (f) dynamic range, with various articulations like staccato and accents. The right hand has many trills and grace notes, while the left hand has a steady bass line with some chords.

dim. *p* *una corda*

tre corde *cresc.* *f* *f* *f*

pp *una corda* *p* *pp*

p *dim.* *una corda* *leggero* *ppp*

THE SUMMER GIRL

WALTZ

A CHAS. LINDSAY

Tempo di Valse M.M. J. = 64

Intro. Andante *mf*

f *p*

Animato *Fine* *mf*

Trio *p dolce*

d.c.

* From here go to A and play to Fine; then, play Trio.

SECOND SERENADE

Molto Moderato M. M. $\text{♩} = 56$

CARL KOELLING, Op. 376, No 1

First page of the musical score for 'Second Serenade'. It features seven systems of piano and bass staves. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as dynamics (p, mf, f, cresc., rit.), articulation (accents), and fingerings. The tempo is marked 'Molto Moderato' with a metronome marking of 56 quarter notes per minute. The piece concludes with a final cadence on the seventh system.

Second page of the musical score for 'Second Serenade'. It features seven systems of piano and bass staves. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as dynamics (p, mf, f, cresc., rit., dim.), articulation (accents), and fingerings. The tempo is marked 'Molto Moderato' with a metronome marking of 56 quarter notes per minute. The piece concludes with a final cadence on the seventh system.

THE ETUDE

TREAD WE A MEASURE

GAVOTTE

W. A. LÉTTIER

Tempo di Gavotte M.M. ♩ = 96

MOONBEAMS

Moderato tranquillo M.M. ♩ = 50

AMY TITUS WORTHINGTON

THE ETUDE

CHROMATIC POLKA

C. HEINS

Allegretto M.M. ♩ = 112

THE ETUDE
LANDLER

G. KARGANOFF, Op. 21, No. 5

Allegretto commo M.M. 126

con grazia

p

mf

f

sf

roll. e dim.

a tempo

last time, go to Coda

dolce

p

mf

p

p

con grazia

a tempo

poco rit.

mf

mf

mf

p

D.C.

THE ETUDE

♩ Coda

poco a poco dim.

p dim.

pp

pp

ROMANCE

ROMANCE

A. JENSEN

Moderato, tranquillo M.M. ♩ = 78

A. JENSEN

mf

1 2

p

molto rit.

pp

To Ella May Smith

THE GYPSY TRAIL

RUDYARD KIPLING

TOD B. GALLOWAY, Op. 30, No 2

With energy

tr. allegretto

1. The whit moth to the clos-ing vine, The
4. The wild hawk to the wind-swept sky, The

poco rit.

bee to the op-n ing clo-ver. And the gyp sy blood to the gyp sy blood. Ev-er the wild world
deer to the whole-some wold And the heart of a man to the heart of a maid As it was in the days of

colla voce

dolce

ov-er. Ev-er the wild world ov-er, lass. Ev-er the trail held true. Ov-er the world and
old. The heart of a man to the heart of a maid, Light of my tents be fleet, Morn-ing waits at the

[Omit this measure for the 4th verse.]

ad lib. *energico*

un-der the world And back at the last to you.
end of the world And the world is all at our feet.

Fine mf

2. Out of the luck of the gor-i-go camp. Out of the grim and the gray.

p simply *rall.* *a tempo*

Morn-ing waits at the end of the world, Gyp-sy, come a-way! Both to the road a-gain, a-gain! Out of a clean sea

p

track. Fol-low the cross of the gypsy trail Ov-er the world and back!

sofly

3. Fol-low the Ro-man-y pat-ter-an West to the sink-ing sun, Till the

dim.

junk sails lift through the home-less drift And the East and the West are one. Fol-low the Ro-man-y pat-ter-an

D. C.

East where the si-lence broods. By a pur-ple wave on an o-pal beach In the hush of the Ma-him woods.

D. C.

THE ETUDE

To Mr. W. L. Sanderson, Altoona, Pa.

ONLY WAITING

Sacred Song

T. D. WILLIAMS

FRANCES L. MAEO

Andante M. M. ♩ = 72

1. On - ly wait - ing, till the
2. On - ly wait - ing, till the

Man.

shad - ows Are a lit - tle long - er grown; On - ly wait - ing, till the glim - mer Of the day's last beam is
reap - ers Have the last sheaf gath - ered home; For the Sum - mer - time is fad - ed, And the Au - tumn winds have

flown; Till the light of earth is fad - ed From the hearts once full of day; Till the stars of heav'n are
come, Quick - ly. 3. out the gath - ered dark - ness Ho - ly, death - less stars shall rise, By whose light my soul shall

break - ing Thro' the twi - light soft and gray. reap - ers, gath - er quickly These last ripe hours of my
glad - ly Tread it's path - way to the skies.

heart, For the bloom of life is with - ered, And I hast - en to de - part. On - ly wait - ing, till the

Man.

THE ETUDE

reap - ers Have the last sheaf gath - ered home; For the Sum - mer - time is fad - ed, And the Au - tumn winds have

come.

3. On - ly wait - ing, till the shad - ows Are a

Man. Soft Ped.

lit - tle long - er grown; On - ly wait - ing, till the glim - mer. Of the day's last beam is flow'n. Then, from

To the Rev. and Mrs. G. A. Gullixson, Chicago

LULLABY

J. LEWIS BROWNE

Words from the German
Slowly (swayingly)

1 Sleep, ba - by, sleep! Thy fa - ther watch - es his sheep: Thy mo - ther is shak - ing the
2 Sleep, ba - by, sleep! The large stars are the sheep: The lit - tle stars are the
3 Sleep, ba - by, sleep! Our Sav - ior loves His sheep: He is the Lamb of

dream - land tree And down comes a lit - tle dream on thee. Sleep, ba - by, sleep! - -
lamb, I guess, And the gen - tle moon is the shep - herd - ess. (Hum) Sleep, ba - by, sleep! - -
God on high, Who for our sakes came down to die.

Such style, expression, tonation and sustained heard before and the remains with me, unique ole."

correct answers to the puzzles in the May issue:

Reva Bauer, Herbert Hood, Fannie Parkhurst, L. W. Elsieburger, Mrs. K. Larkin, R. Turner, M. L. Chapin, R. V. Turner, C. B. Justice.

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