

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

10-1-1908

Volume 26, Number 10 (October 1908)

James Francis Cooke

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Fine Arts Commons](#), [History Commons](#), [Liturgy and Worship Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 26, No. 10. Philadelphia: Theodore Presser Company, October 1908. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/541>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.

PRICE 15 CENTS

\$1.50 PER YEAR

OCTOBER

1908

THE ETUDE



Theodore Presser, Publisher

Philadelphia, Pennsylvania

TEACHERS!! TEACHERS!!

SCHOOLS, CONVENTS, AND CONSERVATORIES OF MUSIC

ARE SUPPLIED WITH EVERYTHING NEEDED IN THEIR WORK
PROMPTLY - ECONOMICALLY - SATISFACTORILY

By THEO. PRESSER, PHILADELPHIA, PA.

The unique but reasonable methods of the music supply house of THEO. PRESSER, the outgrowth of his intimate knowledge as a teacher of their needs, and perfected during twenty

years as a publisher, have revolutionized the music-dealing trade.

It will pay every one interested in any manner to investigate at first hand the liberal system and policy followed by this house in its efforts to—

- Publish Modern Teaching Material;
- To Give the Best Discounts Possible in Every Case;
- To Allow the Most Satisfactory Terms;
- To Carry a Stock (no matter where published, or by whom) that will Contain Everything of Value to Music Teachers and Students; and
- Thus to Aid the Cause of Musical Education and lighten the labors of its followers.

In the new building, 1712-1714 Chestnut Street, Philadelphia, Pa., lately purchased and remodeled for the best use of this business, with its six floors carefully planned and stocked with everything needed in the Music Teacher's work, we cannot say too strongly that we are

Equipped to Supply Every Teacher and School of Music in this Country and Canada

No matter how small or how large the trade, with everything needed.

THE ON SALE PLAN (original with us) is arranged and carried out on a far more liberal basis than obtainable from any of our imitators. We will gladly allow any teacher the use and advantages derived from this plan, and the same liberal discounts, even if they desire to place their regular orders elsewhere.

All Orders, Large or Small, receive the same Attention.
All Orders are Attended to on the Day they are Received.

OUR SYSTEM OF DEALING; OUR MANY CATALOGUES, ARE ALL FREE FOR THE ASKING. SEND A TRIAL ORDER AND ASK FOR OUR PLANS AND CATALOGUES, AND THUS SAVE TIME.

A FEW OF OUR STANDARD PUBLICATIONS

HISTORY	STUDIES AND EXERCISES	TECHNIC	HARMONY
A HISTORY OF MUSIC For Classes and for Private Reading By W. J. BALTZELL Price, \$1.75 Contributions from leading American writers. Includes the most approved ideas for teaching, and studying history, making it the BEST TEXT-BOOK on the subject from the earliest time to the present day. Concise and comprehensive.	Standard Graded Course of Studies for the Piano W. S. B. MATTHEWS 10 Grades. 10 Books. \$1.00 each The original course of studies after which all others have been copied. We include the most approved ideas for teaching, and studying history, making it the BEST TEXT-BOOK on the subject from the earliest time to the present day. Concise and comprehensive.	TOUCH AND TECHNIC Dr. WM. MASON Four Books \$1.00 each An original system for the development of a complete technician, from the beginner to the finished artist. Recommended by <i>Pedagogue, Jolly, and Zerk</i> and used by the foremost American teachers.	A TEXT-BOOK, Dr. H. A. Clarke . \$1.25 Key to Same50 COURSE IN HARMONY, Geo. H. Howard \$1.50 STUDENT'S HARMONY, O. A. Mansfield \$1.25 Key to Same75 PRACTICAL HARMONY, Homer A. Norris, in Two Parts, each . \$1.00 Key to Same75
FIRST STUDIES IN MUSIC BIOGRAPHY A Children's History of the Classical Period Thomas Tappan Price, \$1.50	SELECTED "CEZERY" STUDIES A Graded Course Edited, Annotated, Explained, and Fingering by EMIL LIEBERING Three Books, each 90 Cents	THE LESCHETZKY METHOD OF PIANO "The Modern Pianist." Price, \$1.50 EXERCISES IN EXTENSION By Isidore Philip Price, 75 Cents	COUNTERPOINT By Dr. H. A. Clarke \$1.00 By Homer A. Norris 1.25 By E. L. Ayres 1.00

ALL OF OUR PUBLICATIONS SENT ON EXAMINATION TO RESPONSIBLE PERSONS

VOICE	PIANO COLLECTIONS	ORGAN	IMPORTANT WORKS
Technic and Art of Singing FREDERICK W. ROOT METHODICAL SHORT SINGING, 20 Books, each \$0.50 INTRODUCTORY LESSONS IN VOICE CULTURE, 10 Books, each \$0.50 THIRTY-TWO ELEMENTARY STUDIES, 30 \$0.50 SCALES AND VARIOUS EXERCISES, 10 Books, each \$0.50 TWELVE ANALYTICAL STUDIES, 10 EXERCISES IN THE SYNTHETIC METHOD \$0.75	FIRST PARLOR PIECES \$0.50 POPULAR PARLOR ALBUM \$0.50 MUSICAL PICTURES (Piano or Organ) \$0.50 FIRST RECITAL PIECES \$0.75 THE TWO PIANISTS (Piano Duet) 1.00 MASTER PIECES \$1.00 ALBUM OF LYRIC PIECES \$0.50 MODERN DRAWING ROOM PIECES 1.00 STANDARD COMPOSITIONS FOR FIRST GRADE \$0.50 FIRST DANCE ALBUM (Revised) \$0.50	REED ORGAN METHOD CHAS. W. LANDON. Price, \$1.50 SCHOOL OF REED ORGAN PLAYING Studies compiled by Chas. W. Landon Four Books Four Grades \$1.00 each VELOCITY STUDIES Theo. Presser Price, \$1.00 THE ORGAN PLAYER Piano Organ Collection Price, \$1.50 Compiled by F. W. Orem Price, \$1.50	First Steps in Piano Study Compiled by Theo. Presser The most widely used beginners' instruction book. Price, \$1.00 DESCRIPTIVE ANALYSES OF PIANO Edward Baister Perry 50 Standard Compositions analyzed. A work for every music lover. Price, \$1.50 DICTIONARY OF MUSIC AND MUSICIANS Dr. Hugo Riemann The latest Encyclopedia of Music PIANO TUNING, REGULATING, AND REPAIRING. Fischer. \$2.00.

THEODORE PRESSER, 1712 CHESTNUT STREET, PHILADELPHIA, PA.

STRICK & ZIEGLER PIANOS

Manufacturers of Artistic Grand and Upright Pianos.

are noted for Purity, Power, and Resonance of Tone; Responsiveness of Touch, Unsurpassed Construction, Workmanship, and Excellence; and New Artistic Designs of Cases.

132d Street and Alexander Avenue, NEW YORK



A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Subscription, \$1.50 per year. Single Copies, 15 Cents. Canadian Postage, 20 Cents. Foreign Postage, 75 Cents. Liberal premiums and cash deductions are allowed for advertisements.

Remittances should be made by post-office or express money order, bank check or draft, or registered letter. United States postage stamps are always received for cash. Money sent in form of drafts, promissory notes, and we are not responsible for its safe arrival.

DISCONTINUANCE—If you wish the journal continued an explicit notice must be sent us at the time of expiration. Explicit directions will be sent to the printer.

RENEWAL—No receipt is sent for renewals. On the expiration of the next issue sent you will find in paid up, which serves as a receipt for your subscription.

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

ADVERTISING RATES will be sent on application. Form 10th of each month for the preceding month's issue.

THEODORE PRESSER, 1712 CHESTNUT ST. PHILADELPHIA, PA. Entered at Philadelphia P. O. as Second-class Matter.

CONTENTS

"THE ETUDE" - October, 1908.
 Edited by JAMES FRANCIS COOKE

Editorial	621
"Who is Predestined to Lead to Victory?"	622
Key-Notes	622
Physical Exercises for Piano	622
Students	622
Experience	622
About the Metronome	622
Six Rules for Pianists	622
Paul Wachs	622
Beginning the Season Under Proper Auspices	622
How the Masters Waited and Worked for Success	622
Directing Our Pupils' Thoughts	622
How to Play Chopin	622
Study Experience	622
Letters from Our Readers	622
Live Hints for Ambitious Students	622
Important Musical Activities Abroad	622
How to Learn Quickly	622
The Musical Magazine and the Student	622
Hints on Etude Music	622
Organ Department	622
Violin Department	622
Children's Department	622
What a Little Child Can Do	622
Useful Mistakes	622
The B. Sharp Club	622
Ideas for Club Workers	622
Let's Sing and Leap	622
Avoiding Drudgery in Teaching	622
Publisher's Notes	622
Questions and Answers and Recital Programs	622
Testimonials	622
Professional Directory	622
The World of Music	622
The Self-Assured Pupil	622
Staccato and Legato	622

MUSIC.

Paraphrase	625
The Sailor Boy's Dream (4 hands)	625
Dance at Arling	625
L'Elegance Maurica	625
Anniversary March (Two Organs)	625
Caprice Espagnol	625
Caravan (Violin and Piano)	625
Jolly Strum	625
Close to the (Voice)	625
Not Less Than This (Voice)	625
Tender Little Flower (Voice)	625
March of the Bugles	625

TO OUR READERS

THOUSANDS of teachers recommend every new pupil to subscribe to THE ETUDE. A great many teachers send THE ETUDE to every one of their pupils and charge it in their regular bill. The value of THE ETUDE in the hands of the pupil is inestimable to the teacher. The pupil's interest in music is constantly augmented, general musical culture is spread, and from the point of view of the teacher, the fit every issue contains from 12 to 15 new and standard compositions carefully selected, so that every class will be supplied with something new to teach at all times.

Where it is desired, we are very willing to return some payment to the person who recommends or solicits a subscription for us. Sample copies are sent to the teacher, and we should be pleased to send our premium list to any who will ask for it.

MUSICAL PREMIUMS.

For one new subscription, not your own, we will give: "First Steps in Piano-forte Study" or "First Parlor Pieces for the Piano," "Gibson's Cathedral" or two grades of "Mathews' Standard Graded Course."

For two subscriptions: A six months' subscription to THE ETUDE, or "First Recital Pieces for the Piano," or "Masterpieces for the Piano," or five grades of "Mathews' Standard Graded Course."

For three subscriptions our most popular premium is one year's subscription to THE ETUDE, or "The Organ Player," by Orem; or "Leschetzky Method of Playing," E. B. Perry; or "The Real Organ Method," by Landon; or "History of Music," by Baltzell.

For four subscriptions: "Touch and Technic," by Dr. Mason, in four volumes; or "Sundensons' Songs Without Words," cloth bound; or a music satchel or music box.

For five subscriptions: Riemann, "Dictionary (Encyclopedia) of Music and Musicians," or a marked metronome with bell.

Our premium list contains almost everything of value to the teacher or musician. To anyone who is interested in obtaining sheet music for the giving of our subscriptions our offers are very liberal; we should be pleased to correspond on the subject.

MCCURE'S MAGAZINE FOR 1909.

The new clubbing arrangements for 1909 are being consummated. The price of "McClure's Magazine" will be increased after October 25th, the price for THE ETUDE and "McClure's" will be \$4.00 but until October 25th the price will be \$2.00. We would advise any of our subscribers who desire to obtain "McClure's Magazine" for the next year, or who desire to renew their subscriptions, to do so before the high rate goes into effect on October 25th.

The clubbing arrangements for next year will be particularly valuable and liberal. They are not quite in condition to announce in this month's issue, but the November issue will contain full information on the subject. We, however, would like to say this, that this office can supply all periodicals that any of our subscribers desire at as low a price, if not lower, as can be obtained through any agent or agency; in ETUDE subscription it must be included, and we agree to duplicate any order advertised by any responsible magazine or firm.

"MAGAZINE CLUBBING OFFERS."

Our clubbing offers have been advertised extensively in the past few issues of THE ETUDE, and a large number of our readers have taken advantage in this work. We offered them to obtain the magazine they desired at special combination prices. A circular listing all of these offers will be sent to any address upon request.

THE EDITOR'S COLUMN

COMING ARTICLES.

The death of Dr. William Mason, and the consequent Mason issue of last month, obliged us to postpone many excellent features that we have had in store for you.

Among these is the one in which the greater number of you will be interested, is "How I Earned My Musical Education." This tells of the struggles and successes of students, and better than that, it gives the personal experiences of some musicians to whom fortune has been kind simply because they would not permit fortune to be anything else. You will be interested in reading how an organist who commands a salary of \$3,000 started his life as a "hand" in a woolen mill, and also how a highly successful teacher practiced before and after office hours with his tracheal neighbor complained to the authorities. The contributors are Homer Norris, William C. Carl, Robert Braine, John Philip Sousa, E. E. Tuercke, Perles W. Jervis, and Emil Liebling, all fine musicians and all practical writers.

One of the most attractive and instructive articles that has come to us recently is Mr. Arthur Elson's "What the Masters of Music Have Accomplished in Old Age." You will read every word of this and learn something from every line.

Those of our readers who have thought about organizing an Amateur Orchestra will find just the kind of information they desire in Mr. Charles Skilton's article, "The Amateur Orchestra." Here is just what you should do and the best way to do it.

Mr. Gustav Becker has prepared for our solicitation an article upon "The Meaning of Applause." So many people are deceived by conventional applause, and it is well for you to read the opinions of a teacher who has conducted many students' recitals.

Stephen Heller is one of the most important figures in the field of music education. The remarkable tunefulness and "playableness" of his pieces make them very valuable material for the young teacher. Mr. E. R. Kroeger, a well-known teacher, reviews the life of Heller, and, better still, tells us about the pieces you will find most valuable in your work as a student, music lover or teacher.

Among other articles previously announced, but which have not appeared at the time I am writing to you, are "Sugar Coated Exercise Work," by Perles W. Jervis; "How the Masters Waited and Worked for Success," by Carl G. Schmidt; "How to Play Chopin," by de Pachman; "Profitable Physical Exercises for Piano Students," by Dr. Landon; "The Value of the Photograph in Voice Teaching," to which most of the best known voice teachers of the day have contributed.

In fact, we have so many splendid articles in preparation that we hardly need mention first. All of the foregoing articles will appear in this and succeeding issues. Nothing will be left undone to maintain the position of THE ETUDE and to continually seek improvements. We want such a paper as you can take to your musical friends and say, "Here is a paper that is worth ten or twelve times its cost. It is one of the few things that I cannot afford to be without." That is our aim and we are doing our level best to reach it.

THE MUSIC OF THE "NEAR FUTURE."

It would be hard to improve THE ETUDE music from the standpoint of its suitability for our readers' needs. The pieces have never been selected without the most careful and thorough consideration of experts with a life-time experience in this work. They know what the teacher and the student need. The prospect for the remainder of this year and the coming year is very bright. The music will be more effective than ever. The new department of "Self-Help Hints for the Player" is meeting with great appreciation.

[illegible]

Arthur P. Schmidt

Boston
120 Boylston St.

LEIPZIG

New York
11 W. 36th St.

NEW PUBLICATIONS

Pianoforte Solos

Rudolf Friml

- Op. 35. SUITE MEXICANA.
No. 1. Solitude.....(2h) .30
No. 2. Morning Song.....(3a) .30
No. 3. Valse Romantique.....(3a) .30
No. 4. A Little Story.....(3a) .30
No. 5. Danse Bohémienne.....(3a) .30
No. 6. Contemplation.....(3c) .40
Complete, (Edition Schmidt No. 129).....75
- Op. 36. Three Compositions.
No. 1. At Dawn.....(3c) .40
No. 2. Twilight.....(3a) .40
No. 3. Melodie Sentimentale.....(3a) .40

Paul Allen

- Meditation.....(3a) .30
Aïa Taramia.....(4a) .50

Carl Bohm

- Op. 362. MUSICAL MISCELLANY.
No. 7. Vacation Time.....(1c) .30
No. 8. Gracefulness.....(1c) .40
No. 9. From the Tyrol.....(2a) .40
No. 10. Arm in Arm.....(2a) .40
No. 11. Sounds from the Ball.....(1b) .40
No. 12. My Favorite.....(2a) .40

Jos. Chwatal

- Op. 31. The Whirlwind. Etude.....(3a) .50
- Op. 36. IN HAPPY YOUTH.
No. 1. On to Victory.....(1c) .30
No. 2. Sailor's Song.....(2a) .30
No. 3. 'Neath Sunny Skies.....(2a) .40
No. 4. The Fearless Rider.....(1c) .30

Ernest Newlon

- VILLAGE PICTURES.
No. 1. In the Wood.....(1b) .30
No. 2. A Two-part Song.....(1b) .30
No. 3. Woodland Echoes.....(1b) .30
No. 4. Rustic Dance.....(1c) .30
No. 5. Spring Song.....(2a) .30
No. 6. Minuet.....(2a) .30

Walter Niemann

- Op. 6. DESSER CHINA. LITTLE SUITE IN ARCADE STYLE.
No. 1. Prædium.....(3b) .40
No. 2. Sarabande.....(3a) .30
No. 3. Gavotte.....(3a) .40
No. 4. Air.....(3a) .40
No. 5. Rigaudon.....(3a) .50

SENT FREE! Novelty List and Complete Catalogues containing portraits of American and foreign composers. No. 1. Piano; No. 2. Vocal; No. 3a. Anthems and Part-songs for Mixed Voices; No. 3b. Women's Voices; No. 4. Violin; No. 5. Organ.

SEND FOR LIST OF New Harvest and Thanksgiving Anthems and New Christmas Anthems.

Pianoforte Solos

Sigismund Stojowski

- Op. 28. TWO MAZURKAS.
No. 1. Mazurka Fantastique.....(4a) .50
No. 2. Mazurka Brillante.....(4c) .65
- Op. 30. THREE SKETCHES.
No. 1. Amourette de Pierrot.....(4a) .40
No. 2. Autumn Leaves.....(4a) .40
No. 3. By the Brookside.....(3c) .50

Georg Eggeling

- Op. 136. Capriccio.....(3a) .40
Op. 138. Roccoco. Menuet.....(3a) .40

Carl Heins

- Op. 271. March of the Tartars. Characteristic Piece.....(3a) .50

Pianoforte Duets

- SANTORO, A.
Op. 174. No. 5. The Victors Return. March.....50
- Op. 788. FANTASIES OF SPRING.
No. 1. Approach of Spring.....40
No. 2. 'Neath Swaying Boughs.....40
No. 3. Under the Linden.....40
- SCHITTÉ, LUDWIG
Op. 76. No. 1. Allegro Moderato from Sonata.....50
- SCHÖTTER, EMIL
Op. 63. Three Bohemian Dances.
No. 1, No. 2, No. 3.....each .50

Songs

J. W. Bischoff

- Forever and a Day. E♭ (♩) C (♩-♩).....50
A Hidden Thorn. G (♩-♩) E♭ (♩-♩).....50
Cast Thy Bread Upon the Waters (Sacred.) C (♩-♩) G (♩-♩).....50

Arthur Foote

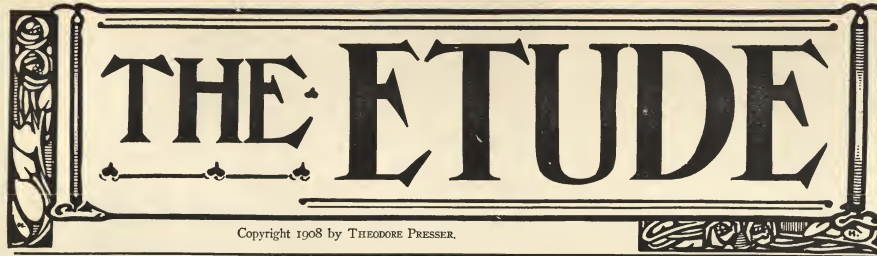
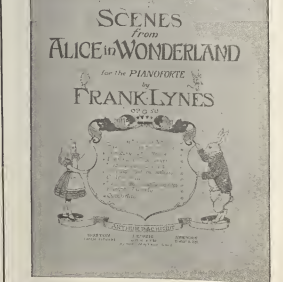
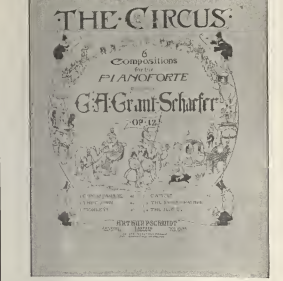
- Before Sunrise. C (♩-♩).....50
Once at the Angelus. A (♩).....50
Dew in the Heart of the Rose. 2 keys.....50
Love Guides the Roses. A (♩-♩) F (♩-♩).....50
Requiem. (Under the Wide and Starry Sky.) A (♩-♩) G (♩-♩).....50
The Milkmaid's Song. D (♩-♩).....50

Harvest Cantata A SONG OF THANKSGIVING By F. W. Peace

Price 50 Cents
A sacred Cantata intended especially for Church use at Harvest-tide. It is planned for the quartet of soloists and chorus, with organ or pianoforte accompaniment.
The choruses are a distinctive feature of the work, in each of which both choral effects are produced by simple means. Sufficient variety is given by solos for soprano, tenor and bass and one duet for soprano and tenor. Some Harvest Hymns set to familiar tunes, are interspersed between the numbers, and in the singing of these Hymns the congregation may be asked to join.
Like Handel's oratorios (the style of which this work in some ways resembles) it would be particularly effective when performed by a large body of singers, but small choirs will also find ample reward for the labor spent upon its production.

Christmas Cantata THE NEW BORN KING By Hugh Blair

Price 35 Cents
This little Christmas Cantata is sure to find extensive favor for church use by reason of its very devotional character. Occupying only about thirty minutes in performance, it may be recommended particularly for use at special Christmas services, or in place of the regular anthem.
It is planned for Soprano and Tenor Solo, Chorus and Organ.
The music throughout is strong, dignified and thoroughly straightforward in character; a marked feature being the effective use made of the fine old Hymn "Of the Father's Love Begotten" with its stately traditional melody.
The composer has used his material so skillfully that a choir of average ability should be well able to secure the desired effects, and thoroughly enjoy rehearsing to obtain them.
The work is equally suitable for small as well as large choirs.



Copyright 1908 by THEODORE PRESSER.

VOL. XXVI.

PHILADELPHIA, PA., OCTOBER, 1908.

No. 10.

EDITORIAL

"He who combines the useful with the agreeable, carries off the prize"—Horace.

THERE died in August a singer and composer who in his day was doubtless better known than any of the great masters of music who have passed away this year. Ira D. Sankey, evangelist and long the associate of Dwight L. Moody, reached one of the largest audiences ever known. He is said to have sung personally before 50,000,000 people.

Hundreds of his gospel hymns were sold and sung for every sacred masterpiece of a famous composer published in this country. His works were exactly suited in musical conception, sentiment and theological thought to thousands of church communities scattered throughout our land. People to whom the music of Bach, Chopin and Wagner would probably seem cacophonous monstrosities worshipped the divine songs of Sankey as though they were particularly divine for being within their limited musical grasp. *The New York World*, in speaking of Sankey, says:

"The 'Moody and Sankey' songs are sung wherever the English language is spoken. Some of them may make for themselves a permanent place. The music of these songs is an amateur's lamentable trash. They are in this respect a sad falling off from the noble old hymns which most of the Protestant churches were using a generation ago, and still use. But they go with a singing. They are 'easy.' There are no subtle harmonies for bunglers to spoil. 'The Ninety and Nine,' perhaps the most successful of them, is practically a story recited to voice of the singer carried off to success."

It is all very well to refer to the work of the singer and exhorter as "religious ragtime," but we must at the same time realize that there was a need for this music or it would never have been so popular. The people wanted it and they wanted it by the million copies. Sankey simply supplied the demand. That it brought comfort and encouragement to multitudes, that it lightened the burden of the down-hearted, that it inspired many people to lead better lives must compensate for any musical faults. Like the crude music of William Billings and the early American composers, it had its purpose, and its purpose was to pave the way for higher and better music. Many of the parents of children who are now reading Browning, Stevenson and Kipling spent their leisure hours basking in the literary delights of E. P. Roe, the Duchess and Laura Jean Libby. The parents faulted the desire to read and their children are now reaping the profits. Some day the children of the people who are now singing Gospel Hymns will thence, these musical delights in the works of Beethoven, Bach, Chopin and possibly Strauss and Debussy or the music of the best writers of sacred music.

HERE is a telling little paragraph which recently was published in *The Journal of Education*:

"A 90 per cent. woman is better than a 70 per cent. man as a leader of boys, and when it is between a 90 per cent. woman and a 40 per cent. man, it is a crime to choose the man instead of the woman. Whoever, by public discussion, or otherwise, encourages the selection of a little man in place of a great woman, a narrow-gauge man instead of a broad-gauge woman, is a little less than a woman. We can not endorse this emphatically enough. So many worthy women teachers are deprived of desirable pupils simply because they happen to be women. These same pupils are often sent to ridiculously inefficient men who have the effrontery to make claims that the modest woman would disdain. But this quotation comes from an able editorial stating the demand for more efficient men in educational work. The writer makes this additional statement:

"Nevertheless, there is need of more great men in the profession, and the problem is to get them. That is really the chief educational problem of America. We can get brilliant, noble women, but it is not easy to get correspondingly able men."

HAVE you ever been to Mickle street? Hundreds of people go there every year. Mickle street is in Camden, New Jersey. There are some very pretty parts of Camden, but the city is a manufacturing town and like all manufacturing towns near a big metropolis it is for the most part very uninviting and uninspiring.

On Mickle street lived Walt Whitman. Mickle street is plain, very plain. There is nothing about it to arouse the artistic enthusiasm of the most sentimental visitor. Yet, here it was that Whitman lived and produced the literary works that have caused him to be regarded by many critics as the greatest poet we have yet brought forth.

Whitman was a lover of nature and his poems seem to exist in the works of any other poet, except perhaps Bryant or Swinburne. If Whitman had waited for an inspiring environment he might never have produced the masterpieces through which he has become famous. Mickle street, commonplace and mundane to an extreme degree, was no obstruction to his genius.

How many young music workers, teachers and students imagine that if they had more artistic and inspiring surroundings they could do "Oh so much better work." Consider the asceticism and poverty from which some of the greatest musical masterpieces have sprung.

Few of the famous composers have enjoyed privileges which the ordinary little music teacher of the day right here in America possesses. Think of what Mascagni did when he was writing "Cavalleria Rus-

tiana" with one hand and fighting the wolf with the other. Think of Paderewski teaching for fifty dollars a month in an obscure German conservatory.

If you do not already know it, it is well for you to learn that most of the memorable creations of man have been born of poverty and hardship. Don't pity yourself. Don't postpone effort until that time when you have reason to expect better surroundings. The time may never come. Forget about your surroundings and work, work, work. Remember what Walt Whitman did in plain little Mickle street.

If our great writers, composers, inventors and statesmen had waited for affluence and congenial surroundings we would now be living in a social and political Sahara with conditions more unsafe and more detestable than those which prevailed in the middle ages.

A YOUNG teacher recently went to a suburban town for the purpose of building up a teaching practice. During her first walk through the comfortably shaded streets of the village she spied upon the front porch of one of the houses an old kitchen hot-water "boiler" that had been cut in half and given a coat of red metallic paint. It had then been filled with earth and some scrawny geraniums had been coaxed to exist in the uninviting thing.

A few steps further she found another similar attempt at floral decoration and thereafter noted that nearly every house in the district had its discarded and decorated hot water boiler adorning the front porch of a home, with some scrawny geraniums having been coaxed to exist in the uninviting thing.

Our teacher was accordingly downhearted, for she measured the artistic taste of the village by these monstrous efforts at decoration. "How," she reasoned, "can anyone be successful with music in a community like this? What hope is there for the introduction of good music? Must I spend my days teaching 'yellow' music?"

The little teacher was mistaken. Such a condition as we have described indicates that there is sore need for a good teacher. For a time her work may be that of the missionary, but she will be repaid in the end. She mistook the crude means of expression for a lack of the desire for artistic betterment. She found that by directing this desire good results always followed. It may take years for the people to realize that a hot water boiler is a disfigurement rather than an adornment, but the work of the teacher will bring them to that realization.

Selections for Teachers and Schools a Specialty

Please mention THE ETUDE when addressing our advertisers.

Exercise No. 5.

Stand easily. Now hold the forearms horizontally at the sides. Now relax all the muscles (see Fig. 5) and shake the arms up and down from the shoulders, allowing the forearm, wrist and hands to remain as loose and inert as possible.

This should be done sometimes very gently, sometimes vigorously, and again with a moderate degree of force. Its object is to free the muscles of the arms and shoulders, and to bring them into that freedom and coordinated action of which I have just spoken.

Now for a few exercises to show the practical application of the foregoing movements. Exercises Nos. 1, 2, 4 and 5 should be done sitting as well as standing. Then sit at the keyboard. The exercise as shown in Fig. 5, turn or pivot the body as directed in No. 4. These should be practiced until all of them can be done as easily sitting as standing. While doing them seated try to feel the body as balanced between its three points of support—the two feet upon the floor and the body resting upon the piano bench.

Now, coming back to Exercise 5 seated, raise the arms, shake them gently for a few moments, and then let the hands drop easily and gently but rapidly to a level just sufficient to make the keys speak, bringing the hands up again with a rapid but not hard jerk. I need not say, of course, that you are to strike the keys with the very end, not the palmar surface of the fingers. A little careful practice of this simple exercise will give you a new idea as to how the masters can play through a long, heavy program without noticeable fatigue.

Another good practical exercise is the following: Seated at the keyboard practice No. 5, save that instead of shaking both arms up and down at the same time you raise and lower them alternately, one coming up as the other goes down. Then, as the left goes down, strike the first C in the middle and run the arpeggio in that key hand over hand.

"Think only of ease and swing. Never mind how inaccurate you are at first. With practice you will find it possible to fling flying your hands at the keyboard, confident that each finger will drop into its proper place."

Some of the exercises and devices described herein may seem unique, iconoclastic even. As to their value, however, there is an supreme test—a fair trial. Spend an hour, or even a half hour each day for a month in this practice; and I am confident that the result will be a notable increase in technical ability.

EXPERIENCE.

BY PHILIP DAVENON.

We hear so much about experience in the conversation of teachers that the question naturally arises: What is experience? It seems, perhaps, that a man or woman who has taught ten, twenty or thirty years is necessarily experienced. A person who has taught that long, says the general patron, "must be a fine teacher because he is experienced. Such a person must necessarily know more than your young teacher fresh from the conservatories." Then another man says of the same teachers: "I don't want him; he is a 'back number.'" Which are we to believe?

It never occurs to the average person that experience does not necessarily mean length of years or that length of years does not necessarily mean experience. True, oftentimes, a man who has taught twenty years may have more experience than one who has taught two years, but on the other hand, in some exceptional cases he may not.

The word experience means trial, or the repeated trial or the instruction gained from trial; also knowledge obtained by practice, but the word trial implies examination, experimentation and attempt. Therefore, a man who continues to teach the self-same things in the self-same way, never varies, will not become mechanically practiced as a teacher, but he cannot have it said of him that he is experienced.

An experienced man must be one who has made mistakes, and a teacher who is getting experience must occasionally lose a pupil through his own efforts to learn and perhaps through his own mistakes. Once a teacher had to teach a little girl not to play the piano, whose home influence was not what could be desired. In fact, he never would have accepted such a pupil if he had not had the honest

motive of doing a little good. But how did he try to do the good? He wanted to take the child some of the good music of the second lesson and spoke of it to her, and also lectured "her on the sublime and the beautiful" of musical art. The result was that very lesson number three was informed that "too funny" and that his services were no longer needed. This teacher might have listened to ten lectures from the same mother, but that one teacher adapting himself to his pupil and to the lesson taught him more and in a shorter time than a teacher's duty in suiting himself to conditions than all the lectures and books in the world.

The Value of Adversity.

Financial loss is the best cure for lack of business method and ungrateful pupils the best cure for the teacher who does too much for careless and worthless parents. A person, however, who will not admit to himself that he makes mistakes cannot get experience, and the teacher who teaches what he has been taught without suiting himself to his pupil might teach a century without getting any better than he was after the first day.

The means and ways used to teach one person may not do at all to teach another. One serious fault with some music teachers is that they put every pupil through the same material, regardless of color, race or previous condition of servitude."

By way of example, I saw some children once, after a long pleasant game in the swing which consisted of a single rope, attempt to give a cat a swing. The poor animal objected strenuously and suffered no small pain, so if we put every pupil through a certain book of pet pieces or studies the results are sure to be just as ridiculous. Besides, the more pieces and books of different exercises a teacher uses, the greater will be his experience.

Of course, there are some pieces like those of Bach, Beethoven and Mozart that are indispensable, but that does not mean that the teacher should open the door in the face of anything new and put his pupil through a musical tread mill as they do in some musical colleges. Some pupils who are fresh from school have no idea of the value of the mere echoes of a text book and musical principles. A teacher must have a personality and an individuality in order to succeed. What is to succeed? It is to fill a place, be it large or small, and to fill it adequately. But in order to do this it is necessary to have experience, and in order to have experience a man must be capable of having experience, and in order to be capable of having experience a man must be active and wide-awake, continually improving himself by reading and by study and by active attempt to learn from himself, his surroundings and his pupils.

ABOUT THE METRONOME.

BY WARNER M. HAWKINS.

The use of the metronome for time keeping is general nowadays, but there still remain many who apparently entertain some doubts as to the real value of the business-like little pyramid that ticks so steadily over our keyboards.

One of our best pianists, when questioned concerning the use of the metronome, said that it was not necessary to use it in learning to play piano, and that one should learn to depend on the sense of time and rhythm within himself. But the pianist goes no further and the thoughtful person might wish to ask: "Suppose one has no sense of time within?" When a splendid artist comes to this question such a statement his word is pretty apt to be accepted by many people. However, can a person, himself to account for, be quite as capable to remember and deal with all sorts of musical talent?

A great artist is sure to be the possessor of a sound and perfectly absolute sense of time and rhythm; therefore, from his own standpoint, the use of a time-keeping instrument might be unnecessary. On the other hand, the general run of students the percentage of those who possess a perfect sense of time is not great.

The use of the metronome should vary in proportion to one's time-keeping ability. Unless the pupil can count or play one, two and four notes to a

beat, at several speeds, in good time, it should be used almost constantly. However, I can think of nothing more injurious to the sense of time than to have the metronome ticking while a different tempo is being played.

The saying that a too-constant employment of absolute time in study is productive of mechanical playing is as ridiculous as it is ungrounded. I have never known a person, having either a natural or an acquired positive sense of time, to have difficulty in executing the most delightfully regular standards and accelerandos; on the other hand an artistic performance of these effects is almost impossible in the hands of a deficient time-keeper.

Understand the Instrument.

It is essentially important for the beginner to acquire a clear and thorough understanding of the metronome. If one is well acquainted with its correct use, it cannot fail to be an immense help, and even an incentive for good study.

There are three important functions of the metronome:

1. To aid in attaining perfect and even time keeping.

2. To ascertain the exact speed that the composer wishes to be employed in his work.

3. To determine and record the amount of speed possessed in various pieces of music.

The first two uses are generally accepted and understood. Of the third, however, many do not yet realize the value and convenience; for we are unable to measure quite accurately the speeds that we can reach and keep a record of them to be better from time to time as progress is made. For instance, place the C major scale and the various arpeggios, using four notes to a beat at the highest speed that can be reached with clearness and ease. Do this also with other forms of technique—chords, octaves, etc. In the case of the trill keep a separate record of the strong fingers and of the weak. Now, a little later in the course of study come back to the same forms and see how much higher you can raise the speed over the old record, thus forming a new series of speed records. In this way you will not only be able to keep a complete record of your technique, but also a positive means of knowing whether progress is being made or not, and just how much improvement there is from the technical point of view.

SIX RULES FOR PIANISTS.

BY I. J. PADREWSKI.

The famous Polish virtuoso, Paderevski, was recently asked to give what he considered six indispensable rules for pianistic success. In reply he gave the following:

1. You must have a good gift.
2. You must choose a good master and obey him blindly.
3. You must practice exercises four hours daily and give one hour to digital agility.
4. You must remember that agility alone does not suffice; you must also possess rhythm, precision and practice the pedals.
5. You must exercise five fingers equally, especially the thumb under the hand and the passing of the hand over the hand.
6. You must strike the notes with assurance and make use of the pedal in the central octaves to give color.

Beethoven never repeated himself, neither did great old Bach, but Mendelssohn and Gounod provided an endless series of formulae of mannerism. In the compositions of Mendelssohn there was a peculiar phrase of four notes which cropped up in every work he wrote. Gounod ran Mendelssohn a good second in that respect. The noble Wagner and Schumann had copied these phrases into his compositions, together with pure and classical as his style is, used in that past and which appear very often in his works. He wrote, "I do not like it as it looks as if he were loth to part with them. Handwritten music is much more due more to the period in which he lived than to himself."

Food is not nutritious to the body unless there is right assimilation. Knowledge is not education unless it is assimilated in the mind; and knowledge is power.

A French Composer Whose Drawing Room Pieces Have Been Exceptionally Successful

There is an impression among many uninformed students of music that the men who have produced compositions that have become popular drawing room or "Salon" pieces are composers whose training in the art of composition is belittled or defective. Quite the contrary is true. The skill required to make a popular composition deserving something more than mere transient favor is peculiar and is frequently the outcome of years of serious study. Cornelius Gurdl, for instance, has an excellent musical education, and became a Royal Musical Director. Carl Bohm was a pupil of Loeschhorn, Reissman and Geyer. Ebelbert Nevin pursued a long course of study and had been a pupil of Lang, Emery, Klindworth and Von Bulow. Theo. Lack is a graduate of the Paris Conservatory and an officer of the French Academy. Other writers of music in lighter vein have had excellent educational advantages. Sir Arthur Sullivan, it must be remembered, was a graduate of the Leipzig Conservatory, as is our own Victor Herbert. De Koven is an Oxford graduate and he pursued an extensive musical course in Germany and France.

The full name of the subject of our sketch is Paul Wachs, Victor Wachs. He was born in Paris, September 18, 1871. He entered the famous conservatory of that city and became a pupil of Marmontel, Cesar Franck, Duprato and Victor Massé. While at the conservatory he showed very promisingly as an organist, and carried off the first prize for organ playing. Hereafter he became the "organiste accompagnateur" at the famous church of St. Sulpice and then organist of the great St. Mary's church in St. Merry, as the successor of Saint-Saens, Chavet and Tisot. In the meantime he had written numerous compositions for piano, violin and orchestra, and had published treatises upon "Harmony," "Counterpoint," "Improvisation" and "Plain Song." In 1900 he was named officer of the French Academy, and in March of this year he received the coveted appointment of "Officer of Public Instruction." Of his many popular drawing room pieces M. Wachs feels that "Petite d'étoiles" or "Shower of Stars" has been the most successful.

The characteristics of M. Wachs' music which have brought it such exceptional popularity have been melody grace, interesting harmonic structure and what might be termed "playableness." Aside from his ability to make pieces that have great attractiveness, he also knows the secrets of the keyboard so well that all of his pieces "fit the fingers," and are therefore easy to play. Schumann and Brahms are often difficult to play for the reason that they apparently disregard the mechanical obstacles which the keyboard presents to universal musical expression.

One lamentable affliction of the composer whose lighter music becomes popular is the fact that his more serious compositions often remain unrecognized. One of the best examples of this is the piano pieces often written by Raff, whose popular music is often more successful than his more serious work. It is difficult for the humorist to induce others to take him seriously. Perhaps that is the reason why our own Mark Twain published his remarkable biography of Jean d'Arc under an assumed name. Almost all of the writers of lighter music have written serious works and M. Paul Wachs is no exception, although he is unquestionably best known through his fascinating and facile piano pieces.

Some Successful Pieces by Paul Wachs.

PIECES OF MODERATE DIFFICULTY.

ETUDES MIGNONNES.

This is a series of thirteen charming little studies for pupils in the second grade. Each study is one page in length. They are written in the keys of G, F, E, with one simple study in B flat Major. If you are not familiar with this key and varied collection of juvenile pieces it would be well to investigate them. Little folks are invariably delighted with them.

SONG OF THE SPINNING WHEEL (Four pages. Key of G.)

A very happy piece of imitative writing giving splendid practice in broken chords. About grade 4 in difficulty.

OUR NEIGHBORS' HENS (Four pages in length. Keys B flat and D flat Major.)

Here Wachs follows in the paths of some of the French composers of centuries ago who tried to make music depict things. This piece may be "classed in grade 3½, and will be found valuable with little pupils whose imaginations are stimulated by pieces of this kind.

MUSETTE AND TAMBOURINE (Four pages. Keys A Major and D Major. Grade 2½).

A very original and suggestive composition. The idea of the antique instrument, the Musette, with its droning bass is very cleverly indicated. A good piece for an encore number.

LA CATANERA (Five pages. Keys of G and C. Grade 4).

A Sicilian dance with much characteristic charm.

VALE ETUDE (Five pages. Keys G and C Major. Grade 4).

A taking value study with much individual charm. It would make a very good recital piece for the young pupil. It contains octaves and chords, however, that could not be played by a very small hand.

PIECES SOMEWHAT MORE DIFFICULT.

NADIA (Five pages. Keys A and D Major. Grade 3-4).

The Mazurka de Salon is very original, both melodically and rhythmically. It is not severely difficult, yet it is brilliant and captivating.

THE GRACES (Three pages. Keys E flat and A flat. Grade 3-4).

One of the most pleasing of Wachs' works. It affords splendid practice in arpeggios and octaves, and is a good piece for a teacher to give to please unmusical parents of capable pupils who clamor for "something they can understand."

THE VOICE OF THE WAVES (Five pages. Keys E flat and A-1 flat Major. Grade 4½).

A variation upon a pleasing melody. It affords fine opportunities for left hand arpeggio study.

VALE LIEBER (Six pages. Keys of C and F Major. Grade 2).

This piece is really a study made palatable by the writer's exceptional ingenuity and inherent sense of melody.

THE MARCH OF THE FLOWER GIRLS (Four pages. Keys B flat and D flat Major. Grade 3).

This striking and graceful March, which may be obtained both in solo and duet form, is too well known to Erum readers to require comment.

IN A WHIRL (Six pages. Keys E flat and A flat Major. Grade 3-4).

A valuable value study dedicated to the famous French pianist Raoul Pugno.

L'ES DU MONDE (Four pages. Key E flat. Grade 4½).

The best way to describe this piece is to say that it resembles in style Thomas' famous "Simple Aveu." Although a little difficult it is none the less interesting.

FASCINATION VALE (Six pages. E flat, A1 flat Major and C Minor. Grade 6).

Splendidly named. Full of fascination, dash and sparkle. A brilliant recital piece for a pupil with a facile execution.

FAIRY FINGERS (Five pages. Key F Major. Grade 4).

A very captivating and useful piece for teachers to use in promoting agility.

ECHOES DU TYROL (Five pages. E flat and A flat Major. Grade 3-4).

A value in which the yodling of the alpine cowherds men is very ingeniously indicated.

BALANCELLÉ (Four pages. Keys E flat and A flat. Grade 3).

A "swing song" of special advantage in cultivating a light touch and fluent execution of broken chords and scale passages.

LES AIGRITES (Six pages. Keys A and D Major. Grade 3-4).

A profitable and worthy value for recital use.

NECKLACE OF GEMS (Five pages. Keys of E and B flat Major. Grade 4).

Aside from being an interesting piece, this composition is a most excellent study in broken chords. Teachers will almost invariably find that pieces of this sort will produce far better results than barren exercises designed to accomplish a similar purpose.

ROSY FINGERS (Four pages. Keys A flat and D flat Major. Grade 4½).

A value elegant that will be found of value in stimulating the interest of the dull pupil. The musical difficulties are not particularly great, but the results are very creditable.

SHOWER OF STARS (Five pages. Keys E flat and A flat. Grade 5).

This is the piece that M. Wachs terms his most successful drawing room composition. It is as brilliant as the title suggests, but it presents no very great difficulty to the pupil who has had the advantage of careful technical training.

LES OISEAUX VOYAGEURS (Five pages. Keys of D and G Major. Grade 4).

This is supposed to be a depiction of migrating birds and the fluent recurring broken chords and scale passages certainly do connote the idea. It is a valuable piece with which all teachers should become familiar.

STACCATI (Four pages. Keys of D and G Major. Grade 2-3).

This little scherzo will be found one of the most profitable staccato studies the teacher can employ. On the whole not enough attention is given to the staccato touch by teachers of the day. This piece has much of the fascination of Debussy' delightful "Pizzicati" from "Sylvia."

Excellent Drawing Room Pieces.

VENETIAN GONDOLAS (Five pages. Keys B flat and E flat. Grade 2-3).
LES MYRTLES. VALSE DE SALON (Six pages. Keys A flat and D flat Major. Grade 3).
BLISS ROSES (Eight pages. Keys A flat and D flat Major. Grade 4).

THE SONG OF THE BATHERS (Seven pages. Key of A flat Major. Grade 3).

THE RETURN OF THE EXILE (Six pages. Keys of C and F. Grade 4).

MYSTERY VALSE CAPRICE (Four pages. Keys D Minor and D Major. Grade 3).

It will be seen from the above that the majority of Wachs' drawing room compositions are simple keys. It should also be noticed that most of these pieces are in the major mode. The best way to become familiar with Wachs' compositions is to have the above list sent to you immediately, and use the annotations given as a guide or to take this guide to some reliable music store and request the dealer to afford you permission to examine Wachs' music. This list is representative of Wachs' most popular works published both here and abroad. (See composition of Paul Wachs in the Music Section of THE ETUDE for this month.)

BEGINNING THE SEASON UNDER PROPER AUSPICES.

BY ERNST VON MUSELMAN.

With the approach of the fall months teachers and students of music will be obliged to turn their energies from vacation's pleasures back into the old channels of daily routine. There are times when one is almost loath to give it up, but that would not be duty's fulfilling nor life's purpose. During the past few weeks of rest the physical side of one's nature was thoroughly aroused and became a strong claimant for the attention due to it in the life of freedom, but its development or nourishment will only serve to give us the well-balanced ideas that can come from the healthy, normal person alone. And even if the taste of freedom was weak, there should be no reluctance in assuming the old duties for another year. Indeed, if the worker is serious, he will return to his studio with a buoyancy that is born of inspiration and the real taste affords ample proof of heart-felt desires.

The Teacher.

When you enter your studio for the first time after your vacation and begin your preparations for the season's work, it should be with the feeling of your heart rather than with the feeling of one preparing to enter a new world where you stand erect and strong with the new-born life that rest has supplied you, surveying the chaos that departing classes have left behind and looking upon the walls that will soon tinglingly renew industry, make your resolutions then and there to be something more than a mere automatic dispenser of answers to questions. Since the days of Pythagoras, when music was placed along with mathematics and astronomy in point of importance, we have risen to a sphere of greater possibilities; and by reason of the underlying principles of our culture the profession of the pedagogue attains serious proportions. Therefore, the teacher should begin the weight of his position and at the very beginning give his work the impetus of his personality and the stamp of his peculiar genius.

Just how the teacher may start his season is a matter depending largely upon his personality. A pre-attending interest and enthusiasm, however, is the first, great essential, since the past vacation's pleasures may still strongly dominate in the pupil's mind. We know of no means quite so effective in stimulating interest as a good musical program presented by finished musicians. Even the smallest child has, upon hearing a good artist, expressed a desire to

be "just like that." And after all, is there one of us who cannot return to his piano with renewed zeal after having heard an adored master?

Teachers should not hold aloof from their pupils, but enter into the spirit of their work. If at times their music does not seem centered upon their work, or if they seem wearied by extreme study, their utmost care should be taken to present their tasks in the most attractive guise. Dry and tedious exercises, the trend of modern instruction is toward evenness, coming technical devices by various piecemeal ways by day and, as they are met, by the use of well-balanced judgment and by meeting each new issue with an equally new tactic.

In summary, the teacher's measure of success will be governed solely by the limits of his endeavors. If a crisp enthusiasm is displayed at the very start, a favorable impression will be conveyed to his pupils, and likewise, whatever of inspiration is manifested, it will spread to his followers like contagion.

The Pupil.

We believe that with the average pupil the very start of the musical season is the most important of the year. So much may happen at this particular time causing the mind to be diverted or even the entire course changed. With the average student still strongly nervous, and the call of freedom tugging at the heart of youth, dissatisfaction is apt to become rife, even to the extent of separating a pupil from the one teacher that he should have above all others. There are, or should be, periods of rest and work alike, and here is where the supervision of the parents should be expected. No reputable teacher is one who would neglect a child's learning, and no credence should be allowed as a cause for discontent. And when such conditions arise, parents should more often look to the pupil for an explanation rather than to the teacher.

Another effect that is prevalent at this time of year among that class of students who imagine they are never doing well is the constant change of instructors. Such pupils, as a rule, accredit their non-advancement to the teacher, and hearing that some other instructor is more successful, they straightway seek his aid. Advancement is a matter that rests solely with the pupil, and they who imagine that the reputation of a teacher will be of any assistance in their progress are mistaken in store for themselves. The person with genuine musical mettle, whatever the odds, and no matter if his teacher is an unknown factor, is sure to succeed. It has been our experience thus far, that the reputation of any certain teacher is a fluke, thing to base one's faith upon. Indeed, it is often that such men are so very egotistic and erratic that the pupil's life is one of misery. There are, too, many teachers in this wide, wide world whose kindly attitude toward their pupils forms a binding link of interest between them and the music it is necessary for the enduring of arrogance; best of all, such teachers are just as capable, just as much sought after.

When the pupil starts in his year's work, it should be with the resolve to devote himself to each minutest detail. If the teacher sees fit to spend a term year's heart, not complaining about the drudgery of the task, but happy in the thought that Czerny or Cramer will lead to Beethoven. Do not content yourself with the tasks of the remote beginner, but lighten you, but delve into the teacher may endeavor to make the student's work a pleasure, and in this way, you will know something more than the mere breadth of treatment.

There is only one way out of the musical problem of today. Let all those who do not wish to do this, allowing the latter the unhindered help of their teacher's work. Then let these pupils set ever in their minds. Repetition—this is the secret of making the pupil. Repetition—this is the secret of making the pupil. Repetition—this is the secret of making the pupil.

Why should't we all work together—teacher, pupil and parents? Perhaps your child is progress in his studies, but did you ever give your child his only need of a word of encouragement to start his fount of inspiration, and that word, small

as it is, has often changed the lives of so many of us. It may be merely a kindly smile, but only those whose lives have been devoted to their work and whose inspiration has led them to ever greater heights of achievement can ever realize their teacher's humble effort to aid, a genuine help. The teacher is your ally, your ally, but he needs your help in making the child that success which he wishes.

THE POETRY OF THE PEDAL.

BY FRANCIS LINCOLN.

Very few students of this day employ the damper pedal solely as a means of increasing the tone. We all no doubt remember how, when we were first taught to play, we were told to keep the damper pedal down. Did you ever stop to think of the poetry of the pedal? Paderewski was one of the first to show us how a study of the pedal could make the interpreters work more beautiful, and he said that he spends months at a time trying to discover new effects.

The damper pedal tones down the playing, it tends to blend in its own peculiar manner the tones of music. It softens the melodic outlines, it makes the harmonies more ethereal. For instance, take the Chopin Nocturne in G minor, Opus No. 1, and you will find the middle passage of the melody making the other notes staccato. This brings the melody so as to impress it upon your memory. Now play the same passage with the damper pedal down. The chords one to another as well as the melody with the fingers. Note how inefficient the fingers are to make these connections efficient. Now play the same passage with the damper pedal down. The chords one to another as well as the melody with the fingers. Note how inefficient the fingers are to make these connections efficient. Now play the same passage with the damper pedal down. The chords one to another as well as the melody with the fingers. Note how inefficient the fingers are to make these connections efficient.

The great teacher, Kullak, used to give particular attention to the pedal, and when a pupil played a piece, he was declared to be no pianist at all if he made the pedal the part of the piece. Kullak was not satisfied unless the pedal was used accordingly great. He said, "The pedal draws a cloud like a veil, a deeply romantic dress over the tone picture. The effect will be certain if not applied too often. The melody (singing melody) will thus sound grander and loftier, and therefore the pedal may be used frequently in single passages where the melody is stretching power of the hand makes the music of the pedal, the tone itself will gain a particular effect by its purity and clearness."

Dr. Mason in his book of "Touch and Pedal" devotes much space to an exposition of the method of pedaling approved by most of the great masters. He says, "The damper pedal is what a man's hand is to the melody study upon 'Home, Sweet Home' is the most ingenious and helpful exercises of the pedal devised. In the thousand words of the great master, Dr. Mason on pedal study, the renowned teacher said: 'It is not too much to say that the damper pedal is the life and soul of the instrument. In its absence, and in case of its being used in the most skillful virtuoso would be helpless unable to produce genuinely musical effects.' The 'Home, Sweet Home' study shows how the damper pedal is employed. It is said to be the most beautiful and employs it in his practice for the damper pedal will have a respect for the pedal and a skill in its employment that he could not have acquired by any other means."

"The office of Music is to warm and enliven the expression and idea of the poem; and above all, to give it a human touch, to make it like a true, genuine, and like poetry, and like all that is true, gentle and grand; simple and unadorned ought to be the exact, true and natural expression of feeling."—Gluck.

HOW THE MASTERS WAITED AND WORKED FOR SUCCESS

Tales of Persistence and Patience that Paid in the End

By CARL G. SCHMIDT

ONE of the most frequently urged objections to the study of music is the woful lack of financial success attending it.

Few men nowadays, however, are willing to make sacrifices for the sake of music; few have the strength and earnestness of purpose necessary for the accomplishment of great ends and fewer still have this end in view. This is the time when men of ideas, not ideals, are in demand, and yet what the world needs to-day is all its professional and business relationships is idealism. The mass of affairs is prone to sneer at the idealist, since this busy world of ours and the spirit of the age demand money strenuousness and deeds accomplished, yet the men who really accomplish most along these very lines are the men whose ideal of strength and will and purpose is the highest. He who proclaims himself the apostle of right and purity and lives up to his claims must be prepared to meet every description of raillery and encounter unexpected defeat, still in the long run he will win and the world will be better because he has lived.

A musician needs determination and strength of character. He must not permit himself to be swayed from his purpose by any event, great or small. No one has ever yet accomplished his aim who has been influenced by the unjust criticisms of his generation. The man who is right and who knows he is right can well afford to stand the buffeting which every one is bound to receive who claims a hitherto unknown principle and adheres to it. Immediate success has very seldom been met but it is equally certain that in time his work will receive recognition.

From a monetary standpoint then the outlook is not encouraging; but who are the men who have achieved eminence in any art? Are they those who sought personal financial success or those who forgot self in the great effort to give to the world something of their innermost thoughts and feelings? Those who had a message to deliver and who in spite of all opposition and adversity, and even low-countrymen continued to strive and work along their lines of thought until they had the satisfaction of seeing their work finished, if not universally recognized?

The efforts of such men as Berlioz, Wagner, Dvořák, Elgar, MacDowell, Paderewski and numerous others read like impossible histories, and yet we all know that these are men who have accomplished and whose work will influence music forever. How many among us would be willing to undergo the disappointments, the losses, the hardships, for the sake of an ideal? How long would the average American labor at music if he had to forego food so that he could purchase music paper? How many are willing to face defeat and ridicule, hoping against hope, watching each mail, striving, struggling, fearing, only to meet one cruel disappointment after another, until at last a battered ship, they lie crushed and to all appearances defeated?

Do we wonder that the men who have the mental and physical strength to overcome such obstacles really create and leave a legacy for the future? The story of their lives should prove a constant lesson for those who become disheartened and surrender their best simply because it makes life easier and adds to a temporary reputation.

How Wagner Worked.

Richard Wagner was ridiculed and scoffed at by almost the entire musical press. Few critics ever had kind words for him, and he was even proposed light music, to even spend days at the drudgery of copying, and he made a miserable pitance by poorly paid newspaper articles. He was reduced to the extreme of having to go to the market for enough money to purchase food. Men whom he often befriended had no kind word for him. And all because he would not compose music that was agreeable to the masses, something they could

It is said of Paderewski that he stopped teaching at the conservatory of Music and was determined to try his future as a concert pianist because he was refused a raise in salary of ten dollars a month, that is from fifty to sixty dollars. It happened to be the day of the Russian Revolution when Paderewski's debut in Paris in the fall of 1889. About five hundred invitations were sent out by the firm of Erard & Co. to musicians of Paris to attend a Piano Recital to be given in Salle Erard by a Polish pianist named Paderewski; not more than three hundred attended that concert. I shall never forget the first, pale, almost cadaverous looking young man who stepped up to the platform of that little hall. At first he awakened only an admiring interest, although everyone recognized the beauty of his tone coloring, but when he finished playing Beethoven's "Appassionata Sonata" the audience rose as one man and cheered themselves hoarse. Here at last was deserved recognition, and from that moment Paderewski's success was assured. The following week he played at the Salle Lamoureux concerts to an audience of three thousand people, and the same scenes of excitement followed. His success is now world history, and he is probably one of the greatest concert pianists the world has ever seen, and he became so because he had the courage to throw over his employment and, secure in the knowledge of his art and earnest in his convictions, he went ahead and earned success.

Lillian Nordica traveled all through Europe singing to small audiences, renting her own halls, often not meeting expenses and yet gaining experience and fame until now she is ranked as one of the world's greatest dramatic sopranos. Every artist of note has had some great upward struggle, but would they have succeeded if they had not fought their way through adversity? Would it have been success came their way? Never! The young student should remember that nothing worth doing comes without struggle. Those men who fight on and who hold themselves erect, unshaken at failure, go hungry if you can enforce your ideal. It is worth while to suffer, for you make that failure a stepping stone to success. It is worth while to be ridiculed if you are certain through years of preparation that you have a truth to tell. Work on and on! Keep your ideal before you, and certain as night follows day so will certain will success eventually crown your efforts.

Dvořák's Mission.

Dvořák has done more than any other man to call the attention of the world to the peculiar characteristics of Bohemian music. As a young man he was forced to leave the study of music and work in a butcher shop and spend most valuable years in all kinds of drudgery. His first compositions were ridiculed. Every assistance was denied him. He even went hungry so as to purchase music paper or to attend a concert. But he kept on trying and finally found the correct way of expressing his thoughts.

People often imagine that men like Beethoven, Schubert, Berlioz, Dvořák, MacDowell and others obtained all their facility in expressing thoughts through inspiration and had comparatively little studying to do. There never was a greater mistake. Beethoven wrote hundreds of exercises, and was not satisfied with a theme until he had written and rewritten it and it had become a thing of vitality and beauty. Imagine what time and thought he spent in writing his immortal symphonies! How important to him his first sketch, and how brave to continue in spite of illness and continued deafness and disappointment! There is hardly a name in all the history of music which has earned a place for itself without enormous effort and uniring determination to succeed. These lives are open history anyone who wishes may read, and everyone interested in music should know of the trials and struggles of the men whose names are now familiar in the homes of culture throughout the world.

The Talent for Hard Work.

The greatest talent in the world is the talent for hard work, incessant study, untiring zeal, unwavering energy, and he who possesses these is in line for success.

It is not only the composer who has to struggle to obtain recognition, for few nowadays are striving to attain fame through the concert stage, but even one needs untiring zeal and courage; years must be spent in serious preparation and often through failure success is eventually achieved.

HOW A MUSICAL NOTE-BOOK HELPS CHILDREN.

BY MARY INYER.

PUPILS very often have much difficulty in remembering what the musical terms and marks of expression mean. Young pupils as a rule have this great trouble.

I have often found, after very carefully explaining the time, marks of expression, value of various parts, of rests, etc., of a new selection that the pupil would forget all such careful explanations before his or her next lesson. This caused poor work on the part of the pupil and great discouragement to the teacher.

The idea of note-books occurred, and have I not proved my salvation. I sent for a number of the best little books with pencils attached. Each pupil was presented with one, and I impressed upon them the fact that these books were of great importance in so far as they were to be much used in the coming lessons and that they were not to be lost or misused.

Whenever there are occasions for explanations and definitions which so easily slip the child mind they are written in note-books to be taken home and studied.

At the end of each month I give an examination relating to the month's work in their note-books. I have found that this plan works beautifully, for the children are able to take up their work with a good examination, but in trying to learn as many new terms as possible.

A few days ago I overheard one of my little girls say to her mother, "how much have you in your note-book? Mine is half-full, and I know I have for teacher gave me 95 per cent in my last examination."

Does that not show far more interest in the work than one could ever gain by mere "talk" explanations?

By JULIA AUGUSTA PLUMB

"It is on the third line above the treble staff."

take it for granted he is thinking straight. Don't
it that he is. When he has his first list. See to

copyists, and how many bask in the light of some rusty virtuoso, imagining that his adulation and ad-

The Famous Chopin Specialist

Perhaps more than any other composer, Chopin requires deep thought and study before any one of his outline drawings is attempted, for his nature was not so easily created quite naturally particular as that of the great masters of the past and his predecessors. These efforts cannot be merely copies from the works of anyone else, so that Chopin-playing becomes a special study in itself, requiring special training and special methods of interpretation. Of course, we may say that familiarity with the methods of other men is necessary, and, indeed, the finest Chopin-players are those who have entered all the beauties of other composers, since only by having so done will they be able to fully see and feel in Chopin the new and unusual beauties that exist in Chopin, and the immense gulf which divides him from the rest.

On the other hand many faithful teachers find it hard to teach the child to exact from himself the best of which he is capable. There must be continual correction, and constant impetus to get the work required. Then should we not teach something beside music for a lesson or two, a moral quality if you will, of doing one's best always, and for the sake of, not to-day or to-morrow, but all lessons for all time, for days and weeks to come.

LETTERS FROM OUR READERS

PRACTICAL HINTS FROM WIDE-A-WAKE
TEACHERS AND STUDENTS

HOW I KEEP "THE ETUDE."

To the Editor of THE ETUDE:

To increase the usefulness of my ETUDE I have devised a means of binding them. The materials are plain white paper, which can be had at the printing office, or wall paper with the figured sides pasted together is a good substitute, trips of cotton or linen cloth for binding, strong thread and paste or prepared glue.

When about a year's numbers have collected I arrange them in their order in the form of a convenient sized book of six numbers.

The cover is cut in one piece from the white paper and a strip of cloth pasted on for binding.

The front is adorned with one of the best pictures from THE ETUDE covers and has the date and name, *Edue Music*, and the table of contents for the six numbers. I find this very convenient to have this index on the outside.

The cover is put on by sewing through the middle of the book through the binding.

Thus, I have all my ETUDEs in nice order and available for use. If I need music or written article it can be found in a few moments. The time spent making the book is saved many times, not to mention the annoyance of looking through a stack of music every time you want one piece.

It is much easier to consult an encyclopedia than to look through a pile of magazines, and thus arranged my ETUDEs are as easy to use, and often a good substitute for the encyclopedia I have not yet attained.

FANNIE GILBERT.

[EDITOR'S NOTE.—A durable ETUDE binder is manufactured expressly for our readers. This will be twelve copies of THE ETUDE, and is as desirable for any reader who desires a more permanent means of preserving THE ETUDE.]

ABSURD DISCRIMINATION.

To the Editor of THE ETUDE:

In reading Mr. William Sherwood's comments in the July ETUDE, on "Commercialism in Musical Art," brings to mind another phase of the subject which recently came to my notice. A young teacher with high recommendations and a good record applied for a position at a conservatory in a small town in northern Georgia. She was notified that to fill the position one must have a foreign education.

Such nonsense as this, to be sure, keeps the walk warm for those who have the name of studying abroad, and without doubt adds to the thought of the idea that a premium should be placed on studying in Europe. It also causes those who are ruled by money to shorten the course of study in this country that they may sooner reach this supposed haven of musical tradition. So long as the conservatories and other molders of public opinion give preference to foreign trained teachers, just so long will American students flock to Europe.

Yours truly,

CLARENCE CHANDLER.

FROM "THE LAND OF RATIGNE."

To the Editor of THE ETUDE:

I am one of the innumerable teachers of a South-western city, and find a great lack of musical culture among the majority of the citizens and even among some of the would-be teachers. I think your musical journal *The Etude* is so helpful to me that I like to try to place it in every musical home. This is the land of ratigine; nearly every one seems to have "gone daff" on that class (what I call "dime novel" literature). Good, talented, and taking teachers who try to introduce the classics or raise the musical taste among the majority are only ridiculed as cranks or left with few pupils, while the teachers without conscience or knowledge will teach their "yellow" music and playing it in public. It always takes with the ignorant crowd.

The uneducated taste always seeks for the primitive colors both in music and in life. The uneducated Indian much prefers the real calico dress to the black silk Lyons velvet.

In some of our early issues I wish you would speak editorially on this subject. The advantage to be gained by studying the classics in music as well as in literature.

The "Hurrat Boys" quickest is considered very much the same as saying "Beethoven's, Mozart's, Wagner's, Schumann's, Chopin's, Mendelssohn's or the whole catalogue of the great masters' grandest compositions, etc., etc."

The people here have plenty of money to use for anything they want, and in the art of dress, entertaining, drawing and painting are far ahead of the schools, too, are fully equal to the best; but musically we must take a back seat, even though we may hold first place in everything else.

Very sincerely,

Mrs. M. G. KEEFER.

THE PROPHET IN HIS OWN COUNTRY.

To the Editor of THE ETUDE:

Why is it that musicians in general think, and write of composers and music belonging to past ages, and devote so little attention to the composers and music of our present era?

When I go to a concert my program is made up almost entirely of music written centuries ago. Have we no music of our own time worth listening to? Have we no composers or concert programs? Even in THE ETUDE I have looked in vain for articles on some of the composers and musicians of the present time. There are many of the famous composers and musicians of the past, as Beethoven, Liszt, Mozart, Chopin, Haydn, etc.; articles on their lives, their works, their methods of teaching, and on their compositions. But where are the articles on the composers and musicians of the present time? This merely goes to show, I think, that many musicians and music lovers of today give more consideration and study to music of the past (that is, music written in the past) than they do to music of the present.

Many people would say, if asked as to the reason for this preference for music of the past, "Why, the music of the present time is not so good as the music by Haydn, Mozart, Chopin or Beethoven or any of the famous composers. It is less beautiful and far less intellectual." But it seems to me that in this world of progress music must have its share in the evolution of the world. For instance, in the times of our famous composers mentioned above, the pianoforte was not the instrument it is to-day, and it seems to me that the composer of to-day should be better able to write for an instrument whose powers he has heard and tested than the composer of long ago who had an instrument much inferior to the ones used today.

Should we not find more beauty and more intellectuality in much of the music of to-day if we studied it more and looked at it more keenly for its beauties? Many of the compositions of famous composers were not appreciated until many years after they were dead and men of later times studied them with a view to finding all the beauties there was in them. Why may not this be true of the compositions written in our own time, or at least of some of them? I think that many of our present-day intellectuals lie hidden because we have not reached long enough to find it? Why not let us appreciate the composers of our time as they deserve for ever appreciation?

Should it be to read other people's opinions on the music of the above and hope you will think my letter worth consideration?

Yours sincerely,

A. HOON.

"I wish I could inspire every friend of music, and great men in particular, with the same depth of sympathy and profound appreciation of Mozart's inimitable music that I myself feel and enjoy; then I could tell you of each other in the endeavor to possess such a jewel within their frontiers." *Joseph Haydn* (December, 1782).

LIVE HINTS FOR AMBITIOUS STUDENTS.

BY FRANCES M. H. COCKING.

LISTEN frequently to good orchestras or choruses join one or other yourself if possible. Remember that any knowledge of any branch of music is useful. It does not pay to be uneducated, even in music.

Always have a dictionary of musical terms handy, and never pass by a word of which you cannot accurately tell the meaning.

Make no opportunity of reading new music. Miss it a rule to go to as many good concerts as possible; hear as many of the best soloists as possible. A recital by a good pianist is as beneficial as two or three lessons, if properly listened to. You can find out and learn the names of the pieces to be played and learn some of them, or you can read them through, your enjoyment will be increased, and the benefit gained will also be doubled.

After the concert, play them again and try to remember all the little shades of expression and style which were put into the pianist's rendering, and then thoroughly study the piece which suits you best among them and add it to your repertoire.

Save all your spare pennies and make a collection of good bound music. It is astonishing how a library of classical music can be collected by buying one volume at a time. Try it and see. The library is always a pleasure to the musician, and has all the classical works handy is a great help.

Begin with a good edition of Beethoven's sonatas, then Mozart's sonatas (those models of form and style), then get Bach's. While perusing these and Chopin's complete pianoforte works, and go to Schubert, Schumann, Mendelssohn, Scarlatti. Some of these volumes are expensive, and it takes time to collect a library of this sort, but you will already gain a goodly number of useful, and still collecting and finds them most useful for reference; besides the fact that there is always something new to study.

Take Schumann's advice and "do not miss the opportunity of practicing music in company with others; as, for example, in duets, trios, etc." It gives you a flowing and elevated style of playing and self-control in the string quartet, and in the piano. There is no better practice. Let it be your aim when accompanying to have the singer feel that you are so much one with the song that he can sing as much as you. Sing with your fingers, and you will be in the right places. If you have any voice, it is possible for you to have a few singing lessons; do so; if you sing yourself, you will be a much better accompanist, as you can feel more readily what you are doing.

Always read anything and everything connected with music. If you know the history of a musician's life, and the circumstances under which he lived, you will be able to play his music with more taste and feeling.

Do not over-practice. Four hours a day is all that you can give properly thought and attention to; afterwards your fingers begin to play the piano!—quite mechanically, and what is left without soul, even in practice hours—*Long Musical Herald*.

EVADING DIFFICULTIES.

BY GEORGE ANDERSON.

EVERY one in a while we hear of some great artist to musical success. The new method represents how difficulties may be avoided. Very successful, when the artist comes at first the pupil begins to wonder, when comes a period in his life when he has been able to accomplish quite as much with his own methods if he had practiced with the same diligence that the enthusiasm of the new teacher has created.

Try as you may, you cannot avoid difficulties. The hardest masters are the ones who have been able to overcome difficulties. Because they have been limited in their own knowledge, they are, simply an indication that they have worked all the order and longer. Wagner had a wonderful teacher, and Mozart had a wonderful teacher, and you think that I had no difficulty in studying his compositions. I have had more trouble with a celebrated composer whom I did not earnestly study.

IMPORTANT MUSICAL ACTIVITIES ABROAD.

BY ARTHUR ELSON.

THE successful revival of Rameau's early opera, "Hippolyte et Aricie," has given rise to historical retrospects. In the past, when it was brought out, the orchestra consisted of one clavichord (early piano or spinet) 16 violins, 12 basses, 6 "parties" (for interior parts), 5 oboes, 5 "flutes," 4 bassoons, a trumpet, and a kettle-drum. The time was kept by beating on the floor with a cane, instead of a baton. A custom, which had been in vogue some time, actually caused the death of Sully, a generation before Rameau flourished; for he founded the cane on his gouty foot instead of on the floor, and inflicted a wound that caused blood poisoning. In later times the leader sat at the harpsichord, while the baton did not come into general use until near the beginning of the nineteenth century.

Although oratorios played a part, the early operas are really responsible for the development of the orchestra. The first one, Paris' "Euridice," (1600) had only harpsichord, guitar, viol, gamba, and theorbo (large lute). Eight years later, Monteverde's "Orfeo" employed 2 harpsichords, 2 bass viols, 10 tenors, one double harp, 2 small French violins, 2 wooden organs and a smaller "regal," 3 viol da gamba, 4 trombones, two wood trumpets (cornetti), a flute, and 3 muted trumpets.

The first step beyond this medley of instruments, played in union or simple chords, was the gradual adoption of the string band, the violin replacing the flatter viols. Then came the use of wind instruments in union with the strings. This led to more varied effects, but it was left for Rameau to really systematize the use of the wood-wind in free parts. Then came the idea of using the wind instruments to alternate and contrast with the strings. Before this, if strings began a number, they had to complete it any change (called "broken") was against the strict rules. The use of wood-wind and brass, both to support and contrast with the strings, brought the orchestra into shape for Mozart and the classical period—the frequent quartet of strings, wood-wind quartet of flute, oboe, clarinet and bassoon, and for brasses, horns and trumpets, all supported by the contrabass and reinforced by the tuba. Such was the way in which the orchestra, minus the clarinets, and Beethoven's regular band, plus trombones.

With Bach we find many of the old instruments used—a high "violino piccolo," the viola d'amore with its extra steel strings for sympathetic vibration, the viol da gamba (leg viol), a small cello, and the lute. Among wind instruments he used the old straight flute (recorder), the rich oboe d'amore, the still deeper oboe di caccia, and many sizes of trombones. Many of these are decidedly attractive, and when the old music is revived on the old instruments, as is now done by Arnold Dolmetsch and others, the effect is most pleasing.

Composers as Critics.

In the *Monthly Musical Record* we find a brief paragraph on composers as critics. The subject is tempting; it is suggestive of the excitement of a Dombrook fair, or the celebrated debate between the poet and the critic as to whether the color line should be drawn.

Bach did little criticizing; as father of a large family he was doubtless kept busy receiving criticism, rather than giving them. We find Handel, however, paying his respects to Gluck, on the London trip, by saying that the newcomer knew no more of counterpoint than his cook. But it may be remembered that Handel's cook was a composer. Later on Handel dealt a few solar blows to his rival Buononcini; while across the channel Gluck performed similar evolutions with Piccini. Haydn, treating Beethoven at twenty cents an hour, grew sarcastic over the latter's musical ideas, and called him "The Great Mogul." Beethoven, by his bold and free use of the instruments, became a target for the wit and satire of Weber, and could only shut his fat and frowning mouth.

Schumann, as founder of the *Neu Zeitschrift für Musik*, made criticism a part of his profession. Usually a composer is too biased by his own style to be a good critic, but Schumann showed a breadth of vision and a sympathetic insight that deserve all praise. It was he who gave enthusiastic encourage-

HOW TO LEARN QUICKLY.

BY MADAME A. PUPIN.

ment to the youthful Brahms, speaking of his sonatas as "veiled symphonies." Wagner, too, indulged in much criticism, usually of the fault-finding variety. His attack on Meyerbeer, though correct, might have been left unwritten, in view of the latter's benefits to him. Wagner has been rated as hostile to Mendelssohn, but in reality he delighted in hearing that composer's "Hrabirds" overture. In France, Bruckner at present heads the list of composer-critics, not only for his good judgment, but because of the honesty and manliness of his character. The brilliant, though sometimes partisan, critiques of Berlioz are historic.

Siegfried Wagner and Modern Music.

Siegfried Wagner now also comes out in the rôle of critic, if the recent letter by him, quoted in the *Signale*, is correctly reported. He goes on record as entering most decidedly at the German composers for their future and attempts to imitate the grandiose vein of his father's great works. This condemnation is rather too general, in the first place, but even if wholly true, it comes with a bad grace from one who has tried to repeat the paternal successes—and failed. In one of the Munich Carnival processions, the composer of the "Der Bühnenhüter" was delicately caricatured as a bear-skin and a small "regal," and the wrath that was always pulled beyond his grasp. This described the situation exactly. Now, after four trials for the larger style, he turns aside, and says that his next work will be in the style of the French style of Nicolai. Let us hope it will prove as fresh and gay as "The Merry Wives of Windsor," and let us hope, also, that the composer did not intend the letter for publication.

Among the novelties to be heard at the Berlin Opera House, in the coming season, is Leo Blech's comedy, "Versiegelt." As it has only one act, Laperle's "Habanera" will probably be imported to the Berlin evening. Goldmark's "Die Lorelei" is remodeled, and the "Winter's Tale" will probably appear also. Schjelderup's "Frühlingsschmerz" proved rather tempestuous, for two lovers who are forced to part are told to die in the end. "Zurückgekehrt" is a one-act adaptation of "Les Precieuses Ridicules," while Dorn's "Schöne Mülken" makes a pretty pastoral.

In the depths of a potash mine near Stassfurt a concert hall has been cut out. The local German paper to ask where we may take refuge in future, and whether our airships will soon be invaded by orchestras.

In Italy, Lascavalle is finishing two new works, "Maja" and "Carmela Rossa," while Santomiceli, a Sicilian, has won a success at Venice with "La Corcora." In Bohemia, Josef Suk's symphony "Asrael" has won a prize from the Academy of Arts and Sciences. Rimsky-Korsakov's opera, "Sadko," will probably be put on at Paris, while a suite from his "Christmas Eve Revels" is to be heard at Sheffield.

In France, Ferrier's "Monna Vanna" is held up because of a copyright refusal to let the Opera use his text unless the prima donna of his choice is employed. Maeterlinck is evidently of a pugnacious disposition. It is not many years since he was requesting money for making some new compositions in setting "Pelléas et Mélisande." When that composer shortened one or two scenes, for stage purposes, the enraged author said he would wash his face with such jargon. But let us not let us let Maeterlinck too much for objecting to "cuts," since sometimes, in his works, there are places where even the author's version seems to have too few words to make sense.

Novelists for Queen's Hall are a symphony by Balfour Gardiner, a cello concerto by Percy H. Niles, another piano by York Bowen, "A Village Scene" by Luard Selby, a prelude to "Agamemnon" by W. H. Bell, and two orchestral pieces, "Age and Youth," by Dr. Herbert Brewer. Granville Bantock's three-part "Rubaiyat" receives the high praise that is always won by his marked originality.

Etzel Smyth's "Wreckers" comes in for decidedly adverse criticism, because of its lurid libretto. Coley-Taylor is at work on incidental music for a production of "Faust." It was doubtless a new record for a London paper, who described the partial and the whole of the orchestra, and in a stern, and in the rain filled the organ pipes. Possibly he reasoned that they were stopped pipes! This is probably the cathedral where the guide stated that the organ was "run by hydraulic water."

Many piano students complain that it takes such a long time to practice a piece so that it can be played passably. They say that it is discouraging to go so long on a piece that they get sick of it, and therefore, they seldom play a piece satisfactorily.

A great many students practice until their music from the beginning errors of different kinds uncertain, lingering, and some notes, inexact and ununiform. These and other things which are as stumbling blocks and prevent the perfecting of a piece.

Those who have had a rigid finger drill and have acquired a positive technique, do not have the difficulty that those who undertake to learn pieces which require what they have not had—a drill which equalizes the fingers.

To attempt to learn a piece by playing it through from beginning to end would be about as difficult as trying to learn a chapter of the Proverbs of Solomon by reading the chapter through from beginning to end.

It would be well if students would condescend to practice as an artist does. He takes a short passage—one or two measures—and practices it with one hand. The first thing he aims at is to play it with perfect exactness. He watches his fingers carefully to see that they play exactly the same way each time. When he has succeeded in making them, by his will and by his careful watching, play exactly the same way each time, he continues to repeat the passage until the fingers do it of their own accord. This may be accomplished in twenty, forty or sixty repetitions.

The average student shudders at the idea of such practice, but the artist has attained to-day, in sixty repetitions, what the average student does not gain in six months' practice, because the average student does not insist on certainty in her practice, and has never been willing to repeat a passage right often enough to make it a habit.

The Love of Practice.

Artists are not in such a hurry as some amateurs, or as most students, to hear how the piece is going to sound. They love to practice in this careful way, for they know the time will come when they can say, "Fingers, I want you to play this piece and I am going to be ready." Then on fingers play without any direction, and the artist puts whatever expression he desires into the piece.

The artist practices short passages, each hand separately and then together; he aims first at absolute certainty and repeats till the fingers execute the passage of themselves.

The secret then seems to be to make the first day's practice tell, to see something accomplished and know that by this kind of practice the next day will show an advance, and each succeeding day will put the student so much ahead.

Beginners should also practice in this way. I once heard a student tell his piano teacher—give a lesson. It was something like this:

"Emma, why do you always make the same mistake in the same place? Emma, don't you know that you put that finger there? Now, Emma, you have made that mistake again. Have you practiced this piece? I don't see how you are going to play it in the musical next week; and so on for half an hour. What Emma was trying to do was to read a piece, both hands together, piece after piece, too difficult for her. She had not got to the stage of practice, neither had she been told how to practice. How I wanted that teacher to go away and let me make it easy for myself. I was tired after that. At least, three lines of that piece that afternoon! I said to her she would have learned how to study the rest."

It should have been played the first measure and first note of next measure, four, eight and twelve times with right hand alone, until it was easy to do so on first A B C D. Then second measure, ending on first note of third, the same way; and so continuing for perhaps a week. Then the third measure, ending on the left hand part and measure five. Then we would take the last measure and repeat it. I was tired after that. At least, three lines of that piece that afternoon! I said to her she would have learned how to study the rest."

If beginners and other students would see themselves doing something, practice would be a delight, and if artists are willing to practice short passages, slowly and carefully, why should not young students be willing to do the same?

"SELF-Help" HINTS ON "ETUDE" MUSIC

PRACTICAL EXPLANATORY NOTES FOR AMBITIOUS, PROGRESSIVE TEACHERS AND STUDENTS

By PRESTON WARE OREM

FARANDOLE—RAOUL PUGNO.

The "Farandole" is the national dance of Provence. The word is probably derived from the Spanish, *Farandula* meaning a company of strolling entertainers. The dance itself is supposed to be of Greek origin, a direct descendant of the "Crane Dance" invented by Theseus to celebrate his escape from the Labyrinth. As danced in the south of France the "Farandole" consists of a file of young people, led by a bachelor, holding hands or joined by ribbons, preceded by musicians playing upon the flageolet and tambourine. As the dance proceeds through the streets the number of participants is constantly augmented. Under the direction of the leader various figures are formed. The music is always in 6-8 time, heavily accented. This dance form has been introduced into various operas and ballets. Pugno's vivid idealization of it into a brilliant pianoforte solo is one of the best examples of the employment of its rhythm and general character in modern composition. It is a charming and vivacious work, full of color. Raoul Pugno (born 1859) is one of the best-known contemporary French pianists. At present he is a professor in the Paris Conservatory. His playing is characterized by grace and refinement, coupled with a commanding technique. His compositions are full of originality, displaying true musicianship. The description of the dance furnishes a clue to the interpretation of the "Farandole." It must be played with vigor and dash, with strong color contrasts. Think of the sinuous line of dancers, the fringing of lutes, of the rattling of the tambourines interspersed with explosive strokes, of the squeaking flageolets and the strumming accompaniment suggesting guitars. This piece must be taken at a brisk pace, commanding chiefly the *non legato* touch in finger work. Note carefully all the marks of expression, the strong contrasts, paying particular attention to the dynamic signs. The pedal must be used somewhat sparingly and with discretion.

L'ELEGANTE—P. WACHS.

In another column will be found a portrait and biography of Paul Wachs, together with a list of some of his important compositions. This talented Frenchman is one of the most able and popular of all composers of drawing-room music of the higher class. "L'Elegante" is a very fine specimen of his style. Although not really difficult to play, this piece is capable of much brilliancy of effect when well handled. This ability to produce striking and rich effects with moderate technical means is one of M. Wachs' strong points, being one of the chief requisites in the making of successful drawing-room pieces. Although this piece bears the sub-title *mazurka de salon*, in reality the characteristic mazurka rhythm asserts itself only in the second strain of the trio section in G flat. One of the chief distinctions between the waltz and the mazurka (both being in 3/4 time) lies in the fact that, whereas in the waltz the principal accent falls on the first beat of each measure, in the mazurka the accent inclines towards the second beat. This effect obtains only in the passage mentioned above. The first portion of the piece has more the style of a slow waltz or Tyrolean, a type much affected by composers of drawing-room music. The arpeggios of this portion must be played in a scintillating manner, with clear touch and rising and falling inflection; the pedal accurately employed will be of great assistance in this portion. In the trio the baritone melody of the left hand must be well sung, the bell-like effect of the right hand being duly subordinated. The spread chords accompanying the left hand melody should be played with what is known as the "wheel-touch," bringing the component members of the chord as close together as possible by means of a swift turn of the wrist. In this portion also the pedal plays an important part. Make the most of the characteristic mazurka strain contrasting with the *cantabile* of the left hand. This would make a very showy recital piece.

CAPRICE ESPAGNOL—H. WEYTS.

This is another clever drawing-room piece founded on an idealized dance rhythm. In the case of this "Spanish Caprice" the rhythm is of the "bolero." The bolero is one of the Spanish national dances written in moderately quick 3/4 time, a distinctive feature being the pair of sixteenth notes so frequently occurring in the accompaniment on the second half of the first beat of the measure. Another feature of the bolero is the use of castanets in the hands of the dancer to mark the rhythm. This piece must be played very steadily, at a moderate pace, with crisp articulation. All the passages in sixteenth notes must be very distinctly enunciated. This piece is less difficult than Wachs' "L'Elegante," but it is likewise very brilliant in effect when well played. It will make a very useful third grade teaching piece.

DANCE AT AVIGNON—L. OEHMLER.

This is a recent work by a well-known composer of educational pieces. It is a genial work, one of the composer's happiest inspirations. The familiar title verse printed below the title gives the clue to the writer's intentions. In addition a careful reading of the marks of expression will give the idea of music faintly heard in the distance, gradually growing louder as the listener approaches nearer, and again fainter and fainter as he passes by and away. This effect was very popular some years ago, as employed in pieces of the so-called "patrol" type. The open fifths in the left hand at the opening of this piece suggest the drone of bagpipes. This piece should be played in a sprightly manner, bearing in mind always the aforesaid *crecendo* and *decrescendo* effect. An excellent teaching or recital piece of the intermediate third grade.

JOYFUL STRAINS—O. M. SCHOEDEL.

This is an early third grade teaching piece of considerable merit. Although not a mazurka it has occasional snatches in the mazurka rhythm, hence the composer's tempo of *mazurka* at the beginning of the piece. This piece will prove attractive to students from a melodic standpoint. As a teaching piece it embodies a number of useful features: running finger work in the right hand, grace notes, chords, accents, triplets, dotted notes. Mr. Schoedel, who is an American composer of ability and ideas, has not been previously represented in our EXAM pages. "Joyful Strains" is one of his most recent works.

MARCH OF THE BUGLES—CH. STREIG.

This is a bright little processional march, containing some original features. It lies in the advanced second grade and will make a capital recital piece. It must be played in a snappy manner, with triplets, precision, not too fast. The triplets in sixteenth notes will afford good finger practice. They must be very distinctly enunciated. This will require brisk finger action, particularly in the up-stroke. The *staccato* chords will be taken with the "up-arm" touch. See that both hands rise and fall exactly together. The "bugle" effect is noticeable only in tones of the major common chord (B flat-d-f-b flat). As the accompaniment in the trio lies rather low the chords should be played lightly in order to avoid a "muddy" effect.

VIOLET EYES—GEO. L. SPAULDING.

This is a pretty and useful teaching piece of the early second grade. Although apparently in waltz time it must not be taken too fast; rather, deliberately, on the contrary. Make a decided contrast between the two sections of the first theme: the short repeated chords and the *legato* triplets followed by half notes. In the second portion the piece passes in eighth notes, slurred together in pairs, will afford good practice in two-finger work and the rapid shifting of the hand position. This portion of the piece will require careful practice. It will prove very effective if well mastered.

SAILOR BOY'S DREAM (FOUR HANDS)—LE HACHE.

The many admirers of this popular piece will welcome its appearance in duet form. As arranged for four hands the descriptive effects of this piece are considerably enhanced. The chromatic run in the second part, suggesting the rumbling and roar of the storm, comes out particularly well, played in octaves by the two hands. The ornamental passage of the *primus* part also adds brilliance to the work of the *primus* part. This piece should be played with general effect. This piece should be played with much expression and careful attention to detail. Except where it has independent passage-work the second part should be subordinated. The *primus* should sing the themes tastefully and with no phrasing. This piece will be much liked as a recital number.

ANNIVERSARY MARCH (FOR THE ORGAN)—J. LAWRENCE ERB.

Organists will be pleased with this new march by an American composer and player. It will prove useful for a variety of purposes. "Auld Lang Syne" is very cleverly and effectively introduced, and the opening themes are dignified and jubilant. This march, in the judgment of the writer, would prove particularly suitable to be played as a postlude on Thanksgiving Day. It might also be used for "Harvest Homes," for "Old Home Week" festivities or fraternal gatherings. It should also prove available for recital use. Play it in a stately manner, not too fast. The pedal *obligato* to "Auld Lang Syne" is not at all difficult, but it should be carefully practiced in order to bring it out smoothly and clearly. The composer has suggested an effective registration scheme, well adapted to most organs of moderate size and scope.

CAVATINA (FOR VIOLIN AND PIANO)—J. RAFF.

This famous piece scarcely needs introduction. It is perhaps the most generally popular and most widely used of all violin solos. Joseph Joachim Raff (1822-1882) was one of the most prolific of all composers. He had a seemingly inexhaustible flow of melody coupled with great technical fluency. He wrote well in all forms and for all instruments. The "Cavatina" is from one of his piano pieces, Op. 83. The term *cavatina* in vocal music is applied to a solo lyric character simpler in form than an aria and without coloratura passages, ordinarily a single movement without change of time. Its applicability to a violin piece of this type can be readily understood. The composer's intention was to write a piece of lyric character, expressive and with dramatic quality, suited to the instrument and calculated to display its best resources. How well he has succeeded the success of this piece demonstrates. It demands a beautiful, warm, singing tone and a temperamental interpretation. The violinist and the accompanist must be in sympathetic accord.

THE VOCAL NUMBERS.

Three songs are included in this issue, all very good, and of contrasting styles. Cora S. Briggs' "Close to Thee" is a tender and expressive duet solo, especially suited to be used as an offertory at an evening service. The refrain in 6-4 time must be sung with intense expression, broadly and in slow motion. This song which is so tender cannot fail to make a fine effect. It is one of the composer's best. Harry Hale Pike's "Not Less Than This" is a love song of high order. This song should be declaimed in modern style, feelingly and with deep expression. It is a fine song for teaching use and should also well in recitals.

Signor Barzili's "Tender Little Flower" is a very pretty lullaby, delicately conceived and with an unusually effective accompaniment. This will also make a fine teaching song.

A COMMON PREJUDICE.

By S. T. BRYANT.

A lady called at my studio one day and arranged for her two sons to take piano lessons. She requested an especial favor that I would refrain from giving them any of "that Chopping (Chopin) music" or Beethoven (Beethoven) compositions—what they were told. She said, "was music that sounded pretty, had a tinge and not that sort of hedged—and those boys to-day like Chopin and it, but are able to interpret it themselves. The mother listens, is proud of her sons' ability, but declares she don't like it."

FARANDOLE

RAOUL PUGNO

Molto animato M.M. ♩ = 144

f non legato

ff ben marcato

f con allegrezza

ff molto accentuato

mf

molto cres.

sf

THE ETUDE

Musical score for "THE ETUDE" on page 636. The score is written for piano and features a variety of dynamics and articulations. The first system begins with a forte (*f*) dynamic and includes slurs and accents. The second system is marked *piu dolce* (more sweet) and includes slurs. The third system is marked *con spirito* (with spirit) and includes slurs and accents. The fourth system is marked *p* (piano) and includes slurs. The fifth system is marked *Vigorouso* (vigorous) and includes slurs and accents. The sixth system is marked *f* (forte) and includes slurs and accents. The seventh system is marked *ppiu animato* (much more animated) and includes slurs and accents. The eighth system is marked *cresc.* (crescendo) and includes slurs and accents.

THE ETUDE

Musical score for "THE ETUDE" on page 637. The score is written for piano and features a variety of dynamics and articulations. The first system begins with a forte (*f*) dynamic and includes slurs and accents. The second system is marked *molto accentuato* (very accented) and includes slurs and accents. The third system is marked *p* (piano) and includes slurs and accents. The fourth system is marked *molto cresc.* (very crescendo) and includes slurs and accents. The fifth system is marked *molto animato* (very animated) and includes slurs and accents. The sixth system is marked *eff sin al fine* (effortless to the end) and includes slurs and accents. The seventh system is marked *ff* (fortissimo) and includes slurs and accents.

THE SAILOR BOY'S DREAM

BARCAROLLE

Arr. by John Theophil

Secondo

W. LE HACHE

Andante M.M. ♩ = 72-80

Tempo rubato

pp

rit. decres. a tempo

ff

pp

rit. a tempo

pp

dolce

THE SAILOR BOY'S DREAM

BARCAROLLE

Arr. by John Theophil

Primo

W. LE HACHE

M.M. ♩ = 72-80

Andante

Tempo rubato

pp

decres. a tempo

rit. a tempo

ff

pp

f

pp

dolce

pp

pp

pp

THE ETUDE

Secondo

pp

f

cresc. decresc. atempo

ff rit. atempo

pp rit. atempo

mp

ppp

rit.

una corda

This musical score for the second part of 'The Etude' is written for piano in B-flat major and 3/4 time. It consists of seven systems of staves. The first system includes fingering numbers (1-5) above the notes. The piece begins with a piano (pp) dynamic and a triplet of eighth notes. It features a variety of textures, including dense sixteenth-note passages and sustained chords. Dynamics range from piano (pp) to fortissimo (ff), with crescendos and decrescendos. The tempo is marked 'atempo' (ad libitum) in several sections. The piece concludes with a 'rit.' (ritardando) and the instruction 'una corda'.

THE ETUDE

Primo

pp

pp

cresc. rit. decresc.

atempo

atempo

pp

mp

ppp

rit.

This musical score for the first part of 'The Etude' is written for piano in B-flat major and 3/4 time. It consists of seven systems of staves. The piece begins with a piano (pp) dynamic and a triplet of eighth notes. It features a variety of textures, including dense sixteenth-note passages and sustained chords. Dynamics range from piano (pp) to fortissimo (ff), with crescendos and decrescendos. The tempo is marked 'atempo' (ad libitum) in several sections. The piece concludes with a 'rit.' (ritardando).

To Miss Hannah Lipman

To Miss Hannah Lipman
DANCE AT AVIGNON

"On the bridge of Avignon
They are dancing, they are singing
All day long."

*"Sur le pont d'Avignon
L'on y chante, l'on y danse
Tout en rond."*

LEO OEHMLER, Op. 133

Allegretto M.M. ♩ = 112

pp

pp

fingering simile

mf

f

mf

f

This image shows a page of musical notation for a piano piece, likely a sonata or concerto. The notation is arranged in six systems, each consisting of a treble and bass staff. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5. The dynamics range from *ppp* (pianissimo) to *ff* (fortissimo). The piece concludes with a *rit.* (ritardando) marking and a final chord. The page is numbered 118 in the bottom right corner.

L'ÉLÉGANTE

MAZURKA DE SALON

PAUL WACHS

Moto di mazurka M M. = 116

Tempo giusto

Intro.

mf con eleganza

f

p

mf ar-

monioso

ff con bravura

a tempo

mf con eleganza

f

un poco più vivo

lusingando

mf cantabile

f

mf ben marcato il basso

mf ben marcato il basso

un poco più vivo

mf

f

D. C.

ANNIVERSARY MARCH

Introducing "Auld Lang Syne"

INTRO.

Maestoso M.M. ♩ = 100

FOR THE ORGAN

J. LAWRENCE ERB, Op. 10

Man.

Pedal

f Full Sw. with Reeds

mf Gt. 8' & 4'

Coup. to Sw.

Con Ped. ad lib.

Repeat 2nd time Full Organ

f Add Sw.

Reeds off Reeds

off Sw. Forte Gt.

f Add Sw.

f Fine.

TRIO "Auld Lang Syne"

mf Gt. 8' & 4' (or Ch)

f Full Gt. without Sw.

(or Ch. & Sw. Coup.)

Full Organ

L.S. al Fine

CAPRICE ESPAGNOL

Tempo di Bolero M.M. ♩ = 112

HENRY WEYTS, Op. 38

Musical score for the left page of "Caprice Espagnol" by Henry Weyts. The score is written for piano and consists of seven systems of music, each with a treble and bass staff. The tempo is marked "Tempo di Bolero M.M. ♩ = 112". The key signature is one flat (B-flat major/D minor). The score includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). Fingerings and articulations are indicated throughout the piece.

Musical score for the right page of "Caprice Espagnol" by Henry Weyts. The score continues from the left page and consists of seven systems of music, each with a treble and bass staff. The notation includes slurs, ties, and various dynamic markings such as *p* (piano), *ff* (fortissimo), and *cresc.* (crescendo). The piece concludes with a double bar line and the marking "D.C." (Da Capo).

CAVATINA

VIOLIN

Larghetto quasi andantino M.M. = 99

J. RAFF

PIANO IV

Violin and Piano score for measures 1-24. The Violin part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Piano part is in bass clef. The score includes various dynamics such as *pp*, *cresc.*, *f*, and *smorz.*. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24 are indicated. The piece is marked *Larghetto quasi andantino* with a metronome marking of 99.

Continuation of the Violin and Piano score for measures 25-48. The Violin part continues in treble clef, and the Piano part continues in bass clef. The score includes various dynamics such as *pp*, *cresc.*, *f*, *smorz.*, *a tempo*, *grandioso*, *ff string.*, *rit.*, and *pp*. Measure numbers 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, and 48 are indicated. The piece is marked *Larghetto quasi andantino* with a metronome marking of 99.

JOYFUL STRAINS

O.M. SCHOEBEL, Op. 51

Tempo di Mazurka M.M. ♩ = 120

VIOLET EYES

GEO. L. SPAULDING

Andante moderato M.M. ♩ = 50

To My Dear Mother
CLOSE TO THEE

Words and Music by
C. S. BRIGGS

Andante moderato

p semplice
Slow - ly the day-light fades, And the
Swift - ly the years go on, And the

pp
twi - light shad - ows fall And the gen - tle peace of eve - ning flows soft - ly o - ver
la - bors will soon be o'er, Fa - ther help me to make each day bet - ter than an - y be

cresc.
all, And my spir - it weak and wea - ry From the bur - den of the day Feels the
fore O give me strength and pa - tience And cour - age to do the right And

pp
Fa - ther's pres - ence near - er, And with lov - ing heart I pray — Hold me close to
when my work is o - ver Fa - ther lead me to the light Hold me close to

mp cresc.
Thee, dear Fa - ther, close to Thee — When the day is clos - ing This my
Thee, dear Fa - ther, close to Thee — When my life is clos - ing This my

mf
on - ly pray'r shall be, Shel - tered in Thy lov - ing arms On - ly there se -
on - ly pray'r shall be, Safe with - in Thy lov - ing arms On - ly there se -

cresc. *dim.* *pp*
cure from harm, Hold me close to Thee, dear Fa - ther, close to Thee.
cure from harm, Hold me close to Thee, dear Fa - ther, close to Thee.

ff colla voce *pp*

NOT LESS THAN THIS

HARRY HALE PIKE

With much feeling
mf
Not less than this, dear one, ask I — of thee; that thou wilt place thy trust - ful hand in
Not less than this, dear one, give I — to thee; a heart of faith and love that seeks thine

mf
mine And ne'er by sin - gle act or word or sign, Re - gret the word that gave thy heart to me.
own The prom - ise of my soul that thou a - lone, Shalt

cresc. *marc. f* *dim. colla voce*

ff *rall. molto* *ad lib.*
now and ev - er - more, its rul - er be.

ff *colla voce* *rall.*

To our little daughter, Adelina Patti Barili

TENDER LITTLE FLOWER

A LULLABY

ARMAND de C. BARILI

BLANCHE BARILI

Andante moderato

INTRO *p* tenderly

sostenuto *mf* *rit.* *l. h. r. h.*

dolce

Shades of night are creep-ing, Birds have gone to rest, Gold-en sun is sink-ing in the

p dolce

far off crim-son West; Breez-es soft-ly whis-per as they mur-mur by,

Sounds just like the mu-sic of a ten-der lul-la-by. Slum-ber sweet my ba-by

Till the morn-ing hour, Droop your lit-tle gold-en head, my ten-der lit-tle flow-er.

When the stars are peep-ing And you're fast a-sleep An-gels bright will watch you And

guard you in your sleep; Pret-ty lit-tle ba-by eyes, Ev-er bright and blue,

pp *pp*

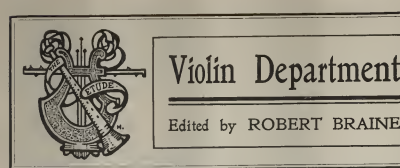
Adagio *pp*

Make me think of vi-o-lets When steep'd in morn-ing dew. Slum-ber on, slum-ber

8 *pp* *p*

on, Peace-ful-ly, my ten-der lit-tle flow'r. Hush, hush, hush.

rallentando *pp*



THE UBIQUITOUS LABEL.

BY ROBERT BRAINE.

In a rusty looking tramp knocks at your back door and loudly announces that he is the "Emperor of Germany," and that on the strength of this he would like a square meal or the loan of a dollar until spring, you would naturally telephone the police that a dangerous crazy man was at large and needed looking after. If, however, you put an old violin for \$5 or \$10 and find a label inside it stating that the violin was made by Antonious Stradivarius, in Cremona, in the year 1719, the chances are that you will become excited, get a set plate and pencil to figure how the violin is. It is also further likely that you will write to some musical magazine to inquire how much Stradivarius violins are worth, and will further ask the editor to give you an opinion as to whether the violin is genuine or not on the strength of the copy of the label you send him, and your statement that the violin is very "an antique looking." Of course no one knowing much about violins would do these things. But, I am speaking of the general public, which knows nothing of violins.

I doubt if anything short of a surgical operation in the brain of the average purchaser of an old violin will make him understand that because a violin has a label pasted inside stating that it was made by Stradivarius, Guarneri, or Amati, it is no sign that it is genuine and worth \$5,000 or \$6,000. If a man finds a bunch of stage money in the street he does not rush to the nearest bank to ask the cashier if it is genuine. Let the same man lay an old battered violin in a pawn shop, and he is much impressed. He has frequently read in the Sunday supplements of the sensation press of how priceless Cremonas have been picked up for a song in all sorts of queer places.

He looks his "find" over carefully. Suddenly on the inside, begrimed by soot and dust, an ancient label catches his eye. With rapid beating heart he spells out the mystic words, "Antonius Stradivarius, Cremonensis Faciebat Anno—" for so most of these labels are worded. He is excited, and writes to the music journals about his violin. He takes the neighbors into his confidence. Most of them congratulate him with ill-concealed envy. He learns that a genuine Strad. is worth from \$5,000 to \$10,000. He has no doubt about the genuineness of his fiddle, for does it not bear the ancient label of Stradivarius?

He and his wife at once begin to make plans for spending the thousands that this matchless violin will bring to them. The local newspapers hear of the "find" and the newspaper reporter writes a lurid account of "John Smith's" wonderful discovery, with a picture of Stradivarius at the head. Some of the neighbors who are inclined to doubt are laughed to scorn, for does not the violin bear the label proving

it to be 187 years old? In a sad hour my friend John Smith shows his fiddle to some intelligent violinist or violin dealer, only to be brought from the clouds down to earth again by the statement that the violin is worth only \$4 or \$5, label and all, as it is only a cheap, clumsy imitation of a Cremona. It is a sad day in the Smith family, although Mr. Smith still has lurking doubts as to whether his informant is not "knocking" the violin in order to try and buy a cheap fiddle from him, and win the fortune for himself.

This is the sort of thing that goes on constantly all over the world. Violinists are bothered to death by people bringing supposed Cremonas on the strength of bogus labels, and violin experts and dealers have the same conviction, while the newspapers are fairly filled with stories of "finds" of old fiddles supposed to be of immense value.

Labels Cheap.

The bogus label has been exposed and explained in the musical press hundreds of times, but to no avail. The fact of the matter is that a label in a violin is of no significance whatever. There are millions of violins in existence bearing the labels of Stradivarius, Guarneri, Amati, etc. These labels can be purchased at some of the large music houses in Europe or America in sheets like postage stamps, and are sold for a penny each. The labels of any of the distinguished old masters can be bought for a few cents. There are different grades of these labels, and the highest grades are works of art, which would do credit to a skilful counterfeiter. The paper of the genuine old label is skilfully imitated.

It is soon after the purchase of a new violin that an expert, and after the label is finished it is put through various processes to give it the appearance of extreme age. Sometimes ground into it, and after it is pasted in the violin it looks as if it had been there for two years or more. Where such great care is taken with the label it is usually done with the deliberate intention of deceiving the purchaser.

An Old Custom.

The custom of pasting labels in imitation Cremonas is of early origin. It began soon after the musical world began to acknowledge the supremacy of the Cremona violins. As a rule these labels are not put in the ordinary trade violins with the intention to deceive, but simply to state the model of which the violin is a copy. I have never heard of a penalty for the makers placing these labels in violins. It is a trade custom of long standing. There are occasional prosecutions, however, of violin dealers for selling imitation Cremonas for genuine, on the strength of the general appearance of the violin and the label, if the intent to deceive the customer can be proved.

Of course no well-posted violinist pays the slightest attention to the label, but it would be better for all violinists to put in their violins, as some already do, labels reading "Copy of the Stradivarius," or "Amati Model," etc., instead of using labels exactly imitating the paper and phrasing of the Cremona labels. This would be of great protection to the ignorant, and in any case, as there are many cases in which violins having an ancient appearance are sold at prices far beyond their real value on the strength of the label.

I am often asked whether it is not possible to pick up a genuine second-Cremona in a pawn shop, or in the possession of a private party who is ignorant of its value. It is of course possible. Few things in this world are worth only \$4 or \$5, label and all, as it is only a cheap, clumsy imitation of a Cremona. It is a sad day in the Smith family, although Mr. Smith still has lurking doubts as to whether his informant is not "knocking" the violin in order to try and buy a cheap fiddle from him, and win the fortune for himself.

This is the sort of thing that goes on constantly all over the world. Violinists are bothered to death by people bringing supposed Cremonas on the strength of bogus labels, and violin experts and dealers have the same conviction, while the newspapers are fairly filled with stories of "finds" of old fiddles supposed to be of immense value.

Valuable Violins Rarely Found.

While it would be an all but impossible piece of luck to find a violin by one of the five or six greatest Cremona masters where it can be purchased at a nominal price, there are the crudest still there are thousands of excellent old violins in existence made by lesser Cremona makers or by the violin makers of Germany, France and Italy (outside of Cremona) which can often be purchased far below their value.

To Find a Violin's Value.

If one finds an old violin and suspects that he has a prize, it is of no use to take a copy of the label and a description of the violin to a dealer, or to a dealer. Any kind of a label can be pasted in any kind of a violin, and the label is usually done with the deliberate intention of deceiving the purchaser.

It is soon after the purchase of a new violin that an expert, and after the label is finished it is put through various processes to give it the appearance of extreme age. Sometimes ground into it, and after it is pasted in the violin it looks as if it had been there for two years or more. Where such great care is taken with the label it is usually done with the deliberate intention of deceiving the purchaser.

know of cities in the United States of 200,000 population where there is not a single musician or violin dealer who is competent to give a really authoritative opinion in the matter of valuable old Italian instruments. The city of London, England, probably has the greatest number of judges in the matter of violins, for London is the largest violin market of the world as regards rare instruments. London has regular monthly auctions of old violins, which valuable instruments are sent from all the world for sale.

PERSPIRATION.

A LONG and interesting essay could be written on "Perspiration" of the hand and its effect on violin playing. We are in the season of the year when the violinist suffers greatly from it, although some violin players are troubled by perspiring hands the year round. Excessive perspiration is a condition which seems largely constitutional. Some people have comparatively dry hands, no matter how hot the weather is; others have hands which exude moisture the year round, and seem to be unable to find relief.

This perspiration of the left hand troubles the violinist in two ways. In the first place when the hand is damp and sticky it is difficult to shift well, as the hand clings to the neck of the violin, and the character of the hand so indispensable to good shifting is well nigh impossible. The second difficulty arises from the strings becoming damp and soggy from the fingers, in which case they gradually become flat, at least in the case of gut strings. I have heard many a promising young player, who has been playing for some time, and who has caused the violin to get out of tune by such an extent that playing in tune is impossible. Every time he touches the violin he finds that the strings are out of tune. He has been covered with large beads of perspiration when they played, and who can tell how much oil should be used on the strings.

There are very few complaints about too much perspiration in the case of the right hand, as a reasonable amount of moisture is an advantage to the right hand in keeping a firm hold of the bow. I have heard violinists complain of the left hand being too dry at times, causing the hand to slip along the stick of the bow and preventing a firm hold.

THE SCALE.

A FAMOUS Italian singing teacher on being asked what studies should form the foundation of vocal culture, said he would embody them in a simple verse, which ran something as follows:

La Scala, La Scala, La Scala, La Scala;
La Scala, La Scala, La Scala, La Scala;
La Scala, La Scala, La Scala, La Scala;

Which being translated is of course:

The Scale, the Scale, the Scale, the Scale;
The Scale, the Scale, the Scale, the Scale;
The Scale, the Scale, the Scale, the Scale.

The Italian maestro not only had the right idea as regards voice culture, but he was equally well. The scale is the basis of the scale of the voice, and it is astonishing how much it is neglected. Teachers neglect it, and students neglect it, and it is a perfect mystery of the scales is a short cut to learning the scale of any instrument, and will save the student hundreds of hours of needless work. Playing the major scales in all keys, and the minor scales in both keys, and the harmonic forms is also the best method of learning the scale of the hand; one, however, enjoying quite a sale in London and throughout England. Some violinists are so much of the powder, and some are so much of the water, that they are instructed, invariably carried a lot of corn starch around in his box to rub on his left hand when he is playing, which is another favorite remedy with some people.

As far as my personal observations go, very few of these things have much effect in stopping the evil. I believe, therefore, that it is an excellent plan in such cases to apply a little almond oil to the strings where the greater amount of friction is done, say commencing from the nut of the violin half way the length of the string. The application of the oil prevents the perspiration from drying the strings, and also to apply a small amount of the same oil to their left hand and fingers when troubled with extreme perspiration.

I may comfort young violinists to know that many violin students outgrow this habit of excessive perspiration. The youth of sixteen years of age, who is so clammy, may have a comparatively dry hand at thirty. It is an interesting fact to note that the amount of perspiration differs greatly at different times and in different states of the body. Some players whose hands are quite dry on ordinary occasions, will suffer from perspiration of the hands when excited or nervous, as for instance when they are about to play an important solo, or where great responsibility rests on them.

Violinists with naturally damp hands can usually succeed in using gut strings, if they apply a little oil to the strings. The moisture will be absorbed, and given in your enclosed scrap, or in order to get the greatest freedom in wrist action the fingers should be almost at right angles to the bow. The holding of the bow in the second case is one of the most common and serious mistakes in violin playing. The fingers must be held on the bow in an easy, natural position, neither spread out nor tightly gripped together. The thumb should be placed opposite the second and third fingers. You speak of your hand being somewhat abnormal in regard to the length of the thumb. It would be impossible for us to advise any changes in the normal manner of holding the bow without seeing your hand.

C. J.—If your hands perspire so freely in the summer that you cannot use gut strings, try a fine quality of silk strings, which, while not so brilliant as the gut, give fairly satisfactory results.

L. J. H.—You would probably find that Dancas' "Fifty Daily Exercises" would answer your need for a book of easy technical exercises for the left hand, to develop strength and facility in fingerings.

R. D. G.—You make a great mistake in trying to play such works as the Mendelssohn Concerto, when, as you say, you have only played a short dissonance of presentation. The Mendelssohn concerto requires a large technique, and should only be approached by a thorough violinist. It is highly injurious to your progress to do just as a razor does, and fails to take hold or "bite" the string. It must then be rehearsed. If you look at a horsehair with a microscope, you will find that it has a little teeth like a saw. Continued playing wears these little teeth and the bow no longer takes hold of the string. If you play a piece of wood, you will find that it is re-haird at least twice a week.

W. S. K.—There is no fixed metronome number for each of the various movements, although, of course, the allegro, etc. The ideas of composers vary so greatly as to the speed at

the positions are also given. All the scales major and minor are given in sixths, octaves and tenths. Practice the latter, as they give the most precise practice in double stopping. There are a number of other works of excellent good. It is also a good form of practice to take the scales with different forms of bowing. A great variety of bowing aside from the legato method may be used, such as staccato, spiccato, spiccato-bow, etc. This is killing two birds with one stone: the student not only gets practice on the bow, but on the bowings as well.

A violinist who is complete master of the scales in all their various forms, will instinctively finger a passage correctly, although the fingering is not marked. Scale playing can be begun with the violin pupil from the very start, as soon as he has learned the use of the fingers of the left hand. Care should be taken to leave the fingers on the strings as they are put down, in ascending scale passages, the fingers remaining on the string until it is necessary to take the next string or the continuation of the passage.

ANSWERS TO QUERIES.

B. G. B.—The bow should be held in the first place of the first finger, as recommended by the author, and in order to get the greatest freedom in wrist action the fingers should be almost at right angles to the bow. The holding of the bow in the second case is one of the most common and serious mistakes in violin playing. The fingers must be held on the bow in an easy, natural position, neither spread out nor tightly gripped together. The thumb should be placed opposite the second and third fingers. You speak of your hand being somewhat abnormal in regard to the length of the thumb. It would be impossible for us to advise any changes in the normal manner of holding the bow without seeing your hand.

C. J.—If your hands perspire so freely in the summer that you cannot use gut strings, try a fine quality of silk strings, which, while not so brilliant as the gut, give fairly satisfactory results.

L. J. H.—You would probably find that Dancas' "Fifty Daily Exercises" would answer your need for a book of easy technical exercises for the left hand, to develop strength and facility in fingerings.

R. D. G.—You make a great mistake in trying to play such works as the Mendelssohn Concerto, when, as you say, you have only played a short dissonance of presentation. The Mendelssohn concerto requires a large technique, and should only be approached by a thorough violinist. It is highly injurious to your progress to do just as a razor does, and fails to take hold or "bite" the string. It must then be rehearsed. If you look at a horsehair with a microscope, you will find that it has a little teeth like a saw. Continued playing wears these little teeth and the bow no longer takes hold of the string. If you play a piece of wood, you will find that it is re-haird at least twice a week.

W. S. K.—There is no fixed metronome number for each of the various movements, although, of course, the allegro, etc. The ideas of composers vary so greatly as to the speed at

which compositions with certain markings should be taken that it is impossible to lay down a hard and fast rule by which you could be guided. There is nothing in the science of music about which there is so much uncertainty as there is in regard to tempo marks. If the metronome markings are not given on a piece of music, the only way to judge from the tempo mark considered in its relation to the character of the composition, or to get some musician who knows the author's intention, to mark the metronome figures for you.

NEW VIOLIN STARS.

A NEW star seems to have been added to the violin ornament in the person of a young Russian named Efirim Zimbalist, a pupil of Prof. Leopold Auer at St. Petersburg. This young man has already created a great sensation by his playing in Europe, winning the most extravagant praise from the greatest critics. In these days of "puft" it is necessary to take criticism with a grain of salt, and the only way to judge is to average up the opinions of all the critics. One thing is certain; the criticism which Zimbalist has received is equally extended and as favorable or more favorable than the best received criticism of any violinist who has appeared during the past few years, at the outset of their careers.

One interesting point in regard to the success of Mischa Elman and Efirim Zimbalist, who are now among the most noted of the world's violinists, is that they were both pupils of Professor Auer, of St. Petersburg. When Kubelik and Kocian appeared a few years ago, fresh from the studio of Sevcik, of Prague, they had already acquired a tremendous following. He was immediately hailed by many as the world's greatest violin teacher, and his method of teaching, as described by his admirers as unique, and greater than anything the world had yet known.

No one will deny that Sevcik has great merit as a teacher, and that his method has much of value; but the remarkable success of the two Auer pupils above named certainly proves that no violin teacher in the world holds a monopoly on the art of turning out artist violinists.

The plain truth of the matter is that the principal thing is the thoroughness with which the student is taught. This is the case with Professor Sevcik, and the method of Sevcik of itself certainly cannot achieve results which cannot be attained with other material. His chief advantages lie in his logical manner of presentation, and his wealth of material for obtaining thoroughness in solving the various technical problems of violin playing.

It is not the scale, or the modesty of a remark which I heard Carl Fuchs, one of the most noted violinists of the world, make to an American pupil, who was to give a concert on a concert tour. The American said he had great ambition to go to Berlin and study with Mr. Halir, who at that time was the first violinist in the orchestra of the Royal High School Music in Berlin. "My young friend," said Mr. Halir, "it is not necessary to study with me alone. In Berlin you will find a large number of excellent teachers. I know of twenty-five teachers of the same school as Joachim, and any one of whom I could cheerfully recommend to you."

After the pupil grabbing methods so common with many teachers, even so the highest range of technique, and to hear a really eminent teacher talk in this vein.

VIOLINISTS
No More Drudgery

For teacher and student alike the correct position on the violin, especially the left hand, is of the greatest importance. The following are the correct positions for the left hand, as given by the author of the book "The Violinist's Handbook," by E. J. B. Smith, M. A., F. R. S. E., and published by the author, 10, Abchurch Lane, London, E.C. 4.

When the violin is held in the hand, the thumb and fingers and fingers should be in the correct position on the violin, as given by the author of the book "The Violinist's Handbook," by E. J. B. Smith, M. A., F. R. S. E., and published by the author, 10, Abchurch Lane, London, E.C. 4.

When the violin is held in the hand, the thumb and fingers and fingers should be in the correct position on the violin, as given by the author of the book "The Violinist's Handbook," by E. J. B. Smith, M. A., F. R. S. E., and published by the author, 10, Abchurch Lane, London, E.C. 4.

When the violin is held in the hand, the thumb and fingers and fingers should be in the correct position on the violin, as given by the author of the book "The Violinist's Handbook," by E. J. B. Smith, M. A., F. R. S. E., and published by the author, 10, Abchurch Lane, London, E.C. 4.

When the violin is held in the hand, the thumb and fingers and fingers should be in the correct position on the violin, as given by the author of the book "The Violinist's Handbook," by E. J. B. Smith, M. A., F. R. S. E., and published by the author, 10, Abchurch Lane, London, E.C. 4.

Violin Students

who contemplate studying in

BERLIN

with

GEORGE LEHMANN

who has been a teacher in

St. Petersburg, Moscow, and

Vienna, and who has been a

teacher in the Royal High School

Music in Berlin.

He has been a teacher in the

Royal High School Music in

Berlin, and who has been a

teacher in the Royal High School

Music in Berlin.

He has been a teacher in the

Royal High School Music in

Berlin, and who has been a

teacher in the Royal High School

Music in Berlin.

He has been a teacher in the

Royal High School Music in

Berlin, and who has been a

teacher in the Royal High School

Music in Berlin.

He has been a teacher in the

Royal High School Music in

Berlin, and who has been a

teacher in the Royal High School

Music in Berlin.

He has been a teacher in the

Royal High School Music in

Berlin, and who has been a

teacher in the Royal High School

Music in Berlin.

He has been a teacher in the

Royal High School Music in

Berlin, and who has been a

teacher in the Royal High School

Music in Berlin.

He has been a teacher in the

Royal High School Music in

Berlin, and who has been a

teacher in the Royal High School

Music in Berlin.

He has been a teacher in the

Royal High School Music in

Berlin, and who has been a

Ideas for Music Club Workers

By MRS. JOHN OLIVER
(Press Secretary National Federation of Music Clubs)

KEEPING UP MUSIC AFTER MARRIAGE.

MEMBERS of the Chaminade Club, of Jackson, Mississippi, are congratulating themselves on the wonderful success of their Matrons' Music Contest, which was held at Lake Chatahoochee, Crystal Springs, Mississippi.

It is a well-known fact that very often women who have spent half a life, a small fortune and an abundance of energy in the study of music, when they enter the happy estate of matrimony, in the absorbing interest of their new duties, are inclined to neglect or forget entirely the old-time practice hour. This contest for the married women of Mississippi was to encourage them to keep up their music and not to allow the coming of the bridegroom to close the piano forever in the home, for in no institution is the ennobling influence of music of more importance than there.

If the unmarried woman feels the obligation to cultivate the gift of a musical talent, as a wife and mother, that obligation, instead of dwindling, assumes a double proportion. Fortune indeed is the child whose musical gift is formed before he knows it, whose musical atmosphere is created for him by his father and mother in the home.

Announcement was made to the fact that prizes would be awarded the successful contestant, a year in advance of the contest, and for the first time great interest has been manifested by musicians throughout the State. Mendelssohn's "Spring Song" and Nevin's "Narcissus" were the compositions selected for the contest, and hundreds were held under the spell of the sweet melodies of the contestants, who, by their splendid performance, demonstrated that they had not folded their talent, but had developed and perfected it until it had become a gem "of purest ray serene."

There were six contestants for the prizes, which were a handsome gold medal and an honorary membership in the Chaminade Club.

At the conclusion of the contest regret was expressed on all sides that each contestant could not be the successful one, as, owing to the high percentage obtained by every contestant, the task of deciding which matron had attained the highest average was by no means an easy one.

After much deliberation it was decided by the judge that Mrs. Allen Howell Tye, of Dickens, Mississippi, was entitled to the medal and the honorary membership.

It is hoped that many other States will follow the example of the progressive Southern State and offer encouragement of this or a like character to the matrons of the respective States. So far, the Chaminade Club has been the only club in the National Federation of Musical Clubs to hold out such inducement.

"The player should know how to listen properly to himself and to judge of his own performance with accuracy. He who does not possess this gift is lost in practicing alone, to spoil all that he has acquired in the presence of his teacher."—Carl Czerny.

RESPONSIBILITY IN CLUB WORK.

We are always pleased with responsibility, and one of the best ways to keep a club alive is to see that each member is responsible for some one thing or some particular duty. This is especially true of children. Children like office, but frequently there are not enough offices to go around. The teacher or leader of the club should then devise duties for each child. Children are very sensitive and sometimes they do not indicate their sensitiveness nor the consequent sufferings. They are keen to notice neglect and never forget a deliberate slight.

Profitable Duties.

The club leader will find it a fine plan to give each member some specific task to perform. One good plan is to have one child take up the study of some composer. I knew of a club in which each member was assigned to study the life of a great composer. At the first meeting the children brought one hundred small sketches of the first years of their composer's life. At the next meeting they brought similar sketches discussing the next ten years and so on. One particularly bright, ingenious young lady undertook Mozart. When the sessions had gone along for a few weeks, she was obliged to discontinue her biography in consequence of Mozart's early death. Having some literary ability and a fine imagination, she wrote the life of Mozart as he might have lived it, if he had not died. She told just what composers he met in after life and of some great compositions which he might have written. Of course, all this was met with laughter and was awaited with particular interest by the other club members. The result was that this young lady gained an insight into Mozart's life that made her a real authority on it. Her knowledge of the composer might have been the same as that of any other club member, but she had the advantage of having lived it. She even went so far as to play one of his sonatas written late in life, and when the teacher identified it as a Beethoven sonata there was much amusement.

Don't Make the Work Too Hard.

Most club leaders make the mistake of giving children tasks that their elders would find it difficult to execute. For instance, a little girl of ten was asked to prepare a paper upon the history of rhythm. Now rhythm is something that is very difficult to understand, and volumes have been written upon it. It is better for the teacher to give the child a subject that is a good subject for the child. A good subject for the child would have been "The History of the Metronome," or "How to Use the Metronome."

Don't Give Too Much Help.

Children like to manage their own affairs. If you make the error of interfering with them you may have cause to regret it. I have never heard of a successful child club which was managed by a "bossy" teacher. The little child like liberty and they will not work unless they are free. They are being restrained. Encourage them to make their own plans and to work out their own ideas. When a child brings a new plan to you, don't cast it aside

until you have convinced that child that you have thought the matter over and that you have discovered something in the plan that will not work out right.

The Club Library.

Every club should have a library. If the teacher or leader is not post-possessed with a library, the little club members should be encouraged to contribute toward one. First of all there should be a fine pronouncing musical dictionary, such as that of Dr. Clarke. A work of this kind is a necessity in settling disputes regarding definitions or pronunciation. There should also be a reliable biographical dictionary, such as that of Dr. Baker or Dr. Riemann. If the means of the club permit there should be a Grove Dictionary. The new edition of the Grove Dictionary is especially fine, but is not yet quite complete. This monumental work, no doubt, proves too expensive for most clubs. The Etude itself forms the most valuable nucleus for the club library. When you remember that during each year fifty dollars' worth of music is included in the Etude, and that the secure information from the great specialists who write the Etude would cost an individual thousands of dollars, you may realize the intrinsic value of the monthly musical messenger you receive. Every copy of the Etude should be carefully preserved for club use. The duets will be found especially valuable. The following books will also be of great use to club members: "Theory Explained to Piano Students," by Dr. Hugh Clarke; "Descriptive Analyses of Piano Works," by E. Perry; "Selected Pianists Past and Present," by Erlich; and "Pictures from the Lives of the Great Composers."

Club Pictures.

The club members should be incited to take an interest in their club room. This room should be so decorated that it will stimulate the good taste of the club members. Musical pictures may be secured at small expense and add greatly to the "atmosphere" of the music room.

Keeping Up to Date.

In a club of adult members one very good office would be that of collecting and compiling the musical news of the month. Reading a bulletin for the benefit of the members. If this duty is assigned to one person each month the whole club will benefit. The daily papers and the Etude World of Music are full of interesting news with profit. Under the bulletin of chief events in the past, the club members may discover the history of to-day. For instance, Raoul Laparra's "La Habanera" is just now making a great sensation in Europe. Have the club members find out about it and tell the other members.

"Every distinguished composer requires to be played in a style peculiar to himself. With many there predominates a brilliant, showy and strongly marked manner; with others, an extreme quiet, connected, and gentle style is more generally called for; impassioned, or even fantastic or humorous, require a characteristic; others, a tender, plaintive, and in many compositions, a nature, from truth; the composer, trying to be brilliant, must weariness and disgust."—Christoph Willibald Gluck.

HOW A VILLAGE COURT HOUSE BECAME A TEMPLE OF MUSIC.

By ARTHUR SYMONS.

YEARS ago, on a Dakota prairie, a village of two hundred people gathered on the verdant sod to build a "court house." Winter came, and the blizzards that in their crude shanties and sod huts as effectively as Noah was sent into his ark, but in that little community were a few sturdy pioneers who had come from the Middle West, New England, to found new homes upon Dakota prairies. There was a social atmosphere among those dwellers on the banks of the James, and one day they met to discuss the bulletin in "Doc's" drug store, about the hungry winds that sifted in the snow and howled through the houses and under the ridges of snowbanks and the map. Cantatas and oratorios were rendered, ballets were given alternately, with debates and literary exercises in the new hall. The village, standing out alone like a beacon light on the prairie. There was real talent—latent and already cultivated—among the pioneers. One of the best there were who in early days had studied at an Eastern conservatory of music. True, there were few legal cases, but the village had been prepared by destiny. The world did its utmost to make his life miserable, laying pitfalls in his way, stealing from him the evening hours, and leaving him with only forty hours of ready money to leave with wife and children. And this great man, who was making the greatest music of the age for court theatres, for archiepiscopal halls, was reduced to beg for appointments, of which his best lover, Haydn, said nobly: "I find it impossible to control my temper, by attending frequent rehearsals, the phrases had become as familiar as their own names."—The National Magazine.

"I still recall Liszt, whom I first met at the Schloss Lizen, in the Tyrol, and I had the privilege of playing duets with him. He was then in his twenty-fifth year, and suffered somewhat from ennui. He acknowledged to me that he had lived far too long, having lost all the pleasures of life that he offered to any man."

"Of Tschakovsky I also have the pleasantest recollections. Like most Russians, he was somewhat morose when he was alone, but in leaving room he was a delightful companion. I was with him a good deal, and indeed I accompanied him when he first visited London. The last time I saw him was by a coincidence, at the Schloss Lizen, and he came there after the University of Prague had conferred on him the degree of doctor of music. He was, I think, greatly appreciated. Tschakovsky in those days—unfortunately to read it is to suffer over again this perfect and polished man. For Mozart was perfect, not only in his art but in his life. Not a virtue, not a sin, was lacking: he had a divine purity, which is seen expressing itself in the innocent letter to his father in which he declares the necessity of his marriage. But he had no consciousness of outward things; his heart was swift and certain on the harpsichord—were idle things of the notes, so that he could not get up his foot at table without cutting his fingers. He loved travelling. A landscape painter, he carried window seat his thoughts work toward music; only, unlike Beethoven, he was never settled there—so purely was his inspiration. He was a divine. He died of sound. It began to creep to him when he was a baby and at three years of age sought to

THE MARTYRDOM OF MOZART.

By ARTHUR SYMONS.

Of those divine beings who have made the happiness of the world many have been despised and neglected; but the cruellest martyrdom on record in the history of art is the martyrdom of this angelic man and faultless artist, Mozart. He went through the world like a child tortured by cruel hands, never being sung and danced for him. His life and death have been a noble stain on the Austrian court, nobility and official musicians of his time. They injured him, but on the bulletin in "Doc's" drug store, about the hungry winds that sifted in the snow and howled through the houses and under the ridges of snowbanks and the map. Cantatas and oratorios were rendered, ballets were given alternately, with debates and literary exercises in the new hall. The village, standing out alone like a beacon light on the prairie. There was real talent—latent and already cultivated—among the pioneers. One of the best there were who in early days had studied at an Eastern conservatory of music. True, there were few legal cases, but the village had been prepared by destiny. The world did its utmost to make his life miserable, laying pitfalls in his way, stealing from him the evening hours, and leaving him with only forty hours of ready money to leave with wife and children. And this great man, who was making the greatest music of the age for court theatres, for archiepiscopal halls, was reduced to beg for appointments, of which his best lover, Haydn, said nobly: "I find it impossible to control my temper, by attending frequent rehearsals, the phrases had become as familiar as their own names."—The National Magazine.

An Ungrateful Public.

MUSIC has his heaven and he lived in it through the whole course of his mortal life. And that divine world, in which he walked like one of the angels, never betrayed him. He made use of him, gave him praise, let him triumph for a moment and then set him aside with empty hands. He was overburdened with his genius. He was friendly, he found no friend, except his friendly wife, to help him to bear it. Immeasurably glad in the spirit, the world gave him the most cruel of all blows. He was struck dying, gave him the place of imperial court composer and bade him pay for the compliment by taking eight florins from the chair. He was the place of kapellmeister and his appeal is not answered. At last, in despair, he offers his services as deputy kapellmeister to the emperor, but he is not accepted. No fees came to him from his publishers; a hundred ducats are handed to him, as one tips a servant, at the end of the first performance of "Die Zauberflöte." And presently, when success, useless to him, has come, he lies on his deathbed, his watch unrolled, counting the hours. "Now they are singing the 'Queen of the Night,'" he would say.

Mozart's Perfect Life.

What Providence—or the ignorant cruelty of man-willed for Mozart I have been reading in the two volumes of biography translated from the French of Victor Wilder, which have lately been published (with useful lists and bibliographies and portraits) by Messrs. Reeves. The book is living; to read it is to suffer over again this perfect and polished man. For Mozart was perfect, not only in his art but in his life. Not a virtue, not a sin, was lacking: he had a divine purity, which is seen expressing itself in the innocent letter to his father in which he declares the necessity of his marriage. But he had no consciousness of outward things; his heart was swift and certain on the harpsichord—were idle things of the notes, so that he could not get up his foot at table without cutting his fingers. He loved travelling. A landscape painter, he carried window seat his thoughts work toward music; only, unlike Beethoven, he was never settled there—so purely was his inspiration. He was a divine. He died of sound. It began to creep to him when he was a baby and at three years of age sought to

find harmonious successions of thirds on the keyboard; it murmured on lips and cheeks as he lay dying and a passage with kettledrums came back to him out of his requiem.

His Precocity.

MUSIC absorbed him and consumed him, a miraculous flame, always burning, so that at the age of four he played the piano and at five composed four minuettes and an allegro for it; he played the organ; and at six he went with his father and his sister (five years his elder and both of them prodigies) through Holland, France, England, Belgium, Austria, and Switzerland, playing before kings and composing and publishing music. He had already distinguished a difference of an eighth of a note between two violins and had come to feel what could be terrible in sound, turning pale and almost fainting at the sound of a trumpet. At fourteen he wrote his first symphony, "Le Nozze di Figaro," after memory of Albrecht's "Misere" after memory of Albrecht's in the Pope's Chapel in Rome. By the age of eighteen he had composed two hundred and forty-two pieces!

An Ungrateful Public.

MUSIC has his heaven and he lived in it through the whole course of his mortal life. And that divine world, in which he walked like one of the angels, never betrayed him. He made use of him, gave him praise, let him triumph for a moment and then set him aside with empty hands. He was overburdened with his genius. He was friendly, he found no friend, except his friendly wife, to help him to bear it. Immeasurably glad in the spirit, the world gave him the most cruel of all blows. He was struck dying, gave him the place of imperial court composer and bade him pay for the compliment by taking eight florins from the chair. He was the place of kapellmeister and his appeal is not answered. At last, in despair, he offers his services as deputy kapellmeister to the emperor, but he is not accepted. No fees came to him from his publishers; a hundred ducats are handed to him, as one tips a servant, at the end of the first performance of "Die Zauberflöte." And presently, when success, useless to him, has come, he lies on his deathbed, his watch unrolled, counting the hours. "Now they are singing the 'Queen of the Night,'" he would say.

One Success.

Only once did Mozart have an unmitigated success, a great popular outburst in his honor. He was in no Austrian soil, but in Prague, which went wild over "Le Nozze di Figaro" and which commissioned "Don Giovanni." For a week—two weeks—there was no rest in the city. He was in his life, and in bed—he wrote no music; he gave himself up to the delight of for once being loved. The necessities of each calling prohibit great success in the other. The artist must synthesize; the teacher analyze. The artist must keep his time for his own development, and his nerves from the filing process of the classroom. The teacher deals with the development of the performer, and the performer with the development of his own. You may say, "Look at Liszt," but the fact remains that Liszt was a classroom poseur, not a teacher. The person who is a teacher even for a moment is the opposite of the artist. Hence, study with a person who is above all things a teacher. Players are many; good teachers are few.—W. Francis Galt.

THE ETUDE

DEFINITIONS OF MUSIC BY GREAT THINKERS.

MUSIC is the language "spoken by angels and confounded by mortals."

MUSIC is the child of prayer, the companion of religion.—Chateaubriand. Music loosens the heart that care has bound.—Byrd.

MUSIC is the only sensual pleasure without vice.—Samuel Johnson.

MUSIC is as a shower-bath of the soul, washing away all that is impure.—Schoenauer.

In music all hearts are revealed to us.—Shorthouse.

MUSIC is understood all over the world.—Haydn.

MUSIC is a thing of the soul; a rose-lipped shell that murmurs of the eternal sea; a strange bird singing the songs of another shore.—J. G. Holland.

What love is to man, music is to the arts and to mankind.—Von Weber.

MUSIC is the first, the simplest, the most universal of all instruments of moral instruction.—Rabbin.

MUSIC is music's lofty mission to shed light on the human soul.—Schumann.

MUSIC washes away from the soul the dust of everyday life.—Ludwig.

MUSIC is the only sensual qualification mankind may indulge in to excess without injury to their moral or religious feelings.—Edison.

MUSIC is to the mind as air is to the body.—Plato.

MUSIC is a higher manifestation than all wisdom and philosophy.—Beethoven.

MUSIC is the only perfect language of all the higher emotions.—Abbott.

MUSIC is the only one of all the arts that does not corrupt the mind.—Montesquieu.

Were it not for music we might in these days say the beautiful is dead.—D'Almeida.

We cannot imagine a complete education of man without music. It is the gymnastic of the affections. In its culture it is inspired by the poetic sense. It is necessary to keep body and soul in health.—Richter.

I think sometimes could I only have music on my own terms, could I live in a great city, and know where I could go whenever I wished the ablation and inundation of musical waves, that were a bath and a medicine.—Emerson.

That which music expresses is eternal and ideal. It does not give voice to the passion, the love, the longing of the individual, or the other individual, under these or other circumstances.—Wagner.

It is in music, perhaps, that the soul finds the nearest affinity to the great and the sublime. It may be, indeed, that here this sublime end is now and then attained in fact. We are made to feel with a shivering delight that from an earthly harp are stricken notes which could not have been unstruck by the angels.—Edgar Allan Poe.

"Aute, bad taste, blunders and failures have made programme music so ridiculous, its adversaries may well propose its total abolition. But if it be a great art, it is essentially and irrevocably to abuse it. We are made of art music that should be so often damned, seeing that the works offered to the public are in great part worthless rather than valuable, absurd rather than intellectual, devoid of taste rather than full of new merit."—Franz Liszt.

"Not art and science serve, alone;
 Patience must in the work be shown."
 —Goethe's *Faust*.

Some Sensible Exercises.

It is precisely this conscientious measuring of the distances which produces the desired result: Absolute certainty. The one long leap is thereby reduced to several easy intervals of an octave or less. Which intervals are best adapted as "touch-notes" will, of course, depend much on the shape of the hand and the nature of the passage in question. A diligent student will soon be able to decide him-

AVOIDING DRUDGERY IN TEACHING

Because of the pleasure derived from contests at golf, ball, tennis and other games, and the exhilaration afforded from riding a wheel, the balancing of which is a skillful trick, thousands of people, young and old, indulge in these pastimes until they are weary in everything but good spirits.

It is said in the Bible that God made man in His own image; and now when man proposes to create an instrument for the praise of God, it seems as if he has to give his own vocal organ for a model, and in turn, to give his own vocal organ, vastly enlarged and enlarged, however. In truth, the agreement we find, in suitable proportion, all the elements which constitute the human voice: the bellows represent the great wind-trunks which distribute the wind to the different organs; the vocal cords and the trachea; each reed represents the glottis and each pipe the larynx, many timbrels repeated, for that which man cannot imitate is the suppleness and the elasticity of the vocal instrument, which, contracting or dilating, can change the pitch of the sound; and the maker of an organ must employ as many pipes of unequal length as he desires to have tones, and vary the length of these pipes in order as he wishes to have a difference in timbre, or a greater quantity for quality.—Lavinia, in "Music and the Organ."

His First Violin.

In spite of his precocity, Edwin had a happy, normal childhood. The boys of the neighborhood always visited him after school, and he joined their games on condition that they play "orchestra" with him afterward. When they were gone, he would still play his favorite game, doing all the piano part with his left hand, the cymbals with one foot, and the oboe with the other, conducting with his right hand, and imitating the oboe or French horn very realistically with his voice. Wrong notes would occur, as they do in the best-regulated orchestra. Then he would raise his right hand, his baton and bring the offending musician up with a round turn, hurling at him such genuine German invective as "swine-hound" or "thunder-weather." Sometimes,

Joachim's Verdict

At nineteen he returned to New York and made his brilliant debut with the Wetzlar Orchestra.

His works include a quintet for piano and string quartet, which has twice been warmly received at his New York recitals, an orchestral suite, a piano and string quartet, a suite for piano and orchestra, a piano recital, a suite for piano and orchestra, a trio in C for piano and string quartet, and a piano and string quartet. His music shows an amazing growth; and I know nothing in the literature of American chamber music that can compare with this trio in organic unity, in melodic and harmonic beauty, in instrumentation, in originality, and in the sheer joy of life. The lad of twenty-three has already ripened into a mature creative musician.

As he has invented his own system of harmonic notation, he has created his own method of composition.

His Method of Learning

"Why, the mere pleasure of breathing would be enough," he returned. "But then, too, I revel in music, the German language, mountain air, and good meals—I enjoy every mouthful! I love swimming and rowing too, and horseback-riding—the smell of the forest and the voices of birds. I think that one of the very best things of all is for a fellow to wake up in the morning and just feel that he's here. I want to live to be a hundred!"

FRANZ LISZT ON THE IMPORTANCE OF
THE PIANO.

THE teacher who has permitted his business to fall into the class of those who prepare pupils for a kind of parlor vaudeville and who has taught them nothing higher than the mere "entertaining" side of music must expect to suffer from a panic when the teacher who has revealed to the parent and pupil the higher educational importance of music need have no fears. It has been the continued refusal of the paper to present this side in the most forceful manner possible to convince pupils who do not read THE ETUDE regularly that as music has a far higher significance than as a mere means of agreeably passing a few idle hours.

one with your prospective customer and call again
1001 Walnut Street, Philadelphia, Pa.

EVERY MUSIC TEACHER NEEDS THIS NORMAL COURSE OF PIANO STUDY

By WM. H. SHERWOOD



WILLIAM H. SHERWOOD

It is but natural that you desire to learn how to teach music by the most approved methods. Your pupil's progress, under such circumstances, is more rapid than your competitor's, and as a result you have larger classes and secure a greater remuneration for your teaching. Your pupils would never have to UNLEARN anything you have taught them, no matter how far they may wish to pursue their studies. Appreciating that it is impossible for many teachers to attend a Conservatory or residence School of Music, we offer them, through the University Extension Method, a Normal Course in music, bringing to their very doors a home course of instruction, where a majority of the most important features can be taught, under the greatest living teachers.

WE TEACH YOU HOW TO TEACH

Mr. Wm. H. Sherwood, America's distinguished piano teacher, has perfected a complete series of written, illustrated lessons embracing his method of piano study. These lessons are accompanied by examination papers which thoroughly test your mastery of the work. The questions are so cleverly framed that the answers to them enable you to receive much of the personal supervision you need to strengthen you where you are weak and correct you when wrong. In this way you can get in permanent, systematic, orderly form much of Mr. Sherwood's wonderfully scientific, artistic and successful principles of music study and piano playing. His conception of a harmonious training of musical feeling, mind, muscle and every sensibility for expression, so that carefully developed fingers, hands, wrists, arms and body will readily obey the dictates of a cultured intelligence, is put in such form that you, too, can train your pupils musically, artistically, intellectually and physically, by the same principles and exercises that Mr. Sherwood uses in his own practice and private teaching. Mr. Sherwood charges \$80 a term for PRIVATE instruction, and his time is practically all taken, even at this price. But you can take his course in the quiet of your own home by the University Extension Method at a cost easily within your reach.

HARMONY

UNDER

Mr. Adolph Rosenbecker and Mr. Daniel Protheroe
As accomplished and well-known in their field as Mr. Sherwood is in his

This part of the course includes the Formation of Scales, Notations of Music, Intervals, Chords, Combining, Progressions, Transposing, Harmonizing, Writing of Accompaniments, Composition, Throughbass, Counterpoint, Orchestration, etc. This harmony work is given by means of weekly lessons with written examinations on the same. You are required to do original work, which is carefully corrected or revised, and your progress is watched and you are given helpful suggestions at every step. Harmony is to music what grammar is to the English language, and no musical education is complete without it. You can guide your pupils through the intricacies of Harmony and Theory by the same lessons, original work and examinations that you receive.

After taking a thorough course in harmony you can: (1) Analyze such music as you play and teach; (2) Read with greater ease any music you have to play or sing; (3) Correct any errors which crop up in the writing of music; (4) Judge of the quality of music; (5) Transpose at sight more rapidly; (6) Decide quickly what notes in a chord, or chords, in piano playing to omit for small hands, or what notes to double in organ playing especially, so as to render a passage more effectively; (7) Correctly analyze any ordinary composition; (8) Modulate from one key to another; (9) Determine the key or keys of a composition at any time; (10) Memorize much more readily; (11) Have a better appreciation of music you hear; (12) Easily pick out the voices in a choir or chorus, that are singing incorrectly and quickly correct them; also substitute for notes that are too high or too low for the voice, other notes within the range of the voice.

A Few Comments From Those Who Know

Mrs. S. H. Parrin, of Perry, Oklahoma, says: "The daily practice of the exercises are very valuable to me. Some of them are entirely new—especially the rest movements and the pedal work. I have learned so many things I never knew before, and am so much interested in the lessons, I feel now I could go on studying them forever."

Mrs. Virginia C. Stevenson, Pineville, Ky., writes: "I have found something of value in each lesson, something that I can place before my pupils in a simpler and clearer manner."

Miss Virginia I. Dector, Washington, D. C., says: "Am much interested in following the lessons, particularly the technical instruction."

William H. Sherwood, of Chicago, is the first of the great piano teachers to realize the possibilities of correspondence study as applied to music, and will soon be reaping his reward in the knowledge that he is helping thousands to a thorough musical education who have been helped him hundreds. —From the Music Teacher, Christmas number, 1907.

Miss Sadie Christian, of Greensboro, Alabama, says: "I feel that this work is very beneficial to me and that I am glad that I have been given so far."

Mrs. A. L. Gresham, of Besolt, Miss., says: "I think your position of the hand and arm, and your method of fingering, is a great improvement over the old way and your teaching my pupils your method. Am very much pleased with my progress in controlling my fingers, hand and arm."

YOU SHOULD TAKE ADVANTAGE OF THIS GRAND OPPORTUNITY AT ONCE
This normal course which we are now offering and which is being taken with great profit by many music teachers, embraces 100 piano lessons and 100 harmony lessons. The cost is merely nominal and within the reach of all. Easy terms can be arranged to suit the conditions of all teachers who are not in position to make payment in advance, as we want every teacher to have the benefit of this splendid course. Upon a satisfactory completion of the course, we grant a handsome diploma to each graduate, entitling the holder to teach these exclusive and approved modern methods.

WRITE US TO-DAY FOR TERMS AND FULL PARTICULARS

SIEGEL-MYERS SCHOOL OF MUSIC 1200 STEINWAY HALL CHICAGO

Please mention THE ETUDE when addressing our advertisers.

Works Indispensable to Music Education

A Work Necessary to Every Musician

A COMPLETE HISTORY OF MUSIC

560 Pages By W. J. BALTZELL Brought up to 1906
A STANDARD TEXT BOOK ON THE SUBJECT
COMPREHENSIVE CONCISE PRACTICAL

Contributed Chapters by Dr. H. A. Clarke, University of Pennsylvania; Mr. Clarence G. Hamilton, Wellesley College; Mr. Arthur L. Johnson, Denison University; Mr. E. B. Hill and Mr. Arthur Elson, Boston; Mr. F. S. Law and Mr. Preston Ware Orem, Philadelphia teachers and writers of experience and authority on subjects connected with the history of music.

PELAGOGIC FEATURES OF GREAT VALUE TO TEACHERS AND PUPILS ARE

Arrangement in lessons of moderate length, two per week during the school year.
Suggestions for independent work and reading by pupils.
Review helps and subject outlines.
Questions at the end of each lesson.
Reference lists of more exhaustive works.
A pronouncing index.
Many illustrations.
Paragraph headings.

PRICE, \$1.75 Subject to a liberal professional discount
The plan of the book centers attention upon the evolution of music, every great master being placed according to his contribution to the art and his influence on subsequent development, the aim being to present an accurate and faithful record of the facts essential to a good understanding of the growth of ancient, classical and modern music.

Prominent names, terms, important statements, etc., in large type, enabling the eye at a glance to fix in the mind the gist of a page. Adopted by Leading Schools, Colleges and Conservatories of Music.

SELECTED "CZERNY" STUDIES

Revised, Edited and Fingered, with Copious Annotations, by

EMIL LIEBLING

In Three Books Price 90 cents each

A valuable and noteworthy addition to the technical literature of the pianist. This work represents a diligent study and careful selection of material from the entire works of Czerny, including all the popular opus numbers, together with many less known, but equally meritorious studies. Mr. Liebling's editorial work has been the most exact and judicious character. The studies are of real practical value and musical interest. The three volumes, which are carefully and closely graded, the studies being arranged in progressive order, range in difficulty from the early second to the seventh grade.
Czerny's mastery of technical detail and his mastery of musical expression are truly remarkable; he was a most voluminous writer. The subject of this present compilation is to present his very best studies in attractive and convenient form for general use. The success of this work has been of the most triumphant character. It is the best work of the kind ever offered. It is printed from beautifully engraved special plates and substantially bound in heavy paper.

MUSICAL DICTIONARY

By HUGH A. CLARKE, Mus. Doc.

PRICE \$1.00

There has been a great need for a first-class, up-to-date dictionary, and we have had this made by one of our most prominent musicians and theorists. There are included many new and important features not found in any similar publication. No matter how many dictionaries your library includes, it will not be complete without this one. Some of its more prominent features are:

A clear and exact definition of all musical terms.
The pronunciation of all foreign words.
The names, with pronunciation, of all the most prominent musicians of the last two centuries, with dates of birth and death, and nationality.
A list of English terms with their Italian, French and German equivalents.

THEORY EXPLAINED TO PIANO STUDENTS,

or Practical Lessons in Harmony

By HUGH A. CLARKE, Mus. Doc.

PRICE, 50 CENTS POSTPAID

These easily understood explanations are worked out in interesting points to be played on the keyboard, and in answering questions, instead of being written in exercises—the usual way. Pupils are interested at once in the method and find none of the discouragement usually associated with the study of this indispensable subject, which is as necessary to the musician as is arithmetic to an accountant.

The work is intended as an aid to the teacher in imparting to the pupil the principles of harmony in the easiest and quickest possible manner.

GIBBON'S CATECHISM OF MUSIC

By GIBBON CHAMBERS KILLOUGH

PRICE 80 CENTS

The subject-matter of this work is arranged in the style of Questions and Answers, 499 in all, covering the necessary ground of elementary instruction in notation, time values, intervals, scales, keys, chord construction, abbreviations and embellishments. The answers to the questions are generally so direct and concise as to admit of their being committed to memory.

It can be used very advantageously by the student who is educating himself, while at the same time the teacher can use it in class-work by making it a basis for examination questions.

ALMOST A KINDERGARTEN METHOD

FIRST STEPS

IN PIANOFORTE STUDY

Compiled by Theo. Presser
PRICE, \$1.00

A concise, practical, and melodious introduction to the study of PIANO PLAYING

SOME POINTS OF INTEREST

New material. Popular and yet of high grade.
Not less than six specialists have given their experience to this work during three years.
Graded so carefully and beginning so simply as to be almost a kindergarten method.
It will take a child through the first nine months of instruction in a most pleasing, profitable manner.
To teach from one book is monotonous; it has become the practice among the best teachers, to change instruction books—it gives breadth to one's knowledge, and certainly lightens the drudgery. So give this new book a trial.
Let us send it to you "ON SALE," Subject to Return

Concise and Easily Understood
FOR CLASS OR SELF-INSTRUCTION

A System of Teaching

HARMONY

The Standard Text-Book of Musical Theory
By HUGH A. CLARKE, Mus. Doc.
of University of Pennsylvania

Price, \$1.25

THE OBJECT KEPT IN VIEW

is how to enable the pupil to grasp, in the easiest, most interesting and comprehensible way, the mass of facts and rules which make up the art of harmony. We most earnestly invite all teachers and students to investigate this work, for it is an epoch-making book. To master its contents will place the student in possession of the most recent ideas in musical composition, by teaching him how to invent melodies and how to harmonize them correctly and effectively.

KEY TO HARMONY

Price, 50 cents

THE PEDALS OF THE PIANOFORTE

By HANS SCHMITT

Translated by F. S. LAW Price, \$1.00

This is one of the most important works on the study of the Piano. It is quite exhaustive and instructive. There are 104 points pointed out in this work which are never dreamed of by the average pianist. It will do more to stop the abuse of the Pedal than any other agency. It is the only work in the English language on the subject. No one is fully equipped for the Piano unless conversant with the thought contained in this work.

MAIL ORDERS solicited and filled to all parts of the United States and Canada. Any of our works sent on inspection to responsible persons. Send for any or all of the following Special Catalogues. Musical Entertainments for Young People, Pipe Organ Compositions, 50c Collection of Piano Music, Music for Unique Combinations of Instruments, 4-6-8-12 Hand Piano Music, etc., etc. A apply for Discounts, Terms, Regular Catalogues.

THEO. PRESSER, 1712 Chestnut St., Philadelphia, Pa.

MENNEN'S

BORATED TALCUM TOILET POWDER



"Baby's Best Friend"

and Mother's greatest comfort. Mennen's relieves and prevents Chafing, Sunburn, Prickly Heat, and Chaps.

For your protection the genuine is put up in money-refillable boxes—the "Box that fits," with Mennen's face on top. Guaranteed under the Food and Drug Act, June 30, 1906. Serial No. 154. Sold every where or by mail 15 cents. *Sample free.*

Try Mennen's Talcum (Genuine) Talcum Toilet Powder—has the serial of Freshness Patent Talcum. *Sample free.*

GERHARD MENNEN CO., Newark, N. J.

Mennen's San Yang Toilet Powder, Oriental Order. *Sample free.*

Mennen's Borated Skin Soap (blue wrapper) *Sample free.*

Specially prepared for the military. Best skin, for first-aid, soap in post-packages, one set Mennen's Bridal Whitening Talcum, enough for six weeks.

HIGHEST IN HONORS Baker's Cocoa



Registered
U. S. Pat. Office

50
Highest
Awards
in
Europe
and
America

A medical writer says—"The use of a thoroughly reliable preparation of cocoa should be universally encouraged, and it is the consensus of opinion among medical men as well as laboratory workers that the breakfast cocoa manufactured by Walter Baker & Co., Ltd., not only meets the indications, but accomplishes even more than is claimed for it."

Walter Baker & Co., Ltd.

ESTABLISHED 1780.

DORCHESTER, MASS.

A TRIBUTE TO AMERICAN PEDAGOGY

1,000,000 Copies Sold of
These Works

TOUCH AND TECHNIC

By DR. WM. MASON

In four books. Price, \$5.00 each.

A complete technic from the beginning to the finished artist. Two-finger Exercises; The Scales; The Arpeggio; Octave and Bravura Playing.

THE STANDARD GRADED COURSE OF STUDIES

By W. S. B. MATHEWS

In 10 grades, 10 books. \$5.00 each.

A compilation of standard studies progressively arranged, edited, fingered, annotated, for the cultivation of Technic, Taste and Sight Reading.

Universally used by the leading educators of America. American works for American teachers.

Thousands of unsolicited testimonials are being constantly received.

Recommended by the world's greatest musicians.

Every teacher should examine a set of these works. Send on inspection by the publisher to any responsible person.

THEO. PRESSER

1712 CHESTNUT STREET

PHILADELPHIA, PA.

IVERS & POND PIANOS



STYLE 310.

An entirely new model, containing our latest improvements, and one of the most delightful pianos musically and in its shape and beautiful case design that we have ever made.

OUR latest models are accurately pictured and described in our new catalogue, which we will mail free. Never in our piano-making experience have we produced instruments so superlatively fine musically nor so attractively cased as these new styles. We invite the most critical examination by connoisseurs and experts, confident that our piano will reveal a high excellence of musical quality and an intelligence and thoroughness of construction that has never been surpassed.

Ivers & Pond Pianos are sold by over two hundred Piano Houses throughout the United States, but if we have no dealer near you, we can safely and ship the piano, your reasoning that it must prove entirely satisfactory, or it may be returned at our expense for railway freights both ways. We are prepared to furnish pianos to the most distant points in the U. S. on attractive plans for easy payment. A post-card inquiry will bring full information. *Write to-day.*

IVERS & POND PIANO COMPANY,
141 Boylston Street, Boston.

VOSE PIANOS

have been established over 55 YEARS. By our system of payments every family in moderate circumstances can own a VOSE piano. We take old instruments in exchange and deliver the new piano in your home free of expense. Write for Catalogue D and explanations.

VOSE & SONS PIANO CO., 159 Boylston Street, Boston, Mass.