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James Francis Cooke

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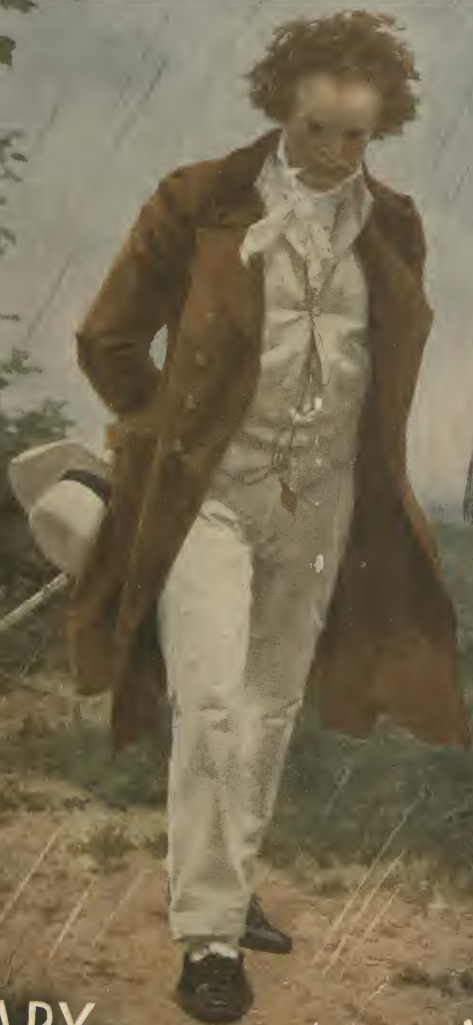
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THE ETUDE



FEBRUARY

BEETHOVEN

1909

Mendelssohn, again, was a boy prodigy. He appeared in public as pianist at the age of nine, and before eleven had composed over fifty complete movements, including a piano trio and a violin concerto. His *"Midsummer Night's Dream"* overture, written when Mendelssohn was barely over sixteen, is an example of mature genius in its delicate grace. Mendelssohn's control of the orchestra was complete, and even in the matter of writing his scores he showed perfect mastery. It is usual for composers to sketch the chief parts first and fill in the others later, but he would at times write for all the instruments together, finishing with the next day. He was a perfectionist, and he was not. His completion of the *"Ruy Blas"* overture in a couple of days was another instance of his ability. Mendelssohn adopted the motto "Nulla dies sine linea" (no day without its line), but it is question-

There are many advocates of a certain amount of practice on "claviers," dumb pianos, tables, etc. No doubt, some good will result to the fingers and the mind from such work, but remember Schumann's words: "Practice is the dumb," and the dumb is the great pianists have accomplished their triumphs by means of practicing the pianoforte. Plasticity, elasticity, expression, pedaling, etc., cannot be learned on instruments which emit no tone. The only manner of practicing in which the piano is essential as the amount of practice that separates hand and slow work over small quantities is the only way to secure lasting results. Such a scheme of practice may seem the slowest and longest, but it is the only way to remember the fable of the hare and the tortoise. "Practice, practice, practice" is an excellent motto to keep in mind.

Chiara is the Italian for Clara, and Chiarina, the diminutive, was a favorite pet name of Schumann for Clara Wieck, the charming and gifted young artist, afterward famous the world over as Clara Schumann.

Schumann, to whom the composer was deeply attached from his fourteenth year and to whom he was secretly betrothed at the time his work was written. He pays a delicate tribute to her charming personality in this dainty lyric. The melody consists of a little phrase of four notes, constantly reiterated, in different positions but with the same accent and inflection, so as to simulate the syllables of the name *Chiarina*.

No. 13. CHOPIN.

The next character represented is the well-known composer Frederic Chopin, for whom Schumann felt and expressed profound admiration. He has here done an exceedingly clever bit of imitation of the Polish composer's most familiar and characteristic form of writing, viz., the *Nocturne*, in which Chopin excelled all other composers, and by means of which, in connection with his waltzes, he first became widely known to the musical world.

This number is an exquisite specimen of the *Nocturne*, a tender lyric melody with a certain plaintive undertone and a flowing arpeggio accompaniment. It might easily be mistaken for Chopin's own work, both as to general mood and details of construction. In fact, Chopin's personality seems manifested in it, which of course was the composer's intention.

No. 14. ESTRELLA.

Estrella was a romantic name applied by Schumann to Fri. Ernestine von Fricken, a gifted and attractive young lady residing at Aich, with whom the composer at the time of writing the *Carnaval* was on the closest terms of friendly intimacy. Her personality is indicated, as well as her participation in the masquerade, by this very winning bit of music.

No. 15. RECONNAISSANCE. (RECOGNITION.)

Schumann has endeavored in certain portions of this work to express not only the general mood of the *Carnival* time and some of the characters in the masquerade, but also special emotions and incidents connected with some of its phases. In this case, for example, the music indicates the feeling of glad surprise arising from the recognition of two of the maskers of each other's identity, the sudden pleasure of coming in contact with the familiar personality of friend or lover in spite of the disguise, in the midst of the noisy, rollicking crowd.

No. 16. PANTALON ET COLOMBINE.

Pantalon is the harlequin of Italian comedy, a fantastically dressed buffoon, the distinguishing feature of whose costume is that trousers and stockings are all of one piece. The name is derived from the patron saint of Venice, *Pant'one*, and is a common one among the Venetians. It is quite generally used by other Italians as a nickname for one of whom they wish to make sport, particularly if a Venetian. *Colombine* is the sweetheart of *Pantalon*, and the two characters figure largely in the pantomimes of all countries. We are to imagine them passing in this procession hand in hand.

It may seem to the player of this composition that Schumann has given quite too much time and prominence to the clown in various types. But anyone who has lived through the *Carnival* season in one of the German Catholic cities knows by experience that the streets are full of masked clowns on *Mardi Gras*, even in broad daylight, and they form the favorite disguise in all processions and balls.

No. 18. VALSE ALLEMANDE.

Another number by the hand, an old-fashioned German waltz, of a graceful but rather slow and stately character.

No. 18. PAGANINI.

Here again Schumann has introduced and unmistakably identified the personality he wishes to have pass before our mental vision, by means of an ingenious imitation of one of the best-known and distinctive characteristics of Paganini's style, both as player and composer. This celebrated violinist was noted throughout Europe as the superior of all players of his time in technical mastery of his instrument, but particularly in the special form of technic known as *staccato bowing*. The startlingly brilliant, almost demonic, effects which he produced along this line have never been equalled before or since. Hence he is very naturally represented

here by a series of crisp intricate staccato passages for both hands, not particularly melodious, but interesting, original and strikingly characteristic.

No. 19. AVEU. (AVOWAL.)

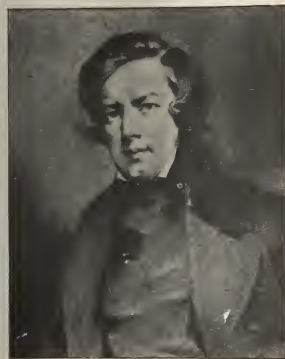
Evidently an avowal of love, from the tender pleading character of the music, made under cover of the confusion and the concealment of the masks, is what the Germans call "A solitude for two," which is nowhere more complete than in the midst of a crowd where each is engrossed in his own amusements.

No. 20. PROMENADE.

Again a musical fragment for the band, in the mood and movement indicated by the name.

No. 21. PAUSE.

The name implies a pause in the progress of the procession, but the idea is not carried out in the rather impetuous music so designated, and its precise significance is not clear.



PORTRAIT OF R. SCHUMANN, BY RUMPF.

No. 22. MARCHÉ DES DAVIDSBÜNDLER CONTRE LES PHILISTINES. (MARCH OF THE HOSTS OF DAVID AGAINST THE PHILISTINES.)

This final number is the longest and most pretensions of the work and demands special attention as it contains many and varied points of interest. It is a bold, dashing and at times humorous composition, in an almost frivolously jolly mood, written in three-four time, to which it is obviously impossible to march, unless in a sort of hopping, halting fashion, like a man with one leg longer than the other. This odd conceit has undoubtedly some humorous and symbolic meaning which however is not apparent, at least to the writer.

The title of this number has a double significance. The *Philistines*, as all know, were a people of Palestine continually at war with the Jews. King David won signal victories over them and compelled them to pay tribute to himself and his successors.

Again *Philistines* is a term which for generations past has been contemptuously used by the students of the German universities, to designate the townspeople and other outsiders felt to be antagonistic to the student life and spirit. It was retained by Schumann long after passing his college years, and has come to be very generally adopted by the "younger blood" among poets, musicians and bards. Mathew Arnold has best summed up the feeling in the following sentence: "On the side of beauty and taste, vulgarity; on the side of morals and feeling, coarseness; on the side of mind and spirit, unintelligence; this is *Philistinism*."

The David in the title as used by Schumann is one of the allegorical personifications of which he was so fond. It represents Schumann's creative

genius as champion of the romantic school of music. *Baudler* is the German word for band or company, from *Bund* which means a league or union. It stands here, in several other of his works, for a little band of faithful friends, adherents and allies of Schumann, who rallied under his leadership around the standard of Modern Romanticism and helped him to forward to the victory which was later achieved.

The *Philistines*, as used by Schumann in his musical and literary works, were the enemies of the romantic movement, the opponents of progress, the conservative somewhat pedantic advocates of the fast degenerating classical school. Against them Schumann and his associates waged perpetual warfare, and like King David, he ultimately compelled them to pay tribute to his own genius and to the dynasty of the Romantic School of Music. Hence the significance of the title *March of the Davidites* against the *Philistines*.

To emphasize the careless, irresponsible mood of the *Davidites* and their contempt for the conventions, traditions and critical standards of the *Philistines*, Schumann has woven into the march very cleverly a quaint old tune of the 17th century, known throughout Germany as the *Grossvaterlied* (Grandfather-dance), and a favorite college song at the German universities. It was also adopted in the country and is familiar to those whose memories reach back over half a century, sung to the following doggerel:

Tim Doolan he dreamt that his father was dead,
And his father, Tim Doolan was dead,
And Tim Doolan was dead
And his father was dead
And Tim Doolan he dreamt that his father was dead.

The accent and rhythm of these words exactly match those of the musical notes.

This old tune seems to have been a sort of battle-hymn or rallying cry of the *Davidbündler* and appears in several of Schumann's works. In this march he plays it with a real facetious gusto, passing it about from one hand to the other, now in playful staccato effects, now in big pompous octaves always appearing in a new key when least expected. He seems to flaunt it deliberately in the faces of his shocked critics, in the spirit of pure fun and bravado. The march closes with a spirited fanfare like a joyous defiance hurled at the foe.

The "Carnival" as a whole presents Schumann's genius, not in its most profound and strictly musical aspect, but in its flood-side of youthful vivacity, of exuberant fancy and fertility of suggestive symbolism. It is best characterized by the German expression *Geistreich*, for which we have no English synonym, but which means rich in mentality.

The work is replete with graphic realism and recalls Schumann's own words of his earlier compositions: "At that time the man and the musician in me were always trying to speak at once."

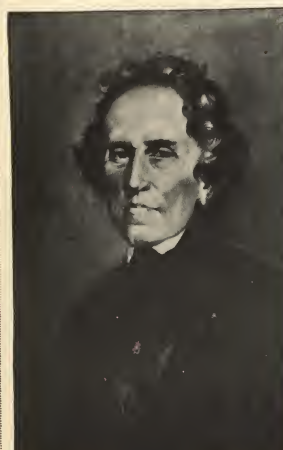
IS MUSIC A MEDICINE?

A society known as the "National Society of Musical Therapeutics," comprising many well-known thinkers upon its Board of Directors, has recently been founded. Its object is "to encourage the study of music in its relation to life and health." While we feel that music is only one of the many things which contribute to health and happiness, the statements made in the announcement of this society are interesting. The writer dwells upon the depressing effect of certain songs. It should be remembered that this effect is more likely to be due to the words of the song than to the music. Moreover, it is unquestionably true that some people find a kind of morbid pleasure and solace in pathetic songs that they could never find in brighter music. The effects then depend upon the temperament of the individual affected. Bright, happy music might even have what might be termed a negative effect upon some naturally morbid temperaments. It is a well-known and inexplicable fact that the most suicides in all the civilized countries take place on bright days in May and June, the happiest, gladdest, sunniest part of the whole year.

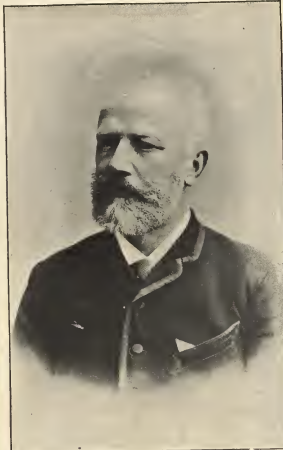
We believe, however, in the joy of music and feel that the music of music, as an aid in the cure of the sick, cannot be overestimated. Emerson said: "Could I live in a great city and know where I could go whenever I wished the able bath and a medicine!"

THE ETUDE GALLERY OF CELEBRATED MUSICIANS

How to use this gallery. 1. Cut on dotted line at left of page (this will not destroy the binding of the issue). 2. Cut out pictures, closely following the outline of the picture. 3. Use the pictures in class work or club work. 4. Use the pictures to make musical scrap books of portrait and biography by pasting in the book by means of the hinge on reverse of the picture. 5. Paste the pictures by means of hinge on the fly sheet of a piece of music by the composer represented. ("Marche Pontificale"—Gounod. "Serenata"—Moszkowski.)



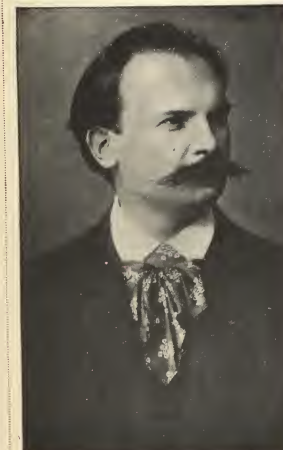
Giacomo Meyerbeer



Peter Iljitch Tchaikowski



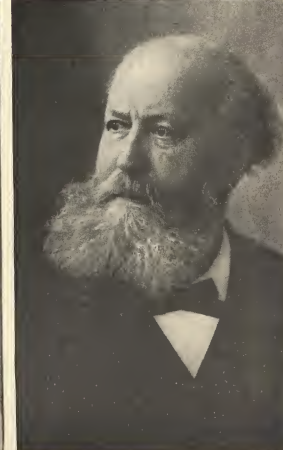
Moritz Moszkowski



Eugen D'Albert



Emma Eames



Charles Francois Gounod

SPECIAL NOTICE TO ALL ETUDE READERS

This page is designed to furnish the teacher and the student with portraits of musical celebrities of the past and present, accompanied by concise biographies. It will be a pleasure to the readers of THE ETUDE to use the same in the manner suggested. It should prove a great educational aid. We want to know you. If we receive a sufficient number of letters from you, we will be glad to continue it. The page may or may not be removed from THE ETUDE at the pleasure of the readers. Some may wish to retain the page in the issue. The reader would thus receive during the year 60 portraits-biographies of famous musicians—many of which would be impossible to procure, except by purchasing several different books. But, do not fail to let us have a postal from you with your opinion. Do you want this gallery or would you rather see the same space filled with the customary article?

MORITZ MOSZKOWSKI.

MOSZKOWSKI was born at Breslau, August 23, 1854. His father, a Polish gentleman of independent means, early recognized his son's talent. Moritz was taught at home, in the Dresden Conservatory, and at the Conservatories of Stern and Kullak, in Berlin, where later he taught for several years. He made Berlin his headquarters, making many tours through Germany, and also to Warsaw and Paris, establishing for himself a high reputation as a pianist. In 1897 Moszkowski moved to Paris, where he now resides. He is best known as the composer of salon-music, and few writers of the day have a more pleasing style. He seems to possess the special gift of being able to compose characteristic music of varied national character, from a Hungarian czardas to the well-known "Spanish Dances." Though his salon-music vies in popularity with that of his distinguished sister-in-law, Mme. Camille, he has also written in the larger forms, having successfully produced an opera, *Requiem, de la Mort du Roi*, Berlin, 1892, the music to Grabbe's *Don Juan and Faust*, 1896, and other works of distinction. He has an attractive personality, and in a biography he wrote of himself to a friend in America, he describes himself as "a very tidy, amiable man."

CHARLES FRANCOIS GOUNOD.

ONE of the most eminent of French sacred and dramatic composers, Gounod, was born in Paris, July 17, 1818, dying there on October 17, 1893. His father was a well-known painter and engraver; his mother was also very highly gifted, being much interested in musical, artistic and literary education. Gounod was sent early to the Lycée Saint-Louis. He was already a proficient pianist. In 1836 he entered the Paris Conservatory. Here he won the *Second Prix de Rome* in 1837, and the *Grand Prix* in 1839, which entitled him to study in Italy, whither he went. He also went to Vienna, before finally returning to his beloved Paris. He devoted himself to church work, and, in deed all through his life he was profoundly moved by religious sentiment and at times thought seriously of taking holy orders. While always esteemed by musicians, it was not until the production of *Venezia*, in 1859, that real success came. During the Franco-German war he retired to London, where he resided somewhat unhappily, though he did some important work there. He returned to Paris in 1875. Probably no French composer has attained so wide a popularity as Gounod. His work is noteworthy for its freedom of conception, and spiritual ecstasy alternating with sensuousness.

PETER ILIJITCH TSCHAIKOWSKI.

TSCHAIKOWSKI was born on Christmas Day, 1840, at Wotkinsk, Russia. He originally intended to become a lawyer, but eventually studied composition at the St. Petersburg Conservatory under Rubinstein. In 1866 he became an instructor of harmony at the newly-founded Moscow Conservatory, a post which he retained until 1897. Through the generosity of a lady admirer, whom he knew only by correspondence for some years, he was provided with an income of about \$2500 a year, which enabled him to devote himself entirely to composition. His life was an uneventful one, and was passed partly in St. Petersburg, partly in Italy, and partly in Switzerland. In 1891 he came to New York for the dedication of the Carnegie Music Hall. He died of cholera at St. Petersburg, November 6, 1893. His music is extremely characteristic of the Russian temperament, though modified with Teutonic ideas. It possesses much of the charm and is highly colored in its harmonic basis and strange rhythms. He is at his best in compositions for the orchestra, though much of his chamber music is extremely attractive. There is a strong pessimistic note in almost all his music, which is possibly due to his Russian ancestry. He was a man of melancholy disposition and suicidal tendencies.

EMMA EAMES.

This distinguished American dramatic soprano was born in Shanghai, China, August 13, 1867. Her parents were American missionaries. At the age of five she went with her mother, a talented musician, to Bath, Maine. After learning the first principles of music from her mother she proceeded to Boston, where she studied under Miss Manger. From 1886 to 1888 she studied in Paris, singing under Mme. Parnischi and stage deportment under M. Plaque. Owing to the intrigues which surround such business she had some difficulty in gaining a foothold on the French operatic stage, but eventually was cast for the role of *Juliette* at the Grand Opera in Gounod's *Romeo et Juliette*, succeeding with great applause in a role previously sung by Adelina Patti. She remained in Paris for two more years, and then made her debut in London, appearing on the Royal Opera House, Covent Garden, in the part of *Marguerite* in Gounod's *Faust*. In October, 1891, she appeared for the first time in New York, and since then has been appearing regularly in New York and London during their respective seasons, with the exception of the season 1892-3, when she appeared in Madrid, and the season 1895-6, when she was suffering from ill-health.

GIACOMO MEYERBEER.

The famous dramatic composer was born in Paris, September 5, 1791; died in Paris, May 2, 1864. Of Jewish family, his real name was Jakob Liebmann Beer. A wealthy relative made him his heir on condition that he should prefix the name "Meyer" to his surname. Giacomo is the Italian form of "Jakob." He was a pupil of Clementi for piano, and commenced his composition studies under Zelter, Mendelssohn's teacher, but soon left him for Anselm Weber, and later studied under the Abbé Vogler, at Darmstadt. Later he went to Vienna, and studied piano under Hummel. He had already composed an oratorio and two operas, but they had not been very well received on account of the heavy contrapuntal style in which they were written. In order to correct this fault Meyerbeer went to Venice in 1815, and commenced writing in the style of Rossini, who was at that time in the height of his popularity. He wrote many operas in this style with considerable success. He came to Paris in 1841 and it was here that his greatest success was achieved, commencing with *Robert le Diable*. *Les Huguenots* followed, and many other popular ones. He was appointed to Berlin as General Music Director. He composed a considerable amount of sacred music though his name is inseparably associated with opera.

EUGEN D'ALBERT.

Eugen D'Albert was born in Glasgow, Scotland, April 10, 1864. His father was a well-known musician in that district, and was responsible for his son's early training. Eugen then went to London, where he studied composition under Sir Arthur Sullivan, Prout and Stainer, and the pianoforte under Paucet, who studied under the coveted Mendelssohn Scholarship, which entitled him to study abroad. He proceeded to Vienna, where Richter was his teacher. He studied under his talent, and sent him to Weimar, where he studied under Liszt. Liszt much impressed with the young musician and his role, the young "Tausig," on account of his remarkable technique. D'Albert is perhaps the only man who has vied with Bilow in performing the feat of playing five Beethoven sonatas in succession at a single Gewandhaus concert in Leipzig. However, it is not only as a pianist that this brilliant musician has made his mark, but also as a composer. He has written a considerable amount of chamber music, and has not neglected the larger forms, having several operas on his list, as well as some orchestral works. The operas which have been attracting most attention at present are "Tiefeland" and "Magda," both of which have been recently produced in New York.

SHALL I TEACH?

By E. M. BOWMAN

SHALL I TEACH? This is a big question. It is one of the most important questions that could be asked. It is big with import to the asker. It is big with import to those affected by the acts of the asker. If asked at all, it should be answered only after thoroughgoing consideration, or, to put it more emphatically, it should be answered after "meditation and prayer"—and I say this reverently, not flippantly; for if a decision to become a preacher of righteousness is a proper subject of meditation and prayer—and we all agree that it is—the decision to become a teacher of music, and all that may be included under music, makes the question "Shall I teach?" one that may well receive like consideration.

Granted then that the question is one of great importance, and that an enumeration of the pros and cons by one who has been over at least a goodly portion of the path that will have to be followed by the teacher would be of value, the writer of these lines, at the invitation of THE ETUDE, will try to set forth some of the main points which should be the subject of reflection by any who are contemplating the career of a teacher. Teaching is a vocation which is truly one of the noblest that can be undertaken, and worthy the best efforts that may be exerted.

The principal heads under which, as it seems to me, this discussion should be conducted are

- I. Aim.
- II. Aptitude.
- III. Acquirements.

If I were a young musician coming along to the time of life when the question of a choice of occupation is presented to him, I should be inclined to adopt the profession of music teacher. I would ask myself first of all "What is my aim in teaching music?" Is it chiefly to make money; to make a great name; to make propaganda for some patent system of teaching; to exploit some appliance to be used in music study; to gain a nice easy living without getting my clothes soiled or my hands begrimed by manual labor? Or am I motivated by desire to disseminate the knowledge of true art and teach the skillful practice of it.

It is all right, as a secondary consideration of course, to make money, to work for fame, to propagate good (though patented) systems of teaching and appliances, or even to get a living without the unpleasant features of manual labor; but, to work for the promotion of true art is a very different and a very much nobler proposition. He or she who is not actuated chiefly by this ideal will not find the music teacher's career the beautiful and joy-inspiring ministry it should be. I call your attention to the emphasis I lay on ideals. I ask you to weigh every word in my next sentence and then to test the statement until you, yourself, are fully satisfied of its truth or its falsity.

TRUE HAPPINESS CONSISTS IN THE PURSUIT OF AN IDEAL.

You may apply this maxim to any line of action or any relation in life that you choose and it will stand the test. A man may saw wood and find it hard drudgery, but, in the slang phrase of the day, he may "saw wood and say nothing," thus letting the wood-sawing man, the soul and the heart of him, is keeping up such "a d—d" of a thinking" that he doesn't mind the manual labor he is doing.

This is not idealizing wood-sawing, exactly, but it illustrates in a homely way how a superior thought can minimize or obliterate what may be thought of as drudgery. In some such way one may invest even an act in life with nobility. One may think, thought, an ideal, and so raise that act out of the realm of the disagreeable and up into the agreeable. Here is the Scripture warrant for this course.

Christ said (Matt. 5: 41) "And whosoever shall compel thee to go a mile, go with him twice." To go exactly one mile because compelled to do so leaves no latitude for the exercise of good-will or the expression of the heart. To go one mile is

simply duty, something due-to-be-done. To go the second mile is an expression of good-will, something super-due-to-be-done, an offering of the heart, an ideal.

Apply this now to the giving of a lesson. What is to be the purpose in giving that lesson? There is but one proper answer—the imparting of instruction; the diffusion of knowledge; showing another how to understand or how to do a thing better than that one can now understand or do it. Instruction, then, is the idea and the very best kind of a lesson that could be given, the lesson that would impart the largest possible amount of knowledge and skill would be the right ideal; not the money earned, the fame secured, or the immunity from maculate hands.

This, too, would be the finest type of an ideal to pursue, for the reason that it would be altruistic, a noble period, or, on our other self, the other fellow. When a teacher gives such a lesson as this, teaching ceases to be the so-called "drudgery" or even work; it becomes play, instead.

The lesson period is then never long enough for either teacher or pupil; the pupil comes with eagerness to the lesson, he is likely to be better prepared, the progress is rapid and sustained, the lesson-fee is not too high, the relation of teacher and pupil becomes one of confidence and personal esteem, teaching comes to its rightful place among the professions and the teacher develops to a noble manhood or womanhood.

To know that this altruistic ideal is wholly practical, as well as correct in theory, let us consider this ideal lesson, for a moment, from the pupil's point of view. The teacher has agreed to reserve a certain lesson-period, at a stipulated fee, for the exclusive use of this pupil, and this teacher not only fulfills these lower mechanical conditions but lifts the lesson itself into ideal conditions; how now can the pupil pursue an altruistic ideal? He can do so by being as considerate of the teacher as the teacher is of the pupil; namely, by learning the lesson in an ideal manner, that is, by ideal practice, the kind of practice which the pupil knows will be approved by the teacher; by coming promptly to the lesson, thus not depriving the teacher of any part or kind of opportunity to execute his plans for the progress of the pupil, and not encroaching on the time which has not been reserved for him; by enthusiastic effort to understand and to apply the instruction given; and lastly, by paying the lesson-fee with promptness plus a generous appreciation of the teacher's noble and disinterested services.

Briefly restated, the true function of the teacher, irrespective of fee, fame or other considerations, is to give ideal instruction. Now, would this be your steadfast purpose in the event of your deciding in the affirmative the question "Shall I teach?" If you can answer yes, we may now proceed to consider the several of the main divisions of our question, namely, aptitude.

First, aptitude. Comparing to Timothy the gifts and graces befitting the office of a bishop, says among other things that he must be vigilant, sober, of good behaviour and apt to teach. This expression he uses twice over; St. Paul knew the value of words and always employed them discriminatively. "Apt to teach" signifies adapted thereto by nature, naturally gifted in the work of imparting knowledge to another; having an inclination to do so; a tendency to analyze, classify and expound; the so-to-speak, "call" or perhaps spiritual attraction or drawing to the vocation of teaching; the inclination or combination of inclinations which compel one to teach, and which are the basis of his vocation. The distinction should here be carefully drawn between profession and vocation.

A BROAD ASPECT.

Some follow music as a vocation; many only as a profession. As Polonius in another connection says, "his 'tis pity; and pity 'tis 'his true.' The professional teacher teaches because it seems expedient; the vocation teacher teaches because he cannot help it. I have no doubt that the indications of the so-called "born teacher"—a term, which in its large sense is a misnomer,

but, in a limited sense, true—are often manifest in youth and even in childhood. The close observer of child-life will have noticed some child in his acquaintance who is endowed with a penchant for explaining things; he is forever pulling his toys in pieces to see how they are made, how the wheels go round, and, having discovered the details of the machine and the "reason why," he seems possessed with an irrepressible desire, if he be a talkative child, to tell all about it.

The inquiring mind and the communicative tongue are two pretty good indications of the embryonic teacher, and these, I think, may be disclosed in childhood. In youth other important traits will manifest themselves, so that the "call to teach" if imperative and promising will, as a rule, be heard early enough in life to enable the one thus called to properly prepare for his exalted vocation. I believe that the teachers who have best served their day and generation have had this experience. To those who have been called, teaching is a pleasure; it is not a struggle, not toilsome. It has been my privilege to study with such teachers as Dr. William Mason, Franz Bendel, August Haupt, Edouard Rode, Carl Friederich Weitzmann, Alexander Grünwald, Edouard Batiste, Sir Frederick Bridge, Sir George Macfarren, Dr. E. H. Turpin and others, and not one of these teachers ever seemed to be giving lessons for any other reason than pure love of the "Doublets" they were teaching, and the honorarium, but this fact was never revealed in the manner of giving the lesson nor in the amount of time devoted to it. On the contrary, it was observed that the teachers always took ample time to fully finish the lesson. That, indeed, was one of the distinguishing characteristics of the greatness of their teaching. Realizing this, they always reserved time to do so. They did not overwork their lesson schedules.

In these days, when some teachers in great musical centers in America, having great vogue, become such money-grabbers that they give twenty-minute periods at \$500 per period and chop off the lesson-period, second, like a butcher topping off Frankfurters so much per link, I sometimes wonder which is worth the most, the lessons or the links. "Apt to teach" forthwith! "Apt to Teach" would hit it off better than the "apt of Rode."

The teacher who had the greatest vogue of any master who has ever lived, the master of masters, the one whose time and strength, because of his genius and its possible application to widest influence, were more than he can be easily computed, namely, Franz Liszt, taught literally without money and without price. He had an independent but modest income, enough to meet his very simple needs, and he devoted a considerable portion of his time to giving lessons for which he would receive no compensation. This was altruistic, indeed. Few could follow such an example literally, but all could copy his spirit and adjust lesson-periods, lesson-periods and lesson-ideals as to merit the reputation, Apt to Teach.

ESSENTIALS TO SUCCESS.

In answering the question, "Shall I teach?" if you can say that, independent of the rewards in fees and fame, you would really enjoy imparting musical knowledge to your pupils, you may safely consider yourself a proper candidate for the vocation. The third and last point in this paper, aptitude, is the teacher of music should be thoroughly educated. By that I mean broadly educated in the general arts and sciences, and specially educated in the art of music. The day is past in which some regular education suffices for the teacher of music. It has always been "past," but people have not recognized it. They have seemed to think that if a person is able to sing and "finger" and play, and is entirely competent to "teach music," he has sufficiently expressed his opinion. I have heard persons express surprise that such and such a one "gave all his time to music." They thought that he or she ought to be doing something besides, daytimes and do up their music evenings; music, of course, not being a "regular thing." Of course, this was a rural view of musical art, but we are not very far removed from this and kindred notions, even in the city. In contradistinction to this and other superficial views of music, I venture it is my opinion that, with the exception of metaphysics, there is no study so difficult as music.

For the successful mastery of music there is required not only a high order of intelligence, but in addition to that, an exceptional temperament and

House-to-house soliciting for pupils is not dignified, nor is it very productive; newspaper advertising is not the best way that it gives a desirable publicity to your names. The best way is to have much in, and *positive* work in teaching caps to the original of lasting success. However, you must be original and you must use your brains wherever you can. You must be businesslike in your professional work, you *must* play well, you must be continually, you must be able to all arts and every form of education, and you must be a wideawake member of the community claims your residence. You must be businesslike in your professional work to be quick, accurate and sensible in all your dealings and if to all these requirements you add a willingness to live economically at first you can find a possibility it is at your own expense. It is not far away. If the first place is small only remember that conscientious work there will inevitably

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WHAT IS AN "EAR FOR MUSIC"?

BY LESTER C. SINGER.

open the path to a more productive one. It is also generally likely that most young teachers and concert players will be able to do a little in some other line than the one chosen for specialization, and it is best that this should be so.

Church work is so much in evidence everywhere and the worker in church music is so advantageously placed in regard to finding entrance into other fields that every singer should have a few years' experience at least in the choir loft, and a knowledge of the organ, in so far as it can be carried into church service, should be added to the study of the piano teacher; and there will always be the occasional pupil who will specialize on the "king of instruments," and by accident a deep and constant repertoire fit himself for giving organ recitals, which, especially in the case of opening of new organs, etc., may be turned to good music value. It is inevitable that the really good student must add harmony, analysis, composition, history of music and music literature to his special study, and if he fit himself for teaching these branches he will find the field much less occupied than is the piano field, and if he seeks for position in a college he will find the ability to teach these branches an invaluable asset, while, wherever he may be, he will find great use for a knowledge of the laws of nature and the ability to arrange scores, be it as accompanist, choral director or church organist.

CONSERVATORY WORK.

The regular salary attached to most school positions makes them much in demand, and most young teachers think they are vastly preferable to private work. This, however, is a matter to be seriously questioned, if the work in the college or conservatory is very much desired it may usually be found when due preparation has been made and a systematic search is made for it. Do not, however, make the mistake of entering in a city conservatory with no special prestige, nor anything short of very unusual preparation, for no field is more overdone, and nothing is more sure than that you will meet refusal at that line but, working up through a private class, aspire to the music department of some small college, and, eventually, if you want very much to do conservatory work, find an unoccupied location and open one of your own.

For the vocalist there is no better paying field than that of teacher of singing in the public schools, and proficiency in that particular line is the continuity of engagement hardly equalled in any other line. The work of the composer is very much like that of the concert artist—Heaven-appointed—and will take care of itself. If you have a gift in that line it is bound to find vent; if not, don't worry, for there are composers to spare already. The work of the critic and writer is also largely indicated by natural inclination, but it can be developed, and if he cares to acquaint himself with an endless amount of detail knowledge and to acquire a fluent style of writing, almost any musician may write a little, and if he will persist in the effort he may do an amount of it which will materially affect his prestige and his income.

POINTS FOR PRACTICAL STUDENTS.

BY S. REID SPENCER.

Don't be satisfied with your best. Nobody's best is good enough. Constantly strive to make it better. There is no such thing as a continuous in a stationary condition even for an instant. The work you are doing now will either be better than that you were doing a minute ago, or it will be worse. Which shall it be?

If a teacher should direct a pupil to play something at a certain speed and the pupil should not do it well, some of the blame should be upon the teacher for taking him beyond his capacity. When the teacher does not set the speed and the pupil chooses it for himself by so doing he assumes the entire responsibility for the consequences. The teacher has a right to expect a satisfactory performance under these circumstances.

The thumb is the keystone to the arch of a correct method. It requires four times as much training for the four fingers put together, as it does for the rest of the fingers will give little trouble. When slowly practicing a scale towards the little finger make that the thumb takes its position quickly and stays there until time for it to play. The natural elasticity of the hand will prevent this unless a special effort is made.

To be a good musician implies that one must of hearing constituted in this sense, but a musical ear consists of vastly more.

In fact, music appeals to all the higher instincts and perceptions, and one who hears music in its true significance comprehends that it "partakes of the character of the illimitable." Shakespeare discerned this relation; and in the "Merchant of Venice" says: "Look how the floor of heaven is thick populated with patines of bright gold. There is not the smallest orb which thou beholdest, but in his motion like an angel sings. Such harmony is in immortal souls."

The diaphragm of a telephone receiver is conscious of neither sensation nor intelligence. The organ of hearing is no more intelligent than the mechanism of the telephone, but, like the telephone, is capable of receiving and transmitting any sensation of sound the intelligence of the listener can appreciate. In other words, the mind is the hearer and not the ear. So the term "musical ear" is found to be a knowledge of the laws of nature and the ability to include all the elements of thought and feeling that go to make the musician and the artist.

The study of the cause of sound and of music has been much neglected by musicians, but has within it elements for the cultivation of the higher musical perceptions. It shows the relation of music to the laws of nature, and unfolds a consciousness of the finer musical feelings that will be expressed by the student.

By a knowledge of the seen and tangible the musician can understand the unseen and intangible, which, after all, is the element of music that appeals, that which is so much felt and so little explained. Starting with the physical principles of sound, and gradually working up to the mental comprehension governing the higher elements of music, when we can finally cast aside the physical supports, and expand into an atmosphere of freedom governed by the laws of nature, we find that the lower plane of physics and technique.

Therefore, a good ear for music means much more than the hearing which is the basis of what we call sound. It means intelligence expressed through time, rhythm, tone quality and intonation, all governed by perfect law and order. It means a sense of the beautiful and of the poetic and of the instincts. Think of the comprehensive sense of music in the works of Richard Wagner. Contrast the passion and intensity of human feeling expressed in "Tristan und Isolde" with the "Lohengrin" prelude, in which there is a strain of harmony expressive of a higher world, in which human feelings take no part, one feels that one has caught a glimpse of something beyond one's present state of being.

We all know of the adverse conditions of the life of Beethoven, and his works show the struggle between the end there is always a triumph, an uplift of hope and faith. Wagner got much of his inspiration from Beethoven's great works and these master minds met on common ground. Again, Chopin heard and enriched the world with gems of Chopin literature. In his "Military Polka" we find what grandeur, what stateliness! In the Nocturnes such indescribable elegance and charm and in the Berceuse and the Nocturne, not only the graceful rhythm in the rocking of the cradle, but in the caressing passages, gems of the pianist's art, one feels the delicate sentiment and beauty of the mother's thought as she cradles her child. He idealizes the picture as he weaves through it these exquisite passages that set forth a poem in tones.

"STUDENT MUST BE PATIENT."

The student may not expect to equal the masters, but, with a better understanding of what a good ear for music means, he can cultivate that broader perception which gives an insight into the master works and establishes a higher concept of art and of life in all its relations. A knowledge of the relation of the hearing to the art of music unfolds to us the cause of its aesthetic effects. It furnishes groundwork for the cultivation of the ear in its broadest sense.

That is after all, what constitutes the real ear for music. The greatest musician is not the one who has a broad general intelligence, and feels the relation of

all the elements of existence, whether he is conscious of it or not, and is highly sensitive to the varying moods of humanity, and to nature in her endless changes of beauty, grandeur and strength. This may be hidden within himself unless he finds some means of expression that others may at least catch a glimpse of the man within. If it is hidden, it is not real ear for music, and without these elements developed in some degree only mechanical and often times discordant music will result. But with proper cultivation along the right lines those faculties can be wonderfully developed.

Dwörak, upon being asked what teachers help him the most, replied, "Hard study, a great deal of thinking; I studied with God, with the birds, the trees, the rivers, the mystic." It is his sense of the desire to develop his true musical student, and every student can cultivate this sense in some degree.

SECURING A GOOD LOCATION.

BY EDITH LYNNWOOD WAIN.

When the young musician graduates from some school, college or conservatory, he begins to look about for a good location. It is something that he must have without looking. It is better for him if he seeks it. When he has once got it he looks about for material. This will not come to him even if he is holding a salaried position. He must see his apprenticeship. The old life of study is over for a time at least he must put his shoulder to the wheel and do some good, hard, tactful drudgery. He puts himself heart and soul into the work, and his pupils will come; they are sure to be moved by earnestness of purpose. I could speak at great length of this subject, but I must only state here that one's success is not only dependent upon one's power to work, but upon one's "staying quality." We must give the work a chance to grow by degrees. There are no doubt good reasons why a teacher should not remain at one school too long, but there are always good reasons why a teacher should not leave of study or leave of absence, he should keep to a good field.

The music teacher hardly outgrows usefulness in a place if all the lines of effort and by-laws are wide. No matter how forbidding the field may be, or how hard our lot, or how unwilling in after years he may be to go back, there is no place in the world like his teaching field; he seems to be tethered to it still, whether he lives near or far away. He has rushed away to the outer world, eager to see and hear. What a fallacy it is to try to force to a speedy head what it takes years to round out and perfect!

Music teaching is growing in America. In England they are deploring the fact that there are too many students turned out every year from the colleges and music schools, and so few vacancies or places for music teachers. It is not so in America. In the South, especially, every town of importance is giving employment to young piano teachers furnishing a steady piano, and other necessary outfit for music study. More teachers are being wanted each year for service. So it is in the middle West to a certain extent, and in the far West our good friends say there are many openings for young teachers.

There is one thing more, and that is our large cities are too overcrowded with music teachers. Some have said that in the absence from a city center, some of the best music teachers are to be found. Will you take my word for it? The man whose vision does not abide when the reality of the fact that teaching is a great city is past has no "instinct" as comely a parasite as my bunch of mistletoe gathered from the friendly branch of a sturdy tree that things go wrong in the studio and visions come to the borderland of the commonplace.

Worship is the most essential in sacred service and singing is the most important part of worship because it is the loud prayer of the congregation which is moved by the music. It is the prayer in longer devotion than by the silent prayer, which only quietly thought or softly repeated.—"O Holy Ghost" (1724-1863).

"Singing moves the heart, so that sincere and good feelings are awakened."—St. Augustine (354-430).

Success or Failure: A Teacher's Course

By A. J. GOODRICH

The essential principles of education are similar, whether applied to small children or large. There are certain requirements which are termed universal. The lessons must be inspired with interest so that they will be anticipated with pleasure. Love and kindness should be ever present; the desired information is to be elicited from the pupil as much as possible, and not imparted by the teacher. While each separate lesson should be properly systematized and graded, the fact must not be ignored nor lost to sight that there are several correlative subjects equal in importance to technical drill. Indeed, technical work should not be the first assignment—that would be like placing the horse behind the wagon. First we create a necessity or a desire for some expression by means of arduous training, musical stories illustrated, singing, notation exercises, etc. The actual performance at the piano (or organ) should be held off as a goal to be reached by those who have acquired some elementary knowledge of music. To begin the music lessons by seating the child at a piano is ill-advised and impracticable. What can the child know of the thousand ton mysteries hidden in the mechanism of a modern piano-forte?

HEARING AND THINKING.

The aural and the mental faculties are first to be practiced, and after a while this cultivation will come naturally and almost automatically. Good listening is most essential, and it may be stated as a fact that pupils will play incorrectly until their own sense of hearing reveals the imperfections of touch and tone. The act of listening to and for certain elements of music (melody, rhythm, mode, etc.) tends to awaken the dormant mental faculties, because the hearing of music detail is a species of aural observation.

THE POWER OF THOUGHT.

"Guard well thy thought, for thoughts are heard in heaven." The whole world admires music, and if the teacher fails to inspire the pupil with interest in his lesson the fault is not in music, nor in the plastic child. Here lies the principal difficulty. The most unpromising child must never be condemned, even mentally, for the thought of the teacher is sure to reach, and therefore to influence, the pupil. All God's creatures are sacred, and all human beings are created in His spiritual "image and likeness." Thought, which is essentially spiritual, governs the universe and rules the world; if the individual thought be wrong we may be sure that results also will be wrong. Kindness is the only beneficent and controlling influence that can be applied to children, to adults, or to the animal world. The alert and faithful dog recognizes a kindly, musical voice almost as readily as we do.

THE NECESSITY OF EAR TRAINING.

With regard to the different methods of ear training the teacher must follow his own judgment, and pursue that course which is best adapted to his purpose. But in a general way it may be stated that the essential elements of music education should be simple in illustration, direct in application, and easily distinguished. The class should always be seated with their backs to the piano, so as to encourage the hearing rather than the seeing of music. Scales, diatonic intervals, measure, movement and rhythm will require considerable practice in order to name them accurately after a single hearing. During these aural lessons it is well to illustrate the essential elements of music by means of the piano, or by the other leaden. The three kinds of minor scale, also the chromatic and the diatonic scale, are to be introduced at the proper time; also major and minor concords in simultaneous, broken and arpeggiated forms. Even the most elementary lessons in aural analysis should be illustrated as much as possible by means of simple selections from the masters or from capable modern composers. The more interesting their work can be made the more gratifying will be the result. Care

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TECHNICAL DRILL.

The mechanical features of piano technique have been so thoroughly exploited that little remains to be said about these physical considerations. Supposing the pupil knows the proper position of hands and arms and understands the principles of finger action, I would earnestly recommend that nearly all material used for practice purposes be as musical and interesting as possible. A large percentage of tedious and uninteresting exercises are so uninteresting that they act as deterrents rather than as stimulants to the pupil's progress. Interest in the lesson and in the practice hour is the mainspring of the pupil's activity; take away the pleasure of practice and the music itself becomes futile and perfunctory. Even scales and broken chords can be so explained and applied as to excite the pupil's interest and therefore his best endeavor. All scales in complete form are a difficult proposition, and my observation leads me to the conclusion that complete scales are usually given prematurely. Three, four and five notes of a scale should be practiced before undertaking the complete tonal series of that particular key.

TEACHING RHYTHM.

Rhythm is usually the most difficult detail for the class to describe, though it requires little more than a proper understanding of fractions. One-third of the class may indicate by pencil taps the measure or common beats; the second division may indicate in the same manner the rhythm of the accompaniment, while the third division may mark the rhythm of the theme. This is for preliminary work only. After this I would recommend the following plan: Each member of the class is to be provided with a sheet of letter paper ruled horizontally and vertically so as to form squares and openings for indicating, 1, the melody; 2, the movement; 3, rhythm of the accompaniment; 4, rhythm of the theme; 5, mode. Under movement, pupils will write (after listening to a few measures of the section) $\frac{1}{2}$, $\frac{3}{4}$, $\frac{4}{4}$, etc. Under movement it will suffice for an elementary class to write the approximate designation, as fast, moderate or slow. For the third question they will endeavor to mark in short notation the actual value of the notes of the accompaniment. Under rhythm, pupils will indicate the value of the melodic notes, and at 5 give the mode, ma, or mi. Abbreviations may be freely used; in fact, some kind of shorthand system is essential where so many details are to be apprehended and indicated while the music is progressing. Hereafter I give part of one of these analysis sheets as it should be marked after listening to a section of the favorite sonata by Mozart, beginning thus:

1.	2.	3.	4.	5.
Melody.	Movement.	Rhythm of Accompaniment.	Rhythm of Theme.	Mode.
$\frac{1}{2}$	$\frac{3}{4}$	$\frac{1}{2}$	$\frac{1}{2}$	Ma.

Since the first phrase usually contains two different rhythms, the class is to indicate at least two measures of the theme. In the fourth measure of the melody there is a quintuple on the second beat. An exact representation of this is not to be expected, but it may be indicated by a tr. or by a gruppetto symbol.

With a class of beginners one question may be assigned to each member, and if there are more than five in the class, questions 3 and 4 may be given to four or five pupils. Those who are quite proficient in rhythm should be given some other question, in which the pupil ought to discover something new. Information thus obtained is much more valuable and more lasting than that which is imparted by the teacher. With the more advanced pupils, the information thus obtained is much more valuable and more lasting than that which is imparted by the teacher. With the more advanced pupils, the information thus obtained is much more valuable and more lasting than that which is imparted by the teacher. With the more advanced pupils, the information thus obtained is much more valuable and more lasting than that which is imparted by the teacher.

PRACTICAL HARMONY.

Keyboard harmony should be introduced at an early stage of the music course. If the plain fundamental cadence harmonies be presented in the right way the pupil will be attracted to them, and the benefits will be manifold. I do not refer to the dry, impracticable "through-bass" systems of Europe written theoretically, like arithmetical exercises, but to such harmonies, worked out at the piano, so well as the pupil is able to grasp, memorizing and understanding the significance of the means of adroit questioning by the teacher, pupils may discover the cadence harmonies separately, and afterward apply them collectively. Inexperienced instructors are naturally inclined to tell many things which the pupil ought to discover for himself. Information thus obtained is much more valuable and more lasting than that which is imparted by the teacher. With the more advanced pupils, the information thus obtained is much more valuable and more lasting than that which is imparted by the teacher. With the more advanced pupils, the information thus obtained is much more valuable and more lasting than that which is imparted by the teacher.

if the effect is final or completely satisfactory. Finally sound the root below with the chord, and inquire if that is most perfect. The average pupil will recognize the fundamental below as most satisfactory, and then the fact may be developed that the chord is built upon that note (1, 3, 5.) and therefore it is the root or fundamental. Pupils who fail to recognize through hearing when the root is in the base are especially in need of aural training. In the written work the fact may be brought out that when the chord is indicated upon lines or all in spaces, then the root is lowermost. Rearrangements of the chords may first be written by means of letters, thus: First position of the G chord—G, b, d. Second position, b, d, G. Third position, d, G, b. The capital letter serves to show the location of the root-note. Then the rearrangements may be sounded on the piano, ascending and descending, either in simultaneous or broken form. The latter is usually preferable. After a few chords are understood in their harmonic sense and applied practically at the piano, the following plan will be found very helpful and interesting.

Call for any familiar concord and request that it be sounded in its first close position, for instance:



Ex. 1.

Then ask the pupil to play the notes of this chord in some form more extended and more interesting. Of course, the chord must be understood in its various close positions. It may become necessary to suggest a slow *arpeggio* form extending over nearly the entire keyboard. Also, the rhythmic arrangement in it may be considered. Greater trials the final result should be something like this:



Ex. 2.

Neither hand is extended beyond the interval of a fifth. By using both hands alternately, over and under, the cadenza becomes so simple that almost any child can perform it. But the most important point to be kept in view is to produce a beautiful, musical tone. The dampers are to be raised on the beginning of the second measure, and the tones should continue as long as they will vibrate harmoniously. In class work different pupils may play the cadenza in different keys, and each performer shall strive to produce the best possible effect, diminishing at the close to a mere whisper. Recently I heard this cadenza performed by young pupils who had received only twenty or thirty lessons, and everyone present at the demonstration congratulated the teacher upon the beauty of tone which the pupils drew from the piano. From this teacher I have permission to quote the scheme for the benefit of other readers, as the entire typewritten manuscript gives a good idea of the general course pursued by this very successful and original pedagogue:

A VALUABLE PROGRAM.

1. "A Musical Hour" at the studio of —
 1. Building major and minor scales in various keys; building chords and dominant seventh chords; playing four harmonic cadences in different keys and positions.
 2. Sight-reading test (piano duets).
 3. Ear-training; mental concentration; recognizing thematic, lyric, harmonic and canonic styles, rhythm, period forms, etc.
 4. Piano Solo: Evening Song and Trillette (from "Synthetic Series of Piano Pieces.") 5. Analyses from hearing: waltz, mazurka, march, gavotte, sarabande, Tarantella, Cradle Song, Spinning Song. (The form-name of each selection was written after the details had been noted on the analysis sheet.)
 6. Tests of musicianship; development of motives in short transposing; memorizing a new etude.
- It should be understood that this entire hour of a miss of twelve years after two terms of private lessons, with a few class lessons interspersed. She possesses no special talent for music, and yet the results which she accomplished were caused mainly young teachers to blush with chagrin.

One teacher who was present, said very frankly that she "felt that she had been obtaining knowledge under false pretenses." Another lady, engaged as an instructor in the Educational Alliance, said this plan of music study was a "revolution" to her. She also said, "I have taken piano lessons for twelve years, and yet today I cannot play for the children any of the simplest rhythmic pieces." People are frequently deceived through demonstrations made by some gifted pupil who, besides their guiding talent, had received extra time and attention from the teacher. I have known conservatories of music where the study of chords was hurried through piano pupils, yet at commencement time there were less than twenty who could perform a moderately difficult solo satisfactorily! This is a sad commentary upon those who realize that the piano is the only instrument which requires sufficient skill and understanding for the performance of medium grade music. If the teacher will blame himself, and not the pupil, for unsatisfactory results, and per consequence he will change his instruction and improve his methods until he can promise and assure success in all cases.

MELODY PLAYING.

BY EDWARD ELLSWORTH HIPSHER.

How shall we be able most effectively and naturally to obtain a melody in our piano playing? Now a melody cannot be made to stand out above the accompaniment with the true quality of sustained song merely by thinking that this or that tone must be executed louder than certain other ones. This method will enter into some extent into our efforts; but, till this stage is passed, there will be nothing of the true singing quality in it. Before the melody will stand out over and above the other parts of the harmony there must be a certain sympathy for it established in the consciousness of the performer.

The melody must be firmly grasped before the student can be expected to approximate its artistic rendition. Have it practiced alone. To firmly establish it in her mind let the pupil sing it. Then have it repeated on the instrument, impressing upon the student the desirability of giving to the tones as much as possible of the vocal quality; also using the legato of the voice as a model for imitation in the playing. This, imitation is used advisedly in this instance, for the instrumentalist can have no higher ideal than to approach as nearly as possible to correct song.

Now this latter is not always the easiest part of the operation. For, when the pupil has once fixed a melody in her mind, she has yet the translation of it through the medium of a mechanical instrument. And to do this means much patient work on the part of both teacher and pupil in order that she may subjugate the muscles of an often rebellious hand and make them do her will, and this in a way which hides the effort back of it and deceives the hearer into the belief that it is all so simple and natural.

And here is a feature that is to tell for or against our mastery of the resources of our instrument. For months we have been working to equalize the tone of each selection, and now we are told that the longer be, equal; that while one is to produce a resonant, singing tone, the other must be subordinated to it so as to form only a background to sustain the melody. This is the more difficult, for the student has mastered the former the more quickly will she be able to accomplish the latter.

DEVELOPING A FINGER-TIP SENSITIVENESS.

Now, when the pupil has been brought to the point where she mentally knows and feels melody, this sense has yet to be transferred to the finger-tips. And it is wonderful how near consciousness thinking can be developed in them. Every artistic performer has it there—some possibly by instinct, others by a more or less conscious effort. The finger which is to emphasize a tone really feel that it is to draw more tone from the key? Certainly. There must be a conviction that the finger which is to emphasize a tone is the sensation, so to speak, of taking hold of the key as if to draw the tone out of its inner self. Till the fingers have a sensation of reaching out and feeling for the melody, something of the vital, human spark will be lacking in the tone. Only when the

finger approaches the key with a real consciousness that a certain tone is to sing will that tone ring out with an appealing fullness of quality and dominate the accompanying tones. True, the first concept of the tone must be in the brain where all nerve fibers center and originate. But at the same time the nerves of the fingers can and must be so developed that they assume much of the responsibility of the execution, thus leaving the brain more at liberty to indulge itself in the fancy necessary to a convincing interpretation.

With the average pupil the early development of this feeling in the fingers will be something vague, and even may need careful coaxing. How well and how gratefully the writer remembers that persistent and painstaking teacher who patiently spent lesson after lesson till almost a year was consumed in bringing about the desired end. Even then she had only opened the way so that he could go on every day reaping increasingly the fruits of her perseverance. And, after all, this is the truest teaching to help a pupil to find his own powers so that after lessons are ended he may go on growing, growing, growing.

RIGHT TEACHING PRACTICES.

Unless you are dealing with a pupil full of patience and earnestness, right teaching practices will wither technique and in which the melody is of a pervasive quality that causes it naturally to dominate the harmony. For the best results pieces in slow or moderate movements are much the more satisfactory. They should be of a style that will make them at least interesting for slow study; for to obtain results the student must have time to retain complete control of every culy.

First get the air fixed in the mind. Then, going very slowly, combine the parts, placing the attention strongly on the melody. Try to have the finger that plays the melody to feel that it is taking the lead of the music, and that the grasp of the other fingers are. Repeat sections until this effort becomes second nature, until the fingers begin to have an instinctive feeling or reaching out after the melody and may take several trials before any very perceptible improvement is seen. Some day there will be a real singing melody drawn from the instrument—and then the trick is done.

DO YOU THINK?

BY DOROTHEA M. LATCHAM.

Do you think you are well prepared for the great work you have undertaken? If you are not competent you may make your study as attractive as you please, and you may meet with what may seem fair results, but your success will not be permanent. *Do you think* about the business side of your profession? If your future has not bestowed business ability upon you, make haste and cultivate it, for the successful musician or teacher is invariably the possessor of business ability.

Do you think about your personal appearance? The world is prejudiced against duty to oneself demands, that you be neatly and becomingly dressed.

Do you think about the necessity of winning the respect and admiration of each pupil? The smallest change in the manner of an often rebellious hand upon you, make haste and cultivate it, for the successful musician or teacher is invariably the possessor of business ability.

Do you think about the necessity of teaching the best methods and the best music? Don't make your chief aim for the sake of anyone. If you are not able to set a high standard and hold to it in the town where you now abide, go to some place where you can.

Do you think of the fact that you can keep both parents and children interested by giving musical suggestions. Such gatherings will add greatly to the popularity and success. Make your programs interesting, and see that each performer has his piece learned well.

Do you think about placing your whole heart in your work? If your spirit is wholly a mercenary one, failure stares you in the face; but if you are musical in your desire to do all you can to advance music, you are bound to succeed. Would that all who enter the profession each year were faithful to their trust!

AN AMATEUR ORCHESTRA

By CHARLES S. SKILTON

ANY town in which a large school or college is situated is a promising field for the development of an amateur orchestra. There is no enterprise which will add more to the efficiency and prestige of the music teacher or do more to develop his musician-ship, though it may not bring much pecuniary reward. At first the outlook may not seem promising. There may be in the community half a dozen violinists, one or two of whom are soloists; a flute player, perhaps a clarinet player, while cornets and trombones are readily found, and, of course, a pianist.

The Instruments Desired.

The instruments of a complete orchestra fall into four groups—the strings, consisting of first and second violins, viola, violoncellos, double basses, the wood-wind consisting of two flutes, oboes, clarinets, bassoons; the brass, consisting of two cornets, two or four French horns, three trombones; the percussion instruments, consisting of kettle-drums, big drum, cymbals, triangle, etc.

It is rarely possible to develop an amateur orchestra of this size, nor would it be desirable, for the effect of so many wind instruments in the hands of rather inexperienced players will generally be unpleasant, and it would be difficult to obtain enough stringed instruments to balance them. The oboe and bassoon are expensive instruments, difficult to play, and without solo repertoire. They are rarely heard by amateurs and had better be left out of the calculation. This is unfortunate, for it deprives the wood-wind choir of its bass, which will often have to be taken by the soprano of a different color, and of its most expressive soprano. Plenty of arrangements, however, exist for an orchestra in which these instruments are omitted, and this, the fourteen-instrument orchestra, is usually the largest one the amateur can hope to develop without professional assistance.

The Director Must Be Capable.

The first care of the director should be to make himself familiar with all the instruments and the effects to be obtained from them, as well as their method of notation. This can be learned from any treatise on orchestration, one of the best being the primer, "Orchestration," by Prout, in the Novello Music Primer series. Without this knowledge it is unwise to attempt to organize an orchestra.

The String Orchestra.

The first problem is to develop a complete stringed orchestra. There will probably be enough violins to allow from two to four on each part. The other instruments are likely to be missing. The viola can usually be provided for. As this instrument has scarcely any literature it cannot be used for solos, and few amateurs care to purchase one; in that case, one or two should be bought with the funds of the organization and violins appointed to learn them. The viola differs from the violin in using the alto clef, otherwise it is practically the same, and can be learned by a violinist for orchestral purposes in a few weeks.

If there is no violoncello, some young people should at once be persuaded to learn the instrument, and in a year or two results will show themselves. In one year a talented boy or girl can learn to play a simple part, and the fascinating nature of the instrument is such that few who have an aptitude for it will give it up after making a beginning.

A double bass, too, will have to be purchased and learned. On the occasion, however, this is the easiest instrument to master, and a few weeks' practice will enable the player to undertake an easy part, especially if he has had previous experience with the violoncello. Until there are enough of the four second violins, one each of the other instruments will be enough; with four, there should be two violas and two violoncellos, if possible; beyond that number it will be well to increase the violoncello to four before adding to the violas. This section of the orchestra should be drilled by itself, as there is a large repertoire for strings alone.

Wood-Wind Instruments.

For the wood-wind, the director should aim to procure two flutes and two clarinets. One of each might answer at first, but in this case only melodies can be played by this section, while with two of each of the four-part harmony of the wood-wind can be produced. The clarinet is the easiest of the wood-wind instruments and can be readily learned in a year or two, for ordinary purposes.

The Brass Section.

For the brass section, the only difficulty will be the French horns. At first two cornets and a trombone may be used, as they can produce three-part harmony, and the intonation is easy. The French horn is the most difficult brass instrument and sounds distressingly out of tune in the hands of an unskilled player. It will be better to begin with the concert horn or melohorn, which is inferior in tone and more limited in compass, but easy for a new player to learn; a well-played melohorn is better than a poorly-played French horn.

The kettle drums also will have to be purchased by the organization, but they are easily learned and will add greatly to the effect. If there is a brass band in the community the wind instruments can often be recruited from it, for band players are generally glad to take part in orchestral music under a competent leader; in the case of students, there are often those who have learned some wind instrument in the village band at home.

Desirable Pieces.

It may be a matter of years before all these instruments are gathered, and the director may have to content himself with small beginnings. In that case he will have to examine the Breitkopf and Härtel catalogue "Haus Musik," in which classical music is arranged for piano and reed organ, with additional parts for any available instrument; the same publishers offer arrangements of symphonies and other parts. Much the most useful edition is that of Carl Fischer, which is planned for combinations of ten or fourteen instruments or full orchestra; a piano part is included and cues are frequently introduced. All these compositions may be obtained through any reliable music house.

Almost any familiar composition may be obtained in this edition, which is of great value to the amateur orchestra. The best of all, however, are the arrangements which the director himself makes for his own players, if he is an educated musician. Very valuable experience in scoring may be acquired in this way. If possible, he should procure the full score of the work to be arranged. The brass will need little alteration; trumpet parts will often have to be transposed for the cornet in B flat or A, but usually very different directions can be given the players, when four horns are used a cornet and trombone may be substituted for one pair, and care must be taken that the trombone has cues for the second horn part when it lies below B on the second line of the conductor's staff. The lower wood-wind instruments can generally produce from the melohorn; indeed, the pedal tones of the horn should generally be used for the trombone, as they are difficult for the amateur.

Difficult Rearrangements.

The wood-wind will be most troublesome to rearrange. Its bass is generally identical with that of the strings in *tutti* passages, but when independent, some of the instruments will have to take the part of the bassoon. The best instrument for this purpose is the clarinet, if the part is not below C sharp on the second space of the bass clef; a solo passage for bassoon can often be assigned to clarinet; four-part harmony for bass and bassoons can be rendered by flutes and clarinets if the passage is soft and not too low; otherwise, it may be well to give the oboe parts to clarinets and the bassoons to violins and cellos. The oboe parts are usually the greatest aid in "Der Freischütz" may b. treated in this way. The bassoon part is sometimes given to the trombone, and sometimes to an additional 'cello,

which is better. Oboe solos should be played by the clarinet, if possible, or by the flute, generally an octave higher. When more than four parts are essential it is better to substitute with strings than with brass. Soft chords for the wood-wind in high positions are hazardous for amateurs, and have better be cued for the strings. A little practice in this kind of arrangement will soon make it possible for the director to arrange from a piano score, and the experience of obtaining effects from a limited number of instruments will be of great value.

Selecting Music.

In selecting music for such an orchestra the director will need to avoid the extremes of severely classical and trivially popular, and to mingle the more popular classics with the better popular pieces. The following pieces may be taken as types of effective works for amateur orchestras:

Overtures—Mozart, "Don Juan"; Weber, "Der Freischütz"; Auber, "Masaniello"; Flotow, "Stradella"; Symphonies—Mozart, G. Minor; Haydn, "Military"; Beethoven, C. Minor; Schubert, B. Minor.

Concert Pieces—Verdi, "Anvil Chorus"; "Rigoletto" Quartet; Rossini, Ballet from "Moses in Egypt"; Gounod, "Faust"; Brayer, Delfes, Valse lente.

Marches—Mendelssohn, Priests' March; Kretschmer, Coronation March; Meyerbeer, Coronation March; Strauss, Merry War, Persian, Egyptian. Arrangements—Schumann, "The Merry Trio"; Trümpner, "Gillet"; in the Shade; Ascher, Waltz, "The Rose."

Solos with Orchestral Accompaniment—Violin—Svendsen, "Romance"; Sarasate, "Gipsy Air"; Hollander, Spinning Song; Violoncello—Gillet, "Passepied"; Wagner, "Evening Star." Cornet—Any favorite song. Trombone—Lassen, "All Souls' Day."

Amateur Orchestras Numerous.

The orchestra may be used for accompanying singers, pianists, violinists and may combine with a chorus in rendering some of the easier masterpieces by Mendelssohn, Schumann, and others.

The number of such orchestras established throughout the country is surprisingly large, especially in the Middle West, where the State universities have organizations of almost professional excellence. As well as the universities, colleges and found in academies, high schools, Y. M. C. A.'s and Sunday-schools. Our music students have for generations been too exclusively devoted to the piano; the result is that our great national fault in music is homage to the performer instead of the composer. The fact that many of our young people are now learning orchestral instruments is an indication of a truer musical culture and of a tendency to recognize the proper relation between composition and performer.

HOW MENDELSSOHN WROTE A FAMOUS WORK.

ALL admirers of Mendelssohn should be familiar with his *Midsummer Night's Dream* overture, which was composed when Mendelssohn was twenty and the work was of wounded pride. He had been asked to compose an overture and a romance for a performance of *Ruy Blas*, in aid of the Theatrical Pension Fund. Desirous of doing his best, Mendelssohn wrote the romance music, but not the overture, for he was much pressed at the time. On his sending the score of the romance, the committee called upon Mendelssohn to write the overture, which he did and wrote the overture, though they quite understood it could not be done in a hurry, and next year, if they might be allowed, they would give him longer notice.

"This," Mendelssohn wrote, "rather nettled me, and I began to write." The day was on Tuesday. On Wednesday he had a rehearsal the whole morning, and on Thursday a concert, but early on Friday morning the work went to the copyists—on Monday was played (three times in the concert-room, and once in the theatre), and on the same evening performed in public in aid of the Fund. Mendelssohn said: "The opera-house gave me more fun than anything he ever did; and he declared it ought to be named the 'Overture to the Theatrical Pension Fund.'"

Self-Help Notes on Etude Music

By P. W. OREM

PRELUDE IN E MINOR—F. MENDELSSOHN.

This interesting prelude, a lovely example of Mendelssohn's pianoforte style, was first published in February, 1842. It does not bear any opus number and in complete editions of the composer's works it is followed by a skillfully constructed fugue. The Prelude, however, is more frequently played as a separate number. Aside from its beauty as pure music, this prelude furnishes splendid technical material.

There is a baritone melody in the lower middle register of the pianoforte to be brought out with large tone and broad phrasing, and there is an elaborate arpeggiated accompaniment to be worked out in the right hand. It will be noted that the aforesaid melody is transferred from hand to hand, sometimes in one, sometimes in the other. This device must be so smoothly managed as to give the effect of a single hand playing the melody. Against this strong melody the rippling accompaniment furnishes a vivid harmonic background. This artistic number will well repay the most painstaking study. It should be known by all pianists.

VALESE COURANTE—E. PARLOW.

This lively waltz movement reminds one somewhat of the famous "minute-waltz" of Chopin (Op. 64, No. 1). It is similar in construction with the exception that the running motive in eighth notes is continued throughout the piece, creating a sort of "perpetual motion," hence the title "Running Waltz." It will be noted that there are no slurs or marks of phrasing; these are omitted on account of the continuity of the running-work. This piece must be taken at a rapid rate, and the right hand part must be absolutely even and of rippling quality. The touch should be light and slightly *non-legato* to attain the best effect. Note the slight complication in rhythm in the middle section indicated by the accented melody tones, and giving the effect of a double against a triple rhythm. Make the accented tones rather prominent and keep the left hand accompaniment steady. A brilliant and effective composition for teaching or recital.

LARGHETTO—W. A. MOZART.

This is a portion of the slow movement from Mozart's celebrated quintet for clarinet, two violins, viola and violoncello; one of the finest examples extant of the employment of the clarinet in chamber music. It is a lovely number, written in the composer's happiest vein. As transcribed for piano solo it will prove very effective, but it must be played with nice balance and broad phrasing in rather slow tempo. The passage-work must not be hurried.

STROLLING—H. CHRETIEN.

This is a characteristic number, somewhat in the style of a modern gavotte. This piece is written in the orchestral manner and requires a highly colored interpretation, with much freedom of tempo and piquancy of treatment. All the themes require to be strongly brought out, particularly those lying in the lower registers. The accompanying tenor while duly subordinated, must nevertheless furnish an adequate harmonic background. This is an interesting and very useful number of intermediate grade.

SWEET MEMORIES—G. D. MARTIN.

This is a new and very pretty drawing-room piece, rather out of Mr. Martin's usual style, but nevertheless one of his best efforts. While this piece does not call for extended comment, nevertheless there are a few points which demand attention. In the first place, expressive playing must be insisted upon; the piece must not be rushed through in a careless manner. The proper execution of the

numerous grace notes also needs attention. They must be played lightly, with delicate, bell-like effect, and not sustained through the succeeding notes. This is an excellent drawing-room piece of intermediate grade.

SPRING SONG—H. TOLHURST.

This piece was originally composed for violin and piano, but it really makes a most acceptable etude solo as arranged in this issue of THE ETUDE. It must be played in a graceful, song-like manner, the accompaniment suggesting a guitar.

SOUVENIR OF MESSINA—LACK.

There are many tarantellas of all styles and grades of difficulty published, but it is really exceptional that one meets a really striking example, a tarantella showing some point of originality. This is particularly the case in the easier grades. Lack's "Souvenir de Messina" is a pleasing exception. In view of the recent appalling catastrophe which has befallen Messina and its surrounding districts, the appearance of this number is very timely. It pictures the sunny temper and gypsy of this pleasure-loving people, now so sorely afflicted, at its height. Although written some years ago, "Souvenir de Messina" is its original title. It must be played brilliantly and with enthusiasm. The composer has indicated by the metronome marking a rather brisk rate of speed. This can be worked up gradually. Note carefully all marks of expression, especially the strong dynamic contrasts. This piece will require clean and accurate finger work.

TRUMPETS—DOPPLER.

This is a clever little characteristic march movement of easy grade. It must be played with a crisp, staccato touch and with strong accentuation. An exuberant, rather boisterous style of playing is demanded. The change from double time to 6-8 time (and back again) must be made without a break, or without any interruption of the march rhythm. Counting two in a measure in each case, a half measure of the double time exactly equals a half measure of 6-8 time. This rhythmic device is frequently employed in modern marches and two-steps.

STACCATO POLKA—C. GOTTSCALK.
PETERSON.

This is a cleverly constructed polka caprice, by a talented sister of the celebrated American pianist. Although the characteristic motive upon which the principal theme is based may, at occasion demands, be played by the right hand alone, it is recommended that it be studied as indicated in the music, and played with alternating hands. It imparts a certain style and color to the performance. The whole piece demands considerable freedom and contrast. It will afford excellent practice in the staccato touch, and also in the singing style. In the passage played with alternating hands the wrist staccato is recommended. The middle section in E major requires the clingers—or super-legato. A good recital number, and valuable as a teaching piece.

DANSE RUSTIQUE (FOUR HANDS)—WILLIAM MASON.

As a solo this piece has proven one of the most popular of all of William Mason's compositions. Although it is a comparatively early work, it sounds as fresh as though written yesterday; the passage-work seems original and thoroughly up-to-date. The four-hand arrangement has been made especially for THE ETUDE. It should be rendered in a brilliant, dashing style, with careful attention to all the dynamic markings. This piece would make a splendid concert duet. Both players have plenty to do, and the general effect is full and sonorous.

MARCH IN C (PIPE ORGAN)—E. M. READ.

This composition has many points of merit. In the first place it is admirably suited to the instrument and will sound well on almost any organ, even one of moderate size. While rather easy to play, lying under the hands and without complications in the pedals, it is nevertheless fuller and more brilliant in effect than many more difficult and pretentious march movements. It may be used

to good advantage either as a postlude or as a recital number. In playing this piece careful attention must be given to rhythmic exactitude, and to the phrasing. All chords must be given their exact value, none being unduly prolonged. The general effect must be one of crispness and precision. This piece should prove valuable for teaching purposes.

MELODY OF LOVE (VIOLIN AND PIANO)—H. ENGELMANN.

In response to a very general demand, this immensely popular piece has been especially arranged for violin and piano. This new arrangement will be found effective and satisfactory in all respects. It is not difficult to play, and affords excellent opportunity for the display of the solo instrument. The opening theme may be very expressively brought out on the G string, and the middle section is worked out in an interesting manner. This piece should prove very acceptable as an encore number at recitals.

THE VOCAL NUMBERS.

Two new and very attractive songs appear in this issue. Mr. Jordan's "Sailor Boy," although published but a short time, has met with flattering success, and is being extensively used in concerts and recitals. It is an excellent song for teaching also. The rhythm is original and characteristic with a strong flavor of the sea. Although this song requires a certain freedom of delivery, the syncopated figure must always be executed with accuracy, and careful attention must be paid to diction.

Mr. Smith's song "For Luck" is a rollicking number, written in the English manner, very cleverly constructed and lying well for the voice. This song can be made very effective. It must be sung in a spirited but finished manner. It should make a successful encore number, and will prove useful for teaching.

BEETHOVEN'S WOODLAND WALKS.

Few composers have had a more pronounced love for nature than Beethoven. Schindler, his well-known biographer, says of him:

"In winter as well as in summer it was Beethoven's practice to rise at daybreak, and immediately to sit down to his writing-table. There he would labor till two or three o'clock, his usual dinner-time. Meanwhile he would go out once or twice in the open air, where, to use M. Sapir's phrase, he would work and walk. Then after the lapse of half an hour or an hour, he would return home to note down the ideas which he had collected. As the bee gathers honey from the flowers of the meadows, so Beethoven often collected his most sublime ideas while roaming about in the open fields. The habit of going abroad suddenly, and as unexpectedly returning, just as the whim happened to strike him, was practiced by Beethoven alike in all seasons of the year: cold or heat, rain or sunshine, were all alike to him. In the autumn, he used to return to town as sunburned as though he had been sharing the toil of the reapers and gleaners. Winter restored his somewhat yellow complexion."

Another entertaining story is told of the great master. He was once invited to attend a social gathering at the house of a friend who resided in a suburb near Vienna. Beethoven, who was naturally absent-minded, started off without his hat, and walked some distance along the footpath of a canal. When he reached a nearby village, travel-stained and fagged out, he was arrested by the authorities, who took him for a fanatical vagrant. In vain he protested that he was Beethoven, but the officials laughed at him. Finally the Concertmaster of the town was summoned, and when he saw Beethoven shout, "Mein Gott in Himmel! You miserable fools have jailed the greatest composer of our day!"

The pianoforte as an instrument will always be suitable for harmony rather than for melody, seeing that the most delicate touch of which it is capable cannot impart to an air or one of the thousand shades of spirit and vivacity which the bow of the violinist. On the breath of the flautist are able to produce. On which, like the pianoforte, commands by its powerful chords the whole range of harmony, and discloses its treasures in all their wonderful variety of form.—Hoffmann.

Fine Animato M.M. $\text{♩} = 104$

Fine

il basso marcato

quasi Cadenza

poco cresc. string.

rit.

poco cresc. string.

D.S.

D.S.

THE ETUDE

VALSE COURANTE

EDMUND PARLOW

Vivace M M J - 72

Musical score for "The Etude" by Edmund Parlow, page 100. The score is for a waltz in 3/4 time, marked "Vivace M M J - 72". It consists of seven systems of piano and violin staves. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano).

Continuation of the musical score for "The Etude" by Edmund Parlow, page 101. The score continues from the previous page and consists of seven systems of piano and violin staves. It includes dynamic markings such as "f" (forte), "pp" (pianissimo), "poco ritard" (poco ritardando), "a tempo", and "p cresc." (piano crescendo).

THE ETUDE

4 5
cresc.
dim.
pp leggiero

THE ETUDE

2d time to Coda 1st time only
cresc.
CODA
piu animato
cantando
Lh.
a piacere
a tempo
Lh.
Piu vivo con spirito
ben marcato
espressivo
Piu vivo
sans rall.
tr
string. cresc. molto
a)

THE ETUDE MARCH IN C

Gt: Full except Reeds and Mixtures coup. to
Sw: Full
Ch: 8' & 4'
Ped: 16' & 8' coup. to Gt. & Sw.

For the Organ

EDWARD M. READ

Allegro moderato M.M. = 126

Man, Gt.
Ped.

Full Sw. closed

legato
Gt: 8' & 4' to Full Sw.
Add Gt. to Ped. coup.

Gt: Soft 8' stops coup. to Sw. Diap's & Sal. 8'

Red. Ch. to Dul. 8' Mel. 8'

Ch. or Sw.

Bour. 16', Cello 8' to Ch.

Add Fl. 4' Sw.

* From here go to the beginning and play to A, then play Trio

THE ETUDE

111

Sw: Full

Sw: Oboe Bour. 16', Op. & St. D. Viol. 4' & Trem.

Ch.

Gt: Full - all key-boards coupled
ff

Ped: Full Gt. coup.

Prelude in E Minor.

Edited and fingered by
Maurits Leeftson.

Felix Mendelssohn.

Allegro molto. $\text{♩} = 96$

TRUMPETS

MILITARY MARCH

J.H. DOPPLER

THE ETUDE

To Lionel Smith, Providence.

THE SAILOR BOY

Words and Music by
JULES JORDAN

Moderato

1. Who so con-ten-ted, so hap-py as he— Yon gallant
2. Life for the sail-or is fill'd with de-light. Wheth-er by

sail-or boy out on the sea? Show me his e-qual for worth if you can. H's the em-
day-time or wheth-er by night— Sun, moon or star his com-pan-ion and guide. As o'er the

play-ment that makes for a man: See as he climbs yon-der tall sway-ing mast: Spread-ing the
bil-low he gai-ly doth ride:— When ends the night-watch of what will he dream? As o'er his

sail there or mak-ing it fast:— Bar-ing his brow to the fresh-en-ing breeze, Laugh-ing at
pil-low the star-light doth gleam 'Tis of his true love who waits on the quay:— Waits for her

rit. ad lib. *a tempo*
dan-ger, a king if you please: Give him a cheer then, give him a cheer; Give her a cheer then, give her a cheer;— Cheer for the
sail-or from o-ver the sea:— Give her a cheer then, give her a cheer;— Glad-ly shall

THE ETUDE

sail-or boy, mess-mates a hoy a hoy! give him a cheer then, gal-lant is
wait for him, she is the mate for him, give her a cheer then, faith-ful is

he, Cheer for the sail-or boy, out on the sea.
she, Cheer for the sail-or's lass, there on the quay.

cresc. *a tempo* *f, tempo*

FOR LUCK

KATE WOODLAND NOBLE

LASLETT SMITH

Allegro

ff *cresc.* *a tempo*
A kiss and a smile just for luck, my lass, As I
leave you here by the door; 'Twill light-en the long day's toil for me 'Till I'm free to come home once
more. 'Twill bring me good luck like a fai-ry charm, 'Twill act as a shield be-tween me and harm.

ff *marcato rit.* *dim.* *ff*

a tempo *rit.* Till the long days toil is o'er.

a tempo *mf* A kiss and a smile just for luck, my lass, 'Tis

cresc. bet-ter than gems or gold; For the man is rich who can car-ry these, They will make him brave and

cresc. bold To face the world, be it cruel or kind, For no dark-ness can dwell in his hap-py mind.

ff *rit.* *dim.* *a tempo* And its worth can not be told.

THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY

Mr. Corey's years of experience in conducting this Department designed to assist Teachers and Self-Help Students to a better understanding of music theory and pedagogical problems enable him to treat different subjects with spirit and interest to our readers. Mr. Corey is continually engaged in teaching and is time familiar with the practical needs of the teacher.—THE EDITOR.

ACQUIRING A TECHNIQUE THAT WAS MISSED.

"I studied music for four years at college under a teacher with a most unusual and artistic technique and beauty of tone. I was given a course in classical music with a view to a degree in music. What I gained was a definite touch and a singing tone all the more readily. I feel sure, on account of the freedom from drudgery, that I can now make my sense of beauty effective in my playing. I am sure that, in competition with pupils of the 'brilliant' school, I can hardly hope to make my style of playing attractive. I play most of the Beethoven sonatas, but much too slowly. Chopin I can scarcely play at all, and in grandeur can I feel thoroughly at home.

"I think my difficulty is common to girls who have come to this teacher without previous preparation and that he has helped me to overcome it. I now want technical work that will give me a swift security and an ease in practice. Can you tell me which volume, if any, of Mason's 'Touch and Technique' will fit my case, or would some other book be more suitable?"

Your letter indicates a most amazing condition of affairs. Does your teacher expect pianists to play with a first learning how? Acquiring facility is simply learning how to play. One can no more play without technique than he can pick figs from thistles. Every little while someone breaks loose in the musical papers and advocates learning to play without practice, maintains that technique vivifies soulful interpretations, that keyboard drudgery can be done away with, etc., etc., ad nauseam. No more wearisome ideas ever came snoring down the centuries.

One of these apostles of the spiritual healing process of learning to play the piano once spent a season in this city. She gave talks at people's houses, and explained how children could learn to play without practicing. That mothers were delighted who could make their child play the piano stood let her get in a state of rapt contemplation, through some ecstatic vision obtain a "mental conception" of the music, and then she would be able to play it. People were too vague to even take note of this person's own inconsistencies. At one of her explanatory talks, after expatiating on how wonderfully the beauties of Beethoven's "Moonlight Sonata" could be brought out by the "mental conception" method, she played the first two movements in the dulllest possible manner, and then remarked that she would omit the last movement, as she had been deprived of her usual practice. No one thought to ask her why. If she had once gained a thorough mental conception of it, she should ever need to practice it again. The practical application of her theory to humanity in the shape of young children was apparently a failure, for, like the Arab, she silently folded her tent at the end of the season and departed. No one ever thought of her again, and those who wanted to learn to play the piano went back to work.

Now, mental conception without work is of no more help to a pianist than it is to a man who has a cord of wood to saw. He may have a fine mental conception of his cord of wood all saved and nicely piled, but nothing short of a vigorous application of up and down arm touches will accomplish his task. And in same manner nothing but constant work will enable the would-be piano player to acquire a technique.

Many musicians can gain a perfect mental conception of music that they are unable even to attempt to play. If this were true, what could the conductor do with an orchestral score, which may consist of from twenty to forty lines of music, all played at once by the various instruments, and which he could not show the players how to perform if he did not know himself? On the other hand, many play with a facile technique, but exhibit no mental conception of the music. It is only too apparent, then, if one is to interpret the music of the great composers, mental conception and technique must go hand in hand. Any instructor who teaches in any other manner is defrauding his pupils both

of their money and, worse yet, of the years of their lives that they spend to little purpose. It is time for musicians to wake up and expose all such fraud, for robbery of time is as much a theft as any other stealing.

What is technique? It is simply the ability to play a given order of music. Of course, the technique necessary to play Beethoven's "Appassionata Sonata" is much greater than that required for a Clementi sonata, but in either case the requisite ability represents so much technique. Without it, neither composition could be played. And this technique cannot be acquired except by means of hard work and plenty of it, even by the most talented. Mental conception, or the application of brains, is equally essential in this work. Ten minutes of intelligently directed practice will accomplish more than an hour of aimless dawdling.

Your condition is a serious one, for it means that you must spend months in making up what you have lost, or, rather, what you never had to lose. If, while at college, you had spent a proper "drudgery" of your time in the practice of technique, both your delicacy and singing tone, in which you pride yourself, would have been greatly augmented. To assume that a perfected power of execution could in any manner hinder or injure any quality of touch is a manifest absurdity. A perfect technique is only secured by means of right motions of the fingers, hands and arms, and right motions never injured touch or tone of whatever quality. The facility to use one's hands and fingers freely, and in a certain sense automatically, for in correct and facile finger action one is hardly conscious of effort, leaves the intellect free to devote itself to every minutest of tone quality and interpretative nuance.

Whatever fault you may have originally had in those who rail against technique, and promise to make up for it by the use of the "drudgery" of hard work, you have now found out for yourself that there is no truth in it. You also wish now to make up what you have not had, and without the supervision of a teacher. Nowhere is the supervision of a teacher more needed than in the acquisition of technique. Teaching the piano is not so much telling the pupil things that he does not know as watching over his practice to see that he does everything correctly. A few wrong motions will ruin your "delicacy and singing tone." Therefore, you will need to bring to bear upon your work all the wit you have in your head. You will need to study most minutely, over and over again, all printed directions, as in Mason's "Touch and Technique," for example, to make sure that you understand perfectly every direction.

Then, too, you must get rid of the idea of "drudgery." To look upon your practice as drudgery will hinder your progress, for drudgery is irksome. But if you are really interested in accomplishing a purpose, whatever tends to bring you nearer to that end will not seem like drudgery. You will doubtless remember Sentimental Tommy's advice to "put your heart in your work." This will make the driest exercise seem interesting.

It is difficult to lay out a course of technical practice for you, for I do not know how much time you intend to set aside for it. I will assume, however, that you intend to devote one and one-half hours daily to strictly technical exercises. Two hours would be better, if you could hold yourself to it. Begin your work at once and continue it, without interruption, until your singing voice begins, and then take account of stock and see what you have accomplished. Then will you kindly let us know how much benefit the advice of THE ROUND TABLE has been to you, whether you can see any gain or not. It will probably take a year, however, for you to perceive substantial progress.

First procure a metronome. It will be absolutely essential. Then a complete set of Mason's "Touch and Technique," and a copy of Corey's "Easy Dainty Studies," Op. 337. Make yourself master of the preliminary reading matter in the first book of

Mason. Do not begin your practice until you understand every word of it, and have the principles well fixed in your mind. Devote one hour of your practice to the Mason exercises, fifteen minutes to each book, taking very little at a time and sticking to it until you have worked it up in accordance with directions. Begin at a very slow speed, and advance the metronome, notch by notch, as speed is acquired. Do not expect to approximate the given speed number the first time over. Work each one up to about half speed the first time, adding to the rapidity at each review. It will probably be wiser to forego the practice of the fourth book, containing octaves, etc., for a month or two, devoting twenty minutes a day to each of the other three. The remaining half hour should be spent on the Corey.

Follow out the repetition directions explicitly. At first practice each finger passage at a speed of about sixty to the sixteenth note, with the high finger action and firm down stroke. Then practice two notes on a beat, and afterwards four, as written. Then advance the metronome by degrees until about two-thirds of the indicated speed is attained, and then go on to the next one. As the fingers gain more rapidity, keep them close to the keys, maintaining the same supple finger action that was secured in the very slow practice. The second time over you may try for the full speed, although you may have to go over them a third time before it is possible to make up for lost time and acquire a "swift security." The ROUND TABLE hopes you will be successful in attaining your object, and will expect you to report on results.

ELEMENTARY COURSE OF STUDY.

"Do not remember my early instructions, and therefore have no definite system for my technique. Will you please give directions in the column of THE ROUND TABLE for the first and second years' work? How do you start beginners? When do you begin the technical exercises? I am teaching now, but legitimately after having your advice to follow."

Your question is one that would be impossible to answer fully in the space at command. To answer it in detail would require all the space of several issues of THE ROUND TABLE. I can only give a few suggestions, which experience will help you to amplify, and any knotty points you may happen upon you can inquire about separately.

First. The hand should be shaped, correct position learned, and some control over the muscular movements obtained, by means of exercises on the table. Lay the hand flat on the table; draw it up into position; repeat many times.

Second. Place the hand in correct position. Extend the fingers as far as possible; then draw under the hand. Then practice the same with each finger separately. This simply to help gain a control over the finger muscles. A book, about one inch thick, may be placed under the wrist if desired, to help hold it at correct height.

Third. Up-and-down motions of the fingers may be begun. First, all together, then separately, very slowly, without counting. Then try and develop quick motions with counts, a count on the up motion and one on the down; then the up-and-down motion to one count; then two strokes on a count, not more at this stage.

Fourth. Practice the fingers in pairs after the same manner, the slow trial. The counts absolutely the same as in the third.

Fifth. Practice three fingers, four fingers and five fingers, successively. For this use the five-finger exercises in Plaidy or any other similar book or method. Write them out for the pupil, not in notes, but in figures, as follows, for example:

1 3 2 4 3 5 4 2, indicating the repeat marks by the customary dots.

Sixth. If the child cannot read notes, teach her a very few at each lesson, letting her read them aloud to you. Make this a part of all the previous lessons, if necessary.

Seventh. Repeat all of this work, except the first exercise, at the keyboard. This is the only way you can successfully start the child to making correct motions, as in this way she can keep her eye on the hand constantly, while if you begin with notes at once, it will be almost impossible to fix the attention on the finger motions and position.

dispend with this crutch.—*Schiller*.
To satisfy the public exhilarates mediocrity; it disgraces and dishonors genius.—*Goethe*.
God creates from nothing, we create from ruins! We must first be dashed to pieces before we know what we are and what we can do.—*Crabbe*.
To be free from censure is the lowest and the highest stage, for only utter helplessness and consummate greatness can bring this to pass.—*Goethe*.
(Translated for THE EPIQUE by F. S. LAW.)

These investigators claim that tone is the result of an initial vibration of the vocal cords such vibration being reinforced and amplified by the vibration of the air contained in certain hollow spaces situated in the throat and head. The pitch of the tone depends, they claim, upon the length, the tightness and the thickness of the vocal cords.

Now this is quite true, but it is only a part of the truth. We all know that there are three ways in which the pitch of a vibrating string can be raised. First, by tightening it; second, by shortening it; as the violinist does when he slides his finger along the string; third, by making the string thinner. This principle is utilized in all string instruments; for the base strings are the thicker strings.

In the matter of space the human body is a marvel of economy. And this economy is nowhere, perhaps, more strikingly shown than in the vocal mechanism. The vocal cords are at the utmost only about four-fourths of an inch, 20-24 mm., in length. And in what way is the pitch raised? Do the vocal cords become shorter or thinner or tighter?

A WORD ABOUT MECHANICAL DETAILS.

Just here it would be interesting and profitable to describe the exquisite arrangement of ligament, cartilage and muscle by means of which the vocal cords, passing from their anterior insertion in the thyroid cartilage to their posterior attachment at the vocal processes of the arytenoid cartilages, are so manipulated by the rotation of the arytenoid cartilages, acted upon by the thyro-arytenoid muscles, that they become at once shorter, thinner and tighter.

But all this is rather too technical for an article which aims to be practically helpful. Enough to say that the pitch of the vocal cords is raised by all three methods, the cords becoming shorter, tighter and thinner as the rotating cartilages, the arytenoids, are pulled on their pivot by the thyro-arytenoid muscles.

It is only to this wonderfully economical arrangement that the tiny vocal apparatus of the human being can produce a scale which man can approximate only with a clumsy and cumbersome machine four or five feet long and a couple of feet wide—the 'cello.

OTHER FACTORS IN RAISING THE PITCH.

But there are other investigators who find that pitch depends upon the shape and size of the cavities in the head and throat. Miller, Wangemann and many others demonstrate this with the utmost finality. And they are also right. Still other hands have held that the force of the air blast thrown upon the vocal cords has an influence upon the tone. And they, too, are right.

All three explanations are true, but no one of the three is the whole truth. For minutes' experience with a bit of elastic, a few bottles of varying size and shape, and a penny whistle will demonstrate that pitch is determined by all three factors—the length, thickness and tension of the string, the

size and shape of the resonance cavities and the force of the air blast.

BASIC CONDITIONS OF CORRECT TONE.

As I have tried to show, tone production is a natural act; and if natural conditions be obtained the tone will be correct.

What are those conditions? First of all, there must be no interference with the action of the tiny pair of muscles which control the cords; that is to say, there must be absolute passivity of all the so-called throat muscles. This is the "relaxed throat" upon which the majority of teachers insist.

Second, we must have wide-open cavities. (See Figs. 1, 2, 3 and 4.) If the cavities be disturbed in any way, if one be too large and another too small (see Figs. 3 and 4), then we shall have defective tone. The ideal position for tone is that in which all the cavities are open.

Now, it is a pertinent fact that the resonance cavities are wide open only when the muscles are in a state of absolute rest. The entrance to the largest and most important cavity, the nasopharynx (see Figs. 1, 2, 3 and 4), is controlled by means of the soft palate. The soft palate is like a tiny trap-door opening downward—falling by its own weight when let alone, but instantly pulled up and shut tightly by the slightest tension.

The third great factor in tone production is the breath. Now, there are innumerable theories about breathing. But theories on this question have done little good—much harm.

CORRECT BREATHING IS SIMPLE.

What we want are the facts. And the fact about breathing is simple. It is just this: If the singer stand correctly with the weight forward, the chest uplifted and expanded (not strained); if he have a body so trained and built up that he can hold this position habitually without strain; if he be free from tight clothing—then the breathing will inevitably be correct. A moment's observation of great vocal artists will prove that they are remarkable for their carriage and expanded chests; to this rule there are, and can be, no exceptions.

How many vocal students stand correctly—stand as shown in Fig. 5? Very few. As a matter of strict investigation I can state that not in twenty-five vocal students stands or moves correctly. Standing in the pose shown in Fig. 5 the trunk is free to expand as it should in every direction, and the diaphragm is so placed as to be able to perform its indispensable part in breath expansion and control.

INCORRECT POSITION AND BREATHING.

In the case, however, of a standing position, such as shown in Fig. 6, we have conditions, mechanical and physio-

logical, which are entirely different: The weight of the body is thrown backward, the chest is lowered and collapsed, and this collapse, added to the down-bearing of the weight of the head, neck and shoulders, which are directly above the chest, instead of being carried behind it, as shown in the diagram of the correct body (see Fig. 5), renders free uplifting and expansion impossible without great muscular effort. Again I would call attention to the position of the diaphragm. In the correct figure the trunk is expanded, and the diaphragm has a firm support for its activities. In the ordinary pose, however (see Fig. 6), the diaphragm is utterly unable to do its work. A student who stands incorrectly cannot possibly attain true tone no matter how much or how good "vocal teaching" he may get.

PRACTICAL METHODS FOR DEVELOPING TONE.

Now, what shall we do to develop the true tone? To answer this question is not difficult, but to convince people without a trial that the simple methods I shall describe will do what I claim—that is difficult. If the foregoing frag-

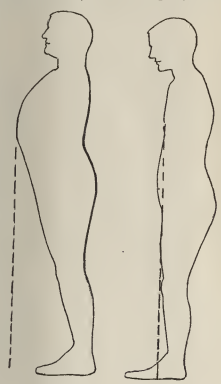


Diagram showing correct and incorrect methods of standing. In the correct pose (see Fig. 5) the head is up and back, the body and chest fully expanded. Compare this pose with the photograph of famous singers you have seen. Figure 6 shows the incorrect position frequently seen. Here the chest is collapsed, rendering proper breathing impossible and a correct use of the diaphragm from the chest of a person standing as in Figure 6, the weight being on the heels in Figure 6, the weight being on the balls of the feet in Figure 5, the weight being on the heels in Figure 6 would fall much further back.

mentary statements have won your confidence, and you will find it to drop every other form of vocal study and devote yourself exclusively to these methods, the results will surprise and delight you.

The first requirement for tone is an erect, balanced body. The second is wide-open resonance cavities. The muscles so far as conscious action is concerned.

Now, the correct standing position may in every case be gained by the patient practice of the following simple exercises:

FIG. 7.

EXERCISE No. 1.

Standing easily, right foot slightly in advance, inhale slow, full, gentle breath, at the same time throw the head upward and backward, lifting the hands, palms upward, until the arms are extended at the sides. (See Fig. 7.) Now, still holding the breath, stretch the body in every direction, but especially upward, lifting chest, shoulders and head as high as possible. After a few moments of firm stretching, relax the muscles, exhale the breath and return to position. Same with left foot in advance.

This exercise develops every muscle in the body, increases the chest capacity and forces the student to assume the position shown in Fig. 5.

EXERCISE No. 2.

Standing in same position, take breath as before, throw back the head and raise the arms straight upward, toward the ceiling. After a few moments of firm stretching, relax the muscles, exhale the breath and return to position.

EXERCISE No. 3.

Still with feet in same position, inhale breath freely and rapidly, at the same time throwing the head back and swinging the arms easily up toward the ceiling. (See Fig. 8.) Then, without holding, exhale the breath; while you drop the head, bend the body and swing the arms downward. (See Fig. 9.) This exercise should be done with an easy, rhythmic swing, using the least possible amount of force.

The movement is the most valuable of any simple song, thinking only of ease and flexibility. To conclude these fragmentary remarks let me reiterate that in the production of the normal tone no muscular effort is necessary. Faults of voice are due to deformity, to catarrh, or to false muscular contractions. The first cause is rarer, the second (catarrh) may in every case be removed by proper treatment; the third (faulty muscular contraction) may be eradicated by the patient practice of the methods herein discussed. The effortless tone should be the ideal. The great tone is great, not because of what the singer does, but because of what he does not do.

The views herein advanced are based upon scientific research. To many these views will seem radical. I believe, however, in the safe stating this in every case: i) which the voice is subjected to treatment, according to the principles laid down in this chapter, faults will be mitigated and good qualities added.

FIG. 8.

You can test this by occasionally stopping the nostrils with the thumb and finger as the breath is exhaled. After some practice you may add to the outgoing breath a very gentle moan or groan. The breath must come through both nose and mouth. When

EXERCISE No. 4.

Stand easily, feet slightly apart. Now begin to turn the body as on a pivot, allowing the arms to swing as they will, and the weight of the body to sway

done properly this exercise will cause all the resonance cavities to open, as shown in Fig. 1.

Where the voice is hard, thin and hollow the best exercise is often that of merely humming as gently as possible, first on a monotone, then gradually in little figures, and finally on the melodies of simple tunes. In a soft, gentle hum the position of the organs is necessarily the correct one for tone. In this exercise there is but one point to be worked for—ease. Don't listen to the hum. If you do you will begin to "make tones." Just try to see how softly and gently, with how little effort, you can hum.

After some practice on the hum try combining it with the closed vowels, "oo" and "ee" ("oo-ee" and "ee-ee"). But I have always kept in mind that being careful not to change the quality of the tone in passing from the hum to the vowel. Next, when you feel that you can pass from the "m" to the closed vowel without disturbing the position of the vocal organs back of the lips, sing a little figure on the vowel, keeping it faint as possible.

Finally, try to combine the open vowels, "ah" and "aw" with the soft hum ("m-ah" and "m-aw"). As stated above, the vocal position during the hum is the correct one for tone, and by combining the vowel sounds with this the throat will gradually learn to remain passive during tone production.

The difficult point in these exercises is the passage from the hum to the vowel sound. As the mouth opens to form the vowel sound "ee" ("ee-ee") or "aw" ("aw-aw"), the whole vocal position is apt to be deranged. This can be prevented only by extreme care and gentleness.

EXERCISE No. 5.

Walk up and down the room with exaggerated limps, imitating the gait of one greatly relaxed from weakness or fatigue. Here, again, the one object is to go through the exercise with the least possible effort.

EXERCISE No. 6.

Stand easily, all muscles relaxed. Let the jaw fall, opening the mouth widely, and assuming a vacant, relaxed expression of face. Now inhale small, gentle breath, and exhale same, allowing it to pass out through both nose and mouth.

Stand easily, feet slightly apart. Now begin to turn the body as on a pivot, allowing the arms to swing as they will, and the weight of the body to sway

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Another valuable exercise is the following: Walk easily up and down the room, as directed in Exercise No. 5. Use only enough muscular force to preserve the balance. Now, relax the chest and the muscles of the face and throat, hum very gently a scale or arpeggio in the middle of the voice. Be careful not to listen to the voice. Don't try to "make tones." That is just what you must not do. Try, rather, to see how gently, how easily you can hum.

The difficulty, and the only difficulty, in this exercise is the tendency to throw the chest, especially on the higher notes. Guard against this by humming the upper notes very gently, remembering that the one object of these exercises is to eliminate effort.

Finally, moving about in the same manner of exaggerated relaxation, sing softly the words of some simple song, thinking only of ease and flexibility.

To conclude these fragmentary remarks let me reiterate that in the production of the normal tone no muscular effort is necessary. Faults of voice are due to deformity, to catarrh, or to false muscular contractions. The first cause is rarer, the second (catarrh) may in every case be removed by proper treatment; the third (faulty muscular contraction) may be eradicated by the patient practice of the methods herein discussed. The effortless tone should be the ideal. The great tone is great, not because of what the singer does, but because of what he does not do.

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HINTS FOR YOUNG SINGERS.

BY POL PLANCON.

"In my opinion, it is impossible to learn diction in any language, French, German or English, unless you give it by naturally. If one has good diction one may improve it, but one cannot learn it. The organs of the voice are not there. For myself, I have never had any studies in French diction, which, I know, is the rare exception, for most singers have, I believe, I am an old singer, and, therefore, I like the older songs. In the very old songs singers will find lovely examples admirably fitted for use in recital programs in the works of Grétry and Rossini."—Music.

It does not follow from this that singers make the best speakers. George Sand has remarked that the singer can speak properly only in song, which is his true medium of expression.—Sir Morell Mackenzie.

All the applause of the world cannot repay me for the sacrifice I made for art, and no applause in the world is able to beguile me for the distraction I feel over the failure of a single tone or attempted expression.—Lilli Lehman.

SINGING is an expression of the emotions and not of the intellect; or of the soul and not of the mind.—Clara Kathleen Rogers.

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do so well as I do other things; but I shall take time to broaden my sphere. "Among the modern French composers' work you will find many beautiful pieces. Saint-Saëns, Massenet, Benjamin Godard, Auguste, Holmès, Debussy, Gabriel Fauré, Paul Vidal, Berlioz, Gounod, all have written beautiful melodies.

The music of the younger French composers is less simple. It is very difficult indeed; and the trouble is that it is often so complex that it produces no effect upon the public. But, as I have said, I am an old singer, and, therefore, I like the older songs. In the very old songs singers will find lovely examples admirably fitted for use in recital programs in the works of Grétry and Rossini."—Music.

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ORGAN DEPARTMENT

Edited by Dr. Gerritt Smith

The Organ Department for March will be composed of articles of particular interest

THE ART OF PEDALING.

BY GERRIT SMITH.

FIRST and foremost in importance is the player's position on the bench, "How to Sit." The principles hereafter laid down refer to the parallel pedal board as being the one most commonly in use.

When the middle C of the pedals lies directly below the middle C of the manuals, as is generally the case, the proper position on the bench is about in a line with, or a trifle above, the next note.

The reason for this is obvious. The exact middle of a pedal board which has the average and ordinary C, C, G, to F is midway between middle D and E. This position, moreover, naturally brings the right toe to the open space between E flat and F sharp, and the left toe between middle D and E sharp. These breaks, wherever they occur in the scale, are geographical landmarks or oases for the benefit of all pedestrians over the long and lonely way of the pedals.

The middle octave of pedals, i. e., white notes G to G, will be naturally and equally divided between the two feet, say four notes to each foot. This, as we shall see later, is a basis for the construction of the scales.

The next step is to attain a position where the body may be in readiness for everything required of it.

Place the bench so that the soles of the feet may come naturally on the white pedals about one inch to one and one-half inch back from the raised notes, the legs being perpendicular from the knees down. If the heels do not touch easily, the bench is too high.

The proper average height of the bench from the white pedals should be about 21½ inches. In this connection I would strenuously urge the propriety of having benches made of movable height, like the bars in a gymnasium. Many is the time I have sat on the bench of some long-legged organist and have been unable to touch bottom with my heels. Under such conditions, octave playing is quite out of the question.

Next, swing the legs in each direction as if the body were on a pivot, and sit far enough forward to allow free play, thus preventing the side of the leg from striking against the bench when playing high or low notes.

ACTION OF THE FEET.

The action of the foot in playing is like that of the hand from the joint.

The weight of the leg should never be used in pressing down the pedal keys; only such force should be used as can be obtained from the free action of the ankle joint.

There can be no rapid pedaling until the point is perfectly free, both in perpendicular and lateral movement. To secure this, flexibility should be as far as possible the aim of all preliminary studies.

I have found dancing to be a most efficient training for the development of facility and suppleness in the feet, and I should always suggest it to young people as being a pleasant and instructive

to their studies. I may remark, in passing, that the importance of the pedagogic German school in pedaling with alternating feet is, as a matter of fact, a foundation technique, of the utmost value, and service about the same intention in regard to the pedal as Mason's two-finger exercises do with the piano, viz., independence and control of individual members. He who can play the C major scale with alternate toes, and can also divide the same into several notes for each foot, is well on the right road. It is something like homoeopathy and allopathy—do not use too much of either!

The pedals are played in two ways, by the toe (C, G, ball of foot) or by the heel. The heel should never be used for a single note.

The French school, however, starting with Lemoine and including the illustrious Galluppi, use this pernicious method, which is as much a relic of barbarism as would be the striking of organ keys with the fist or playing without using the thumbs.

In every custom there is an underlying reason, which, while it may not serve as an excuse, is yet worthy of notice.

In this case I believe we may assume it to be the inherent stiffness of the organ pedals to past generations (I am not referring to the players' legs), which has suggested the necessity of such a fierce mode of attack.

One or two important rules may be safely followed: Two consecutive notes should not be played by the toe of one foot, except in cases of necessity, and never in scale playing. For, as will be shown later, on the pedal scales admit of a simple and reasonable pedaling without the use of the slide, which later can be successfully accomplished, only on a perfectly-constructed, smooth pedaled organ, or on one with which the player is perfectly familiar. It is more properly sparingly used like the glissando on the piano.

This is, I am sorry to say, the French method, and to a great extent the English method, but it is nevertheless almost as bad and unnecessary as the fault last mentioned (the attack by heel), which latter Sir John Stainer strenuously forbids.

THE PEDAL SCALES.

If the ankle has been rendered flexible by proper exercises, it will be the easiest and most grateful thing imaginable to play the series of three white notes, which naturally lie in proper range with one foot, always beginning with the toe.

This article is supposed to deal merely with some preliminary suggestions of procedure and does not intend to cover the ground of more advanced work, such as scale playing. If, however, the ankle has been rendered flexible by proper exercises, it will be the easiest and most grateful thing imaginable to play the series of three white notes, which naturally lie in proper range, with one foot, usually beginning with the toe.

The first three notes which seem to suggest themselves would be middle C, D, E, played with the right foot. Next comes the group G, A, B, with the

left foot. By placing the left toe over on F sharp and the right toe on G, we shall now have formed the G scale. It seems impossible to think of any other sensible mode of pedaling this scale. In the same manner let us examine the related scale of F, the left foot takes the notes F, G, A. Next we must have the right toe on B flat, then the left toe on C, then the last three notes, D, E, F, with the right foot.

This gives us a definite form of "naturalness," so to speak, upon which to proceed. We might lay down this commonsense rule: Go only so far with one foot as you reasonably may. In rapid playing, three notes should be a limit, except in some chromatic passages.

Such an insertion or attack of the heel as given below is, both from principles of logic and facility, entirely reprehensible and unjustifiable—and yet it is adopted by some excellent players, being suggested by them, I suppose, from traditional methods. I can assume no other reason for its continuance.

In some future article I may enlarge upon a definite and practical form of scale pedaling.

A PROPER SYSTEM OF MARKING PEDALING.

The systems of scale marking have for years been so varied, and are now reaching such a multiplicity of forms, that they threaten before long to become a very Babel of signs. To illustrate this point, let us examine some sixteenth century methods of signs which may be found employed by prominent writers.

Suppose we had one-quarter as many different fingerings for the hands! To my knowledge, we have but two, and even those antagonize each other.

AMERICAN PEDAL MARKINGS.

Note—These signs when written above the line refer to the right foot, when written below to left foot.

Eugene Thayer, Δ R foot, Δ L foot.

Dudley Buck, Δ R foot, Δ L foot.

S. P. Warren, Δ R foot, Δ L foot.

Clarence Eddy, Δ R foot, Δ L foot.

A. G. Emerick, Δ R foot, Δ L foot.

John Zundel, Δ R toe, Δ L toe, Δ R heel, Δ L heel.

English Pedal Marking.

Sir John Stainer, Δ R toe, Δ R heel, Δ L toe, Δ L heel.

W. T. Best, Δ R, Δ L.

R. R. Right toe except when it is placed under the foot. This necessitates two signs for each heel.

G. E. Lake, Δ R, Δ L.

G. E. Lake, Δ R, Δ L.

G. E. Lake, Δ R, Δ L.

G. E. Lake, Δ R, Δ L.

G. E. Lake, Δ R, Δ L.

G. E. Lake, Δ R, Δ L.

G. E. Lake, Δ R, Δ L.

Gustav Merkel, Δ R, Δ L.

J. Rheinberger, Δ R, Δ L.

J. André, Δ R, Δ L.

Heinrich Riemann, Δ R, Δ L.

Dr. Hugo Riemann, Δ R, Δ L.

Dr. Hugo Riemann, Δ R, Δ L.

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Dr. Hugo Riemann, Δ R, Δ L.

School," and after that Friedrich Schneider's "School," without becoming a fit candidate for the asylum for decayed musicians, is greatly to be admired.

Numbers are a universal language in civilized, or what is the same thing, "organized," nations, and it would be of universal benefit to have this one simple system, just as we now have one system of fingering by numbers (to which this is closely allied).

A WORD OF EXCUSE FOR THE ORGANIST.

BY L. L. ASHTON.

It is not worth while to deny the fact that there are many indifferent organists playing their calling, and that some are even worse than indifferent. But is this not the case in other professions as well as that of music? When it comes to that, many of us have been obliged to listen, Sunday after Sunday, to an indifferent minister brimming over with dry theology, and yet utterly incapable of holding the attention of his weary congregation. In this connection, I am reminded of a good story told me by a Presbyterian minister. He admitted that he was the victim of the joke, but said it was too good to keep. His congregation had purchased a pipe organ, and the music committee decided that the sexton must, under the blowing of the bellows. When the subject was broached to him, he demurred, saying he ought to have his wages increased if he pumped the organ. "But," said the chairman, "you won't take up any extra time; you see you have to be here to open and close the church, anyway." "Yes, sir," he knew that; but if he pumped the organ he shall have to stay in for the sermon, and that's worth something." I am happy to state that the minister's sense of justice was so keen (not to mention his sense of humor) that he recommended a raise in the sexton's wages.

Why is it that the critics always give the organists such frightful whacks? In the first place, the average organist is so poorly paid for his services that he can afford neither lessons nor time for sufficient practice to make his work up to the mark. Under these conditions, we must not expect too much. In this "vale of tears" we do not always get the best pay for our work, but never get anything worth while that we do not pay for.

In many choirs some favorite soloist is paid as much as the hard-working organist. This is surely a poor way to encourage musically attainment, and in the majority of cases is positively unjust. And that reminds me that there is a lot of "jewing down" done in the way of engaging choir talent. It seems a pity that "the trail of the serpent" (8) should be "over it all." But having secured your organist for the best possible salary, why expect the greatest amount of good work from him, and why subject him to a running fire of adverse criticism? If he plays bright, cheerful postludes that are simple in form and easily understood, some one will accuse him of playing "rag-time." If, on the other hand, he selects music written in true organ style, there is some one ready to suggest that "it's a pity he couldn't play something that has a tune."

When there is nothing else to be said, some wisecracker declares he is playing "Bach figures."

Do the people who talk in this strain know how difficult it is to play these much-abused musical numbers? The trouble is, that if an organist ventures to play a fugue number of any sort,

he is at once accused of playing "Bach." It reminds me of a conversation which I had some time ago taken place between two colored men who were discussing the present high price of living. Said one: "My wife's the best-natured woman I ever saw for wantin' money. One day it's a quarter; next day it's fifty cents; 'nother time it's a dollar. She's everlastin' pesterin' me 'bout money." "What in the name of goodness does she do with so much money?" "Shucks, I can't tell you; I ain't never give 'er none yet."

Attends to his organ, and often attends to his church duties simply because he feels that he must be at his post, no matter what aches or pains he is contending with. Again, he may have the misfortune to be associated with singers who are a weariness to the flesh, and who irritate him in a thousand and one little ways that are likely to prove a detriment to his playing. I grant you he often does things to try one's nerves, but let us not be too hard on him, for undoubtedly he has troubles of his own. To be a successful organist and choir leader requires that one should not only be a good musician, but also a very general helper in many respects. These rare accomplishments are not very often combined in the same personality, consequently we must make the best of the organist we have, and try to improve it by discreet encouragement and kindly suggestion.—*The Choir Leader.*

A TEST FOR ORGANISTS.

In order that American organists may know what the examination requirements leading to the diploma of associate of the Royal College of Organists of England are, we present the following list of questions which are those given at the January examination of this year.

REGULATIONS FOR THE EXAMINATION FOR THE DIPLOMA OF ASSOCIATE.

ORGAN TESTS:

1. To play any portion or all (as the Examiners may desire) of one of the following compositions, the selection of the piece to be made by the candidate:—

1. Fugue in G minor, J. S. Bach (Peters, vol. 4, No. 7) (Novello & Co., Book 3, p. 84) (Augener & Co., vol. 6, No. 26, p. 406) (Breitkopf & Härtel, vol. 4, p. 72).

2. Fugue in D minor, J. S. Bach (Peters, vol. 3, p. 42) (Novello & Co., Book 9, p. 151) (Augener & Co., vol. 2, p. 103) (Breitkopf & Härtel, vol. 2, p. 32).

3. Sonata No. 1 (first movement), J. S. Bach (Peters, vol. 1, p. 2) (Novello & Co., Book 4, p. 88) (Augener & Co., vol. 6, p. 506) (Breitkopf & Härtel, vol. 6, p. 15).

4. Sonata in D minor (Introduction and Fugue), J. F. Bridge (Novello & Co.).

5. Concerto in F, No. 4 (last movement), Handel, W. T. Best's Edition only (Novello & Co., p. 73).

6. Sonata in C minor, Op. 41 (first movement), J. Lyon (Breitkopf & Härtel).

7. Prelude and Fugue in C minor, No. 1, Mendelssohn.

8. Sonata in A minor, Op. 98 (first movement), Rheinberger.

9. Concerto in F major, Op. 1 (first movement), Rheinberger (en forme d'Ouverture), Smart (E. Ashdown, Ltd., No. 5).

10. Finale alla Marcia, J. Stainer. Twelve minutes for the Organist. No. 12, p. 87 (Novello & Co.).

11. To play from a Vocal Score in four parts, written in three G clefs, and an F clef.

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Violin Department

ROBERT BRAINE, - Editor

THE INCOME OF ORCHESTRA PERFORMERS.

Of the large number of violinists studying for the profession, and the still larger number of violinists who, study without the intention of depending on the violin for a livelihood, but who, in many instances, finally drift into professional work, only a very few can hope to depend on solo work exclusively.

So great are the demands of the present day concert stage on the violinist in the way of great technique and musical genius that a violin soloist must be one picked out from among the best to hope to earn his bread with solo work alone. For the rest, teaching and orchestral playing, with an occasional solo engagement, are all that is left.

The theatre and opera orchestra give employment to thousands of violinists in the United States, and although the salaries paid are not high in themselves, except in the case of grand opera engagements, yet the player, unless the rehearsals are very frequent and onerous, which only happens in the case of grand opera, is left with much time on his hands which he can devote to teaching, writing and arranging for orchestra, and to a great variety of other pursuits, and in this way doubling his income.

Many of the theatrical musicians in the larger cities keep small studios, and till a great variety of positions apart from their musical duties. The average theatrical musician must be on duty at the theatre from 8 P. M. to 10.45 P. M., with a rehearsal on Monday morning and a matinee on Saturday, and sometimes on Wednesday. In some cities there are Sunday performances also. It will be seen that the musician has, if he wishes, the greater part of the day to devote to other pursuits. In theatres where daily matinees are given he is not able to do much outside work, but the pay is, of course, higher. The grand opera musician is obliged to attend so many rehearsals and the double work of rehearsal and performance is so onerous and taxing that as a rule he has little time left over to devote to anything but the orchestra.

Every violinist and student is interested in prices. He is naturally anxious to know what he can expect for his work in the way of compensation.

In order to give American violinists and students an approximate idea of the prices paid for opera and theatrical orchestral work I have prepared three tables giving the prices paid, according to the scale of the American Federation of Musicians, in New York City, in Cincinnati, and in several smaller cities with a population of 25,000 to 50,000.

The New York City prices give salaries of those ruling in the largest Eastern American cities, the second, that of Cincinnati, giving us the approximate rates in cities of from 20,000 to 50,000, and the third of the smaller cities. The prices given are those fixed by the various local branches of the American Federation of Musicians, of which there are several hundred

scattered all over the United States and Canada. Each of these locals is free to make its own prices, and they vary greatly in different parts of the country. The prices quoted are strictly adhered to and any violation of the price list is followed by a heavy fine.

The following prices are taken from the theatrical section of the price list of the New York City local, American Federation of Musicians:

Operas.

Italian, German, English and French opera; a season to consist of one or more weeks of not more than five performances per week, the salary shall be, per week, \$350.

Where the price of the choicest seat does not exceed \$2, for not more than seven performances, per week, \$260.

Each additional performance, pro rata.

If less than one week, for every performance, including one rehearsal for each opera, \$200.

Every additional rehearsal, per man, \$200.

All evening rehearsals at the same price as performances.

Every extra musician engaged in the orchestra shall receive for each performance, including one rehearsal for each opera, \$700.

For extra musicians required on the stage, including one rehearsal, per man, \$200.

Each additional rehearsal, per man, \$200.

Theatres.

Dramatic or variety performances, for one week's engagement or longer, per man, each performance, whether day or evening, \$450.

For nine performances, weekly, \$2,000; ten performances, weekly, \$2,200; eleven performances, weekly, \$2,400; twelve performances, weekly, \$2,600; thirteen performances, weekly, \$2,800; fourteen performances, weekly, \$3,000.

Sunday evening concerts, \$500.

Leading to receive at least double.

Evening rehearsals to be the same price as performances. Rehearsals not to exceed five hours.

Single theatrical or miscellaneous performances of less than one week, per night, \$500.

Band playing on the balcony, per hour for each player, \$100.

The regular orchestra performing previous to the overture, for one hour or fractional part thereof, each performance, per man, \$100.

Operettas, Opera Bouffe, Extravaganza, Burlesques, and Spectacular Productions.

Opera bouffe, operettas, extravaganza and spectacular productions, musical comedies, and all other productions which cannot be strictly classified as dramatic or variety performances.

Each musician shall receive, for six evening performances and one matinee and not more than two rehearsals, the salary shall be not less, per man, than \$500.

Each additional rehearsal, per man, \$200.

A season of more than one week, per week, \$350; for six evening performances and one matinee (extra matinee pro rata), per man, per week, \$410. Single performances, including rehearsal, \$600.

Each additional rehearsal, per man, \$200.

Promenade concerts after the evening performance, to terminate not later than 12 midnight, to be paid extra, per week, \$500.

All Sunday performances, extra, \$500.

Single performances with dances after the performance, not terminating later than 3 a. m., \$800.

Each additional hour extra, per man, \$200.

The Cincinnati price list differs somewhat from that of New York City. The following extracts from its price list will give an idea of prevailing prices:

Grand Opera.

Six performances and one matinee, per week, \$350; for six additional performances, \$200; single performance with one day rehearsal, \$200; night rehearsal, \$300; extra day rehearsal, \$200; substitute or extra musician without rehearsal, \$500; substitute or extra musician with one day rehearsal, \$500.

Rehearsals not to exceed three hours; \$100 additional hour, \$100.

Musicians on stage by the week, per performance, \$400.

Grand opera at summer resorts, not less than five performances, per week, \$500; leader, per week, \$400.

Operettas, opera bouffe, etc., six performances with one matinee, per week, \$200; substitute or extra extra performances, \$300.

Opera or operetta given by school, \$500; day rehearsal, \$200; night rehearsal, \$300. Operetta (amateur) with one night rehearsal and dance not later than 3 A. M., per man, \$100.

The theatres in Cincinnati are divided into different classes, each class having a different price. In one class \$200 is paid for each musician with one night rehearsal and dance not later than 3 A. M., per man, \$100.

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responsibility which the position of leader entails, he must buy all the music between himself and his own orchestra. He often has all business deals connected with his position, notify the men of rehearsals, collect the salaries, pay the men.

A talented violinist who has a position as leader of orchestra in a leading theatre in one of the larger cities usually receives from \$350.00 to \$400.00 per week. He often has opportunities of making extra amounts by playing solo, playing in symphony concerts, directing amateur performances, etc., on which occasions he sends a substitute to the theatre.

If he has a good teaching business he is often able to earn from \$75.00 to \$100.00 from all sources, or even more per week. The rank and file of the men do not do so well. Even in the larger cities they are only able to average from \$18.00 to \$30.00 per week from their musical duties alone, and if they do not teach, or engage in other business, their income averages only about the same as carpenters, plumbers, masons, or similar trades. Those who have a business outside of music, however, are often able to swell their income to \$500.00 per week or more.

THE LONDON COLLEGE OF VIOLINISTS.

One of the interesting features of musical life in England is the "College of Violinists," an institution which was founded for the advancement of the art of violin playing and increasing the interest in it. It was founded in 1891, and incorporated in 1891. It is not as would be supposed by the name, a school of music, as a place of examinations for or under any teacher. Examinations for obtaining the following degrees: Fellow, Licentiate, Associate, Graduate, and Honorary, are held twice annually in June and July, and December and January, and any one can take the examination and receive a degree. The candidates are paid eight performances, with a weekly salary for the leader of \$35.00; in another, \$50.00 per man is paid each musician for any number, with \$55.00 per week for the leader. In the third class, \$20.00 per week is paid for twelve performances, with \$35.00 to \$50.00 for the leader.

Where music is furnished for amateur operatic and dramatic performances the price is much higher. The salaries of the smaller cities are somewhat lower prices rate, although the work done is the same. In one night stand towns the lot of the theatrical musician is particularly onerous because he is obliged to attend a rehearsal for each performance. Probably the most universal price for the leader of a city of 2000 per man, which, however, includes a rehearsal; and in some of the smaller cities the price is only \$1.50. In good-sized villages the rate of music is paid for nothing more than an opportunity to see the performance.

The following extracts from the price list of a city of 2000 will give a good idea of the average salaries paid:

Week stands, not less than eleven performances, per performance per man, \$1.25; leader, \$2.25.

Week stands, not less than six performances, per performance, \$1.50; single performances \$2.00, including rehearsal.

Leader of vaudeville theatre, per week, \$20.00.

In the above price list it will be noted that the leader invariably receives double. Besides the extra re-

compensation which the position of leader entails, he must buy all the music between himself and his own orchestra. He often has all business deals connected with his position, notify the men of rehearsals, collect the salaries, pay the men.

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and hearing the candidates who have been preparing themselves. It is said that the formation of this institution has been responsible for a greatly increased interest in violin playing throughout Great Britain. The number of pupils studying the violin has increased at a marvelous rate, and large classes of violin students of musical teachers are to be found in the most unlooked-for places. There is little doubt that such an institution would greatly increase the interest in violin playing if it could be established in this country.

BACH'S VIOLIN WORKS.

BACK, in his violin works as elsewhere, is to many people an "acquired taste." It is fashionable now to admire him, or to seem to admire him; it is not quite so fashionable to understand him. Some vote him "dry," and antiquated. Yes, he is antiquated, because his thoughts are cast in the mould of a bygone age, and his style is antiquated in somewhat the same sense as the Psalms or the Alexandrine version of the New Testament are antiquated; yet he will afford solid comfort, and he will furnish solid material, to scores of generations yet unborn. The constellations are antiquated; but just as untold millions have gazed on them with wonder, the centuries go by, so will millions more in the centuries to come.

In regard to the violin, he knew its possibilities, and though he never leads the player "off the fingerboard," so to say, his compositions for the violin will forever remain a sealed book to the technical school of violinists. It is not of the first order. To any other, playing Bach will be only "playing with" him; and he is not to be played easily. Study, hard study, is necessary to comprehend him, still more to play him. His violin music is not of the class which "leaps to the eyes," as it were, nor is it of the class which easily played at sight. A great player and musician, now dead, once said to me, "All good players can play at sight, but they never do in public." It is impossible for even the most facile violinist to do justice to Bach's violin works "at sight." They must be looked at, looked into, and looked through and through, before even the right idea how to play them can be grasped. This of course is true of all great music, but is preeminently true of Bach's violin compositions.

Schumann wrote a pianoforte accompaniment to Bach's "Six Sonatas for violin alone." This was a mistake with all the taste, and the "Bach feeling," all the intuitive sense of what Bach himself might have done. But as the great original wrote these six sonatas for violin alone, it is quite evident that he did not want them to be accompanied at all. Why then write separate piano parts for what were so carefully meant to be violin solos? That Schumann had some reason I do not doubt; nor is it possible, after examining the piano score, to doubt that the work was done with the scrupulous regard for the best Bach traditions; but these six sonatas, I cannot help but think, are better without the piano accompaniment at all. The marvelous predictions for the violin are in themselves so full, so round, so complete, that to add anything to them, as they left the master's mind seems almost the degrading of it. It is not as if the famous "six" consisted of only melodies, or even of double stop playing; where the fingering of the violin parts, the harmonic accompaniment, filled in; and where it cannot be played

it is often suggested. Of course opinions will differ as to the advantage, or otherwise of Schumann's piano part to the "six," though there will not probably be two opinions as to its accompaniment being unnecessary, especially if one is to be played at all.—*The Strand*.

SARASATE'S VIEWS.

IN course of an interview some years since, Sarasate, the great violinist, said:

"I drink beer like a German, smoke cigarettes like a Spaniard, and find myself none the worse. I am nearly fifty years of age, yet never felt my hand steady on the finger board now. Of course I get very tired sometimes. I am tired now for instance, having played at five concerts this week, but a little rest soon puts me right again. Fortunately, I can sleep when traveling at night, and it is sleep which minimizes the fatigue more than anything else. I practice very little when studying new pieces. It is curious how in that respect artists differ. Take pianists, for instance, Saint-Saens, who will afford solid comfort, and he will furnish solid material, to scores of generations yet unborn. The constellations are antiquated; but just as untold millions have gazed on them with wonder, the centuries go by, so will millions more in the centuries to come."

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A GOOD MACDOWELL ARRANGEMENT.

THE late eminent American composer, Edward MacDowell, left little for the violin among his compositions. Some of his more beautiful inspirations have been arranged for the violin and piano, however, notably his "To a Wild Rose." A highly artistic transcription of this beautiful poem it seems almost the degrading of it. It is not as if the famous "six" consisted of only melodies, or even of double stop playing; where the fingering of the violin parts, the harmonic accompaniment, filled in; and where it cannot be played

GOOD HABITS AND VIOLIN PLAYING.

In a long musical experience in both this country and Europe I have met but one concert violinist who did not smoke and drink. This was the young American violinist, Francis Macmillan, who after having completed two American tours during the past two seasons has returned to Europe where an extensive tour in Continental Europe awaits him the present season. There may be others to whom nerve stimulants are unknown, but I have never met any. When Macmillan was completing his studies in Europe his associates and even his teachers advised him, and even urged him to smoke, and drink light wines at least, for the sake of sociability when associating with artists.

Mr. Macmillan steadfastly refused, saying that he believed took all the nervous energy of a violinist to play the violin, let alone squandering it in smoking and drinking. This view of the case has certainly been borne out in his American tour. Commencing early in last October (1907) and continuing until he played in the present spring (1908), he played an average of five concerts a week, sometimes giving two concerts in one day. His programs were of the heaviest possible character, including such works as the Paganini Concerto in D, Ernst's F Sharp Minor Concerto, and so on through a long repertoire of the most difficult and taxing compositions. The violin he gave the entire program himself, accompanied by the piano, with the exception of two songs by the vocalist of the company. In this way he was not obliged to disappoint a single audience.

Every violinist knows the terrific bodily and mental strain of constant touring, and he knows that an average five such concerts a week. His success in keeping up to his highest form during the entire tour certainly speaks volumes for the fact that the violinist should not impair his nervous powers by nerve stimulants, and intoxicating liquors.

A long list could be given of concert artists and musical geniuses of the highest order who have fallen by the wayside owing to dissipation, and over-indulgence. It is doubtful if there is any occupation which puts such a terrific strain on the nervous system as that of solo violin playing. It stands to reason, therefore, that the nervous system should be kept up to the highest efficiency at all times. A famous singing master used to say, "Good singing is good health." This might be paraphrased into "Good violin playing is good health."

CHIN RESTS.

Many violins are more or less injured by having chin rests screwed on too tight. The pressure, unless the violin bands are quite tight, causes the letter to bend and bulge, crinkle or split. If the strings are tight, the chin rest, when it comes in contact with the instrument, are covered with a layer of cork, mutilation of the varnish and wood will be largely prevented. When the chin rest was unknown, doubtless, players did not realize that the vibrations of the top were interfered with by the chin rest, and that the chin rest was a hindrance to the vibration of the top. To see a violin with the chin rest off, and even the soft grains worn out, leaving the spot dirty and rough as a rasp, was to regard this condition as proof of age and consequent value.

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The purchase of a violin is an important thing. Why? Because the best musical value is obtained in the least investment, and it is the only one that will last. The Lyon & Healy Connecticut Violin is the best violin in the world. It is made of the finest materials, and is of

CHILDREN'S PAGE

Hints to Little Folks and Their Teachers
That May Make Music Study
More Pleasant and
Profitable

THE STORY OF CARL MARIA
VON WEBER. 1786-1826.

BY C. A. BROWN.

(For reading at Children's Musical Clubs.)
"Cant," cried his older brother Fritz, in despair, "you may become anything you want, but a musician you will never be."

The two older brothers, Fritz and Edmund, had become really good musicians, under the careful teaching of the great Joseph Haydn, so Fritz felt himself quite able to prophesy. Yet the time came when the genius of that same little Carl stamped itself as one of the most original and characteristic powers in German music. So those of us who are a little dull can take courage; for that small boy who was thought to be very stupid, musically, tried to write ten operas—among them the great works "Der Freischütz," which deals with the ancient legend of the hunter Bartusch; "Euryanthe," and "Oberon," who was the king of Fairyland. He wrote ninety folk-songs, ballads and romances, besides many other compositions.

Little Carl was the first child of his father's second marriage, and was born at a place called Eutin, in Holstein, December 18, 1786.

Music had been a hereditary gift in the von Weber family for so many generations that, as far as we know, there is but one German musician with a longer musical pedigree or one more widely spread than Carl's, and that was the mighty Sebastian Bach.

Our hero's full name was Carl Maria Friedrich Ernst Frieherr von Weber—long enough to make any boy delicate to carry it around.

His father, Franz Anton von Weber, was so devoted to music that he would play on the violin even when he was walking in the fields with his family, but he was so visionary that he did not amount to a great deal as a provider for his large family.

Early in life, he had been a soldier, but, owing to his own folly and extravagance, he had left the army. However, he was a good musician—said to have been a capable violinist, and what is more rare, he was a viola player of more than usual ability. By turns he had been attached to an orchestra, director of a theatre, then an organist, and, lastly, a wandering actor, never staying long in one place; a thorough Bohemian by nature; not at all the steady-going family man he should have been with all those hungry little mouths to feed and clothing to buy.

Perhaps it was because his niece, Constance Weber, was the wife of Mozart that Franz Anton had always longed for a child who should prove to be such a prodigy as the boy Mozart, whose first opera was produced in Milan when he was only fourteen years of age, and was repeated twenty times.

At the period when Carl Maria was born, Franz Anton von Weber was di-

rector of the town band at Eutin. Although all of his older children—the daughters as well as the sons—had shown talent for music, as well as for the stage, the father could not help seeing that none of his children, so far, showed gifts beyond the ordinary. This made him all the more anxious to discover talent of a higher order in Carl Maria.

For that reason, the poor child was set to work to learn music very early, principally under his father, although his older brothers must have sometimes taken a hand at the business, for the remark that Fritz made, about his never being able to become a musician.

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hood, he was at home in the stage-world as none of the great opera composers have ever been—not even Mozart himself.

In 1794, when Carl was eight years old, and his young mother only twenty-six, she was engaged as a singer at the theatre in Weimar, under the direction of Goethe, who is called the prince of German literature. She appeared on June 16 in one of Mozart's operas, but continued only until September of that season. Three years before, Mozart had been borne to a pauper's grave, in a cold-storm, it is said—poor fellow.

Major Weber's restlessness did not permit his family to remain in one place for long at a time.

In 1797 they were at a place with the long German name, Hildburghausen. It was there that the little Carl found his first scientific and competent teacher, in Heuschel. This man was an eminent oboist, a solid pianist and organist, as well as a composer who thoroughly understood his art. With him the boy studied the piano and composition.

WEBER'S YOUTHFUL TEACHER.

Heuschel, himself, was only twenty-three years old, and Carl was ten. And, fortunately, the young teacher took a deep personal interest in his pupil. He had a gift for teaching, and was, perhaps, better suited than any other to train and to interest this slender child who was growing up to be a melancholy, imaginative, little recluse, absorbed in his studies, and living in a dreamland of his own.

Heuschel was determined to cultivate the two hands equally, and like all of us, Carl did not, at first, like the hard, dry studies which his teacher insisted upon. But he soon found that he was making splendid progress, and his father was astonished to see the dawn of that genuine musical talent which, he himself, had tried in vain to awaken in his son; and all his life long, Carl never forgot what he owed to Heuschel.

In 1798 they moved to Salzburg—the former home of Mozart—where the boy was placed at the Musical Institute of which Michael Haydn (brother of Joseph), was then the director. And here extreme poverty stared them all in the face.

Then, too, troubles never come singly, and the sweet, gentle mother, whom Carl loved so dearly, died. This was a terrible blow to the affectionate lad and one from which he did not soon recover—he was only twelve years old.

The next resting place for the Weber family was Munich, where Major Weber resolved that his son should be placed under the care of the organist Kalcher for study in composition.

However, for several years, Carl was obliged to lead the same shifting gypsy-like life, never stopping long in any one place but dragging his father and mother in obedience to his father's whims, but always studying under the best masters.

While under the training of Kalcher, he wrote several symphonies, sonatas and trios; and when he was fourteen, an opera was composed and produced. So at last he was able to put a solid foundation under his feet.

Reference books: "Dictionary of Music and Musicians," Sir George Grove; "Great German Composers," George T. Ferris; "The Centenary Book of Facts," Ruoff; "Songs and Song Writers," Finck.

A "P" BOOK.

Did you ever try the plan of having a question book? You know how it is that you had found out about some little point of interest. When the teacher has gone it is too late, and the thing is to go on and to inquire about what he the very thing which will keep you back in your work for a whole week.

When you put a question down in black and white you can not forget it. There was a great Greek philosopher, named Socrates, who taught by asking questions. He questioned his pupils in such a way that they found out what he desired to tell them by thinking it out themselves.

A good plan is to take the place that you are practising and go through it slowly and carefully and ask yourself whether there are any little points you do not fully understand. Perhaps, when you get through your questions will look something like this:

What does M.D. mean?
What does M.C. mean?
Why do I sometimes see M.S. as well as the above?

The piece is to be played allegro. Allegro means fast. Just how fast is the allegro in this piece?
Why do they put dots under a slur?
What do the terms "una corda" and "tre corde" mean?

Why do they use a point over some staccato notes and a dot over others?
What does "Coda" mean?

I have never known a teacher who did not like to have pupils ask questions. It shows interest better than anything else. If you go to the trouble of writing them down you will find that the teacher will take more pains in answering them.

It is well to remember that some questions are useless, as they are ones that you could very well answer yourself. If you gave a little thought to the subject. Teachers are annoyed by such questions, and you will do well to think before putting questions down in your question book.

ANSWERS TO PUZZLES.

The puzzle in the November *Etude*, entitled "The Wedding of the Opera," was not answered correctly by any reader, although several submitted clever answers. The following is the key to this interesting list, which may also be turned into a very good game for pupils' parties and soirées:

1. Romeo and Juliet.
2. The Mikado.
3. The Chimes of Normandy.
4. H. M. S. Pinafore.
5. The Pirates of Penzance.
6. Patience.
7. Orléans.
8. The Huguénots.
9. The Carnival of Venice.
10. The Gondoliers.
11. I'd choose you.
12. The Queen of Diamonds and A Pearl of Brazil.
13. The Queen of Sheba.
14. The Merry Widow.

The barriers are not erected that can say to aspiring industry, "Thus far and no farther."—*Beethoven*.



A MUSICAL VALENTINE PARTY.

BY NELLIE R. CAMERON.

The B Sharp Club decided to give a Valentine party. Each member was assessed for a portion of the expenses. Miss Starr, the music teacher, offered her home for the party and, of course, superintended the whole affair.

To the members of the club were added enough invited guests from among their little musical friends to make the number of partners complete—eight boys and eight girls.

Some weeks before the party the boys were busy preparing the second parts to the first eight musical numbers played in 1844, under the name of the "School of Four Hand Playing." The girls were equally industrious in preparing the primo parts. These were practiced with the teacher, but no one knew till the night of the party which duet he or she would be called upon to play, or with whom the duet was to be performed.

Upon the night of the party Miss Starr brought in two mysterious looking boxes, shaped like red hearts. One box contained the first lines of eight couplets, numbered from one to eight, written upon the halves of eight little white hearts. The other line of each couplet was, of course, upon the other half of the heart in its other box.

The boys each drew a card from the first box and the girls from the second. There was great fun in matching the lines to complete the eight couplets, and in finding out the musical signs which formed a part of each couplet.

Here are the eight couplets complete:

1st. You're the one that I like best.
I prefer you
to the (rest).

2d. You are sharp enough for me.
Willst thou my
valentine (be).

3d. Nothing shall our
meeting (bar)
For I chose you
from afar.

4th. As you readily
can (see),
You're the one
entire for me.

5th. From the others now I
(turn)
For you, still my heart doth
yearn.

6th. Dear valentine, wilt
thou please (note),
You're the one for whom I vote.

7th. Be my partner without fail,
Any height for you I'd (scale).

8th. Valentine, believe my word,
I'd choose you
of my own
(accord).

The boy and girl whose lines matched were partners for the evening. Each couple performed in turn, the duet indicated by the number upon the couplet. Each member present voted as

to which performance was the best and a prize was awarded to the victor—a heart-shaped box of bon-bons. The victors also became king and queen of ceremonies, leading the promenade to supper-room.

Here, dainty heart-shaped cakes were served with ices in heart-shaped moulds.

A MUSICAL GUESSING GAME.

Upon returning from the supper-room, the attention of all was directed to the singular wall decorations. Scattered about upon the wall were white cards, upon which were musical staves drawn in red ink.

Miss Starr called to order. She then played a bar of the songs represented, as follows:

1. Home, Sweet Home.
2. Swanee River.
3. Old Kentucky Home.
4. Star Spangled Banner.
5. America.
6. Yankee Doodle.
7. Old Black Joe.
8. Auld Lang Syne.
9. Last Rose of Summer.
10. Annie Laurie.

The prize for this contest was a very pretty one. Mounted upon two heart-shaped mats of crimson, locked together with a gilt arrow, were the portraits of Robert and Clara Schumann, those world-renowned musical sweethearts.

The party broke up at an early hour, wishing that St. Valentine's Day came every month in the year.

"But wasn't Miss Starr cute to beguile us into doing so much hard practice on these duets?" said Ruth Petri, as she parted with her chum at the gate.

SOME INTERESTING FACTS ABOUT BEETHOVEN.

BEETHOVEN'S talent early made itself evident, and at the age of four he commenced his studies under the guidance of his father, who was desirous of having him achieve some of Mozart's success as an "infant prodigy."

The lad was forced to practice for long periods at a time, and if he appeared to neglect his studies he was treated with great brutality by his father, and it was not until he was ten or eleven years of age that he really took interest and found pleasure in his studies.

Beethoven went to Vienna to study, during periods at the Elector of Cologne, and there met Mozart, who did not receive the lad with much warmth at first, but after hearing the boy improvise on a given theme he was astonished, and marvelled at the boy's genius, and remarked to his friends: "Look well after him, he will one day astonish the world." It is said that Mozart gave the boy a few lessons.

While in Vienna, Beethoven studied under Haydn, but they did not get on very well together. The lessons continued, however, until Haydn left Vienna on his second visit to England.

In 1794, after which Beethoven studied under Albrechtsberger, he was introduced to the singular wall decorations. Scattered about upon the wall were white cards, upon which were musical staves drawn in red ink.

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1794, after which Beethoven studied under Albrechtsberger, he was introduced to the singular wall decorations. Scattered about upon the wall were white cards, upon which were musical staves drawn in red ink.

Miss Starr called to order. She then played a bar of the songs represented, as follows:

Beethoven was passionately fond of the country, and it was while rambling through rural districts that he conceived many of his grandest inspirations.

It was at the age of thirty that his deafness first became known to him, and in spite of his strenuous efforts it became worse and worse each succeeding year until the time came when even the loudest fortissimo of the full orchestra was inaudible to him.

Practically all his great symphonies—the immortal nine—were written during this deep affliction, the first, in C major being written in 1800, and the ninth (*the Choral*) in D minor, 1823.

Beethoven only wrote one opera—*Leonora*, which was produced in 1805, but was unsuccessful. He afterwards wrote in 1814, under the name of "Fidelio." In all, he wrote four overtures to the work, No. 3 being the finest.

In 1815 his brother Casper died, leaving his son, Carl, to the care of Beethoven. The composer bestowed on his nephew all the affection of a father, but Carl turned out a selfish, ungrateful, dissolute, idle fellow, and treated him with the utmost disregard and

callosoity. In spite of this, however, Beethoven still loved his nephew, and made Carl his sole heir.

Beethoven died on the 26th March, 1827, during a terrific thunderstorm. He left the care of his property to his old friends Schindler and Breuninger, who by his bedside, he cried out "Plaudite amici, comedia finita est."—"Clap your hands my friends, the comedy is over."

He has sometimes been spoken of as ill-mannered churlish being, but let it be remembered that he suffered acutely from many causes, each sufficient to sour many natures.

To Beethoven is attributed the introduction of the Scherzo into the Sonata, in place of the Minuet, and here he found ample scope to introduce humor and playfulness to a marked degree. Many of his dances are full of fun, and he loved a joke.

He engaged Czerny at one time to give his nephew piano lessons, and on one occasion he remarked to the teacher: "When Czerny advances I do not stop his playing on account of little mistakes, but only point them out when I have given the piece. I have always followed the system, which quickly forms a musician."

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WHY LITTLE GERMAN CHILDREN ARE MUSICAL.

BY CAROL SHEERMAN.

A NOTED German musician was once asked why the children of the little villages of Germany are so musical. He replied, "Because they make fun of music." This is very true. The little folks of the fatherland have very simple amusements. Although Germany is the land of toys, the little folks are not laden down with extravagant presents. Some little boys can amuse themselves more with a little violin than some of our boys could with a \$200.00 electric toy railroad.

I wish that all who read this article would try at the next practice hour to get just as much pleasure as possible out of their playing. Treat it just exactly as you would a game. Look at the little picture upon this page called "The Practice Hour." You can see the faces of the little folks and how earnestly they are striving to get enjoyable musical effects out of their crude musical instruments. You may learn a great lesson from the children of Germany, many of whom have grown from peasant homes like the one



THE PRACTICE HOUR.

pictured to become great masters. Beethoven, Haydn, Mozart and Bach came from homes of this kind. Without one-tenth of the advantages that most of the readers of this page possess they achieved immortal fame.

MENDELSSOHN AND FLY.

Perhaps we shall never know how much musicians have been indebted for some of their inspirations to the sounds of nature. Mendelssohn, at the time he was busy with the Overture to *A Midsummer Night's Dream*, was one day riding with his friend Schubert. The weather was beautiful, and the two were engaged in animated conversation as they lay in the shade on the grass, resting themselves and their horses, when all of a sudden there was a "hush!" A large fly had just gone buzzing by, and Mendelssohn wanted to hear the sound it produced gradually die away. When the Overture was completed, Mendelssohn drew Schubert aside and said: "I have followed the progression where the violin modulates in the chord of the seventh from B minor to F sharp minor. 'There, that's the fly that buzzed past us at Schönhausen!'" said Mendelssohn.

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STACCATO AND LEGATO.

Humor, Wit and Anecdotes.

"While, if you'll stop blowing that infernal horn I'll get you any other toy you want."

"All right, dad, I want a bass drum!"

"I suppose, Bridget," said Miss Wood by the new maid, "you think it strange that one who plays the piano so perfectly as I do should practice so much."

"Yes, mum," replied Bridget; "sure, if I was me I'd give up in disgust."

A timber merchant was sitting in his office one day, musing sadly over the general depression in the wood trade, when a quiet-looking young man entered.

"Do you sell beechwood?" asked the stranger.

"Yes, sir," replied the merchant, rising with alacrity and hoping devotedly to book a large order; "we can supply any quantity on the shortest notice, either in the log or in the plank."

"Oh, I don't want so much as that," said the youth, shifting his feet uneasily.

"From Stray Stories."

Mr. Singery—"Do you know that new tune just haunts me."

Mrs. Singery—"No wonder—after the way you've murdered it!"—*Smart Set.*

"The paper states that a girl's presence in mild averted a panic."

"She sang, and the audience quietly sneaked out!"—*Louisville Courier-Journal.*

Missus—"My dear, Mr. Grumpy, next door, offered to tune Lizzie's piano to-day for nothing."

"Among them the following high: Senza Sordini—Without sordiness—that is, the music is not to be played or sung in a dull manner."

"I see," said the artistic person, "that Saint-Saëns has decided to give up the piano."

"What's the matter?" asked the man who knows nothing of music. "Was he buying it on the installment plan?"—*Washington Evening Star.*

The London Musical Times has been discovering a fresh batch of "Gems from a Musical Examination Paper."

"Among them the following high: Senza Sordini—Without sordiness—that is, the music is not to be played or sung in a dull manner."

Suspension—"The music is to be suspended."

Schumann's music is especially noted for the rippling vivace style, rippling running music for the treble, and slow firm bass work. His music generally consists of flats, or written in a minor mode.

Mendelssohn generally writes in sharps, and he is particularly fond of chords.

Towne—"I heard your daughter urging the Kadleys to move into that vacant house next door to you."

Brown—"Ah! Yes, she wants me to let her take singing lessons, but I've refused so far."

Towne—"Really—I don't see the connection."

Brown—"Well, she knows the Kadleys hate that sort of thing, and she knows I hate the Kadleys."—*Catholic Standard and Times.*

Long—"That violinist's execution was simply marvelous."

Strong—"Wasn't it, though! You could see the audience hanging on every note!"—*Bottom Transcript.*

Ole, the Male Quartet is a lovely sight to gladden your soul on a summer night. The squeaky tenor who sings in A.

In a most delicious and tender way. The thunderous bass with the double chin.

The second tenor who flaps like a snail. The eloquent and fervid tenor. Of the handsome, six-foot baritone.

"O, come, my love," says the tenor high. "O, come," I've baritone males reply.

And the second tenor can only think, "O, come," says the bass, "to the roller rink."

Then the four of them open their mouths and sing.

"And sweet sounds come from the water to-night!"

"Yes; the fish are probably running over their scales!"—*Nashville American.*

Miss Marie Tempest relates that when she went to the late Signor Garcia for singing lessons, the maestro raised his eyebrows when he saw her step forward from the group of girls waiting to be heard, but he said nothing until her song came to an end.

"Then Garcia spoke," "Thank you," he said slowly; "will you please go home at once, take off that dress, rip off those trousers, and let our waist to rest about 22 inches."

"When you have done so you may come back and sing to me, and I will tell you whether you have any voice."

Every one tittered, and Miss Tempest hurriedly departed. "He was quite right," she admitted afterwards; "one can sing when faced in as light as that!"—*When home and well, I've never had a 10-inch waist since!"—Music.*

At a recent entertainment in a colored church at Washington the master of ceremonies made this unusual announcement:

"Miss Bolter will sing, 'Oh, That I Had Wings Like a Dove, for Then I Would Fly and Be Free,' accompanied by the Rev. E. F. Botts."

"I tried to compliment that opera singer but he seemed offended?"

"What did you say?"

"I said I considered him the greatest living tenor."

"You should have told him that he is the greatest tenor that ever lived, and that after his death real music can survive only by means of the phonograph!"—*Washington Star.*

HANDEL was fond of good living, and at one of his dinner parties he suddenly exclaimed, "Oh! I have de caught. His friends naturally imagined that some sudden inspiration had come to him; and, unwilling that posterity should be deprived of a "theme sublime," they begged that he might retire to another room, that he might commit his ideas to paper."

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MUSICIANS IN BUSINESS.

Quite a number of musicians have gone into business after having established a reputation as artists.

The number of firms that have been founded by musicians who have died rich is not given to the lie to the assertion that musicians are not good business men, though.

Commercial men at the back of them. One of the most distinguished was Clement, the father of piano playing, who went into the business of pianoforte making with F. W. Collard, and died a rich man in 1832, despite many misadventures.

The firm of Collard & Collard, a well-known London piano firm. The really well-known publishing firms, Chappell and Gramer, have always been more or less closely connected.

John Baptist Cramer, numbered among the greatest pianists of the first half of the nineteenth century, was one of the founders of Chappell & Co., in 1812, and later went into business in conjunction with Addison, who subsequently retired. Mr. W. Cramer still exists in Regent Street, London.

Peyel, the composer, and friend of Haydn, opened an establishment in Paris for the sale of his compositions, but his business subsequently developed into a piano business.

He died wealthy, and his business was carried on for some time by his son, and is now known under the name of Peyel, Wolff & Co.

Justifications, however, have not always been successful in commerce, and among the failures must be recorded that of Dusek, one of the best pianists and composers of his time, who opened a music warehouse in London in 1796, but was a failure.

Viotti, the violinist, went into business as a merchant, but lost his entire fortune.

Vincent Novello was more fortunate, and founded a business in which he commenced publishing organ music with a written accompaniment, instead of in figured bass, as was then the fashion.

In 1859 his son, a bass singer of some repute, started a similar business, which has since developed into perhaps the largest publishing house in London, and one of the largest in the world.

Hayford, the earliest music publisher of whom we have any detailed knowledge (1699-1883), wrote a book entitled "The Introduction to the Skill of Music," and published quite a number of portions of his own composition.

He died by no means contemptible, but he died a failure, and his business was carried on for some time by his son, and is now known under the name of Peyel, Wolff & Co.

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