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Volume 28, Number 11 (November 1910)

James Francis Cooke

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will be served to our readers soon;

ALFRED GRUNFELD, one of the very greatest of European planists and teachers-"the Lion of Vienna"-sends his best technical ideas to THE ETUDE

KATHERINE GOODSON, the distinguished Eng-lish planist has written a fine article telling some exceedingly interesting things about music study in

FRANCIS MACMILLAN, the renowned young American violinist has prepared a spicndid article of advice to violin students.

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MR. ERNEST NEWMAN, the most distinguished, English critic will contribute a timely article.

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The above list hardly gives you an idea of the many, many good things in store for you. All of the other famous contibutors to THE ETUDE, who have done so much in giving the journal its immense prestige, but whose names space compels us to omit, will be amply represented.

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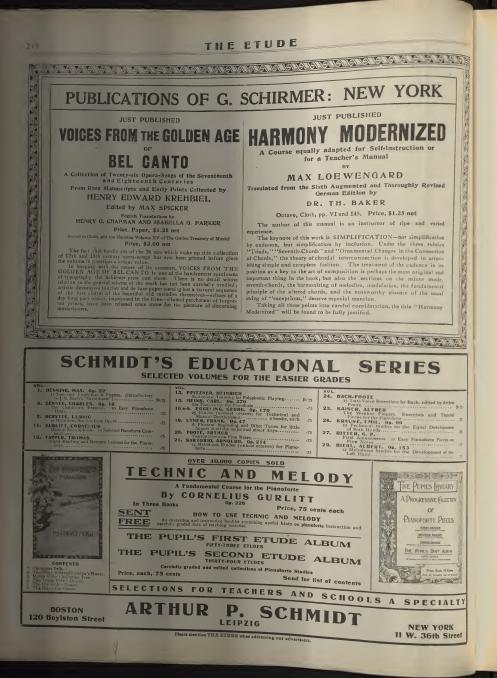
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bend all your energies to the accomplishment of that one purpose. Dr. Eliot says "We ought not to be surprised that schools which avail themselves of. this strong motive get the best work from their pupils, and therefore do the best work for the community. All of us adults do our best work in the world under the impulsion of the life-career motive. Indeed, the hope and purpose of improving quality, or quantity, or both in our daily work, with the incidental improvement of the livelihood, form the strongest inducements we adults have for steady, prouctive labor; and the results of labors so motived are not necessarily mercenary, or in any way unworthy of an intelligent and humane person.

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WOTAN, according to old German legends, gave an eye in exchange for one draught of the spring of wisdom. That was probably the highest price ever paid for an education, but in these days we are continually confronted with the fact that the student is obliged to make very considerable sacrifices in order to obtain first-rate musical instruction.

Ten Dollars an Hour

desire and command, rather than that of supply and demand. For this reason it is possible to find one celebrated teacher asking ten dollars an hour in a city where hundreds of teachers may be found who are willing and glad to get pupils at fifty cents an hour. Twenty-five years ago it was possible to go which she might have bought for half at her very door.

What get might have bodget for mart at ner very door. What causes this marvelous change? Why this wonderful desire for some one teacher? Why is he able to charge such Alpine rates? Simply because of that marvelous thing called publicity. He has experienced the advantages of advertising. He has advertised, drawn the attention of the public to himself, attracted so many pupils and created such a desire for his personal services that he can afford to ask pretty nearly what he pleases, Few music lessons are worth intrinsically over two dollars. Some are expensive at twenty-five cents. But by creating a reputation through persistent and through advertising the teacher becomes known to so many people that it is to the advantage of his pupils who hope to sell their lessons by virtue of having kissed a musical Blarney Stone to boast of having studied with the celebrated and all-knowing master. This reflected reputation, however, lasts but a little while unless the teacher can show actual results with pupils. When you pay over two dollars for a music lesson remember that the remainder of the fee is for reputation. All of which points very forcibly to the advantages of advertising for teachers who are

genial to them. We all know the story of the American playwright who, from the earnings of his first piece, bought an estate on the glorious island of Capri, in order that he might be inspired to do greater and better things. There he sat in semi-Oriental languor, fanned by the pungent flower-laden breezes of this garden spot of romantic Italy. Alas, the inspiration did not come, so he wisely came back to America, rented a hall bedroom, got his meals at a glazed-tiled restaurant and turned out another "masterpiece" in six months.

Many music students are longing for a kind of opportunity, freedom from work, inspiration, etc., which they suppose will come to them in some marvelous way when means and an all-kind Providence removes the obstacles which now stand in their paths. But Providence does not do things in that We are given the desire, and no matter in what rôle we may be cast we find that in order to assume the rôle we desire to play we must first learn how to work successfully under the conditions surrounding us now, not those which may surround us ten years from now.

We knew of a girl with a New England conscience and a Puritan ancestry who went to New York with a view of getting employment to enable her to get money enough to study abroad. Fase cast her in a position that was enough to make the hair of this Massachusetts man-hating little spinster stand on end. She was obliged to meet liars, "grafter," sessualists and, in fact, many of the most objectionable forms of the social human animal. Yet she would not lie, nor was she vulnerable to the other forms of viciousness which surrounded her. All the time she had her mind on the rôle she wanted to play, and determined to make those around her, particularly her employer, respect her. This they did. Her salary kept jumping up all the time, much to the amazement of the "grafters." The "grafters" laughed at her, thought she was crazy. In three years she saved a considerable sum of money, and last week she sailed over the Atlantic to enter upon her new life. We do not advise such a course as this to any of our readers, but it must be very plain that if you are cast as the clown when you know that you ought to be the hero you must take your fate in your own hands and work your own way out. Above all things, do not rebel because of present conditions. They are simply a means to an end. If you are giving music lessons for a trilling fee, and know that you ought to be doing something different, work thing reg and now that you dogn to be doing someting united, work quiety and surely, and before you know it your fee will advance. Don't forget the four "w's" They will have much to do in securing you the rôle you want to play in the drama of life. Want, Will, Work, Win.

Don't Gad

Is there anything more irritating than the word "don't?" Perhaps you Is there anything more irrating than the word could. Fringes you have never easized how this little negative stabs and scattches. It is a word that positive, constructive teachers use as little as possible. They rears down. They would be applied in the progress of the pupil. "Don't easies down." Use the pupil way in which to do a thing that is to white easi complian about the faults of in which to do a thing than it is to white easi complian about the faults of In which to do a timing than it is to wrinte and compain about the raults of the pupil. The whining teacher—the one who, open-mouthed and grape-eyed, exclaims: "Don't ever let me see you doing such a studid thing again," is the one who is often obliged to sit around and wonder why pupils go to is the one who is often obliged to sit around and wonder why pupils go to smiling, willing, ambitious young "upstart" across the street. Lead your pupils to form the habit of "diong" and strive to keep them away from the habit of "dorting." It is the casiset thing in the world to do this if you go about it in the right way. Approach your pupil with the spirit of aiding him, not so much that of correcting him. Every "imment facility the sthead her and the theory of dort way and the theory of the spirit of aiding him, not so much that of correcting him. Every with the spirit of aiding him, not so much that of correcting him. Every time you feel as though you would like to say "don't" try saying: "Let me show you a way of doing that. See if you do not think that it sounds better in this way." Watch the pupil's face. Note the increased interest and also observe that the little nervous squirms that follow the stabs of "don't" never observe that the influence correspondingly greater. Be a positive, con-constructive, and His influence correspondingly greater. Be a positive, constructive teacher. It will pay you.

DADARRADA

The price of the music lesson is regulated almost entirely by the law of

to one of the big German music centers and secure instruction that was really first-class for three, four or five marks an hour. Now we find, in a recently published schedule of the prices of the leading teachers of Berlin. that five, six, seven and eight dollars a lesson are by no means extraordinary. Indeed, we find on this very list the names of teachers who have taught in America for two, three and four dollars an hour charging double in Berlin. Of one thing we may be sure-these teachers are not the ones who depend upon the German public for their patronage. No; their patrons are almost entirely Americans, the very people who boast of their Yankee common-sense. If a gentleman of Chicago, Detroit or Cleveland were asked to pay thouble or treble for a basket of American potatoes solely because these potatoes had been permitted to bask in the Teutonic atmosphere of a German music center he would soon denounce the transaction as an outrage. But he will send his daughter three thousand miles to buy music lessons

Thought and Action. in Musical Europe By ARTHUR ELSON

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THE ETUDE

ber induiging in a fervid love duet with Octavian. This brings about a duel with Ochs, in which no me is seriously injured. To free Faninal from the undesired attentions of Ochs he is drawn into an ssignation with a waiting maid, who turns out to

Strauss is no less able in bargaining than in composing, it would seem. The report is current that he will not let his new work be brought out in any theatre unless the said theatre's manager will agree The experiments in show the effect of to perform "Salome" and "Electra" at least four malasts. They were sefermed at a times a year for ten years. Another item states that the comedy will be heard in Dresden early in

Weingartner is bringing his experience to bear on a new opera, to be called "Don Juans Ende," after the poem by Otto Anthes. A violin concerto by Leander Schlegel is to be performed by Mar-tuau. Songs recently published include lyrics by Sinding and Andreae, and a set of three effective duets for women's voices by Max Reger. Among choral works recently issued are the cantata "Die Apostel in Philippi," by Richard Bartmuss; some four-voiced female choruses, with piano or harp, by Robert Fuchs; "Post Tenebras Lux," a can-tata by Otto Barblan, and the "Völkergebet," a The approximation of the structure and jerky and fully work for male chorus and orchestra by Her-der structure de structure and jerky man flutter. Incidental music to "As You Like L," by Walter Braufiels, is also published. Some claim that Scheinpflug's Overture to a Shakespear-ian comedy is based on "As You Like It." but others have called it "Much Ado About Nothing."

MUSIC IN JAPAN.

New countries are creeping into the periodicals. From Japan comes the news that the Tokio Academy of Music (or Japanese words to that effect) has made piano compulsory for a certain portion of its pupils. Hitherto the organ was compulsory and pion only hut pinness are now more general stand pion only hut pinness are now more general than formerly. The violin is not popular, as the Japanese seem to have much difficulty with it. A Brazilian concert at the Paris Exposition included extracts from the opera "II Guarany," by elided extracts from the opera "II Guarany," by carlos Goney, a Symphony in G minor, and a Pre-lude from the comedy "O Guaranja" by Alberto Nejonueno, and "Ave Libertas," a symphonic port by Leopoldo Miguez. Music in Buenos Ayress in represented by Drangoch, Gaito, Pascual de Rogatis and Cattelant in the symphonic field, and in opera it has Luis Provers and a composer who erupes and substances and a composer who funges in the symphonic field, and the opera it has luis Provers and a composer who erupes and the symphonic field in the symphonic funges. The second second second second second distinguistic second and the symphonic field second distinguistic second and the symphonic field second distinguistic second and the symphonic field second second distinguistic second second second second second second distinguistic second and the symphonic field second second distinguistic second second second second second second second distinguistic second second second second second second second second distinguistic second second second second second second second second second distinguistic second distinguistic second sec Malines has been hearing carillon competitions.

Among the works given were "Het Lied van den Smid," by Andelhof; a "Marche Solennelle," by Mailly, and two Preludes by Van den Gheyn. Each Among the works given were "her Lied viri den Sind, were statt resum ind verdunary motor statt resum ind verdunary statt index statt statt resum index index index index index index index statt resum index index index index index index index index statt resum index i with the subsequent features and the subsequent features of the subsequent features are have seen soldiers in the vitrous played his own brilliant Post-names We shown and the seen soldiers and the subsequent features the subsequent features are sold and the subsequent The most we decompose between music others were also rendered successfully on the bells. Other Netherland works are 'Nos Carillons,'' sym-phonic poem by Zeon Du Bois' 'The Death of Baldar'' by Van Oye, and an effective 'Marche Commensuel''' by Van Oye, and an effective 'Marche

Novelies for Rome are Mancinell's "Francesca" and Catalani's "La Falce," as well as Puccini's "La Figlia del West." At the other end of Europe Peterson-Berger's "Arnljot," with a historical plot, won a great popular success at Stockholm. In England a piano trio published by Jervis-Read

in engand a plano trio published by Jervis-Read is rated as very brillant. His Legend for 'cello and two "Dream Songs" arc also favorably men-tioned. In the Queer's Hall programs were two "Eastern Dances," by Easthope-Martin, and "In the "Eastern Dances," by Easthope-Martin, and "In the Frery Hilly," a final york-textrated selection from a cycle by Arnold Bax. The latter's best work is said to be "The Wanderings of Osin," Coleridge-Taylor is to write a Fantasie for violin, on Amer-tan medicis, to be given at Litchfield, Con. The fan medicis, to be given at Litchfield, Con. The Cower, "The concerns includes "The Veil," by Cower, "The Voil Concerns and the Wald Come by Hamilton Harty. From its title the Income by Humilton Harty. From its title the Income by

and the twins and in the second act we find call himself an art.st.-Goethe.

SOME APPROXIMATE PRONUNCIATIONS OF THE NAMES OF FRENCH MUSICIANS

BY FANNIE EDGAR THOMAS.

THERE is often some diffidence upon the part of Americans in pronouncing the names of Frent musicians. Even when an oral example is given it is sometimes impossible for some Americans to mitate closely enough to give the correct pronunciation Rules found in instruction books are useless, as they often lead the student to pronunciations that are absurdly remote from those heard in Paris. The following are given for the assistance of Etum readers. They are as near the correct Parisian pronunciation as a trained car and long residence m Paris will permit the author to transcribe them in

witchig.
GuilmantGeel math. G hard, and no "r" at the end. The " γ is almost like a " γ " and the math has a slightly
nasal sound at the end DuboisDu bwa. "a" as in col, ang the accent on the las svilable.
Chaminade
as in cat. CalveCal-tech. "a" as in cat. Avoid the objectionable "Cawl-vay," which is so common in this country.
Vincent d'Indy
Diemer
slightly nasal. Pierne
by mark over "e." PhilippFee-leep. PugnoPu-n'yo. The last syllable
as if you said "yoh" and placed an "n" before it. Roger-MiclosRo zjeh Mee clo. MassenetMas neh. Middle "e" scarcely
heard. ean Jacques Mathias Zjoh Zjack Ma tee as. amoureux
lable is pronounced as if you were going to say "cr," but without any "r" sound at all
Every unmarked a in French is pronounced as a

HOW VERDI PRESERVED HIS ORIGINALITY.

in cat

VERDI seldom wrote a letter. When he did write one he usually had something interesting to say. Seven of his letters to friends were recently printed in the Roman Marzocco. In one of these he touches on the question of plagiarism and his inability to detect cases of it because of his lack of acquaintance with the world's stores of music: "Believe me, I am to be taken at my word when I speak of my utter musical ignorance. In my house there is hardly any music and I have never gone to a library or to a publisher in order to look at any piece of music. True, I am familiar with some of the best works of our time, but not through study of them, but because of having often heard them in theatres. There is in this an intention, which you understand. I therefore tell you again that among the composers of the past and present I am the least cultured. But understand that I speak of culture, not of musical knowledge. As far as that is concerned, I would tell a lie if I denied that in the days of my youth I studied long and seriously. For that reason I find that my hand is sufficiently skilled to write down the notes I have in mind, and that I usually succeed in getting the effect I aim at. And if I frequently write something that is irregular, this is due to the facts that the strict rule does not give me The hoppiest genius will hardly succeed by nature and instinct alone in rising to the sublime. Art is art; he who has not thought it out has no right to be the sublime. Art is the sublime of the sublim point must be reformed."-Henry T. Finck in New York Evening Post.



[Euroses, Norm.-The following is probably the samesi how is binared satisfies are written upon the binaries gather-model and the same is the same time to not permitted his badgement to be disturbed. Admiring List for all his fine qualities, he has not here blind by his recommise. This article has been ir masked from same a same and same and the same time has a same and the same time has been in transition from same and same and the same time has a same and the same time has been in transition from same and same and

Rosenthal.

Siloti

tiny flower sprouts were already peeping above the carth's surface, though hedges and shrubs were showing their first tender green, we were greeted so with a couple of rattling omnibuses

formed Weimars's only accommoda-tion for the traveling public. As we drove through the empty streets the place seemed deserted. Evidently the fashionable season does not begin until Liszt is at home, thought I as I reached the hotel and made a hasty toilet. It was with beating heart that I hurried over the Theaterplatz and through the equally vacated Marienstrasse to the Hofoartnerei. There I stopped for a time, irresolute. In the quiet little onestoried house before me there were no signs of life; the windows were closed, the curtains were drawn; everything seemed at rest. Finally I took heart and through the half-open garden gate struck into a parrow path that led along the side of the house to the rear. There I found a trim-looking, sunburned woman of middle age, who in her blue and white cotton gown looked like a kitchen divinity off duty, for she was plainly idling "Does Herr Doctor Liszt live here?"

I asked in respectful tones. "Yes, you are right." she responded, in a broad dialect and with a friendly sinile. "But the master is not here; he has gone to Leipzig. If you want to see him you must go to Leipzig, or else make up your

soon as possible.

mind to stay here a while." "So that is the reason everything is dead here," I grumbled as I strode my way back to the hotel, my mind intent on getting away from this dull place as

FIRST IMPRESSION OF LISZT.

Accordingly the next morning we left by the earliest train for Leipzig, where we drove to the Hotel de Prusse and found by chance that Liszt was stopping there too. We 'sent our cards up to him and were soon shown into one of the two rooms in the second story which he occupied. My heart again beat loudly as I trod the threshold, but the powerful influence of our introduction was proved by the warmth of our reception.* Yes, there was the master before me as I had often pictured him by means of portrait and description, his two hands extended to grasp mine in true fatherly fashion. I felt the innate power of the man before he opened his mouth. He wore a loosely hanging frock coat of black cloth. trousers of the same material, an unstarched, badly ironed high collar, leathern morning shoes, in which he shuffled across the floor. His voice was smooth and full of melody; he spoke in short, broken phrases, interrupted from time to time by a characteristic "h'm," a sort of clearing the throat, apparently intended to strengthen the impression of what had been

After a few general remarks he said, "My expecta tions have really been raised very high-h'm-the

* The Princess Sayn-Wittgenstein had previously written to first in hehalf of the young artist who was accompanied by his friend and patron, Mr. Brahazon, of London,

THE ETUDE

It was the beginning of May when we entered the Princess writes most enthusiastically about your little Thuringian city. The spring was late; though playing-h'm-." He further expressed his regret that the program of the Tonkünstler concert already over-full of novelties, so that it would be impossible to find room for my name upon it. He inhospitably by a cold, drizzling rain that we quickly also gave us an invitation to attend the afternoon rehearsal of his "Christus," which was to have its per-



LISZT AND SOME FAMOUS PUPILS. Liszt. Reisenauer Friedheim. Sauer

concluded, "we must improvise a little séance at Blüthner's, for I am really curious to hear you." In the meantime other visitors had been announced and we took our departure in an exalted frame of mind. The next afternoon, however, my enthusiasm re-ceived its first chill. The salon was filled with people

who plainly did not belong there; indeed, they could hardly have given a reason why they had come at all. What I saw then and in the days that followed was enough to show me that a great-part of this assemblage was made up of creatures who came merely to scatter incense, and others destitute of talent, who were abusing Liszt's proverbial kindness of heart in order later to adopt the trade-mark "favorite pupil," when they had never even played a note for him. After the rehearsal and during the supper that followed in the evening I witnessed unpleasant scenes that I afterward saw repeated at Weimar in a still more drastic manner. Men of ability, of sincere devotion to Liszt, were obliged to stand in the background or were elbowed aside by flatterers and fawners who did not even allow the object of their adulation the time to enjoy his simple evening meal. And what pained me the most was the pleasure he seemed to take in the gross and exaggerated praises that met him on every side; his lightest word, his implest remark, was received with ecstatic gestures or meaningless laughter.

A FAMOUS GROUP

Two days later the little matinée at Blüthner's warerooms took place. There were but few present --Madame Jaëll, Martin Krause, Arthur Friedheim. Moritz Rosenthal, and several others. I played some

pieces by Chopin and Grieg, Rubinstein's staccato study, and Liszt's Twelfth Rhapsody. Although on account of so much continuous travel I was not in practice and my technic was not so flawless as I could have wished, the master was tolerant enough to express his warm approbation, particularly at my playing of his rhapsody. At the end he signified his satisfaction by kissing me on the forehead and willingly granting my request to be allowed to join the circle of his pupils that summer. Friedheim, whom' Liszt had christened by the pet name of "Friedheimus," then dashed off the fantaisie of "Lucrezia Borgia" with such stupendous spirit and ease of execution that I felt not a little dissatisfied with my performance and silently determined to devote myself during the coming period of study in Weimar to perfecting my technic, which I knew was not at its best estate. In the evening we all accompanied the master to the railroad station and the next day we followed him to Weimar.

On our return the city wore an entirely different aspect. It took on a new life with Liszt's arrival. There was a coming and going that steadily increased until after the summer solstice, and came to an end only when he left to take up his abode in Pesth. It was not alone the influx of Liszt's pupils that disturbed the quiet of the peaceful little city; there was also a large concourse of strangers that speedily filled

all the hotels; representatives of noble families who regarded the master as being one of their own, celebrated contemporaries and youths of a later generation who came to express their homage to him, rising composers and busy publishers, as well as the inevitable swarm of idlers and gapers who were attracted by nothing but pure curiosity.

HOW THE LESSONS WERE GIVEN.

As to the instruction, it must not be imagined that this took the form of regular lessons; it was more like a course of university lectures that may be attended or not, according to pleasure. It was always interesting, as everything that proceeds from an intellectual man must be; but no one who was not thoroughly prepared could learn from it any more than a university student who had not gone through preliminary examinations could profit by lectures. For those who had not been trained to a high degree of technical facility it would have been far more advisable to supply what was wanting in this respect, either by private study or by the aid of a conserva-

formance on the day following. "To-morrow," he tory course. The master, however, was an outspoken enemy of conservatories, and I must confess that I agree with him in regard to many of these, but it cannot be denied that he went too far in his wholesale condemnation of such institutions. He had to thank many of the music schools that he ridiculed so unsparingly-even Leipzig, which was the particular target of his sarcastic attacks-for the material with which he produced such rich results. So it happened that ignorance and conceit found shelter with Liszt the free-thinker. Whoever had been dismissed by his former teacher on account of idleness or want of talent, or had spent any time to no advantage in a conservatory, sought protection for his ill-treated genius under the wings of the master. Such pupils greatly outnumbered the few who by reason of suitable preparation were ready and able to cope with the situation. These could be counted on the fingers-Friedheim, Rosenthal, Reisenauer, Stavenhagen, Siloti, Dayas, van de Sandt, S. Liebling, Göllerich, and several others, all of whom had previously studied with such masters as Rubinstein, Joseffy, Bruckner, Köhler, Kullack, Rudorff, etc., and were therefore prepared to receive the final polish. The rest simply did not belong there-and, what was worse, they often hindered the advancement of those who were really gifted. The race of idlers consisted of two groups young women who instead of smooth scales brought pretty faces, and young men who deployed the most refined art of flattery in order to endear themselves to the old master.

But let us cast a glance in the holy halls where court is held from four to six. The historic rooms are crowded with representatives of both sexes. The master, attired in a black velvet jacket, slowly winds

no consist. Where maining wint to the instrument are to me asking, thought to them. Then, after a few minute're the same query and fractions, and in some wine were the same query and t

THE ETUDE musical in nature than Liszt's, my relations to him

were never anything but of the most friendly char-acter. The two summers that I spent in Weimar, 1884 ad 1885, brought me unmistakable evidences of his

A RARE OPPORTUNITY.

Only once did I have the pleasure of hearing Liszt blay, and this-forgive my audacity-was but a modrate one. In one of the alternoon gatherings he was al-humored enough to sit down to the piano and play one of his own "Consolations," Chopin's nocturne in B flat minor, and Weber's "Perpetuum Mobile" for us. Notwithstanding my best will to the ontrary, I could not but find what he gave us contrary, a could fiel out nod what he gave as entirely too slight to warrant my joining in the rap-ure expressed by the faithful. I was prepared for he fact that flexibility and elasticity of touch could e expected from a septuagenarian, but not for surprise of finding that his musical performance oduced no impression to speak of upon me. What is truly remarkable, however, was the silent play of of face and feature, the classic pose of the tire person. All this revealed not a pianistic but

Notwithstanding Liszt's peculiarities they can in no wise diminish his incalculable services in the cause of There may be strong differences of opinion as to s creative ability, but it cannot be denied that in his viano concertos, in his symphonic poems, in his longs, we possess original art forms which serve as ing. They form a boundary mark that every one who is not content to remain a backwoodsman all his life must pass, whether he is willing or not. No one in the last century has exercised such a reformatory influence-save Wagner, who could hardly have won his way to success without the aid given him by To thousands of musicians who had the fortune of being brought into personal relation with him he was like a messenger from above, showering upon them the riches of his bounty with the utmost prodi-

WHAT THE MUSICAL WORLD WANTS. MUSICIANS who teach because they must and not because they "need the money."

Musicians who can winnow what is good from

Musicians who realize that mastery over the broad

flects of music can only he gained by mastery over ach separate detail. Musicians who will make no compromise with

dusicians who are willing to sacrifice their private meets for the general musical advancement. Musicians whose confidence in themselves is born Musicians who are willing to overlook the musical shortcomings of others with charity, but who look in their own deficiencies as something which can

WEBER'S MISTAKE

WEBER was opposed to the performance of his orches-Il music upon the pianoforte. He contended that in the orchestra, the composer depended upon the toneor quality of the instrument for many of his ects, and the absence of this characteristic made the

Weber was invited to a party given by Mrs. Coutts. the write of a well-known hunker, who paid him twenty-ext pounds and as shifting, indout one hundred and neutrivise (oldrar). One of the greats asked him to also the overture to *D*-r freinfulfie. It defined, say-ing that it was not compared for the pismoforte. The hard muscillately brough him a printed copy upon tady muscillately brough him a printed copy upon label muscillately brough him a printed copy of the number of the pick of the care instrument, and monoto it. While it was over the care instrument and shaded it. While it was over the care instrument and

CULTIVATING MUSICAL TASTE IN THE PUBLIC SCHOOLS.

[The following is from an article by Peter Childse Likks originally published in "The Michaeld". We lattice the foremast matrices a disclose of the North Michaeld and States of the North Michaeld and States of the North Michaeld and Children an educated of the North Michaeld and Ann reputation as an educated.

THE orator, the pleader, the preacher, can express but one emotion at a time, but music is many-voiced and conflicting emotions, argument and counter-argument can be presented at one and the same It is indeed doubtful if any product of the human brain is so highly organized, so carefully conrelated, so delicately articulated, and withal so logical, so systematic, so intricate and so finely balance as the sonatas and symphonics of our great musical composers. Such complex structures demand close study for their comprehension, but that they richly repay such study goes without saying. Their appear is by no means altogether emotional; it is intellect ual as well. Highly-endowed natures have spoke a great message and the inexperienced cannot grasp the import without guidance and explanation.

Here again a start has been made in the right direction. In at least one high school in this coun try (in Providence, R. I.) an hour is set apart every Friday afternoon for the systematic development of the capacity to listen intelligently. It is doubtfu if any other hour spent in the school will yield such a large return on the investment, for the studen will take away with him that which will be a source his life. In some of our Evanston public school the happy idea has been inaugurated of having the piano played immediately upon the opening of the morning session.

impressive. The young bodies and minds have been thoroughly awakened by the morning romp. The children are fresh and in a most favorable condition for receiving impressions. A piano on the staircase landing is distinctly heard throughout the whole building. Here is an almost invaluable opportunity for instilling the artistic spirit. But the musical message should not be intrusted to the haphazar selections or the undeveloped performing powers of even talented children. On the contrary, the selec tion of the music should be a matter for ripe and refined judgment and the playing should be in the hands of a skilled and artistic performer.

TSCHAIKOWSKI'S IDEALS.

PROBABLY the first thing the young musician prides areer, is musical "ideals" of the most hely kind Well, indeed, is this the case, for in this mercenary age ideals are scarce enough, and those that exist are often sadly battered out of shape Nevertheless. musician without ideals is a sorry creature though he need not necessarily pour them out into unsympathetic cars on every possible occasion. Tschaikowski was a man with ideals. At least, itw modern writers have betrayed such passionate longing as may be found in his music, and none have portrayed such bitter despair and longing over shattered ideals as the composer of the "Pathetic" Symphony-all of which, as the advertisements say. 'must be experienced to be appreciated." Neve theless, Tschaikowski did not care to talk about his ideals, as the following extract from Rosa Newmarch's biography of him will show

"What, then, were Tschaikowski's musical ideals in his youth and maturity, and how far did they influence his individual temperament? .He himself would have repudiated the use of the word ideals He had the positive Russian temperament that feels intensely, and instinctively avoids gush. Was it not a Russian who remarked that a piece of bread and cheese was worth all the poems of Poushkin (the great . Russian poet) put together? In a similarly practical manner Techaikowski answered those who asked him about his inner consciousness.

"'What are your musical ideals?' Serov's daughter inquired of Tschaikowski as he sat at the piano during one of her father's musical evenings in Petersburg.

"'My ideals?' he answered. 'Is it absolutely necessary to have ideals in music? I have never given a thought to them.' Then, after a few minutes' re-

composer.



The Triumph of Edward MacDowell By CAROL SHERMAN

Unspoken words at parting Find their voice in song. Ah! sing them soft and tenderly, The song will ne'cr last long.

And hand grasps hand at parting, Heart finds heart in song, Unspoken love sing traderly, Twill last as life is long. --From VERSES BY EDWARD MacDOWELL.

an artist's work have become evident, but it must be remembered that although Edward MacDowell died less than three years ago, nearly six years have passed since he ceased to produce new compositions. Those familiar with musical conditions, not only in this

upon the increase instead of on the decrease since his death. These indications point to the fact that America has had a composer whose real greatness was such that the world has been forced to recognize it. The demand for MacDowell's composition Is now greater than ever. During the past summer a MacDowell celebration in the form of a historical pageant was given at his summer home in Petersborough. This pagent was a huge success from every standpoint, and attracted national attention Hundreds of visitors came from all parts of the country to pay tribute to America's greatest composer.

fondness for MacDowell has been

CHARACTERISTICS WHICH BROUGHT MacDOWELL SUCCESS.

Realizing that MacDowell has succeeded in winning a very firm position in the history of music, although only fifty years have passed since he was born in New York City (Dec. 18th, 1861), it is well for American students of musical composition to study some of the characteristics of his style and work. Heredity evidently did not have a direct effect upon his musical development, for when MacDowell's own grandfather came to America from Ireland prior to the revolution the family was one of those severely paritanical impressed his auditors by his lasty manhood. In a themes, his slow movements generally, where the

than a crime which all God-fearing church-goers should sedulously avoid. Nevertheless, MacDowell's father, who was born in New York, showed decided talent for drawing and painting. This became so evident that the elder MacDowell did everything possible to discourage it. Consequently the son went into business, and his artistic work became his avocation.

The somewhat crucl means employed to suppress his own artistic talent made the way easier for his famous son, Edward MacDowell, when the boy manifested interest in music. His training was extremely cosmopolitan. At first his teachers, Juan Buitrago, Pablo Desvernine and Teresa Carreño, were all Latin Americans. This was fortunate, since although these tcachers were well schooled, they were not so likely to be dogmatic or arbitrary as would teachers of the more severe northern extraction. Thereafter he went to Paris, Stuttgart and Frankfürt, getting a taste of many different musical educational ideas, and remaining long enough with such celebrated masters as Raff Ehlert and Heymann, to gain a practical knowledge of his craft.

In the meantime MacDowell showed a decided talent not only for music but for drawing and poetry as well. It is not generally known, but a volume of poems and translations exist from which the poem at the beginning of this article is quoted. The book song would have added to the artistic greatness of met with considerable appreciation at the time of its any nation,

popular audience. He himself played them in a very forceful and magnetic manner, but too few performers have found a place for them since then. They deserve a far greater popularity. The songs are less difficult and win more imme-

diate approval. Those for which he wrote original poems are excellent, one of the best of these being "The Robin Sings in the Apple Tree." Throughout all his work inspiration is constantly apparent. By this we mean that although he kept the practical knowledge of the trained musician continually engaged in supervising his musical efforts, it is very apparent that the unique harmonic and melodic combinations never came from any process of deliberate intent to compose. They could only be derived from those flashes of thought which burn brightly in the brains of a few great men and then disappear forever. It is this which gives his works their poetic quality. It is this which is winning MacDowell the artistic triumph taste and discrimination. whch can come from no other source. A great com-fiacDowell personally was poetic and æsthetic to poser is a wonderful natural phenomenon, more remarkable than the awc-compelling masses of water, country, but in Europe as well, must realize that the tion of the effeminate. Although, subdued, he always stone, fire or vapor which in the form of oceans, clouds win the eternal admiration of

Many of MacDowell's piano works are really very

difficult. These of course will be long in securing a

facades, mountains, volcanoes and man.

WAGNER ON MENDELSSOHN AND SCHUMANN.

No musician was ever more severely criticised than Richard Wagner, and it is equally certain that Wagner spared no opportunity to express his contempt for those who believed in views contrary to his own. Nevertheless, he was not by any means insensible to the greatness of other musicians. Nor was he so deadly in his hatred of "Iudaism in Music" that he failed to appreciate the genius of Mendelssohn. Here is something of what he had to say about Mendelssohn's powers as a composer:

"Mendelssohn was a landscape painter of the first order, and the Hebrides' overture is his masterpiece. Wonderful imagination and delicate feeling are here presented with consummate art. Note the extraordinary beauty of the passage where the oboes rise above the other instruments with a plaintive wail like the winds over the seas. 'Calm Sea and Prosperous Voyage' also is beautiful; and I am very fond of the first movement of the Scotch Symphony. No one can blame a composer for using national melodies when he treats them so artistically as Mendelssohn has done in the Scherzo of this symphony. His second

human element comes in, are weaker. As regards the overture to 'A Midsummer Night's Dream,' it must be taken into account that he wrote it at seventeen, and how finished the form is already !"

His views of Schumann were not so lenient. It must be taken into consideration that between the dreamy, self-absorbed Schumann and the forceful, passionate Wagner there was a world of difference. Just the difference, in fact, which made it possible for Schumann to hail Wagner as a genius and to cause Wagner to regard Schumann with the rather pitying condescension which a strong man has for a weaker one "Schumann's peculiar treatment of the pianoforte grates on my ear; there is too much blur; you cannot produce his pieces unless it be mit obligatem Pedal. What a relief to hear a sonata of Beethoven's! In early days I thought more would come of Schumann. His Zeitschrift was brilliant, and his planoforte works showed great originality. There was much ferment, but also much real power, and many bits are quite unique and perfect. I think highly, too, of many of his songs though they are not as great as Schubert's. He took pairs with his declamation-no small merit a generation ago. Later on I saw a good deal of him at Dresden: but then already his head was tired, his powers on the wane. He consulted me about his text to 'Genoveva,' which he was arranging from Tieck's and Hebbel's

plays, yet he would not take my advice-he seemed to

THREE years is perhaps too short a time in which publication. His long residence abroad and his assoto determine whether the qualities of permanence in ciation with great artists, poets and painters did much to mould his artistic judgment, which in after years led him to select his musical materials with

THE ETUDE

his finger tips,-aud this without giving any sugges-

LAST PORTRAIT OF EDWARD MACDOWELL

(Modelled from life by Helen F. Mears.)

conversation with the writer some years ago, he gave

his opinions upon various subjects with a divination

that was all but prophetic. The writer has had the privilege of meeting and knowing many of the greatest

musicians, composers, teachers and virtuosos of the last

twenty years. None gave evidences of a more subtle

and intelligent comprehension of the higher problems

his contemporaries Strauss and Debussy at once, at

a time when the world was slowly awaking to the

realization of their genius. MacDowell's pianoforte

playing was virile and distinctive. He told the writer

that his only conception of a complete piano technic

was that kind of a technic which enabled him to work

out his own ideas as demanded by his own digital

and mental conditions. He was opposed to drastic

arbitrary means, and claimed that art was being stulti-

MacDOWELL'S ORIGINAL HARMONIES.

not sound studied. The poetical end was accom-plished not by bowing to theoretical laws, but rather

by following his own melodic and harmonic inclina-

tions after the foundation of the art of musical com-

position had been thoroughly investigated. He is not

only an American composer; he is a tone-poet whose

MacDowell's harmonics indicate deep study but do

fied by over-mechanical methods.

of musical art. MacDowell identified the greatness of

The Completion of a Great Musical Work

PRODETABLE OMISSIONS

triben, formerly organist of Southwark Cathedral, and the author of what is admittedly one of the very best books upon organ accompaniment in existence, is not mentioned at all. We can name at least a score of nuisicians who have been included and who occupy space which might well have been devoted to Dr. Rich-ordson's excellent work. This points to a lack of udgment and balance which is, to say the least, irritating. It was also somewhat of a surprise for the present writer to learn that Max Bruch died in 1907. Last spring it was the writer's privilege to translate the text of Bruch's latest choral work, and he had a missage from the publisher that Bruch was much

I wain, who contradicted an obituary notice by telegraphing, "Reports of my death greatly exaggerated."

hest schooled of American musicians. In addition to this, Mr. Rogers' compositions have and an enormous scale, and are played by hundreds who will doubtless desire to possess the Grove Dic-tionary, Mr. William H. Sherwood, admittedly the ost distinguished of American virtuoso piauists and achers, has not even been considered biographically. eases incompet and many observations started solutions and the solution of the and power of weighing the comparative worth of those is serving recognition in unsided history.

This review must not be thought a biased criticism, the length of Sir J. Frederick Bridge, who has We who refer to this work can have no confidence

Sir Liederick has obviously been influenced by a

of additions, is left out entirely. In this respect, in many others, the much smaller, but wonder-complete and valuable one-volume English diccannot help feeling that if space which has decoted by the pageful to obscure parish organ-

AMERICAN CRITICS SLIGHTED.

From the present Grove it would appear that Americe could boast of but one critic, and that one Mr. H. E. Kschhiel, who was much concerned in the American additions to the book. Mr. Krehbiel's biosupplied next is feathered with go words. We can-ngt believe that Mr, Krehbiel is personally rescon-sidile for these annoying and damaging omissions. have of the existence of these important writers who have good reason to consider their neglect as yeiled the Mr. It. Enclosure of the ablest of living musical cost that translations have met with such wide suc-cost that translations have met with such wide suc-cost that translations have met with such wide suc-translations. The Joint de distinguished between the such and such of the most in print, minimum withers up in musical holders the world have more with translation such as the most of the most in print. the is not consider dispersion with the interpretation of the innert voltable mixing books in print, interpretations, we have been been used in our many mixing there is not useful in our interpretations with the interpretation of the innert set interpretation with the interpretation of the interpretation

Haghes, Aldrich, Upton, Phillip Hale, Dr. Hanchett, Arthur Elson, Daniel Gregory Mason, and many, may others. Every one of these men is as important, as ab-and as widely known as Mr. Krehbiel. Their books are and as widely known as Mr. Krebuel. Their book are for the most part educational, and may be found in every library in the United States, and they are raid by millions of music lovers. In fact, several of these works are published by prominent English firms, Indeed, works by Elson, Hanchett and D. G. Maron are published by the publishers of the Green Picindeed, works by Elson, manchett and D. G. Mason are published by the publishers of the Grove Dic-tionary. The work on the American section is also not without flaws in some details, the date of the birth of Mr. Sousa, for instance, being wrong

Indeed, even to the most devoted admirers of the pleased with the work. Moreover, the Klavier-Lehrer indispensable Grove Dictionary the treatment of Amer-A statistic trove inclosury the restriction of t deal, can only review them with contempt and disgust. Deplorable and lamentable as are these omissions, the work still remains indispensable. Perfection in intervents that remains introgenerated a state of the second state of the second state of the second state of the second state and second states on treaders one and all to secure a Gree Dictionary as soon as their means permit.

After every possible fault has been counted there still remains a gold mine for all earnest students who possess the new "Grove."

EEWARE OF FRAUDULENT PUBLISHERS. FROM time to time THE ETUDE has called the atten-When R. Bunding Woodman, one of the most digr. much and at the same time most scholarly of American composers has been forgotten, as has H. R. Shelley, R. K. loreger and many others who surely de-cases like the following:

letter proportion and a keener degree of the essen-thou ands. I will attend to publication, ctc. Box F. I wer of weighing the comparative worth of those A. K. E. Township O."

The attending to publication means that after the author of the words has sent his poem to the adverice English writers have of late assailed the new tiser he will receive a musical setting, accompanied by Innes of Grove for leaving our much important data. a list of publishers to whom the composition should be Grave as these errors are, we are hardly willing to sent and a bill of \$10.00 for the setting provided Another form of advertisement appears like the fol-

"Let me publish your song. If you have confidence in your song let me publish it for you. No matter how inexperienced you may be I will fix it up all right and revues discussion with the editor of the diction-revues discussion with the editor of the diction-get out beautiful copies and attend to the sale. Suc-

cess Maratnon, ind This means that some music printer needs your money and it terds to get it if you can possibly he in-duced to stand for the cost of publishing your song The following lines from Mr. H. W. Petrie, who has had a wide experience as a popular composer, and as a publisher, should be read by aspiring young com-rosers. Every little while THE ETUDE receives a wail from some one who has been defrauded by corruct publishers and who writes to urge us to tell others for their own protection. "The idea in the public mind that fortunes are made

from successful compositions is probably the reason why composers are more prolific nowadays than ever a could have been given to such eminent and suc-before. Many of the composers are little more than musical tyros. As a matter of fact, not more than disbase been mearer the "general reader" when the precision of the such as a state of the such as the model. one piece in one thousand ever proves more than mod-crately successful. The successful piece is by no means an accident, but is the result of ability and per-The start of the second bublishing their compositions. The 'publisher' insures binself against loss by charging a sufficient profit After the piece is published he rarely cares a rap whether the piece succeeds or not. Good publishers are always willing to give something for a piece worth while, and never ask you to pay for publishing your

It is the melody which is the charm of music; it is also that which is most difficult to produce. The invention of a fine melody is a work of genius. The truth is, a fine melody needs neither ornamusts me accessories to please. Would you know whether it be really fine? Strip it of all accompaniments.

The Etude Gallery of Musical Celebrities







George P. Upton

Louis C. Elson







James Gibbons Huneker



HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cat out the picture, following outline on the revine of this page. Past them on margin in a scrip-book, or on the fly-sheet of a piece of music by the composer represented, or use on balletin ward by class, daily or chood work. A implicit coloring on the obtained by purchasing served arguings to construct the picture, biopythem the new remote which countered on pisanty, well incurde portain and its assisted by proceedings. The terms of the picture, biopythem Wagner, Daniel, Gustiki, Johann Straam, Pagania, Bach, Padersuck, David, Charles, Marchen, Marchen, Marchen, State, Carey, Mahler, Thalberg, Her-right, Hima, Dynachik, Joseff, Charles, Storger, Canan, Harry Ed., Offenhach, Rindiverge, Binhma, Lechaer, Damrosch, Destina, Barmester, Thomas, Pagne, Roger, Damrosch, Beeck, Form, Weiter, Rindy-Koraskoff, Soura, Name, Roger, Law, Charles, Barnester, Barnester, Thomas, Pagne, Roger, Damrosch, Beeck, Form, Weiter, Rindy-Koraskoff, Soura, Name, Charlande, Faust. The zerim published lat year is now obtainable in book-form.

HENRY T. FINCK.

SIR GEORGE GROVE. GROVE was born in Clapham, London, August 13, 1820, and died May 28, 1900,

at Sydenham. He was educated at Stock-

ll, and later at Clapham Grammar

School. In 1836 he was articled to an engineer, and qualified in that profession 1839. Teu years later he became Secretary to the Society of Arts, and in this capacity was associated with the öperating with William Smith in a Dictionary of the Bible, and in promoting the Palestine Exploration Fund. His work at the Crystal Palace resulted in the formation of the orchestra under Sir August Manns, for which Grove wrote the analytical programs. In 1867 hé went to Vienna with Sullivan, which resulted in the discovery of Schubert's Rosamunde music. In 1873 Grove resigned his position as Secretary of the Crystal Palbut returned home the following year to bring out the first volume of the dictionary. In 1881 he was called in to help found the Royal Academy of Music, of which he was afterwards made director. Grove was knighted in 1883. His work as annotator, critic, teacher, organizer Schubertian, the Literate in ordinary and extraordinary." (The Bude Gallery.)

GEORGE SAND MME. DUDEVANT, better known as George Sand, was born in Paris, July 5,

II, he a words be graduated in 1873. Commenceded to the study of law commentation, but also became a pupil 1804, and died at Nohant, Berri, June 7, 1876. Her maiden name was Amantine Cucile Aurora Dupin. Her early days care of her grandmother, a great ad-mirer of Rousseau and Voltaire, who was constantly disputing with her own daughter about the child's education. The years 1817 to 1820 were spent at where George Sand received the major part of her education. In 1822 her parents obliged her to marry M. Dudevant, the son of an officer and baron of the cappire, but this marriage was very unhappy, and George Sand left her hus-Land in 1831. She removed to Paris, ing books, in company with a man named Sandeau. She published a novel of her donym "George Sand," and this at-tracted wide attention. She quickly Chopin. She wrote many novels, but

Cut

GEORGE P. UPTON.

MR. UPTON was born in Boston, Mass., October 25, 1834. He was brought up in a musical atmosphere, and possessed a talent for observation. Apart from this he had no regular musical education. He graduated from Brown University in 1854, and removed to Chicago in 1855, where he entered the newspaper world. He served as city editor of the Chicago Journal from 1855 to 1861, and was city editor and war correspondent for the Chicago Tribune, 1862-3, and musical editor of the same paper from 1862 to 1885. In 1872 he became associate editor of this paper until 1905, when he partially retired, though he still retains a connection with the paper. He has thus served for nearly fifty years with the same paper. Like many self-taught musicians who get beyond the initial stages, he has brought to bear on his work an intellect absolutely uninfluenced by any "schools of thought." Such a man could not fail to have a great influence on a growing community like that of Chicago during the past fifty years. His principal works include "Standard Operas," "Standard Oratorios," "Standard Cantatas" and similar works on "Standard Light Operas," "Concert Guide," "Concert Repertory" and "Musical Biographies." Beside these "Stand-ard" works, Mr. Upton has written on "Woman in Music," "Musical Pastels," "Life of Theodore Thomas" and "Life of Remenyi" (in collaboration). He has also made some excellent German translations of biographical material, etc.

LOUIS C. ELSON.

MR. ELSON was born in Boston, April 17, 1848. He studied in America and in Europe, among his . teachers being August Hamann, August Kreissman (the German Lieder-singer) and Carl Gloggner-Castelli, of Leipsic. Mr. Elson's musical efforts have mainly been devoted to teaching, lecturing, and to writing on musical subjects. He became head of the Musical Theory Department of the New England Conservatory in 1882, and has retained that position ever since. He has lectured at Tulane University, University of Pennsylvania, Vassar, Harvard, Cornell, etc. He was twice called to give a series of lectures (eighteen in all) at the Lowell Institute, in Boston, and has, of course, addressed many similar educational institutions and art clubs. He has contributed very largely to current musical journals and encyclopedias of the best kind, and since 1880 has been musical critic to the Boston Advertiser. His larger literary work include "Curiosities of Music," History of German Song," "The Theory of Music," "The Realm of Music," "National Music of America and Its Sources, "Great Composers." Shakespeare in Music," and the delightful "European Reminiscences." His latest book is "Mistakes in Music and Music Teaching." His son Arthur is a well-known musical critic and writer. Together they have played a very significant part in giving fair-minded recognition to women in music. Mr. Elson has a keen sense of humor and a kindly heart.

THE ETUDE

In the case of Bach, we find not so much of lack of comprehension as of indifference. Yet the true

appreciation of Bach's greatest works did not come

during his lifetime. There is a peculiar parallel between Shakespeare and Bach. Both were recog-

nized as great in their own time, but their full

grandeur was not understood. Both were relegated

to semi-oblivion for a considerable period immedi-

ately after their death. Both had a modern revival,

after which they came into their true position in

Colley Cibber, With Bach it was inaugurated by

brought out the "Passion Music" (the St. Matthew

version) in Germany, and the world at once hailed

a masterpiece. It is a misleading statement in many

musical histories to say that the work was not per-

formed between the time of its production by its

own composer and the revival by Mendelssohn. It had been produced several times in Leipsic, but

chiefly as a religious function, and not as a tremen-

dous art-work. But it was from the Mendelssohnian performance in Berlin, on March 11, 1892, that it

took root, and it was from that date that we may

reckon the renascence of Bach, whose real growth

MISTAKES OF COMPOSERS.

We have already intimated that composers are

the most apt to be limited in their views of other composers or of a school of music. Thus, we find

Mattheson believing that Handel was greatly over-

rated, and was actually but a mediocre composer

"He knows no more of counterpoint than my cook,

thing of a musician, and counterpoint was, from

cried he. But Handel's cook happened to be some-that epoch, no longer to be the shief and only gauge

of musical competency. Handel's "Messiah" and

Gluck's "Orpheus" were masterpieces in different

his music very affected, but Spohr has faded, and

Beethoven has not. The exaggerated estimate of

Spohr was fairly voiced by his wife in the epitaph-

"He has gone to the only place where his works can

be excelled," which epitaph pleased another widow

so much that she copied it for the tomb of her hus-

band, who, unfortunately, was a pyrotechnist. a maker of fireworks! Weber said of Beethoven, after

his fourth symphony: "He is now quite ready for

CRITICAL ATTACKS UPON BEETHOVEN.

Since we are speaking of the attacks upon Bee-

thoven, it may not be amiss to reprint one or two

criticisms, which we have translated literally from

contemporary German musical journals. Regarding

"Mr. Beethoven goes on his own peculiar path,

and a tiresome and rugged path it is. Learning, learning and learning, and not a bit of poetry, not a

bit of song. And when, we examine the learning displayed we find it to be a crude and undigested

learning, which does not clearly express its own

invited by a friend to take a pleasure walk (Spasier-

gang), and having once got us in his clutches, he

marches us up hill and down dale, until we get back

home, without having had the least bit of pleasure,

"After playing the work, we feel as if we had been

Another writes of the, same Sonatas :

Spohr looked down upon Beethoven, and thought

Handel looked down most patronizingly upon Gluck.

took place in the nineteenth century.

schools, and posterity accepted both

the Sonatas, Op. 10, we read:

the madhouse.'

intention "

A century after its first performance, Mcndelssohn

With Shakespeare the revival was begun by



The Survival of the Fittest in Music

How the Great Works of the Tonal Art Remain Through the Centuries, While Those of Less Value Are Doomed to More or Less Certain Oblivion.

Art.

Mendelssohn.

By LOUIS C. ELSON.

[EDITOR'S NOTE.--VF. Elevan's article is upon one of the most obvious but of the same time least discussed phases of warden history. The recently published monumental work by John Tovers (Dictionary of Opera and Operative) con-fician the nonne and compares of \$250\$ operas and operations. We remember that not theory than one handred opera with most are performed upon the stage in this day. We are included to all what how become of the other Hyber. The manner is which the reality worths works "Arial their ows" is certainly remember.]

Tempora mutantur et Musica mutatur in illis! Music works, some of the mistaken judgments and erro changes with the times even as much as we change neous criticisms that have strewn the paths of Art with them. Darwin's theory of the survival of the during the last two centuries. fittest is carried out in Art, even as it is in Nature. Works that were once held to be marvels of tone production have been placed upon the shelf. Other compositions that have been reviled or held in slight esteem during the lifetime of their creators have become the models and standards of modern times. It is possible that such changes are greater in Music than in the other Arts, for these have fixed laws, while the rules of Music are constantly changing. Painting has its fundamental laws rooted in Nature, but the simplest harmonic progression, an authentic cadence, for example, cannot be demonstrated by natural laws. Music, then, is an Art made by man, for man and

it changes, even as mankind changes, from epoch to epoch. Palestrina's "Mass of Pope Marcellus" moved another Pope to say: "It must be such Music that the angels sing in the new Jerusalem!" William Dufay wanted one of his compositions (a Motette-"Ave Regina") sung at his death-bed, after he had received Extreme Unction, in order that the music might soothe his last agonies. Yet if we heard either of the above-named works we of the twentieth century would find them ascetic, abstruse and quite unemotional. On the other hand, if Dufay or Palestrina were suddenly to come back to earth and listen even to such an inspired work as "Tristan and Isolde" they would think that our composers had become utterly unmusical. Time, however, sifts the different schools of Music with unerring hand, and sees to it that Palestrina's music is not lost because of Wagner's. Some of the epochs in Music are in striking con-

trast with each other, and the taste of the world has made some startling deviations. The epoch of the old Gregorian chant was decidedly different from the epoch of Flemish counterpoint. Luther, who reveled in the contrapuntal complexities of Josquin Desprès, might not have been in sympathy with the monodic effects of the first operas, that came somewhat later. The wealthy Florentine amateurs who loved these operas would scarcely have grown enthusiastic over Bach's B-Minor Mass of the succeeding century. From this Mass to the style of Haydn is another wide leap. From Haydn Wagner, from Mendelssohn to Richard Strauss. are long sweeps of the pendulum.

"IS THERE NOTHING NEW IN MUSIC?"

Yet this lesson may be gained from studying the remarkable changes in our Art-one school of Music never obliterates another. The good in every school survives in spite of the sharp changes of general popular taste. Yet there are many instances of prominent musicians imagining that all music is cast in the mold of their own time. It was about 1722 that Rameau wrote lamenting that all possible changes had been experimented with in Music, and nothing new was left to be evolved. "Music is morihe cried, and he predicted its early death. Yet at that time there had been not one of those that we term the musical giants known in France. Bach and Handel were living, to be sure, but Rameau had no inkling of the power of their "new school." Beethoven, Mozart, Haydn. Weber, Schubert, Schumann, Mendelssohn, Wagner, Strauss, Brahms, and all the rest of our great ones were yet to come. Music had not fairly commenced, even, when this writer thought it was ended.

It may further impress the lesson of such mistaken views to pass rapidly in review some of the changes which time has wrought with especial and are only tired out and quite exhausted." Of Beethoven's style of variations, a reviewer

"This composer should remember that not every theme is fit for variation. Let him study the works of Mozart until he understands what melodies to select for his variations."

Regarding the finale of the "Sonate Pathetique; we read :

"The movement is attractive, but the themes are not original. Although at the moment we cannot

Such were the verdicts upon some of the earlier works of the great master. One is glad to add, however, that Beethoven's greatness was fully recognized before he died; his fame was by no means posthumous.

During his lifetime, however, Hummel was considered by many to be his equal, if not his superior, in the domain of piano composition-a verdict that pos terity has reversed

Mozart held Abt Vogler (immortalized by Browning) to be the veriest quack and charlatan. Yet, Vogler taught both Weber and Meyerbeer, and was held in high esteem by them.

CHOPIN RIDICULED.

Chopin was held in anything but high esteem by some of the old pianists and composers of his time. Moscheles, one of the most conscientious of teachers, had the gravest doubts about the value of Chopin's poetic innovations in piano composition. Many in Paris, in the earlier part of Chopin's career, held Kalkbrenner to be the superior planist, if not the better composer. Chopin himself may have modestly shared this opinion, since he thought of taking lessons of Kalkbrenner. The latter had the audacity to propose an apprenticeship of three years to Chopin, Mendelssohn said afterwards : "Chopin is worth twenty Kalkbrenners!"

Of the superiority which Mendlessohn assumed over Schumann we need not speak at great length. The two were such opposites that it was perhaps inevitable that they should not fully understand each other. But Schumann over-rated Mendlessohn while Mendelssohn under-rated Schumann, In England they still contradict this statement, but the fact remains that Mendelssohn's close friend, the critic, Chorley, went to the wildest lengths in abusing Schumann in the Athenaeum, while a mere suggestion from Mendelssohn would have stopped the flood of denunciation or have rendered it milder

BRAHMS AND BRUCKNEP

If one reads the Von Herzogenberg letters to Brahms, recently published, it will be found that Brahms yielded at least a tacit consent to the abuse of Anton Bruckner. Here are some extracts from Frau von Herzogenberg's letters to Brahms, alluding to Bruckner:

"Remember us to Wüllner. Can't you cure him of Bruckner, who has become as much of an epidemic as diphtheria?"

"I should just like to know who started the Bruck ner crusade, how it came about, and whether there is a sort of freemasonry among the Wagnerians. It is certainly like Taroc, that form of whist in which, when 'misery' is declared, the lowest card takes the

"They think the Bruckner broth rich, just because they see an occasional grease spot floating on top of the water."

Brahms allowed these ebullitions to go quite unrebuked, and once at least tacitly confirmed them. Brahms also heartily disliked the finale of Tschaikowsky's fifth symphony, and much other of that composer's music, while Tschaikowsky was by no means fascinated with the music of Brahms. The world has, however, accepted both.

Had the phlcgmatic Brahms but understood the fiery Hugo Wolf, it might have spared that composer many bitter trials. A genius was here scourged into insanity by lack of help in his thorny path.

But these misunderstandings form a rather dreary recital. One might add a list of faded celebrities who were believed to be musical giants in their day. Moscheles was one of them. "Now, none so poor to do him reverence." Gade was another, He gradually subsided into the position of moon to Mendelssohn's sun, so that the radicals callea him "Mrs. Mendelssohn." Time has played sad havoc with some

One could supplement the list with choice gems of



and our of composition the new rest

tough things and comprehending the

This area invite until ontuitive. Corrugated brows, provide inpatience and miles of scales will often the tree of the power and the ven of technical metric which has considered the proper interpreta-tion has been been as a state of the properties of the notation has not net real statistic and then play it. The net of a L have seen inny students do--rash nor with which wight have been mastered if you find sally penalthol spurself to think it out in a many homes?" "Do I look well?"—the answer came unexpectedly.

I be rulht interpretation may come upon you like bash and save useless hours of strumming on the

in a more closely connected with the inner

THE ETUDE "JUST ORDINARY MISS BROWN."

The Story of an "Old-fashioned" Teacher and How She Got Real Results While Others Failed.

BY EVA HIGGINS MARSH.

I saw her coming up the road, and some peculiar intuition which women possess told me that she was going to turn in at our gate. A few minutes later she rang the bell, and I answered the door myself, only to discover the little music teacher I

had seen visiting the homes of my friends so regularly during the past year. Knowing how desirable and how welcome she had made herself elsewhere, I greeted her with a cordial: 'Is this the famous Miss Brown, of whom I have

She smiled at first as though trying to determine vinether I was sincere in my flattery or merely inventional, and then she said with the sweetest

No-just ordinary Miss Brown."

But withal, there was something which was not admary about her-something which impressed one

She evidently was not young, which was common-place enough in itself, and yet the expression of her face, amiable, hopeful, bright, seemed to belie the imes which marked it with Time's delicate tracery. The eyes, which marked it with times derivate indery. The eyes, which their evident sincerity, seemed to eve the keynote to her character, and as she came to my door that antumu day the brown suit and the hat, with its yellow daises, seemed to fit into the fall message she brought me. "Almost old-fashioned in this day and, age," her

fellow-teachers said, and I discovered some of these seculiarities as I talked with her. She had been seen to up home by another pupil, and was planning what she laughingly called her "fall campaign." "I have no studio," she said in reply to my in-

fewer lessons that way. Regularity of lessons and income seem important enough to me to put myself some inconvenience to gain them. Excuses seem

ink-s they are expected to pay for them." I-

I meet so few patrons that look at missed lessons the rules. I have no telephone, either, another way solving the missed-lesson nuisance. A card two days ahead of time will reach me and give me oppor-

interpretation of the second s company them. Often I get closer to pupils, and certainly to the parents. I know the piano on which they practice and its condition Often I find it in a living-room, and the practicing to an accompanying chatter and noise really disheartening."

"How much teaching do you do." I asked. "Each afternoon after three and most of Saturday. My forenoons are my own, and that means practice, reading, relaxation." "But isn't it much harder for you, going to so

"If so, I lay it to two things: First, regular out-of-door exercise, which I get by walking, and, second, to my principle of limiting the amount of teaching I do each day. I walk when possible from one lesson to another, and it clears my head and quiets my nerves wonderfully." Miss Brown's "fall campaign" opened early, not

with printed announcements and very few telephone were made mornings for the most part and took no more of a busy mother's time than was necessary to settle the matter in hand-that of renewing lessons, Briefly, her teaching season opened the week after the commencement of school. Hours could be reserved now, Saturday morning hours being in great

"I have discovered." she said, "that much time at more than music, whose magic power steps around at the point where the positive express of course fails. Riter and the season: then pupils wonder why so little is accomplished each year. Delays are made for one rea-

son or another, then comes Thanksgiving and Christ mas preparation, and three of the best months in the year are gone."

I discovered that in some instances Miss Brown had advised continuing with another teacher. " believe I succeed best with the younger children and after the fourth grade I prefer to advance my pupils to Mrs. -----, with whom I have studied pupils to MIS. ", which which I have studied so many years." This was one way of reasoning log-ically, I was sure. "I often think," she continued, "I should have been

school teacher, where pupils pass from one grade to another as a matter of course. Sometimes a pupi leaves me with excuses a blind man could see through. I know they are false. Why can't i be told the real reason? I am reasonable, I am sure Sometimes I get so disturbed I can't sleep nights wondering what I may have or may not have done Her evident sincerity attracted me, and 1 took my daughters to her first musicale that season The first thing to attract my attention was a big table filled with music folios, duets, easy operate arrangements, folk songs, classics for the young etc., and it seemed the chief attraction. Each put seemed to be making a choice, and 1 learned later that they might borrow these books for two weeks and exchange. It was really a circulating library of music

"But who buys it?" I asked. "We have club ducs of five cents a meeting which

go to this fund, and when any missed lessons are paid for I donate that. The music, of course, remains in my possession. Sometimes pupils give albums to the library, so it grows steadily and is in onstant use.

The program, instead of the usual amateur one was given by advanced pupils of Mrs. advanced teacher, and a prominent vocalist, sang Schubert's songs to these children. They seemed to know about them and enjoy them. Later he plans for the year were outlined and games lanned for by the Social Committee, which com pleted the afternoon.

It seems some new special feature marked each year. This time the circulating library, of which l have spoken, and the organization of a chorus seemed the ones of most interest. What would they sing? First, learn to read music then sing ac curately and true to vitch, scales, intervals; rounds folk-songs, motion and action songs; the songs by Mrs. Gaynor and later part songs. Not only hands but heads, minds as well as eyes-music in a broad sense, as well as piano playing, seemed the idea. The election of officers and committee chairmen interested me, with its careful observance of parliamentary usage. The usual four officers and a librarian were chosen also chairman of Executive Program, and Social Committees, for it seems occasionally there was a frolic without a program.

Do your little ones practice any better for all these outside demands on your time and strength I asked.

"If they did not, we would not have them," an swered the person who called herself "ordinary." Participation is partly conditioned on good work We have to this end report cards, signed and returned to me each month. They 'pass' from grade to grade, and appropriate exercises mark the com-pletion of each. I had kindergarten, then first, see ond, third and fourth, with A and B divisions in each. Each month the Executive Committee ask some vocalist or violinist or advanced planist to come to us; we plan to attend all local concerts

"You really conduct a small music school," I

She laughed. "You know, I said I was meant for a school teacher."

But it seems she wasn't. Her announcements this fall were printed and sent by mail. I confess my heart sank a bit, and yet I rejoiced, to see her own graduation from one phase of woman's work to a higher one, for they read:

MRS. EMMA BROWN announces the marriage of her daughter

10 CONSTANCE RUTH

MR, LE ROY H. GILBERT.

on Wednesday, September the sixth, one thousand nine hundred and ten. Minneapolis, Minn.

At home after October 15, Minneapolis, Minn.

THE ETUDE



what happened when you took your first music lesan early one I could not go out to play but sat freshly. starched and curled, in the house awaiting the advent of the teacher. She came, bringing with her a large, heavy "Instruction Book," by one Henri Bertini, which was to be my musical meat and drink for many weary months.

fingers placed upon the five keys, and I was told to play whole notes with each finger in turn. Several points were touched upon in that first lesson, the keyboard, the staff, and a little idea about time, so that I could count four to the whole notes. But as for principles, I heard about none of them in my first lesson. There was no preparation of the hand, no physical exercises, no single, simple finger motion explained, no ear training nor tone study. In fact, such 'outside" subjects were never considered.

I was thought rather precocious, so I soon had a piece called the "Sack Waltz." I sympathize with the long-suffering children who have struggled through that composition! Pieces multiplied and I had, perhaps, more than the average child. After eight or ten years of such instruction (1). I was in the same condition as many young players are. I had not been taught principles underlying music, technic, tone production, interpretation. I had no intelligent idea of harmony or musical forms.

technical equipment was very defective. My hands were weak, and I must learn how to make them strong, the touch was uneven and I must find the means to make it clear and brilliant. So I took myself in hand, studied everything I could get hold of, made many experiments and many discoveries. A little later one of my life-long dreams was realized, and I found myself in Germany with two whole years ahead of me in which to absorb all the music and instruction I was capable of. My investigations into the heart of things went on, and indeed they have never stopped. The progressive teacher should never rest satisfied over past attainments, but constantly press on ward and upward.

I have no desire to write at length of my own experiences just here, and only give this brief summary of my early years of music study, as it may be a type of the experience of many other young women, who study the piano from childhood. The first lesson is the teacher's crucial test. With what spirit does she approach the work, and what has she to offer?

We will suppose for the moment that the teacher is thoroughly competent, is wise and experienced, that her personality is winning and lovable and she is enthusiastic and devoted to her work

DISCOVERING THE PUPIL'S GIFTS.

She will look upon the new pupil as a fresh opportunity to do, and to give the best that is in her for another's good. The pupil's good qualities as well as his defects will be noted. The aim will be not to develop alone some special gift, but to equalize his powers and make him an all around, intelligent musician. If instruction on true principles is given at first, there will be nothing to undo later. The right way is really much simpler than the wrong, for the pupil. For the teacher it involves complete grasp of the subject, much experience, and infinite patience and love. The exact course that should be adopted with the pupil at the first lesson depends upon the needs of the pupil, and upon his age. A

How many young plano teachers have solved this and quantity, but the same true principles will unthe pupil think, and should include something to technical skill and something to encourage a love for music.

How, one may ask, is it possible to present so many subjects at once to a beginner? It is only possible by using the simplest means.

Some simple exercises, illustrating the difference between stiff and supple conditions should be taught, and freedom of movement be insisted on. Some persons seem to be naturally stiff and angular, but this defect will yield to careful training. Ease of movement helps case of expression, both essential qualities for a pianist. This principle can be begun at the first lesson. Deep breathing, also, may be touched upon in the first lesson, for the habit of breathing freely and casily cannot be cultivated too early.

EAR TRAINING.

Ear training can have at least five minutes of the first lesson hour. The tones of the middle octave can be played slowly, listened to and sung, with the piano and thereafter alone. Whole steps and half steps can be explained-within the middle octave. Single tone study, taking the notes from C- to G-, is also very useful. The keyboard can be taught at the first lesson, in a very few words. The treble staff notation is not difficult. A little child may learn the letters belonging to the lines by using the fingers of one hand as an imaginary staff to practice on. The spaces between the extended fingers will

represent the spaces between the lines. Now for the technical side of the lesson; how shall we approach that? Can we give technic to a child, for instance? Will it be possible to interest a seven-year-old in hand shaping, and in position of fingers? Music teachers are supposed to teach music. What will be thought of one who does not teach music at the first lesson? Does not the gardener first prepare the soil before he plants the seed? The pupil studying painting does not attempt a picture at the first lesson. No; he only learns to make the simplest lines and curves.

FOUNDATION PRINCIPLES.

My dear fellow-teacher, it is possible to teach those foundation principles to a child, and if they are rightly presented, the child will not find them dry. The great Michael Angelo said, "A perfect start is our greatest assurance of a perfect finish." If the foundation of the palace be insecure, what matters it if the walls are covered with gilding and frescoes? At any moment the structure may totter and fall. If you, as a teacher, are absolutely sure that certain principles are true, and will bring about the desired results, you have no right to offer the pupil anything less than the best. If you know that hand training should come before playing notes and pieces on the piano, hand training is what you must teach at the first lesson. "Let every man be persuaded in his own mind."

TECHNICAL AIMS.

For the technical part of the first lesson, then, the pupil will be seated at a table, because at a table we can best analyze the parts of the hand, and learn finger action.

The hand and forearm are quite relaxed, and extended on the table, all the joints and parts of the wonderful little machine are explained, and the difference between pressure and relaxation is shown. little child taking his first lesson and the adult Then hand position is taught, and, lastly, finger action, beginner will receive instruction of different quality in a few very simple exercises. All is clearly and

simply defined, one thing at a time. I have seen small children deeply interested in putting their hands in just the right position, and wholly absorbed in making quick, correct finger movements. A definite fact always appeals to children. They like to know what they are about.

Two special exercises for finger action may be given at the first lesson; one for learning the "up" motion of each finger in turn, with the other fingers resting quietly on the table. The second, beginning with the finger in stroke position, shows how a correct "down" stroke is made.

If we can include in the first lesson something to awaken a love for music, so much the better. Some short melody can be played by the teacher, something beautiful and touching, which will make an appeal to the musical sense. The little Schumann Album for the Young, or inclodies from Wagner, are useful for this purpose.

If the teacher has succeeded in presenting all the points indicated above, at the first lesson, and has done so with conviction and understanding, he may feel that the best that could be done for the pupil has been done, and it only remains to give the next lesson and all the succeeding ones with the same exactness and care, with the same loving pa-

tience, the same unflagging interest. But if it were possible to look over the whole field. I am afraid we would find only a small proportion of the young teachers who are really prepared and equipped to give a first lesson such as has been sketched. I always feel such sincere sympathy for the young teacher who is seemingly obliged to begin her work without sufficient preparation, and I long to help.

WHAT THE YOUNG TEACHER NEEDS.

Let us talk it over together, and see just what kind of knowledge the young teacher needs:

First. Be able to play the instrument you teach. Many people set themselves up to teach the pianoand there are some well-known names in the list, too-who do not play at all. Well, some of them are fakes. Some, by great force and intellectual ability, by having something worth while to offer instead of the playing, have made us condone this lack. But the artistic value of that teacher would be increased many fold if he could actually demonstrate his ideas upon the piano. A teacher who can play well takes a much higher place in the profession, and can earn double the income because of it. Teach ers should never stop studying, nor cease to work on their technic and repertoire. It rests with you alone to do' this, for no one can do it for you, and you know, "where there's a will there's a way.

Second. A teacher of music should have a wellcultivated ear for tone. How can you correct the faults in your pupils unless you have a thoroughly trained ear? You ought to be able to stand at the other end of the room, and correct false notes and time in your pupil's playing. Then, too, how are you to give them the necessary ear training, unless you are well up in it yourself? If you have not given special attention to this subject, now is the time to begin. You can set apart ten or fifteen minutes daily to the work, and will be surprised at the results.

Third. You should be thoroughly conversant with the elements of musical notation, signatures, notes, rests and their exact values; tempo signs and marks of expression; rhythm, the symbols of ornament, and the many directions for interpretation to be found in music. Young teachers often have very hazy ideas of such things, and their pupils have hazier ones. Care ful study will obviate this defect.

Fourth. Some knowledge of harmony is an abso lute necessity for the up-to-date piano teacher. Teachers have said to me that harmony was not an essential, and never helped them in piano teaching I formed my own ideas of their aims and ability A good teacher makes the pupils early acquainted with the chords of each key, the principal and sec-ondary ones. Each piece given is analyzed for its general chord and key structure. The teacher must know these things, to be master of the situation, or some day the pupil may be awake enough to ask inconvenient questions, which the teacher may find i difficult to answer. There are a number of small books that will help the young teacher in elementary harmony study. Among them may be mentioned the Shepard Harmony books, "The Structure of Music, by Mr. G. C. Gow, and "Harmony," by Dr. H. A Clarke.

Fifth. A knowledge of musical literature. This subject is endless and should be a fascinating one to the young musician. To revel among all the art

WHAT TO DO AT THE FIRST LESSON

The Young Teacher's Preparation

By HARRIETTE BROWER

problem, for themselves? No doubt you remember derlie it in both cases. The lesson should make son years ago. I vividly recall the eventful morning, bring out the rhythmical sense, something for the when my piano education began. As the lesson was gaining of physical control, for the acquisition of

I was taken at once to the piano and my little weak

AN AWAKENING.

About this time. I woke up to the fact that my

web Harry here. Recent written institute 110, 110, 140, hum-sed down? Via autom mission of the Scarlastic management and distance and Lugary of Bach: of 55 or first and Schulary Cherkover; the and List, and the more modern com

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The structure and well reach the future. It get various points of view by going to various means the mean offerent points of the star of the good teachers. His going from one to another is no reflection upon avoid the star of the vista reflection upon avoid, but only a dignified assertion that has been considered as a star of his right and duty to consider his own career The second server as a second server is a second server of the second varies of the second va

THE ETUDE

CHANGING MUSIC TEACHERS

DY FUCENE E. AYRES

A YOUNG planist visiting Paris last year was asked y a musical critic to give the name of his teacher, and mentioned the fact that he had studied with "half a dozen." The critic stood aghast and exlaimed, "Two teachers are one too many." Another American was asked with an air of surprise, and in a of suspicion, why he had studied only six weeks with his last teacher, and was forced to declare with shame that he could not help himself, inasmuch as quite the common thing to warn the music pupil sgainst changing teachers, so com aon indeed that it is no sign of originality to repeat it. If one should make it his serious business to prove himself a "bro-mide," to show how utterly enslaved he is to the trite and the commonplace, he could find nothing better litted for his purpose than an opportunity to give to a music pupil some such advice as this:

"Don't go flitting around from teacher to teacher." But anyone who does his own thinking is likely to ask himself the question as to whether or not such advice is nocessarily sound. And many music pupils evidently do put that question to themselves and decide against their platitudinous advisers. A few years later, however, they forget how they were forced to use reason when their own careers were involved, and go on the rest of their lives repeating the warning that they themselves ignored. But is it fair, where the interests of others are at stake, to

the second secon rational instituction. Precisely in proportion to the apparent reasonableness of an error is its danger. Too frequently pupils change teachers simply be-The ROUND-REPRODUCIAG MACHINE IN MUSIC STUDY. MUSIC STUDY. way to real achievement, especially in music. The teacher who pretends to know of any such way should always be branded as a charlatan, and the unwary should be warned against him. But while it is folly to have a faithful and conscientious teacher to av id changing teachers. Let us be sensible enough to recognize the fact that while it is some-

their dignified positions if they should presume to The forthead has the tree, produce lear about the offense and to treat the matter as personal. On the contrary, the great the majority of university pro-

If a professor of Greek should show by the slight. est sign that he was offended because his best suest sign that he was onened accuse his best stu-dent had decided to attend another college next year. that professor would soon find himself the laughing stock of the college world. He would prove his unfitness for the true teacher's function. He would thus make it clear that in his teaching he is thinking not of the interests of his pupil, but of his own reputation. Reference to any reliable biographical dictionary will show that a great majority of our foremost scholars have had numerous teachers especially in those branches of study in which they have distinguished themselves. It may be confidently asserted that few really great pianists of our day can say that they have had only one or two teachers.

Even in cases where tuition fees were paid to only one or two, if such cases exist, others have also been their teachers. For every time an earnest student of the piano hears an artist play he becomes in a very real sense the pupil of that artist. Whenever a piano student hears an artist and fails to learn somethat he is sadly in need of a change of teachers. For it is precisely the slavish imitator of some one teacher that is usually too stupid to see anything good in an artist of a different type. But the wideawake student will manage in some way to find a multitude of teachers who are worthy of his respect. Thus it may be asserted that to deny a music student the privilege of studying with numerous teachers would seem to be in itself unreasonable, out of harmony with modern pedagogics, which regards the training of the individual judgment of the pupil as the teacher's pre-emincnt task, and opposed to the methods encouraged by modern colleges and univer-sities, where the ideas of selection and of electives have been pushed perhaps to an extreme. Let the most talented young man study with the greatest piano teacher in the world, refusing to study with any other, and refusing to hear any other, and it is doubtful whether he could ever become even a mediocre artist. At the best, he could only imitate multitude of teachers. It is so in Latin and physics be so in music. However, the student should remain with one teacher long enough to give the teacher an opportunity to complete the work he outlines for the

WHAT'S IN A NAME?

THE strenuous efforts that are now being made to teach the general public that native composers may equal the foreign product in their musical works is at last beginning to take effect. It is doubtful, however, whether the tendency to reverence the foreigner will Snobbery is as old as the hills, and is by no means merely an Anglo-Saxon failing, and by no means found only among musicians. In Paris to-day things English and American arc admired and sought after more than the home product, and the modern Frenchman professes to be as keen on "le sport" as any Englishman. The same thing is noticeable in Berlin and in Naples-the Italians especially being admirers of "imported" goods.

The Anglo-Saxon race, however, being mainly com-mercial in its general life, seems to be peculiarly susa present on the poly of the a (battern), way for success with one and for attrict fature who interference of the state of the second of the s "ovitch." or some soft Southern name that calls up visions of the sunny borders of the Mediterranean Ser England at one time, and Sir Frederick Bridge has recently called attention to an amusirg effort made by an English composer two centuries ago to raise a laugh at the expense of the susceptible public. A new song appeared purporting to be by an Italian. instantaneous success, and soon became a great popular favorite. It was sung in all the London drawing-rooms, hummed by the habitues of the Pump-Room at Bath. the matrix is in the theorem is inger characterized to be an intervention of their statistics to other profession and the statistic is a statistic of the statistic is a statistic in the statistic is a statistic is a statistic is a statistic in the statistic is a statistic is



A LITTLE LESSON ON THE PEDALS By JAMES FRANCIS COOKE

[This article has to do with a description of the pedals themselves, set with pedaling. Ip writer to know how to pedal one with first sudriving summitting of this article with each and the constraint weight this mechanism is Known more themselves. Weight article with enable the reader to enjoy the following article by Mr. J. H. Known more themselves. Weight Switz]

cessor, the harpsicord, although the pedals of the Each damper is on a separate wad. Look inside of harpsicord differed greatly from those of the piano. In fact, prior to the use of pedals on the harpsicord, stops, similar in appearance to those on the organ, were used to operate the levers.

The first manufacturer to use pedals similar to those used on modern intruments was John Broadwood, the great English pianoforte manufacturer, who-took out his patent in 1783. The first use of the pedals thus dates from about the time of the founding of the American Republic. The means of producing plano or soft tones has changed considerably with different makers, but the forte, or, more properly the damper, pedal has changed but little in its mechanism and in the effect produced.

THE PURPOSE OF THE SOFT PEDAL

In the original invention the soft pedal effects were produced by "damping," or reducing the joud-ness (intensity) of the vibration of the struces, by a device which pressed a strip of soft textural ma terial against the plano wires This strip of cloth was called the sordin or more.

In 1704 Sebastian Erard, the famous French manufacturer, invented a device which brought the hammers of the piano nearer to the wires prior to the moment when they were to strike. This lessened the sound by lessening the distance of the stroke of the hammer from the wire.

Later Erard placed a strip of cloth, as described in Broadwood's invention, between the hammers and the wires. This pedal was then called the *celeste* pedal in France, and the flauto pedal in Germany.

The third means of producing soft effects by means of a pedal was invented by a German, Johann Andreas Stein, in 1789. This was accomplished by means of a lever which shifted all the hammers in a body, as well as the keyboard, a short distance to one side. The purpose of this may be easily understood if the reader will look inside of his piano and note that in the middle section of the wires each note is represented by three wires tuned in unison instead of by one wire. By shifting the hammers a little to one side, one or two wires may be struck, according to the desire of the performer, and the quantity of sound correspondingly reduced. In addition to this, a very beautiful murmuring, or "zolian" effect, is added by the fact that the strings which are not struck, but which vibrate in sympathy with the strings which are struck, give a kind of tone quality to the tone mass, which can only be described as "delicious,"

Beethoven was very fond of the effects of the last described pedal. He preferred them greatly to the celeste effect contrived by Erard. The name used for the pedal with the shifting keyboard was una corda (one string), and this sign is used to this day as an indication of the moment when the soft pedal is to be pressed down. When the soft pedal is to be released, or permitted to come up, the term tre corda (three strings) was used. These terms are the ones still generally employed, though other terms are sometimes found in some pieces. Beethoven, for instance, used in some of his compositions nach und nach Mehrere Saiten (little, by little more strings) for the return to three strings. He also used tutte e corde (all the strings) and tutte il cembalo (all the piano).

THE PURPOSE OF THE DAMPER PEDAL.

The damper pedal, wrongly called the "loud" pedal (although the original name was forte pedal), is the pedal most used and most needed to give variety and interest to pianoforte interpretations.

THE piano inherite ! the pedals from its prede- This pedal operates a set of wads, felts or dampers. your piano and you will note that as long as you press down any given key the damper, which under ardinary conditions is pressed on the wire, is raised This permits the wire to vibrate as long as you hold your finge, down on the key. The moment you raise your finger the damper rushes back to the wire and the vibrations cease. These dampers are also all so connected that when the right pedal of the piano is pressed down the entire set of dampers is raised from the wires by one motion of the foot. The moment 'he pedal is released the dampers return to the wires, and all sounds are ceased until other piano keys are struck. This is all

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that anyone can know about the mechanical effect of the damper pedal. Liszt laughed loudly at the piano students who insisted in having a manufact urer's knowledge of the further intricacies of the 10strum.

The principal object, then, of the damper pedal is permit the sound of the wires to be sustained while the fingers may leave the keyboard to play another passage. Thus the damper pedal is really like another hand, hecause it enables the player to perform passages which would be impossible with two hands.

In addition to sustaining the tones by permitting the vibrations to continue at pleasure, the damper pedal assists in creating another effect. When the dampers are removed from all the strings a singular phenomenon occurs. When one group of notes is struck the tones are amplified and increased in volume by the sympathetic vibrations of the other strings, which are now free to vibrate at pleasure. It is this amplification which has given the pedal the misleading name of "loud pedal." 'True, the sound is increased, and there can be no doubt that great players employ this pedal judiciously for this ourpose when demanded by the music. When used by the novice to secure loud effects it is almost in-

variably abused in an ear-racking manner, The reason why the misuse of this pedal produces such excruciating effects is due to the fact that the increase in tone, brought about by the sympathetic vibration mentioned, is not irregular, but regular and harmonious. Each of the lower wires of the piano generates a series of upper tenes, known as harmonics or partials. These tones are reinforced by the sympathetic vibrations of the free strings.

The series of harmonics generated by striking one wire, such as low C, would produce the overtones or harmonics indicated in the following:

EX. 1.		
ß	130	 Seventh Harmonic, Sixth Harmonic, Fifth Harmonic, Fourth Harmonic,
2=	0.	 Third Harmonic. Second Harmonic. First Harmonic.
	0-	 Fundamental

. . .

It must be remembered that every tone struck is really a composite tone, or an assemblage of a series of toncs in regular order, similar to the above, but differing of course, with the original fundamental tone struck. It is next to impossible for even the trained ear to detect these upper tones or harmonics while listening to the tone, because the lowest, or fundamental, tone is so strong that it predominates. However, in the correct use of the damper pedal an understanding of the principle

of harmonics is very essential. It may easily be illustrated by the following experiment. A piano of fine make and in the best possible tune should be used for this test.

Have some friends or some pupil hold down the following notes without sounding them and without the use of the pedal.



Now while the above notes are being held down give the following note a resounding stroke and then immediately remove your finger from the key.



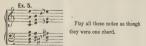
If the instrument is a good one and in good condition you will have no difficulty in noting that some of the notes continue to vibrate by sympathetic vibration, indicating that they have been set into vibration by the same identically pitched harmonic or overtone existing in the low note which you have struck. Repeat this experiment, having your assistant hold down an entirely different group of notes. It would thus be noted that when you strike low C the sympathetic vibrations do not respond

THE MISUSE OF THE DAMPER PEDAL.

It must be quite obvious to the reader by this time that the very tonal heart of each string is intensified by the sympathetic vibrations of the other stringsthat the manipulation of this pedal requires the greatest possible care and thought. There can be no wonder that Rubinstein said. "The art of the pedal is the art of the piano." It must also be plainly seen that for almost every change of the harmony the damper pedal must be released and reapplied. It is only very rarely that it is permissible to keep the pedal down during the period in which two harmonies are played. Then it is usually only

when the harmonies are closely related. The novice sees the ff, sign, or the $sf\pi$, sign; and down goes the damper pedal, which is not released until the right amount of harmonic rumpus has been created. Let us suppose that such a novice were to hold the pedal down during the performance of two measures, such as the following from Schumann's 'Toccata," Opus 7:

The effect at the end of such a measure would be as if all the following notes were sounded in a group together:



The manner in which the average amateur uses the loud pedal, so that the effect resembles an epi-demic of *la grippe* in a menagerie, is as annoying as it is ludicrous.

THE MIDDLE FEDAL AND THE "SOSTENUTO" PEDAL

The middle pedal on the piano has had so many different applications that it is necessary to study the matter quite closely to put the reader in a position to know its proper purpose.

The first name of the middle pedal to become widely used was the sostenuto pedal. In French it was called the "pedale de prolongement," and in German the "kunstpedal" (art pedal)

The sostenuto pedal was invented by a blind

ornations of the puterate headst damands. THE PEDAL ON THE RIGHT.



SOME FREAK PEDALS.

offling surre trivallar to the mandolin effects de

tions indaning that the soft pedal, or left pedal, should be pressed down.

THE PEDALS ON YOUR PIANO.

is highly necessary for the reader to know purpose of the pedals upon the piano he posses. By reading the foregoing carefully and com oning it with the following he will have little diffialty in determining this important matter.

Known as the *forte* or damper pedal. The mechanism and effects of this pedal are essentially the same in principle in the square, the upright and in the grand piano.

The signs used for this pedal are Ped. followed by a star, to denote the time when the pedal is to be taken up. The following sign is also used

In modern editions we find the following sign. which is vastly more definite than the old method, since it shows exactly where the pedal is to be depressed and released.

Lastly, we have the method devised by Hans Schmitt in 1875, and indicated in his excellent work, "The Pedals of the Pianoforte," whereby the use of the pedal is indicated by notation



Known as the *piano* or soft pedal. On upright pianos the effect is usually produced by shortening the stroke of the hammers

On the old square pianos this pedal thrust a piece of thin felt in between the hammers and

same time altered it by muffling. On the grand piano this effect is usually produced by the shifting of the hammers, after the manner invented by Stein and previously described The signs usually employed for this pedal are una corda (one string), for the depresarticle, the Germans use mit verschiebung (pushand ohne verschiebung (without the shifting deice) for the release of the soft pedal. This shifting device is by far the most artistic and most delight-giving of all the soft pedal devices. It adds much of the charm to the grand piano.

On grand pianos this is either the bass As it came into existence since the dechue of the square piano, it is rarely, if ever,

On the upright piano this pedal may be any ne of several things. On most upright planos t is simply a practice pedal, the soft effect being produced by the hammers striking on a thin liece of felt instead of between the hammers and rings, as in the case of the original soft redal. In some other instance the middle pedal if the upright pianos is similar to the bass

Again, the player will find that this pedai sometimes operates the tin-panny mandolin guitar, banjo, xylophone, etc., attachment In deed, pianos have been made for backwood. consumption with four, five, six and even seven nedals.

The author has seen cheap upright pianos which the middle pedal was simply a "fake" and really doing nothing but operating another lever of the soft peda' These, of course, are put upon the instruments for the sole purpose of deceiving the public. There is no special sign used for the middle pedal except the words sostenuto pedal.

be acquired after much practice and experience. At best, the use of the pedals is a life study, and much of the excellence of pianoforte playing must depend uon the proper appreciation of their importance. The reader is earnestly advised to procure Hans Schmidt's "The Pedals of the Pianoforte " and undertake a course of self-study with the assistance of this excellent book.

tills excernent source of this article, the article by IOCing to the length of this article, the article by the the source of the source of the source of the source of the the source of the source of the source of the source of Readers desiris to continue their study of probaby look (or versal to Mr. Roberts' article with delight)

DAILY SPURS TO PRACTICE.

A COMFORTABLE seat is a necessity in good practice work. Be careful that it is the right height is no real reason why a piano stool should not have a back to it, and there are several good reasons why it should. You are going to tire your brains in your practice, don't tire your body too.

Ir the pedals squeak when pressed down, have them attended to. There should be no noise heard from the pedals in piano-playing.

Follow the dynamics as well as the notes. If a passage is marked f don't play ff. Be careful of diminuendo and crescendo passages. Begin right so that the volume of tone can be increased or decreased as indicated.

ONLY use well-edited music. Remember, however, that even editors are not infallible. Small but import tant details often elude the most vigilant eyes. Be guided by your commonsense.

Don't stumble over your playing. If you have contracted this habit, you have probably been trying to play music beyond your grade. Keep to where you belong until you are quite ready to go on a stage further.

You cannot progress quickly without going slowly At the same time, it is well, every now and then, to see how quickly you can play without sacrificing clearness and evenness.

KEEP a clear head. The unthinking student who rattles gaily over the old mistakes can never progress. Time, opportunity to practice, good teaching, and desire to excel are all worthless unless through your practice your mind is concentrated on what you are doing.

TRAVEL by slow stages. Napoleon and his men marched to Moscow one step at a time.

Music which through prolonged usage has proven its possession of those qualities which entitle it to be taken as a standard of excellence, and which has come to be acknowledged, first by competent judges, and subsequently by the public generally, as representing the highest expression of musical taste, and hence authoritative as a model. Such music combines in true proportions the qualities of both head and heart, or, in other words, it is characterized by the union of the emotional and the intellectual in proper equipoise, and through the possession of those qualities in their right adjustment, combination and relationship it is delightful and instructive. always fresh and incapable of growing old. The reason why classical music does not always please at first hearing is because all have not the faculties. of perception and reception to an equal degree. Those who have fine and penetrating discernment and the ability of making nice distinctions, perceive at once. With others it requires time, study, and close acquaintanceship in order to appreciate duly-



SHALL I ADVERTISE?

By ARTHUR JUDSON

active teacher, the real leaven in our American musical progress) is asking himself two questions which, if proposed to him a decade ago, would have been dismissed with scorn. The questions, "Shall I advertise?" and, if so, "How shall I advertise?" would, twenty years back, have been answered decidedly in the nega-"Adertising," would have axiomatically declaimed the teacher, "is undignified. We are artists, not business men; let us keep our art apart, sacred."

In a way, our teacher would have been right. Advertising is undignified, for it is, in its last analysis, but the spreading broadcast of one's own merits. But, in twenty years, the world has moved considerably, and whether the tendency has been to make the art more dignified, or not is not the question. The real question is, "Am I making the most of my investment?"

We recognize as a patent fact that the merchant has an investment of a certain sum of money in his business, we speak of a college education as "an investment," we measure everything in terms of expenditure and return. Why, then, should we consider our musical talents, if they have been trained so that we may evercise them for the purpose of making a living, as other than investments from which the best possible return is to be gotten. If we are satisfied with less than the best then we are not making the most of our investment.

Music, then, as a profession, is a business. It may be an art, its ideals may be high, but it is in the end a business to be managed according to business laws. A business succeeds, or does not succeed, according to its conformity with fundamental business principles Roughly speaking, these principles may be said to be the possession of something salable, the presenting of the salable commodity in the right market, and the exploiting of the commodity. If, in addition, the price be adjusted according to the wealth of the community, the sale is absolutely certain.

SELLING "TEACHING TIME."

For the sake of the readers of this paper, let us confine the discussion to the sale of "teaching time." The music teacher is running a business and, unless he conforms to business rules, he will fail just as his friend the dry-goods merchant fails because he does not meet the existing conditions. As to the salability of the teacher's time, his fitness to teach, his location, or market, we cannot offer advice; these things must be settled individually. But assuming the teacher's ability and the proper market, how can he produce the desired results?

To many, the term advertising means but one thing, the use of printer's ink. They imagine that a liberal expenditure in papers, cards, circulars, etc., is bound to produce results no matter what the conditions underlying the advertising, and a failure, after much money spent in this way, makes them enemies of advertising in all its forms. The fundamental question is not "Shall I advertise?" but "How shall I advertise?" The The rious ways of advertising may be catalogued as follows: I. Through the work done. 2. Through local mediums. 3. Through the use of National mediums. An advertising man of prominence once said to me "In deciding whether a certain commodity will sell, or not, if advertised, I always consider the quality, the market and the price. If these conditions are right an advertising campaign is worth while; if they are not there is absolutely no hope." Let the music teacher carefully consider these things before he establishes himself. In giving lessons the quality of the teaching must reach a certain standard or the pupils leave. Similarly, unless there is a field for the kind of work one is doing failure is just as certain. And, as to price, it is self-evident that New York prices cannot be charged in the small town of the Middle West or South. By far the best means of advertising is by the results accomplished, by work well done, and by the development of personal influence. The most potent means of

THE musician of to-day (by musician I mean the showing the teacher's work is the pupils' recital, for it is an actual demonstration of what the teacher can do. In the pupils' recital the teacher has a unique means of showing his "goods." The dry-goods merchant must collect his pay for his goods before they have been used, other merchants prove the merits of their commodifies after they have been paid for, but the music teacher demonstrates to the prospective pupil the exact results which he obtains, as well as showing the par-

THE ETUDE

ents of the pupils the nonthly progress. The students' recital, then, should be assiduously cultivated. Most teachers realize this and yet fail because their recitals are not properly planned and carried out. Many make their programs too long and monotonous, present illyprepared pupils, fail to get the right kind of an audience, all because they do not place themselves in the place of the prospective pupil or his parents.

To be attractive, a pupils' recital should present only well-prepared pupils in a short and well-balanced program with plenty of contrast, and the audience should be carefully selected. The program should not be over an hour long and should not contain over twelve numbers. These should be so arranged that the program increases in musical interest as it advances, though it is better to present the younger pupils in a separate recital. If all the pupils sing or all are pianists, an assisting artist should be engaged to break the monotony. The average teacher is so busy teaching that he is not at his best as a soloist and he should not sing or play at his pupils' recitals. Even if he is competent as a soloist he should reserve himself for social duties if he is to get results from the recital. If he must appear during the year as an artist, as well as a teacher, let him give his own recital at a time when his other duties do not conflict.

SECURING AN AUDIENCE.

The audiences for these recitals, both teachers' and pupils', should be carefully selected. Admission should be by card only, since that which is free is seldom appreciated, and these cards should be distributed where there are prospective pupils. While the recitals may be primarily intended to allow the pupils to show what they have learned they are just as important to the teacher from the business standpoint. Having the

wrong kind of an audience is just as profitless as advertising in a newspaper without circulation. Public recitals should not be given more often than once a month, or better, every two months. Very few teachers have such large classes or such talented pupils that they can present twelve well-prepared pupils each month. The pupils on the program should be chosen because of their ability to play in public; the audience, out of sympathy, may applaud the pupil who breaks down and has to leave the stage in confusion, but that docs not help the teacher to get new pupils. In order to prepare pupils for public appearances, it is well to have semi-public recitals twice a month in the studios at which all pupils may appear. These recitals give the pupils a chance to play before a few people and to discover the weak places in their various numbers. Such recitals also serve to placate the parents of pupils who are not yet ready to play in public.

SOCIAL MEANS OF ATTRACTING PUPILS.

Recitals should be given in halls suited to the purpose and attractively arranged so that the atmosphere is one of success and prosperity. No teacher ever succeeded because he neglected to have the surroundings attractive, but many a teacher has augmented his classes because he gave the appearance of prosperity to his public functions. Before and after the recital, the teacher should make it his business to meet as many of the auditors as possible. Business is done by personal contact and many a pupil has been gotten by a few words of greeting or a suggestion aptly made at a recital. The social attitude of the teacher at a recital is fully as important as the work of his pupils.

In a line with the public recital, is the association of the teacher with outside musical activities. I know one teacher out West who has largely built up his classes because he has always been ready to take part in organizing a chorus or orchestra, or in carrying on the activities of a musical club or course of concerts. know another teacher in the same town who has held aloof from all of these things, claiming that his time is valuable and that he cannot waste it in helping along all of these auxiliary musical ventures. His classes have shrunk just as the other teacher's classes have grown. His time may be valuable to himself but it does not seem to be valuable to any one else.

These lines of work, recitals, outside musical duties social power, are the best forms of advertising I know of. L have been associated with advertising in all its forms for many years, but I have yet to discover any form of advertising that pays better, or as well, as what I call the personal form. The teacher who depends in the main on these things to cause his classes to grow will never lack for pupils

LOCAL ADVERTISING.

But, in addition to personal advertising, the teacher needs advertising of another kind for, in his personal activities, he cannot hope to come in contact with everybody, unless he be working in a very small town. For the teacher in the town of average size, say from 10,000 to 50,000, I would advise what I call local advertising. This consists of cards, or small circulars, and the local newspapers. Every musician should have a business card giving his name and address and his office hours, and may have a circular with a picture, a short biographical sketch and some letters of endorsement. I approve of the card, but do not believe strongly in the circular. The function of all advertising of this kind is to bring the prospective pupil in touch with the teacher so that the matter of terms, of ability, etc., may be settled. The circular which satisfies all of the prospective pupil's curiosity fails of its purpose, because it does not induce a personal visit.

If a circular is used it should be confined to a bare statement of the facts mentioned above. The circular which praises the teacher unduly, which states that he can teach anything, which can only be described by the word "gushing," is the kind that ruins business. Let the teacher confine himself to the teaching of as few subjects as possible, present in his circulars endorsements of undoubted standing, and a statement of his official musical positions (if any), and he will get the best results, though, as I have above stated, I regard a circular as an unnecessary waste of money.

Above all, advertise in the local newspaper. This may be done by means of a standing card or reading notices. The standing card should be a mere statement of the teacher's name and address, what he teaches and his office hours. Never state the price. All things being equal, the teacher who states the lowest price in his newspaper advertisement will get the pupils. On the other hand, if the teacher can get into personal touch with the prospective pupil he has the opportunity of

convincing him that his price is equitable and no larger than the quality of his teaching warrants. If you live in a town where the field is large enough, specialize. Announce in your card that you are a specialist in voice building, in tone, in repertoire, or that you are a coach. While this limits the field, it sometimes brings larger prices and a better class of pupils.

The reading notice should read somewhat as follows: "Mr. John Smith announces that he will resume teaching piano in his studios, No. 120 Jones street, on October I. Prospective pupils may apply any afternoon during the last week in September, and by ap-pointment after October 1." This should appear in the reading columns containing local news and should be inserted about three times in each issue of the paper. The wording can be varied to suit the individual situation or the period of the year.

READING NOTICES.

While this advertising is valuable in itself, it is still more valuable in the criticisms of recitals which it makes possible. The average newspaper editor makes his living out of his advertisements, and he cannot, from a purely business standpoint, afford to give lengthy notices for nothing. Everything else being equal, the teacher who advertises will have his recitals criticised, and the teacher who does not will be neglected. In such criticisms see that a sane, sensible article is used, and not the usual newspaper bosh that is so often inserted. The average newspaper reporter knows more about baseball than he does about music and will appreciate some help. If he will allow you,

The ability to use the pedals artistically can only

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section does not almost wicked to compose possibility lies of executing the proposed number of movements at the rapidity of fifteen in a second; there is not the transition *Microbiostania*, it must be willed before it can be performed. Even if

THE ETUDE

FINGER TECHNIC.

BY OSKAR RAIF.

User readers will find the following article by one of many smeat rifted teachers, now uncertainty deceased, rightic interventing and one has pupils, and was well in nor the originality and the practical tendency of hus retron --Borraw's NORE.

CLOSE observation has proved the supposition that the test has a greater degree of flexibility in the single crroneous. Numerous experiments with persons werage from hve to six strokes a second are possible tim the second and third fangers, and from four to five only with the other ingers in general educated per-ins have a greater degree of inger flexibility than the undergreat here. instance a greater degree of linger lexibility than the nedwated, but those who play the plano have no ad-autage in this respect over others who do not possess his accomplishment. Among the latter several were fund who could casily make seven separate move-ments of a single finger in a second, while a number of good piano players did not succeed in making more than five. This is surprising only because we greatly overestimate the flexibility of the single fingers in

passo paying. In all runs, such as scales, arpcggios, etc., the de-mands made upon any one finger are far behind its nor-mal conacity of movement. This is approached only by the trill, a trill of from eight to twelve tones in a second corresponds to a movement of from four to six strokes in a second by the single finger. A trill at the rate of more than twelve tones a second ceases to be musical to the ear, which shows that the limit of muscular moveto the ear, which shows that the limit of muscular move-ment coincides which start of the hearing capacity. Also rams at a greater velocity than this cannot be distin-bance the power of moving at the rate of four times a second has the facility of more movement (2x < = 300than we can distinguish in the same space of the limit it was a second to the second to the same space of the limit is will be seen that the same space of second second the second to the second to the same space of the limit is the same space of the same space of the same space. normal degree of flexibility would be of no practical

The following examples will serve to show how slight a part the single finger often plays even in the most rapid passages. The two-octave scale of C played from middle C to the C above the staff in the time of one second makes the impression on the hearer of velocity carried to its extreme limit. But when we consider it more closely and analyze the movement of each separate finger the result is as follows:

	/ Thumb 4	movemen
	Second finger 4	22
(n one) Third finger 4	
econd) Fourth finger 2	**
	Fifth finger I	movemen
	\ In all	moveme

The passage in sixteenth notes occurring in the last movement of Mendelssohn's concerto, in G minor, is played by greatest virtuosi at the rate of J = 60; that is, twelve tones in a second, a velocity that seems fairly



In this tempo the lower fingering calls for three movements in a second from each finger; the upper fingering uses the third finger once in place of the fifth.

One who has heard Tausig play the last movement of Weher's "Concertstück," Rubinstein the finale of Choin's sonata in B-flat minor, von Bülow execute the nember these performances as bordering on the verge of the impossible both for player and hearer. The metronome, however, shows that the speed does not ex-ceed the rate of twelve tones a second; hence the part played by each finger is comparatively small.

It is plain, therefore, that the difficulties of piano playing do not consist in the training of the single fingers as their movement, one with the other. This exactness of their movement, one with the other. This exactness of proportion depends entirely upon the will. It is in the great centers of the nervous system that we must look for the origin of piano technic; it is in these that the

it is a matter of reflex movement at the moment of execution, it must be remembered that reflex moreexecution, it must be remembered that renex mole-ments are secondary in their nature, and must necessarily be preceeded by conscious primary movements

Of the many experiments that I instituted with the Of the many experiments that 'i meditized with the design of proving the propositions previously stated will mention the following. In the winter of 1888 Had eighteen of my Pupils practice with the right hand shore for two months. Before this the tempo for five-inger tor two months. Include the was fixed by the metro exercises, scales, arpeggios, etc., was fixed by the metro nome as follows: for a group of sixteenth notes nome as follows: for a group or stateenth notes j = 120 for the right hand and g = 116 for the left hand. Then the finger exercises, scale and arpeggio studies were practiced with the right hand alone, and in a all classes and vocations have shown me that on an were practiced stim the fight had increased to $\varphi = 130$, therefore the to six strokes a second are possible in another week to 132 etc. until at the end of two with the obstructions fingers, and from four to five with the obstructions fingers. months previously had been able to play only at 116 months previously had been and or play only at 10, it immediately began at the rate of 152. With a few pupils certain difficulties arose at first, but these were at once removed by playing the scales from above downward, since in this way the order of the fingers was the same as in the right hand played upward and the rhythmic accents fell on the same fingers.

the emptimize accents feir on the same impers-So far as the single ingers were concerned, none of the pupils showed any increased facility of action. This led me to test the single ingers of all my pupils in this respect. These experiments, which in some case extended over a period of several years, proved that in spite of a more or less noticeably increased rapidity in runs of all kinds, varying according to natural capacity, the power of movement in the separate fingers remained wholly unchanged. The muscular alterations prought about by persevering practice manifest themselves only by an increase in strength and endurance, not by any advance in the power of independent movement

Every piano player can readily convince himself that it takes less time to get a piece "into his fingers" after having heard it a number of times than to learn one that is entirely unfamiliar. Attentive observation will discover many such hints that may be readily ex-plained by what has just been said. In the musical education of our plano pupils we lay too much stress on flexibility of fingers and take too little into account the combined activity of finger, eye and ear. Not rapidity of execution, but rapidity of thought should be our aim .- (Translated by F. S. L.)

STYLE IN MUSIC.

BY HERBERT ANTCLIFFE.

STYLE is the outward character by which we judge a man or a work to be distinctive or common. In art we speak of an individual style, a modern style a classical style, an ecclesiastical style or an operatic style. By these styles we are able to judge something of the character of art which has inspired the work.

An individual style rarely covers prosaic substance; if it does so we call it an extravagant style or merely an eccentricity. In music we use the term technically in referring to the two chief methods of composition i. e., we speak of the polyphonic or contrapuntal style and the homophonic or harmonic style. There are various technical styles in the interpretation of music, whether it be in singing, in playing some instrument

or in conducting the singing or playing of others. But technical style is dead unless it be supported by a style arising from good feeling and broad culture. Just as the old saying is that "Manners makyth man, we might say that style makes music. The preacher who utters the noblest thoughts in an undistinguished and commonplace manner does not carry the convic tion that one does whose style is more impressive Similarly, fine musical thoughts put together in a way which any ordinary college graduate could do are forgotten long before the less striking thoughts expressed by a master of style. Handel is recognized one of the two great geniuses of his own time. not because of his ability to invent new themes and beautiful melodics, but because of his ability to take the most commonplace thoughts, either of his own or others, and infuse into them the magic of style. "It is style more than substance that keeps art and literature alive.

"THE artist ought not to ignore the culture and taste it must be willed before it can be performed. Even if of his own time."-August Wilhelm Ambros.

THE ETUDE THE ETUDE EDUCATIONAL CARTOONS



HOW COULD THE TEACHER KNOW? Wille has been studying just three months. Teacher is working her hardest to get Wille to take the least glean of interest in some scally good music. Just at the moment when she sees promising signs of budding appreciation Wille's mamma appears upon the scane. Although abe drains that we knows ontbing about music he does not heritate to insist upon the use of a trashy piece which will put Willie back months in his progress What shall the toucher do?

HOW MUCH SHALL I PRACTICE?

RV T S. VAN CIEVE This eternal question, which, like the ghost of Ban-

cuo, will not down, has been shot across the field of 7 mental vision lately by some rather startling and, I may add, revolutionary remarks attributed to the great violinist, Fritz Kreisler, by a leading journal. He said, so the journal in question declares, that he practiced diligently when a boy, but had no lessons after he was twelve years of age. Further, he says that he was with Sarasate and Ysave on the very day when they were to make a concert appearance, and they neither of them touched the violin. This might pass without comment were it not that such statements from so eminent an artist are calculated to encourage that laziness which is as omnipresent in human blood as is salt in the waters of the sea.

In my long experience as a critic and as a teacher of the divine, art of music, I have noted many lamentable unhorsings of the ambitious would-be artist. owing to the fatuous trust in this illusory god of "artistic inspiration," who, like the god Loge whom Wotan invokes, may well be addressed as "lyer." No flame is so treachcrous; though Loge helped Wotan in nefarious schemes to get Wahalla built, he also, with his crinkling tongue licked up the palace of the gods. As I have done very little in actually playing the violin, though I have been in touch with that instrument and its music all my life, I will not presume to contradict so great a virtuoso as Mr. Kreisler; but I know that piano is an instrument which one must practice from infancy to the epoch of senile decrepitude if he expects to be anything better than a clumsy bungler whom a pianola would be ashamed to acknowledge as a brother.

Other eminent violinists are on record to precisely the opposite effect from Mr. Kreisler; but let that pass. It is quite possible that Sarasate and Ysaye may not



all know the splendid dictum of Hans yon Bülow, that if he failed to practice one day he noticed the bad effect; if two days, the stiffness became apparent to

his friends; if three days, the public took notice. GODOWSKY'S PRACTICE

On one occasion in Chicago I was at the house of Mr. Leopold Godowsky the very afternoon when he had been writing his paraphrase of the "If I Were A Bird" of Henselt. He tried it over for me, and suddenly exclaimed, "If I do much more writing, I shall lose my technic"

As for the mammoth amounts of practice done by our great pianists, I had it from the lips of Bülow him-self, that when Liszt was a young man he was so dazzled by the playing of Paganini that he determined to rival that wizard upon the piano, and therefore retired from public playing and practiced ten hours a day year. Liszt also used to carry a dumb keyboard with him, that he might improve the shining hours like the proverbial busy bee, even when traveling from city to city. I know that Mr. Joseffy had a muffled piano in his room at the hotel, for I found it there when calling upon him. Finally, it is well authenticated that when von Bülow was to make his initial appearance in America at Boston with the B flat minor piano concerto of Tschaikowsky, in 1875, he shut himself up, and worked for a week sixteen hours a day, till the people around him were half frantic.

It is much nearer the fundamental truth of art to say that the power to do vast amounts of concentrated labor is at least half of genius. How was it with Beethoven? He had no distractions from lessons, or society, or travel; he lived for the most part upon a pension granted him by three wealthy noblemen, and averaged five or six hours a day of actual composition. or, what is the same thing, revision. So that with Tschaikowsky, he never could have bequeathed the world his astounding treasure of his incandescent, hysterical music but for the gift of a pension of three thousand roubles from have practiced on the day of the concert; the same a mysterious lady friend. Another instance may be might bring on weariness and nervousness. But you playing or directing. He was granted a handsome become an ox.

guarantee from his publisher and so he simply lived. breathed, ate, drank, and almost slept musical composition. Yes, but these were composers, you say. Well, composition is more exhausting than technical practice.

"STUDY WITH THE HEAD."

Singers cannot use their voices such enormous lengths of time, but with them, as with other artworkers, there is more than one line of labor necessary. I once asked Italo Campanini, when at the zenith of his glory, if he practiced much, and he said, "Studio colla testa" ("I study with the head"). Yet one evening, just before a concert in the Odeon at Cincinnati, I found him singing scales in chromatic gradations of the extremest difficulty, back in the green room.

I knew a singing teacher in Chicago who thought he had made a great discovery when he said "he taught his pupils to study, but not to practice." Yet I heard them going over and over by the hour the music which they were endcavoring to learn. The distinction was, after all, a mere hair-splitting quibble. They were not to put in time merely exercising the vocal machinery without using the mind at the same time. That is a mere truism, to be sure. Of course, all effective prac-tice is with the entire being—body, mind, heart and soul. Anything less than this is quite as likely to create and fix bad habits as good. Do not depend upon raw genius. You may have a spark of the divine fire, as Beethoven said of Schubert, but remember that Schubert used to keep writing materials by his bedside and sometimes whim sically wore his spectacles when asleep so that he might not lose a moment when the Muse paid him a call. Don't forget that they rehearsed "Tristan and Isolde" one hundred and sixty-five times before venturing to present it. Think also of the appalling stories which our first cousins, the actors, tell us of the rigors of rehearsal. We should, we must, practice, and that steadily, unbrokenly, but never beyond our actual physical strength or the actual dimensions of the talent which God has entrusted to our thing is often done by lesser folk, simply because it found in the case of Brahms, who did but little concert keeping. Do not, like the frog in Æsop's fable, try to

Educational Notes on Etude Music By P. W. OREM

SLOODD VALSIEK I PLABODY, JR Section 1 with sector 1. The Month M, RF The determining connect more by a count for activity of an ac-sequence of the new sector for activity of a doubt in the more activity of the sector. This types in a doubt work a sub-control works for all sectors are never to activity of the sector and sector the more theorem of the first doubt of the start of the sector of the sector of the sector and sector former theorem of the sector of the sector of the sec-tor of the sector of the sector of the sector of the sec-tor of the sector of the sector of the sector of the sec-tor of the sector of the sector of the sector of the determine the sector of the secto

and a nume to that They indicates the the where any state is soming style. The second for more month is, we used with con-tract and increases effect. Played slowly it hard infrarms, or the solution of forces voices, birds, and a mean "frequency location" forces of the start and a second structure of the solution of the start and a second structure of the "Warthurg" and the mean of the start and the "Warthurg" and the second structure structure of the "Warthurg" and the second structure of the start of the the "Warthurg" and the second structure of the second structure and the second structure of the second struc-ture of the second structure of

The "Crystal Mayer" is the latest composition by the The "Crystal Mayer" is the latest composition by the manual production of the second second second second second acceleration of the second second second second second second second taken the second secon

in keeping with the title of the composi-

THE ETUDE

TURKISH PATROL-G. HORVATH This is a bright and characteristic teaching piece, lying hardly above Grade II. It will afford good practice the minor key, in rapid finger work, in style ,and in lynamics. This composer always has something good o say, and his pieces are invariably enjoyed by stu-Note the Oriental coloring in melody and har-

IUST AT TWILIGHT-L. A. BUGBEE. This is an easy but very expressive nocturne. The melody is broad and flowing, and the harmonies are interesting and pleasing. Play this piece at a slow rate at speed, steadily, and in the singing style, bringing out

LIEBER AUGUSTIN" (VARIATIONS)-A.

In this clever teaching piece the comic old folk-song, Lieber Augustin," has been employed as the basis for n set of instructive variations, easy to play, but re-quiring a clear and even finger action. Each variation b ings with it an added interest, till the brilliant finale is reached. The variation in which the right hand ses over the left is much like one of the variations

The composer, L. Game, was born in 1862 and studied chiefly in the Paris Conservatorie. His works are all in lighter style, but display originality and clever workmanship. His "Russian March" is a pom-pous, brilliant work in which the Russian patriotic style is ingeniously instated. This march makes a very style is ingeniously instated. showy and sonorous four-hand piece which should go

The popular English composer, Henry Parker, is known chiefly by his songs, many of which have achieved great success. His rare moloid gifts, how-, ever, are occasionally diverted to other lines. He has a decided fondness and aptitude for violin composition. "Semper Fidelis" will appeal to good players. It makes

MARCHE LEGERE (PIPE ORGAN)-C. A. KERN. A "Marche Legers" is a march "in lighter vein." This is an animated march movement, piquant in har-mony and rlythm. It was originally written for piano solo, but the composer has arranged it very satisfactor-ily for the organ. It will prove useful as a posthude for a service of festive character, or it may be used in lodge work, as it can be marched to. The composer has indicated an effective registration.

The "Crystal River" is the latest composition by the popular English writer, Hartwell-Jones. It is of semi-sacred character and has a particularly taking "re-

Mrs. Adams' "Honcy Chile" is very effective and

H. W. PETRIE. MR. PETRIE was born in Bloomington, Ill., Mar. 4, we are accountly inflated. This match index a very 1808, but while still in his youth he went with heavy and sonorous four-hand piece which should go 1808, but while still in his youth he went with well at recitals and exhibitions. Flay it with fire and his parents to La Porte, Ind. Here he had the good fortune to meet with a very efficient musigood northine to meet with a very chuckin mas-cian named Benjamin Owen, who was so impressed with the young man's voice that he offered to give him music lessons graits. Mr. Owen was also responsible for Mr. Petric's studies in musical com-position. It was hard going in those days, and during the last three years of his study with Owen, Mr. Pet-

Well Known Composers

of To-Day

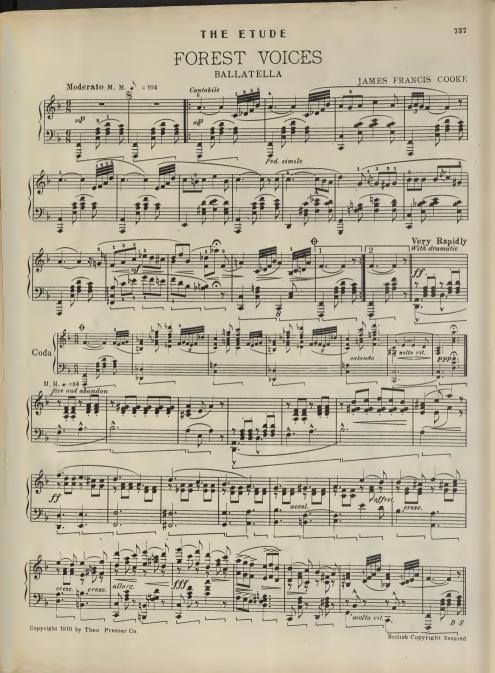
rie worked as a shorthand reporter in court, continuing The worked as a snortunity reporter in color, scattered, his musical studies in his spare time. After a while Mr. Petrie came to Chicago, and ac-cepted a position as tenor in the choir of the Memorial Bapitst Church. He had steadily maintained an interess in composition, and presently his songs began to attract attention, and Mr. Petrie went into the music pub-lishing business in New York and Chicago. He has now given up this business, however, as he prefers to devote his time to musical work in Chicago, where he is well known as a teacher. To the general public, however, he is best known as a composer of songs and instrumental pieces. He has had many successes in this kind of work, and seems to possess the faculty of geting the right side of the public with his works.

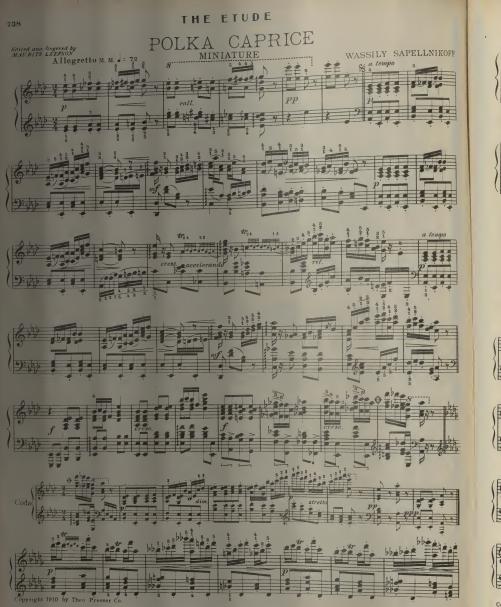
Among his best known pieces may be mentioned "Over the Ocean Blue," "Asleep in the Deep," "Cleopatra In-termezzo," "To the Fairest," "The Keepsake," "Darling, Cont. Niter." Good Night." Good Night Although Mr. Petrie has mainly devoted himself to the best interests of music, he has also turned his at-tention to other forms of musical endeavor. The song which first brought him into considerable notice was

the enormously popular "I Don't Want to Play in Your Yard. In the music of this month's ETUDE we are present-In the music of this months proof we are present ing a new instrumental piece of Mr. Petrie's which is written quite in his best style. "Le Tambourin" may be considered an excellent example of Mr. Petrie's work, and will doubtless be as successful as most of its predecessors.

The Christmas "Etude"

The Christmas Issue of "The Etude" will be a special "gift" number, replete with attractive articles, fascinating music and seasonable features. Kindly ask your musical friends to watch for it.



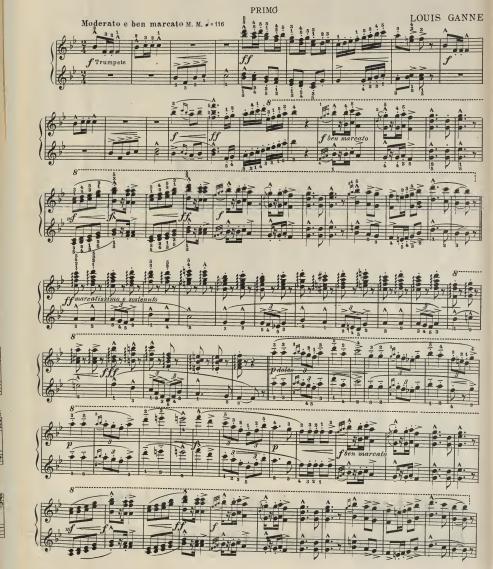


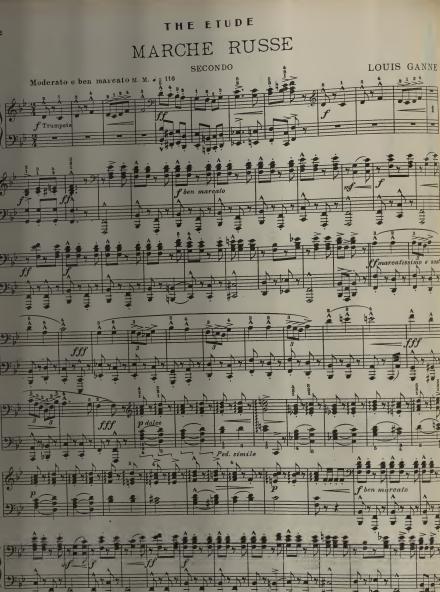




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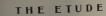
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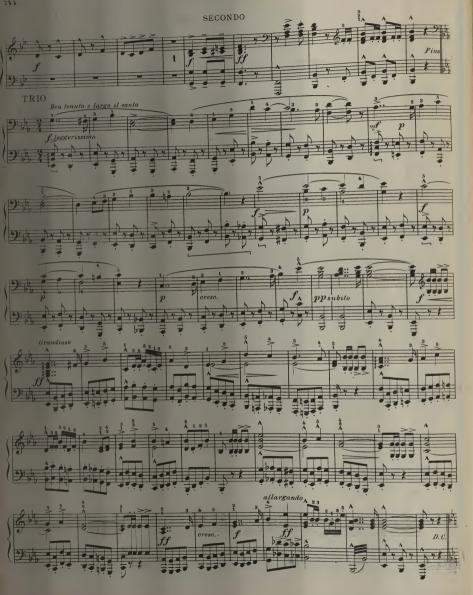




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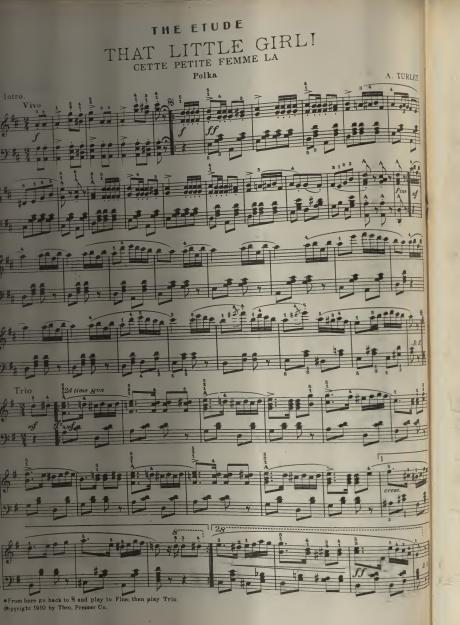
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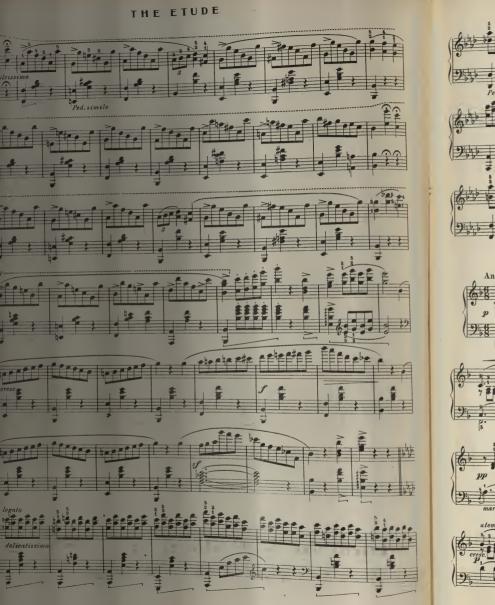


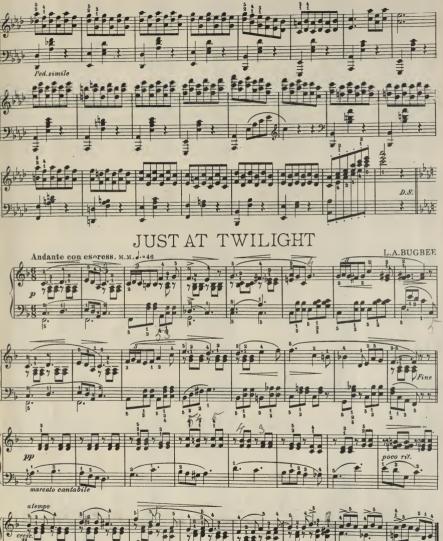










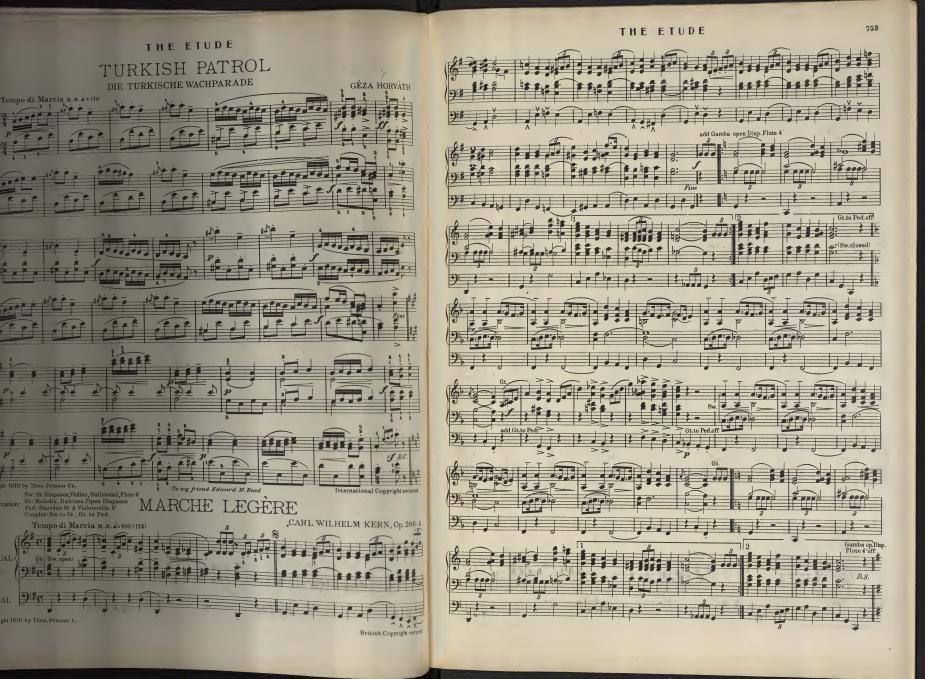


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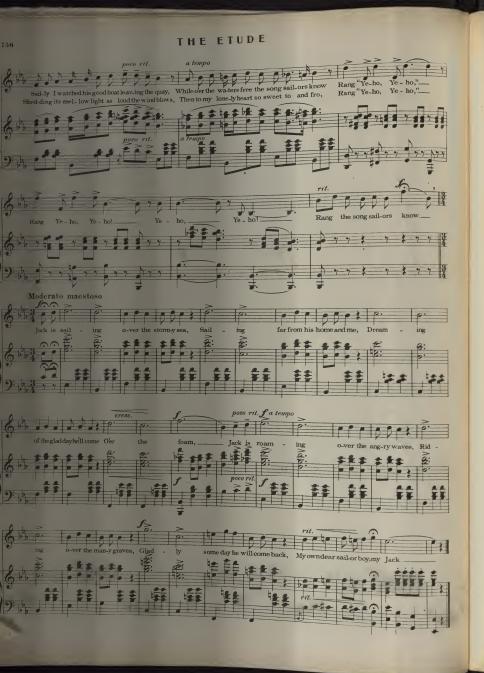
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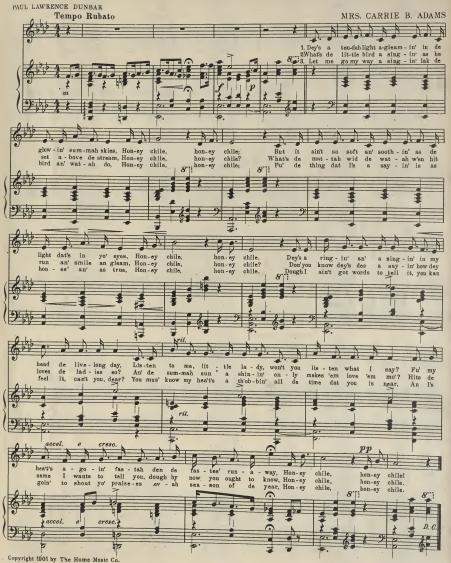








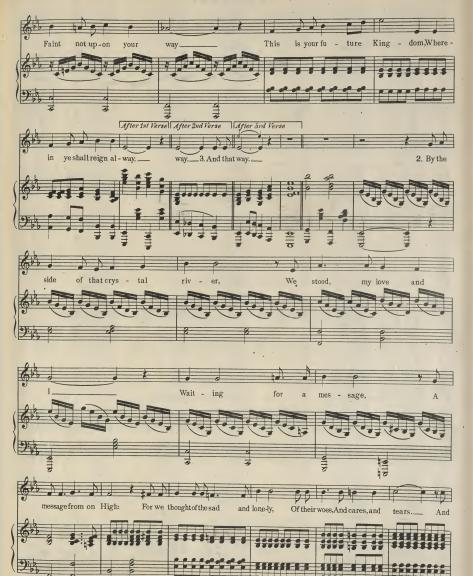
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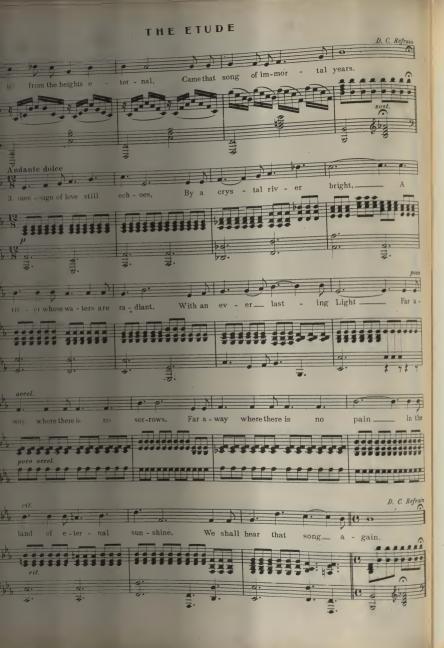


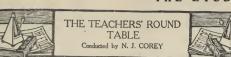
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THE ETUDE

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Printed Lessons Dealing with the Difficulties That Arise in Actual Teaching Work

community

DAILY PRACTICE FOR ADVANCED PLAYED

If not take to take lessons during the com-ing year, what would you advise for my duly fast year, what would you advise for my duly fast seasan Although in new of of rest, yet, being a tracher, i do, not wish to get in a to become sufficient. Neither of 1 with the to be come sufficient. Neither of 1 with the to be come sufficient. Neither of 1 with the taken and the sufficient of the sufficient teaching of the sufficient of the sufficient however, and neutring here to the sufficient however, and neutrine the sufficient of the however, and the sufficient of the sufficient of the however, and the sufficient of the sufficient of the however, and the sufficient of the sufficient of the however, and the sufficient of the sufficient of the however, and the sufficient of the sufficient of the however, and the sufficient of the sufficient of the however, and the sufficient of the sufficient of the however, and the sufficient of the sufficient of the however, and the sufficient of the sufficient of the however, and the sufficient of the sufficient of the however, and the sufficient of the sufficient of the however, and the sufficient of the sufficient of the sufficient of the however, and the sufficient of the sufficient of the sufficient of the however, and the sufficient of the sufficient of the sufficient of the however, and the sufficient of the sufficient of the sufficient of the however, and the sufficient of the sufficient of the sufficient of the however, and the sufficient of the sufficient of the sufficient of the however, and the sufficient of the sufficient of the sufficient of the however, and the sufficient of the sufficient of the sufficient of the however, and the sufficient of the suffici

Some would say that a conservatory graduate ought to already possess an "all-round" knowledge of music. But such does not necessarily follow. People of cultivation know that graduation, whether from school, college or conservatory, does not mean that one's education is finished. Graduation simply means he completion of a prescribed course of study. whether along academic or musical lines. The postgraduate course is a most important time in an artist's study. The uninformed look upon graduation day as the finishing of all study, the time when the student has learned all there is to know, and can play in a manner that equals the greatest The graduate discovers that it is just the beginning of tudy. Mendelssohn said, on his death-bed, that he felt he had just arrived at the threshold of his art. The more one studies in any department the wider the horizon opens, and the more unlimited the opportunities appear. It is like traveling in a hilly country. The summit of every hilltop only reveals more to be climbed.

You are now contronted with the fact that you must choose your own course of study in future, so long as you remain without a teacher. You will have several departments to look after. The preservation of your technic and already acquired repertoire, the acquisition of new pieces, theoretical knowledge and general musical information

Although you will find it requires special effort to gain new technic, yet a comparatively small amount add another finger to the motion, and so on until f practice will suffice to maintain in good condition you can produce a three or four or five-note chord what you have already obtained. There is really no excuse for anyone allowing his skill, acquired by hard work, to lapse. A short time daily, or even every other day, if necessary, spent on conventional the fingers away from the keys, except when you try forms, scales etc., will keep you in good condition. to produce very heavy chords. This is the down-arm You will not need to devote time to etudes, except touch such as possess an artistic quality, like those of Chopin, Henselt, and others, which you will wish to play. of a table. If you place some light, flat object The polishing of knotty places in your repertoire under the fingers all the better. Lower your wrist will provide you with all the ctude drill you will below the level of the table, leaving the finger tips need, unless you wish to devote a good deal of time resting upon the edge of the table. Suddenly force to further advancement.

As to your repertoire, follow the examples of the great virtuosi. Take Paderewski, for instance, and what is true in his case is true of them all. If you can gain access to the files of musical papers, and follow his programs for the past twenty years, you will observe, first, that during all these years he has been playing the same round of compositions; second, that the majority of these pieces belong to the standard works that he must have studied during his student years; third, the comparatively small num-ber of new pieces introduced. If such is the practice of the great virtuosi, it certainly cannot be a bad one for you to imitate. Therefore, select from the pieces that you have once learned such as you think you would like to play this season, and carefully work them up again. You will find that you will play them better every season. The music you will play best will be the music you have played all your life, so to speak. Do not try to make your repertoire too large at first. As to the addition of new compositions, you will be thrown on your own resources. Choose carefully an occasional piece from the classical and modern repertoire, something that you especially admire. Learn from the musical magazines and papers what new things have made a success, and add one from time to time, in order to keep in touch with modern progress.

THE ETUDE

For theoretical knowledge, read books on musical

form, history, essays, etc., as you are able to obtain

them. The ETUDE, as you already know, will prove

a mine of information for you, and invaluable in

contains a column of musical news which you should

carefully read, so as to know what is going on in the world. If you can also take one of the great musical

newspapers it will be a good plan, for in them you

will find all matters of news thoroughly discussed.

THE ETUDE and one musical newspaper will be all

you will need along this line. If you are a busy

eacher and can only find one hour a day to devote

to systematic practice you will find that it will keep

you in good condition. Any special oscasion that

you have to work something up for may require

more time. Your musical reading you can do in the

evening, treating it as recreation, the same as you

would any book or magazine. It is also a good plan

for you to read over all the musical compositions

that you can lay your hands on, in order to make

yourself familiar with them, as a matter of general

musical education. Try making yourself familiar with

the great operas and oratorios in this manner, indeed.

all kinds of great music, and you will find that you

will gradually make yourself an authority in your

CHORDS

Will you please explain the correct and artistic way of playing heavy chords? How should the chords be played on the first page of Chopin's B-fat Scherzo? L. S.

Place the hand in playing position on the keys.

Without producing a sound, depress your wrist a

little below the level of the keys. Work the wrist

up and down and loosely until you understand the

motion. Then, letting one finger rest on the surface

of a key, depress wrist again, letting it pull down

the key. Work this motion until it becomes simple,

with ease in this manner. Vary the force, and you

will find that you can play the chord from pianissimo

to fortissimo without harshness of tone. Do not lift

Next place your hand, in playing form, on the edge

your wrists straight up in the air. Be sure the wrist

joint follows a perpendicular line. Although you

made no motion with the fingers, yet you will observe

that this upward spring of the wrist forced the

fingers down with such violence that the flat object

under them was jarred or thrown out of position

Master this motion, and then try on the keyboard.

with one finger over a key, adding as before until

you have your chord. Practice until you can let the

arm spring high up in the air, always lowering to a

point below the level of the keyboard, before making

the spring, which must be very sudden. As you

make the motion let the fingers close into the palm

of the hand, as if making a fist. By putting on the

pedal, and making long, sudden and violent upward

sweeps of the arm, you will find that you produce

loud, brilliant chords. This is the up-arm touch. It

is difficult to make these points clear in print. Many

bright pupils have to work a long time over them,

under the constant supervision of the teacher, before

they learn to understand and make the motions cor-

rectly. You will need to study them carefully, there-

In Chopin's B-flat minor Scherzo, the first fortis-

simo B-flat octave is taken with the up-arm touch.

The arm swings over in an easy motion and descends

upon the next chord from considerable height, play-

ing the passage in down-arm touch, with the excep-

tion of the last staccato chord, which is played with the up-arm touch. Similar passages are played in a similar manner.

If you will procure the first and fourth books of Mason's "Touch and Technic" you will find the subject exhaustively treated in them.

SCALES AND ARPEGGIOS.

SCALES AND ARPEGGIOS. 1. In what grade should I teach the scales in "lifed, sixth and rouths" pupils to maps the arpegio correctly. Is there any rule they could follow? It seems in picce of the fourth in the keys of C, G, and F. I would be glad to know of a definite mapring, as authorities seen to diffender the could be glad to know of a definite the study of the set of the study of the set of AC

I. With pupils who have an ample amount of time to devote to practice, such scales' may be taken up in keeping you abreast of the times in teaching. It also the third grade. In many cases, however, they may have to be deferred until the fourth grade.

2. A fingering that is the same for all keys is most practicable and easily remembered. Right hand, first position, I, 2, .3, 5; second position, I, 2, 4, 5; third position, I, 2, 4, 5. Left hand, first position, 5, 4, 2, 1; second position, 5, 4, 2, 1; third position, 5, 3, 2. I. When the fourth finger of the left hand comes on a black key the inclinati n of pupils is to substitute the third finger, and some teachers use this fingering. If, however, the tendency is combated from the first it will prove simpler in the long run. Conforming the hand to the extra reach will soon be accomplished, prove perfectly comfortable after a short time, and prepare the hand for other extensions in which there can be no choice. In the shord E. G sharp. B and E, the use of the fourth finger on G sharp seems a little uncomfortable at first. In E, G sharp, C sharp and E it is much the most comfortable. Therefore, the fingering that accustoms the fourth finger to the black key in both chords is the simplest and best. Mason, who is a high authority, teaches this method of fingering in his "Touch and Technic." Do not allow your pupils to leave any key for the next, until its fingering is thoroughly mastered.

In applying this to the grand arpeggio forms, in positions beginning on black keys, the pupils may be assisted in finding and fixing the correct fingering in the mind by the following rule: For the right hand, play ascending, and let the thumb take the first white key following the black. For the left hand, play descending, and let the thumb take the first white key following the black. Black key arpeggios with no whites are fingered the same as the key of C.

A CARELESS PUPIL.

I have a pupil who might play music of the third grade of difficulty if it were not for the physic grade of all sharps if a "c. mosel of corrections, so holds no sources the sharps of the string scales in the same key as the property insist of the same key as the scale scale scale scale scale scales and the same key as the same key as the scale scale scale scale scale scale scale scales in the scale scale scale scale scale scale scale scale in the scale scale scale scale scale scale scale scale in the scale scale scale scale scale scale scale scale in the scale scale scale scale scale scale scale scale in the scale scale

Your case seems to be a stubborn one, and yet it may be partly caused by the long hours she is kept at the instrument. It is far too long a time for a child of thirteen, especially if she is doing any other work or study. So many hours spent at the piano would tend to produce the condition you mention, and, with a natural tendency in that direction, it would be greatly aggravated. Two hours is as long as a child should be allowed to sit at the piano. and that period should be divided into three suttings. Then there may be some possibility of a fresh attention being brought to each period of practice. Pupils who can with difficulty be made to correct mistakes when once made are not unusual, and are always trying to the patience. Some of the brightest are guilty of this fault. It is invariably due to failure to apply the attention to the work in hand. In the case you mention you can accomplish little unless you shorten the practice hour. Then give her etudes and pieces that are easier than she has been accustomed to, and make them short. Then insist on given portions being practiced over and over with a critical attention. The lesson should be corrected before it is anywhere near learned, so that her attention can be called to the weak places before they become fixed in her mind and fingers. She should come for her lessons three times a week, even though her two half-hour lessons have to be divided into

CREATING AND MAINTAINING A MUSICAL INTEREST.

BY ERNST VON MUSSELMAN.

HERE is always a desire to produce representative opils wherever there is a possibility, and while it is e unfortunate lot of us all to record occasional fail-, the fact that we have used our best endeavor wild at least reflect credit upon us. In such cases, slabild never say "impossible" until every resort mown to us had been without avail. We have mus pupils who were utterly impervious to impresuous, and unally, almost in the last desperate effort te enerest them, there was a sudden awakening and whendal -- not the dumb, driven cattle that we expected, an students of deepest sincerity, even surpassing bril-

Therefore, it is obvious that there can be no fixed procedure. Each situation must be met fairly of squarely, and in a manner that will allow of no understanding in the future. Often will these problems have to be met on the spur of the mement. and in spite of the quick thought entailed, the answers must he no less decisive and accurate. Thus it is that one's methods should have the pliability of wax. and to achieve results we should fit them into the preutharity of each individuality so that each pupil may lowe our class as they entered it-each one a unit

ILLUSTRATIVE TEACHING.

Personant to the method of applying vivid illustra-tons in cycler to make more lasting impressions upon the pupil's mind, most especially should such a plan opecal to the teacher of small children. A musical reblem becomes knotty enough to the pupil whose ion the prestige of mental power to combut with it, but with the young boy or girl of tender estructor must not only present the solu-Ofttimes it seems impossible, yet it arcomplished in the end. It may be only a little may be a mere reference to some little ut every-day life, but the look of underrawling aduch we have all seen suddenly to lighten

soon so full of interest that the pupil bok forward to it with eagerness, is the one great factor of successful teaching. To have and a gladness in their hearts, means more than any pterested pupil means a successful one, and that is

that makes and supports the teacher's reputation. fort should be to avoid monotony. Dull routine in seess is apt to discourage even the best of us, and we, our succerity, should realize that perhaps our publis have not yet reached our state of enthusiasm. f modern instruction has been to avoid as muchhis duliness as possible by the use of attractive meterial moterial that would interest and appeal by ingent of its own charm. True enough, a certain and the technical work must be endured in order inficient foundational strength for the supthe musical growth to follow. However, in water to make these technical exercises as interesting at ye at they should be largely concentrated and

multed of meet the deficiencies of the pupil much the time a much is assured of the necessity of a sound it is generally easy to interest him in the mercoming of these difficulties, and if properly admin-

Mong teachers lose sight of the fact that in order pupil's musical grasp thoroughly comprelustory should be distributed through his instruction. It is impossible for one to erman an interest in the work if his instruction is the mere notes of a written page, there and the second the second the second which one may base a working foundation. These mehr meidental to the course, but must be regarded an essential part of it In our theoretical studies we gat our first ideas of the forming of the scale, our muntion of correct musical forms the different ance styrims and all mall, we learn from a fund of anothing that gives us new life, new interest. It and contemporaries there would be bat and industrie that gives to new for the bar interest of and contemporaries there are an and the states to the state of the sta

to undertake the performance of a sonata without any knowledge as to its growth and development. Many of the quaint little dance-forms even would lose half their appeal to us if we could not look back and reall some mythical story to strengthen our interest. And as for the historical part, many a composer's identity might become lost within their music if we didn't know something of their lives, their actions, their pe-

No doubt many teachers have realized the benefit derived from illustrating their lessons from the the retical and historical side of musical literature, and vi were unable to conduct the extra classes from lack n Many teachers, knowing full well the import of general knowledge as a stimulus to interest in one instrumental work, have endeavored to compromise the matter by mere bits of information along the theorem and historical line during the half-hour's lesson, Suc a plan has always resulted in the same end-failur There is only one way to teach these courses and that is to give it the strict attention that it deserves. As the easiest and most assured plan for interwear ing a separate course in theory, and history, we would suggest this plan as being the most available to the average tcacher. First, see that each pupil is provided with text-books and a blank-book. Then having assigned each one a chapter to read, set aside an ever ing toward the latter part of the week, and having assembled your class, proceed to give at least a halfhour talk upon that chapter illustrating your explantions thoroughly with the piano and the all-important blackboard. When your class is dispersed it should be with the instruction that they write down the substance of your talk, this writing to be graded at the end of the term according to the respective merits. Such a course, faithfully carried out should be productive of the best results in furnishing a en musical interest, as well as to familiarize them with the styles of the different composers.

In using a figurative style of exploration, the tracket should confine himself to the very simplest of similes It is the simplest expression that we remember most clearly, and often, when our lesson is compared in th pression. Well do I remember the sarcastic expression from the master who was directing my musical foot steps, when he greeted my careless rendition of a pe number with, "You played that like mince-meat looks I never forgot the remark, and from that day ou my playing was never careless, if not exactly correct.

USING THE FINGERS NATURALLY.

BY ALBERT ROSS PARSONS.

BEFORE learning to walk, it is necessary for a child w "standing and walking" upon the keys of the pin having been mastered, the art of "leaping" follows To this end velocity exercises are requisite. Here the finger motions resemble less walking and running step the fingers. The extensions are performed by the e tions are performed by the flex or muscles with a slight tightening of the muscles of the hand. Like the tight ening of the muscles of the jaw is conrectic master pianoforte with absolutely relaxed muscles.

For the lasting encouragement of readers who rate have suffered the torture of any such public experience let me say positively, that if one but acquires in playit the pianoforte the natural use of the fingers as using a pen or in opening a door nerrousness more paralyze the fingers in playing a well-land piece of pianoforte music than it can prevent the write of one's name, or the opening of a door. The nerva temperament is the musical temperament, nervous d citement is musical fire A natural use of the inter seats the hand so com - tably and normally upon keyboard that it cannot be ostled iff hy fear.

PEOPLE are always talking about origin by: what do they mean? As soon as we are born world begins to work upon us, and this goes the end. And after all, what on we call



They thus have combined to functe the as much of good zense in music matters thes: effer of this department for the current as it may be his fortune to posses. Has point to write the vela which follow: brief the forgut hit is a strange to the forget of the second second print the forgut hit is a strange to the second second second second second references the advect. Second, the constant watter of making in the set of shifteness. The second second second second future to the second second second second second second second second second references in a shifteness for the second secon

"BEWARE of the 'friendly' adviser !" Among the thousands who study human beings should constantly pray to much (perhaps all cless) for your art. Tis the same sort of story all over; it "singing" but few really become singers,

and the unhappy results of wrong ideas him by his "friends." and the unhappy results of verybody's These amiable destroyers of nor-regarding this everyday and everybody's happiness are the chief sources of tora scarcity of good teachers; not because ment in the life of a young singer. It is a scarcity of good teachers; but obcatch the "friend" who flatters mm and plunch the art of simging has deteriorared, for him up." It is the "friend" who excites there can be no doubt in the minds of the his jealousy. It is the "friend" who is "doubter of the second s thoughtful observer of the trend of vocal always on the lookout for a "better affairs that we have to-day more excellent vocalists and better vocal teachers the mind of the student; the genial, adthan ever before in the history of the vising friend is the tormentor and freart; but the hundreds of failures among quently the destroyer of the artistic vocal students is accounted for in a large spirit. degree by the thoughtless manner in But again we cannot reach the friend,

which the average student enters and con- but must be content to admonish the tinues in his vocal studies. student. The popular idea regarding singing is, If we could reach the "friend" and broadly speaking, universally wrong; prevail upon him to read THE ETUDE there appears to be no appreciation of and the like there would be another and standard within general comprehension to-day in the music world is silent, by which singers may be rated, and young thoughtful, respectful music listeners, singers, finding their efforts well received open to culture and conviction, and the under the most unfavorable conditions, soon lose sight of the ideal goal set bcfore them by the capable teacher, and since any sort of work is sure of some one's approval, a lowering of standards evidence could be written by any experiensues and carelessness rules. The un- enced teacher or singer, but more specific

trained singer is as likely to please his matter calls for our attention, and the listeners as the more cultured artist; the writer will offer no apologies for the folindifferent amateur with but little or no lowing, written as an informal personal All of this sort of thing creates an

among the people at large.

a folk song at once becomes a self-styled is best fitted for. Her "friends" have music lover and a critic, and, still worse, advised her variously; she has been told

public to "hush its voice" of ignorant despair she comes or writes to a stranger praise or pernicious advice, we can but whom she thinks ought to know, and asks urge the young singer to hearken not to for "help." the clamor of the kind neighbor or My opening paragraph above is my first that I made efforts in that direction.

friend, or friend of the neighbor, or any offering in the way of assistance, and I other ever-ready adviser, but to seek ad- reiterate the warning, "Beware of the been directed by "a friend" to come to of the true functions of the vocal apvice from as experienced and highly ever-ready friendly advice of the un-cultured a singer or teacher as he may initiated."

THE ETUDE

guidance for not only my far-away in- "this was the spot" they were seeking, quirer, but for all who dream of the "big and they stopped. things" in vocal art: Writing directly Another case of the same type. An

and personally, let me ask: "grand" singer? Have you ever at- soprano an aria from "Lucia." tempted an enumeration of the needed The singer stated that she had been own self-examination. You will, I hope, course of lessons with this master. check off with "yes" or "no" as you Not having courage to come in at the

Useful lives without number are a fair general education, great courage, was therefore going about looking for wasted in musical endeavor because of unwavering industry, a love for music, the unknown teacher. flattering words and inexpert advice of a love for study, a pleasing personality, I was obliged to confess that "yester The would-be singer above all other of mind, a spirit willing to sacrifice for a teacher went her way.

be delivered from the snares laid for absolute devotion to music in its various may be in Philadelphia, or New York, or These amiable destroyers of hope and the

tractive qualities, somewhat of power some larger music center, all unprepared and of range, etc.?

native village or city where you are but the desire to find the best teacher. "doing something" and seek the higher I need not add a word about the utte goal in some great music center, but let folly of this sort of thing. It has cost me urge these facts upon you: nothing millions of dollars and hundreds of less than absolute devotion to your ideal. supported by good health and a musical nature, will bring you to lasting success fulfilled prospects. on any high plane of endeavor.

The large cities, especially New York ·City (confining myself in this to our own country), are full of rather good singers; the field has narrow limits when comvalues in vocal matters; there is no a happier tale to tell, for the crying need pared with the number less would-be gestions and warnings for your guidance place in which to exploit their art. Some of these are of the true sort of more of the question than that a certain real devotee, many are but mere "fiddlers" teacher has a successful pupil. first evidence of development shall be (or should be) silence, so that the student among singers, half trained or less, badly On general principles I would warn

may go his way without the "advice" of sadly yearning for the impossible. Upon this topic pages of interesting

> time appear successful, even to the point of displacing worthy artists. Now, you may not possess all of the required qualities in my catalogue ties by his results with pupils we must will not succeed in the broad field of

the great music centers A fine personality wins much of public purity of power, without the finer attributes, have won for their possessors high distinction: so if your inventory of personal qualities does not "foot up" a if you are at heart "true blue," as we say, with courage and devotion; but take that she is a beautiful high soprano, a warning, the cities are full everywhere

but at the "top," so you must be pre- the man or woman who, having had a pared to climb, and climbing is hard short career as a popular singer, at the work.

CHOOSING A TEACHER.

very nesting place for singers, teachers teaching. and students. The name seems to give . Early decay of voice generally reflects a sort of thrill to young ladies who hope its improper use, and a method or process to sing in the Metropolitan Opera House. which "uses up" a voice at the time of Here are two instances which show its prime should be shunned by the young the thoughtless way in which young (and singer.

One day as I was teaching a rather principal music centers are alive with brilliant voiced singer two ladies entered erstwhile singers, who, after but a few my studio, asking if I taught singing. years of public activity, have become Caught, as it were, in the act, I confessed strained out, pinched up, forcing, imthat I made efforts in that direction. proper fundamental training or other The ladies then told me that they had causes, all traceable to misunderstanding

Now let me offer a process of self- liant voice, they at once determined that

artistic appearing young woman called Do you, my fair aspirant, know the at my studios and asked if it were I who, requirements of a singer, especially a the day before, had been teaching a

attributes of a successful opera singer or studying this aria and was so pleased high-class concert and oratorio singer? with the way the singer she heard was Lot me state a few of them for your singing that she determined to take a

SUGGESTIONS TO A SINGER. find, and then to couple this advice with make a personal inventory of your quali- time, she came now (the day after), and though she was sure of the corridor, she Have you good health, strong nerves, had lost the exact studio or suite, and

an emotional nature well under control day was not my 'Lucia' day;" the seeker

Paris, Berlin, or even so wide a field as Have you had enough experience to Europe. Hundreds of students leave make sure of your voice possessing at- their home town to find a teacher in for a wise selection, the majority simply If so, you may venture to leave your floating in with nothing to guide them I need not add a word about the utter wasted lives, and been the cause of un told numbers of shattered hopes and un-

> It is easier for me to name the undesirable teacher than to enumerate the qualities of the worthy instructor, but I will offer as briefly as possible some sug vice from a friend who knows nothing

equipped, badly started in their work and you not to put too much confidence in the teacher with one brilliant pupil. A And yet withal there are a goodly good pupil or two may be mere "accinumber of these unworthies who for a dents" in the career of a teacher, and we must not forget that the Creator has had much to do with the making of voices. When judging a teacher's abili-(above), yet I may not say that you seek the average result with the average material, or, indeed, in closer analysis by the results reached with poor material A singer whose natural limitation may good will; good voices of unusual range, forbid her ever becoming a popular idol may yet; by her artistic management of her voice, display not only her own su-

perior mentality, but also the reasonable ness of her teacher's processes and each "hundred points" you may yet have hope singers are more likely to reflect the actual ability of the teacher than are the more endowed students. Another unsafe teacher, as a rule i

age of thirty or forty has lost the voice which was once so beautiful and has been compelled to abandon the platform or Carnegie Hall, New York City, is a stage and enter into the work of

ness is everywhere in evidence, and our along our corridor, attracted by a bril- made excellent teachers, but that a man

instruction wins his way in church choir letter in answer to a request for advice or even in concert work in communities in the matter of choosing a means of where the earnest, artistic student fails. entering into study for a singer's career. PERSONAL QUALIFICATIONS. atmosphere of indefiniteness in the vocal world which calls for reform, not so My questioner wishes to know how to much among the teaching fraternity as enter and to continue in the real life of a singer; how to become an artist and

the uninitiated.

Eventhody who has learned a hyper or how to determine the class of work she an "adviser."

Could we then by any means reform magnificent mezzo-soprano; yes, even the public, could we, who devote energies (by one "expert") that she shows many

icence in the ministry of song.

tent ourselves with advice to the student, prospect, if she will study with the Hall in quest of the "best teacher." and, since we cannot prevail upon the proper teacher, etc., etc., until at last in

to the cause of music, and especially to of the qualities of a dramatic contralto.

higher plane in human endeavor and we ical, natural and other "well-known" would soon begin to realize a deeper methods.

significance and a further reaching benef- By her friends, including musicians of local importance, this young aspirant for But we are here unable to reach deeply vocal honors has been assured that the into the public spirit, and we must con- opera, grand opera, is her immediate sometimes old) people come to Carnegie This early loss of beauty and effective-

the art of singing, reach the public and My fair inquirer for "points" has the induce a general appreciation of some addresses of a dozen or more of the very fundamental facts regarding singing, a best teachers in New York City, and she great change would soon come in the has been advised to study the Italian, field of vocal art, the art would reach a French, German, psychological, physiolog

The number of the second provided and second provided pro

the state of a state of the state of your how important it is then for you to make state of emotional species are that you are learning how to sing. And this control includes all of the Sources shown to emotion are the state of the state o

and there exists, and the store band you be communication of much address and management of the communication of and know the function of much solution. The function of much solution of the function of the func-tion of the solution of the solution of the function of the solution the function of the solution of the solution of the solution of the function of the solution of the solution of the solution of the solution of the function of the solution of the solution of the solution of the function of the solution of the solution of the solution of the solution of the function of the solution of the function of the solution of the solution of the solution of the solution of the function of the solution of the solution of the solution of the solution of the function of the solution of the solution of the solution of the solution of the function of the solution of the solution of the solution of the solution of the function of the solution of the solution of the solution of the solution of the function of the solution of the function of the solution of the s

bead, and ho group fearly follows the at-standing later are able where the standing of the standing of the most difference of the standing of the standing

the last a popular of the and what is more to the point, he can large city, leading us away from the pur-therefore be sure that every item of practice is thought we may also use in the student's first. The safet time is thought for the student's first the habit of positively for right conditions and right of the student's first as these selects for thought of and show you plan for you is to entitivate alone lines been no a state of automatic terms.

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Very will be likely to come in contact Ner will be likely to come in contact and mony segars and students of surg-All of her experiences, dilemmas, etc.,

Consider theme is a constraint of the series of the series

Protection and the first state of all only the many complations exponentered in a Practice makes for habit. We should doubt

PRACTICE. SELF-EXAMINATION should be a part of tones.

each day's work. Nothing should be GETTING DOWN TO WORK. done away from the master unless its

Every student should keep a record of ducking of the head, drawing in of the

As a set and a set of the set of

The per definition of the sense head, and no good result follows the at- study in your new surroundings you are

we should not practice in any other should be alterna way than that in which we are to sing a sonal preferences are not strong made

INNER CONDITIONS.

Venue you have chosen your teacher, purpose and its underlying principles are through aspert advices rour out select-questioner. side efforts, something which the eye can should be recorded, that they may be see; but all of this class of effort is funle

 $x_{1} = x_{1}$ in the set of the set south to a stand the set of the set of the set of the voice's range, and in all the set of the voice's range, and in all the set of the voice's range, and in all the set of the voice's range, and in all the set of the voice's range. The set of the voice's range and in all the set of the voice's range and in all the set of the voice's range. The set of the voice's range and in all the set of the voice's range and in all the set of the voice's range. The set of the voice's range and in all the set of the voice's range and in all the set of the voice's range. The set of the voice's range and in all the set of the voice's range and in all the set of the voice's range. The set of the voice's range and in all the set of the voice's range and the set of the voice's range. The set of the voice's range and the set of the voice's range and the set of the voice's range and the set of the voice's range. The set of the voice's range and th A prime to accele result to vegested to be set to be a set of the set of the

and obtained to the second of yoursel instant and absolution and obtained in some that and absolution and obtained in the second of the second the short in backet is the start is the star the goal. So I again urge you to make upon your gaining control over bodily sure that you secure a teacher who can effort and freedom of the inner mouth, and will explain to you elemental causes. and you will then have but to nourish the

RATIONAL PRACTICE PRINCIPLES. Voice by proper use until, as you mature, the voice matures, and at last your fail-All processes of study which put the ful, thoughtful practice will find its rein some some sense and and the in particular basis face by packeting and grinned in source in any other way marks a sport work a solution in source in any other way marks a sport work a solution in any other way marks a sport work a solution in any other way marks a sport work a solution of the solution in any other way marks a sport work a solution of the solution in any other way marks a sport work a solution of the solution in any other way marks a sport work a solution of the solution in any other way marks a sport work a solution of the solution in any other way marks a sport work a solution in any other way marks a sport work and the solution in any other way marks a sport work and the solution in any other way marks a sport work and the solution in any other way marks a sport work and the solution in any other way marks a sport work and the sport wo represented beak to nerve seases of vision, wrong and place obstacles in the way of but you will know that you are in comm

> likely to look forward with anxiety b your particular line of work may be in



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In the meantime the occasional or frequent trials in concert work will soon give you confidence in yourself, and your famous do not come off the stage to the experience with the public will gradually concert platform with success bring you to a knowledge of your real self and your powers, and under proper opera, especially grand opera, be held far guidance you should progress to the off, to be considered after you have been larger concert field, in oratorio and other work with orchestra, and at last, if you have made a thorough study of your art in its many phases, you will, no doubt, grow to the status in vocal art which will allow you to enter the most exacting (musically and mentally) of all fields of companies present, I can only warn you. effort for a singer, the giving of Song Recitals.

and your physical power develops suffi- for the work is most arduous, with daily

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I could write endlessly on this topic but I have found in my experience as con- can but urge you here to look upon ductor that opera singers are not particu- "opera" as a career with long and larly reliable as musicians. thoughtful consideration, meanwhile striv-

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she must "assemble" herself and mold cite fond hopes within you, but let me herself with the other artists of the cast, again urge you to go slowly in your de- often, yes, generally, in a single re So you will see that you are not place

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A static provide the second and product dependence of the second and the secon

congregational song will grow and

be the anthem, and there are at least to acquire same in paying we peak be the anthem, and there are at least to acquire same in paying we peak three types of accompaniment which which would looking at them it is necessary to accompany be account of the pay of 26 or 20 be the anthem, and there are at least suff all taxits. Some person's would the accompaniment at times conveites (eet, without statting one's body from regards this device, as too fact, while with the voice ports and a other times, side to side. Organs are not all albe in there, beth instater, and you can be approximate the anthem is undertaken by the relative location of the manuals and the taxits of the distance Index of the constant of the c purely vocal effects.

Some anthems have an accompaniwise, and in these cases the bass part pedal-board system 3 to 1 20 kers and should be assigned to the pedal, sound ing an occasional or a continuous note, The market is a second of congregational singular in an analysis and the second strength in the second strength is an occasional of a continuous note. The mode is the second strength is and the harmonies should be sustained. Many array still be extended by one of the second strength is and the ther hand upon a soft manual. He is the second strength is at the line between E and F. When write naccompanyment.

the initial and a strained in the start of the start of plann the form, the start of the start o TRANSVIETTOR TR

the voice and there is been the voices and impart variety

REGISTRATION.

in the sector is in instead by give support without hiding the vocal "au loud," and it may be found to be the sector by the dotted tones are the flutes and the diapasons, fatiguing to sustain the hands and feet then the soft string tones and wood-wind while moving them about as in studies and stops, such as obsec, clarinet and fa-stops, such as obsec, clarinet and fa-

There also all use is played the set of the The second set for the second set of the second set of the second set of

It there are its reason use in Are the Men is played with the exc a noise one, when it is followed with and the flexible posing for differing for differing and the flexible posing for differing and the flexible posing for ne no coll for a furrating tooks who can for an who years for true in the musical portions of divine wor-sition in which the muscles will repeat to the work of the muscles will repeat to the still be the still be

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ALL authorities consider the ability to such is the prevalence of masical cal-ture nowadays that such a result as is play the pedal part without looking as outined above is much easier of the pedals or at the feet indispensable. It achievement at present that it has ever is possible to acquire this habit by chscrving certain rules, so that the eyes can be continually free to observe the notes. the registers, and perhaps, if necessary, a Another part of the church service will time-stick or conductor's baton.

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the pedal koyboard. The middle point in a pedal-board of 27 notes is over middle-C-sharp, but if the compass be 30 notes. the middle point is at D-sharp, and if al

The middle of the manuals also varies

ing, at any position with flexible ease. uals, and when the pedals are " he played self together to lift the feet laboriously

A GOOD TEST

A viry good test of the's position at the organ car be made -y playing with The organ stops which are mostly both has been fixed before a particular density of the organ stops which are most sympletic to the stop of the stop o wind Some success choice, the sense at stops, such as oboe, clarinet and fa-playing. It will also innerate a stop the sense problem in protects but it gott. These stops will furnish power tion which muscles of the body at be enough for any accompaniment. It is is a sense throughout any ecompaniment. It is in a sense throughout any ecompaniment is and the body at be ing in order to maintain a quick body in a sense throughout any ecompanies of the body at be ing in order to maintain a quick body in the body at body at the body at body at the body at body in a sense throughout any ecompany of the body at body in a sense throughout a sense of the body at body at the body at body in a sense of the body at body at the body at body in a sense of the body at body at the body at body in a sense of the body at body in a sense of the body at body in the body at body at the body at body in a sense of the body at body in the

TENTO and the fixed to flow evenly along. The calling of a church organist is brief studies such as the sleet profit A time your not prove may in ASC in the strem is played with true ex- a noble one, when it is followed with and the flexible posing for different plan more readily to the play r's thought.

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A NOTABLE fact in connection with excellent schooling as an organizer and the development of choral societies the leader of singers and as an artist and a world over is the activity and efficiency master of choral art. of organists as conductors of choral soci-

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Among distinguished organist-conduc-

tors who have been successful in America

may be mentioned W. L. Tomlins, of Chi-

cago, who was for years director of the

Apollo Club of that city; Mr. Wolle, director of the Bach Choir, at Bethlehcm, Pa., and now of California University;

Vogt, of Toronto, whose Mendelssohn

ters, were also organists.

choral music

part.

cties and festivals. The late Sir Michael Costa, an eminent conductor, was organist It is quite the custom to speak of a at St. George's Chapel, Windsor. Sir Ar-

George Smart and other English conduc- or as the most powerful organ ever built.

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York 70 3835 Besides these names there are at least twenty organs of this class in various American cities. The instruments in Trinity Church and Christian Science Temple, Boston; Notre Dame, Montreal; Michigan University, Ann Arbor, and Music Hall, Cincinnati, would be in the

several fields of work. They have been, and still are, upholding the standard of

The reasons why organists make good built. conductors are various. One reason is that they must, as performers on the organ, acquire a thorough knowledge of music, especially of polyphony. Organ music is mostly written for voice-parts, and the organ student must learn every note of every part. He thus acquires a tween 6000 and 7000 pipes, deeper knowledge of music and a more

In addition to his acquaintance with musical works, the organist is required to one set of pipes :s adding mechanism, learn all about voices and singing. It but not size or capacity to the organ. is by these means and for these reasons

present have frequently attained eminence deal, and expresses too little rather as choral conductors, and the continual than too much; but the hearer should exercise of their skill in the training of fcel that this reticence is owing not to choirs, and in accompanying them in the poverty but to wealth of thought .-

ble opportunity to develop his powers as a musician and a leader. Thus the organist-choirmaster finds in the regular exercise of his profession an

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pipes are provided for them. To have several registers all drawing from but

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It a phayer is unable to do this he will attention to his beat, any followed any, and where the base of violin phayers be nearly to hold his position, since the the concertmaster, who, when the first purpose-that class of violin phayers be nearly be the base of the base first violinists should play as one man, first like a hopeless situation.

OLE BULL AS CONCERTMASTER.

The product of the product of the second product of the product of Although often abused and used in wrong places, the vibrato must be conthe net the first shall be seen to great some one great some some works paces, the viorato must be con-traction and a see Vioraise, was chosen as concernments shalled the direct beautiful embellish-poster har artike derevan. Foreigne great oschestra. From an ar- ment in violin playing. It is truly "life The proof for M the decourse for the terral schedurg. From an are most in violin playing: It is traily "life could be master it in its varying de-terms as a rest of master it is trail schedurg and the intervention of the schedurg and the sched The fact of the matter is the second provided the second of the matter is the second s incode and the notices the interpretation of the massic to the commencing rapidly and slackening the teacher would do the marking sein the provident of the director, rate of speed. The great violinist an automate these of the distribution concentration of a difference of the speed. The great violation of the speed of the greatest material of the speed of the greatest material of the speed of the sp and provide concernmenter, a man with "spont, one of the greatest masters of only make of the technics and ability the viola who ever lived, has left us of 20m but but yet a capable orchest some extremely interesting observa-pend concernments and one capable of times on the vibrato. He says: "The the same mature at the Start and concertmaster and one capable of tions on the vibrato, it is says: ine analytication proper and one capable of tions on the vibrato, it is are under the impression that or satisfies following the director's beat, singer's voice in passionate passages, or ists are under the impression that or

> received in the music that he forgot the vibrations of a strongly struck bell. buying the music as he conceived it closely, as well as many other pecubecame individual solos, sists in the wavering of a stopped An always and the directory beat, and is produced by a trenking motion of States reed has An always as of the concertmaster is the kleft hand in the direction from the wind instruments in the state of the concertmaster is the kleft hand in the direction from the state of the open air produced by the state of the sta which occur in orchestral works, however, be slight, and the deviation We are told in French history that

> control value, solve accompanies by recentant value, solve accompanies by the orchestra. Where a number of first violinists are used by orderstant, two to a stand, the is generally left to the performer. The writer had the performer. The writer had the plaund to move the first word with the solve accompany of the plaune of the plaune of the solve accompany of the plaune of the solve accompany of the solv

inclusifies are engaged by me divertify beautiful energy is produced by begin-violinist of European fame, and we and followed the observations of orthogic societies or various organianing the tremolo slowly and giving, in were many numbers by noted open and followed the first viola various or for amateur opens and eon-proportion to the increasing power, a singers. The effect was far better the

of all kinds, where they are mendually accelerated vibration, Also, b setts of all kinds, where they are instituted accelerated vibration. Also, but obliged to play under strange teatperi-creasing and dropping the tone to enced or incompetent, the instruction sound hardly perceptible, a good effe-requently pays little at at one to the director and relies on the concertmas-ter to pull their the concertmas-ter to pull their the strange of the application of the strange of the strange of strongly marked tones into the strange of the s ter to pull them through. One of the rapid for strongly marked tones into hi-most extraordinary instances of this slow, for sustained tones of passionate kind I ever witnessed was at a Saen- cantabile passages; into the slow-comgerfest concert in the middle West. mencing and increasing tone, and into The director's ability was not much the rapid commencing and slowly above that required to direct a pro- decreasing of long-sustained noise gram of German folk songs, yet he These two latter species are dificult attempted to take a metropolitan or- and require much practice, so that the chestra, which he had engaged, through increasing and decreasing of the vibra several important symphony numbers, tions may at all times be uniform and Aiter surviving the shock of the first without any sudden change from quee

After suftriving the shock of the first without any statuent enange from quelt few gyrations of the would-be sym-bology directions of the would-be sym-symptone and paid no. This is who used the tremolo contin-ignored him altogener and paid no. Inisis who used the tremolo contin-stendon to his beat. They followed ally, and where it served no article violins had rests, beat time unobtru- whose left hands are on a continual sively with his violin bow and pulled wiggle, no matter what kind of a pasthe orchestra through what looked at sage is being played. He left set valuable and beautiful etudes in which Just as the first violins have a conhe carefully marked each note to which

Not all violinists, even those of great certmaster to lead them, each of the he wished the tremolo to be applied. cochaiced ability or of great fame as string sections, the second violins, and whether it was to be a slow a solving law the requisite temperation of the second double basses has a quick tremolo, or one increasing or de violas, 'cellos and double basses has" a quick tremolo, or one increasing or de-

cell and interesting story illustrating his section. These we plug any inci-ing fact in the case of the manmoth denial solos or obligatos which some-the great masters of violin playing. It whesher organized on the oceasion of times occur for their instruments, and is strange how little attention is paid w. Boston Praces Jubiles several are chosen for their high musical abil- to the subject, except by consummate artists. Very seldom do we hear a viojority of violinists and students have ment in violin playing. It is truly "life could but master it in its varying de

OPEN-AIR PLAYING.

when he forces it to its most powerful chestral work, and violin and 'cello playwar nut in. When he are are a precedent of the second seco open air. While strings naturally will sound better where they have the advantage of the increased resonance a little open-air violin playing is heard.

contorio, etc. He also fre- from the perfect intonation of tone one of the French kings maintained is plotted, etc. The also nee how the perceptible to the ear, "band" of twenty-four "fiddlers," who

There of being is the scatt on the right, avoid, nowever, too request or the tending the World's Pair at avoid and the main to the left's bound to proper use. In places where the in 1804. The principal concerts of the turn the auxie for his partner sitting tremolo is used by the singer it may explain on the right of the stand, violin. The tremolo is therefore prov-part principal concerts and the principal concerts of the partition in the open air in from differ-ture phecel at the right of the stand, violin. The tremolo is therefore prov-tor provide the partition of the stand. The fills owner is defined as the second sec Where an orchestra has an incompe- erly used in passionate passages, and in men, of which the basis was string in

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France the Lord, O Jorusalem (Harris-Prints Ye do Falor Constant Prints Parks Lord (From Cantant We and Lord A. We Janshing We and Lord King, Berwald To Te, the Lord King, Berwald To Te, the Lord (From Servaid Tester (New), W. Berwald Theo Cond Our Hearts We Theo Cond Our Hearts We Working the Lord (Our Hearts We Gairstill) .0

.15 .20 .15 SQLOS IN SHEET FORM frown Him Lord of All (Hig) Voice), Henry Parker. Medium Voice

Give Thanks (Low Voice), L Feldpanche Praise the Lord (Medium Voice), G. Runes Song of Praise, A (Medium Voice), G. Goublier .85 .80 THEO. PRESSER CO., Publisher,

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RAT

THE ETUDE

would be supposed. Antwerp is one STRENGTHENING THE FINGERS. and the fact that the directors of the I start the slow trill in order to add exposition continued these open-air strength to the fingers; great care must concerts for six months proves that the be taken in the dropping of the fingers open-air scheme gave great satisfaction as the addition of even a small amount of to the cultivated audiences who at- "force" is apt to cause them to strike too tended from all over Europe. In high or to one side. I include the fourth America a military band would have finger in this trilling, though I allow the been given the engagement. pupil with a short finger to use E flat in For volume of tone, of course, an place of E natural; it is advisable to use

GINNERS.

nlain

Scale Work for Beginners.

It is absolutely useless to attempt any ing constant practice in tone, and allowfingering before the pupil has had suffi- ing the pupil to concentrate his attention cient tone work, and sufficient attention baid to the position of the left hand. scale is a vast undertaking even for the What the pupil needs is not haste, but beginner, for it may be played in a thouslow work and some training in concen- sand ways. I first use the slow scale, four tration: one thing at a time, and well beats and one bow to each tone, then done before another is begun, ought to be two tones to eac't bow, preserving the

every teacher's motto.

of the fingers when placed on B, C sharp, these are all that can be used in the first D and E on the A string. I do not use position for two octaves. After these all the fourth finger at all during the prelim-the scales may be given in one octave. inary exercises, since it is apt to pull the

hand out of porition, especially if it has to be stretched to reach the E natural. have the pupil begin by using the whole bow slowly on open A, followed by the same on B; after this has been repeated until it goes with some degree of smoothness, I repeat the same thing on B and C#, then on C# and D. If the use of the slow whole bow bothers the pupil, I allow the substitution of four short bows at the point, taking care that the rhythm remains good in either case. The pupil is then required to repeat these fingerings on the D string, next on the G, and finally on the E string, keeping the same position of the fingers on each string. The E is taken last, because, with beginners, the hand has a tendency to turn back under the neck; if these fingerings are taken as prescribed, this ten- long and active one. He was a pupil dency seldom appears as the position is of Vieuxtemps, and a well-known firmly fixed by the time the fingering is figure at all the principal concerts in done on the E string.

For young or tone, or conset, an place of is national, it is an essible. The enclosed building is the thing. Hector the natural note as soon as possible. The Berlioz estimated that a band of fifty, pupil is then ready for scales, and the playing in a Paris theatre, produced as best one to begin with is the G in two much volume of tone as one of six hun- octaves. This corresponds very fearly to dred could make playing on an open the fingering already given and is, therefore, very little change for the student. Much trouble will be saved the teacher it HOW TO WORK WITH BE- hc makes sure that the pupil understands the formation of the major scale, as many mistakes ascribed to lack of a musical ear

BY ARTHUR L. JUDSON.

derstanding the formation of the scale use here the same bowings with which the student has already worked, thus givon the new work. The study of the

in the pupil are due to his lack of un-

same time, then four tones, etc. The Assuming that the previous work has next step is the use of one bow to each Assuming that the previous work has a trix step is the use of one now to each been well done, we find the pupil octave, altering the rhythm to one-ready for fingering; but is he ready for eighth and six sixteenths to each box. I scales? He is not; a scale consists of a find that this is all that it is advisable certain succession of steps and half steps, for the student to take before doing some which are not the same on each string, other scales. I then use the scales in Lut differ according to the rules of scale about the following order: A major, first formation. Trace any scale through two without the fourth finger and afterwards octaves and observe the change in the po- with it, since it stretches it somewhat on sition of the steps and half steps. Now, the G string; then the B flat, also being since the pupil is trying to form his hand, careful in this about the use of the fourth would it not be better to use the same finger, since the placing of the first finger position on each string? Accordingly I a half step lower is the same as extendtake, as a standard position, the position ing the fourth; then the C, the A flat;

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THE CHILDREN'S PAGE

and the second state of th

What we call i get to be over sixty we must have must so dearly that in our off an are a line that and safe. The second have been the second an entry of entry Well, that is just san that a juint incer such group and the same and did initian, she are the same and the the same and the same

and not maked about 500 first increasing everywhere every many you will find a sympatry accountacter, andiny to sing and once every any first find the sound of t That the beam attend to beam of the term, builtenly by heart. This must have party they must walk in just as through in St. Nekolar, but a warm of the world, she willing, indextrives, little CI ra. For family, and say, "Good evening, Papa the standard warm of the world, she willing, indextrives, little CI ra. For family, and say, "Good evening, Papa the standard warm of the world, she will be standard warms and the standard be well if we had been married three times and the standard warm of service the friends. The standard be well if we had been married three times and the standard warm of service the friends. The standard be well if we had been married three times and the standard be well if the standard be well if we had been a parameter of the standard be well if we had been at the standard be at the standard be well if we had been at the standard be well in the standard be well if we had been at the standard be well if we had been at the standard be well if we had been at the standard be well if we had been at the standard be well if we had been at the standard be well if we had been at the standard be well if we had been at the standard be well if we had been at the standard be well if we had been at the standard be well if we had been at the standard be well if we had been at the standard be well if we had at the standard be well if we had been at the standard be well if we had at the standard be well if we had been at the standard be well if we had the standard be well if we had at the standard be well

And the little Clara loved her musia- other little German girls.

HOW THI FATHER OF CLARA thy. She grew rusy and merry and SCHUMANN TRAINED HIS rapidly blossomed into a healthy, happy FAMOUS DAUGHTER. child.

order to learn, to the best advantage,

CLARA SCHUMANN IN OLD AGE

ompose; and Paganini, the great

violinist, who was visiting Leipsic, was

HER FIRST CONCERT TOUR.

This is why, when Chra grew older, was admirable and free from any affectation. A year later she began to

Papa Wirck thought scales should be so delighted with her talents that he aged at least fifteen minutes a day, insisted upon her being present at all

practice the bass part a great of al and teaching. After that, pupils came to emperor in the great hall of the has-very often, for a week or two before him from distant places and countries. toric castle of the Wartburg, where the

layed, makes a better impression than ried Robert Schumann and left home.

As he hated to have unmusical pupils, at that time, but strange to say, he was

he taught every child practical theory as sensitive as ever to any musical from the first. Each one must be sound. enough at home on the piano to play a Papa Wieck lived to be an old man-little prelude out of his own head, in 86 years of age. And he enjoyed seeing

the key of the piece. If you had his friends up to the very last. studied with him and if anyone had It is only fourteen years ago since asked you, you would have been ex- Clara Schumann herself passed away. pected to be able to transpose the And they say that in those later days whole piece into any other key. Just she was able to take sold satisfaction Clara was only nine when she first been denied her in her girlhood. For

supeared at a concert. Mescheles, who after her morning's teaching was over, was a friend of the Wizeks, says af- she could sit in her cheerful, sun-ficeked fectionately, that the little girl's playing garden, and-knit-to her heart's content.

THE SINGING BOYS OF JENA.

HUNDREDS of years ago the streets o Jena and of other German towns used to echo to the songs of black-robed monks, who went from door to door, singing and begging alms. Their example was followed by bands of poor students, known as Bacchantes. These sity to another, in search of better instruction or better means of support. thought it a virtue to give freely to all

The Bacchantes had with them The younger Skirmisher had to wait very tyrannically used. But as he was a waif without other protection, he had to make the best of matters.

After the Reformation, in many banded into organized choirs, who received pay from churches, but also were assisted by private subscriptions. the churches, but before the houses of their patrons as well. Thus they classed The product of the sensitive product of the se stry offer is a wreat in the period of the large the state of the stat upon them, the sim lest waltz, well quite the same to him after she mar- years. They are orphans, and the only qualifications for the privilege of four a irreer composition hadly done. In Miss Fay's 'Music Study in Ger- years' board and schooling are good he class advised everyone to ktep many' you will find a sprightly ac- character, ability to sing and obdience

the off to the positive process on the relative to the positive process of the me in half an hour?" He was very deaf the children.'

THE ETUDE

A LESSON ON THE CARE OF THE INSTRUCTION BOOK-WHAT dropped low in shame. Suddenly, however, she straightened up and, as if she meant many things, went over to the piano rack, gathered her long-suffering music books into her arms and rushed

away from the room.

TORY FOR CHILDREN. CAN you answer any of the following questions which pertain to the subject is such a sweet miss and tries hard to should be familiar to little folks who Cooke.

not understand whether it is because she does not think or is really careless that lished the first training school for sing-cessful publications. It consists of dar pads on all.

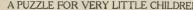
3. What were the joglars or jong-

in my bosom if she happens to forget. dics called? not for us, and yet, look at the manner considered greater than those of the growth of modern music, giving all in which we are maltreated. See my composers who preceded him? broken. You can see a part of my ribs, was known as a musician.

feel almost used up. I am so ashamed in his old age? when she takes me to her teacher. I try as hard as I can to tumble down on the

"It must be she is careless," and some- first is little more than a great capacity one stopped to catch a breath. Then for receiving discipline. Singing and

of trouble and worry. page forty, "Is that you, number thirty? muscles, your whole frame must go You are better fixed than I am. My page like a watch, true-true to a hair. That is torn right across the middle." is the work of springtime, before habits







I. What Pope is said to have estab- It will prove one of our most suc- Ioc. each or \$1.00 a dozen. 1911 calen-

2. What was the system known as development of musical art, adapted for beginners, music clubs, private teaching, class work and general reading,

There is a useful appendix giving prac-4. What is the art of combining melo- tical details of club organization and management. There is also a map of

events in general history. The book, 7. What was the name of the first aside from its rare quality as a text-

8. To what particular form of musi- throughout. It is written in bright 9. What is a requiem? 10. Who was "Couperin the grand?"

13. What parts of Italy were famed sult us as to special lans. 14. What great affliction came to Bach Music for Our Church Music De-

15. What is a passion? 16. How old was Handel when he com-

consider it one of the best equipped in From the Standard History of Music.

ANY great achievement in acting or many other things to do,' replies the music grows with growth. Whenever free on application) we carry all the little girl in an indifferent manner, 'I can an artist has been able to say, "I came, the end of patient practice. Genius at kind. Just now, there is a steady adfrom the middle of the book came a cry acting, like the fine dexterity of the f trouble and worry. "Only look how my page is marked and the shaping of the organs towards a which occasions unusually good programs seem to be in preparation. terial for these purposes we offer copies ing holiday season time we try to make an effort to have

A PUZZLE FOR VERY LITTLE CHILDREN



This picture represents the kind of music used to express sadness. Can you tell what it is?

Standard History of This new work portrait of a composer, as well as the Music; a First History is an enor- birthplace, will again be on sale for 1911, mous success. as well as the calendar of the year before not be so careless of my welfare. She simple questions on subjects which Ages. By Jas. Francis The advance that a duotone portrait of a Great sale has been Master, mounted on cardboard with an unprecedented, easel. The price of all are the same,

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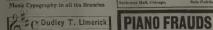
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"All my life I have been such a slare

"Slowly I was forced to admit the

"My heart became weak and uncertain

truth, and the final result was that my

in its action and that frightened me.

times nauscated me I thought of Postum, but could hardly bring myst

to give up the coffee. "Finally I concluded that I owed it to

package and carefully followed the

found it very easy to shift from coffee to

"Almost immediately alter 1 made the

nerves grew sound and steady, I slept

"Now I am completely cured, with the

the time.

to coffee that the very aroma of it was

this practical idea. ding is the eating.

This coming season the personnel of the Beston Symphony will exceed one hundred acn for the first time in its history. HARMONY J. PAUL MILLER, MUN BAO HUGHEY FANNE E. Lates Andergarten Method A LONDON CONTEMPORARY points out that in New York \$100,000 is spent annually on openair music and municipal concerts. In London the amount is under \$60,000.

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CALHOUN SENSTA. Pinno School Cutations met de fermio CALHOUN 55 W. 1986 B., Guidean (15, 00). CAPITOL Callege Oratory and Xunir, following, G. Prant S. For, President Prant S. For, President THE season of opera in Chicago, under the direction of A. Dippel, commences on Novem-ber 3 with a production of "Aida."

MNE, MARCELLA SEMBERCH will make an-other tour of the United States this season, and will again avail herself of the services of Frank La Forge as accompanist.

As an instance of the enormous growth of the talking machine industry in this country. It recently took a New York newspaper man three bours to go through the plant of the Victor Talking Machine Company. DETROIT Conservatory of Mandel 1000 Students 50 Fuebers 500 Wordward Ave., Detroit, Mich. DURHAM Thorough Southern Comersistory of Risk

THE NEW TORK IDSTITUTE OF MUSICAL AT goos to its new and specially built tailong on Riverside Drive, opposite Gran's Tork, this fail. This is doubtless one of the foast huildings of its kind in the work, on one of the most magnificent sites in existing. Among the new teachers at this excelout Ma, HENRY W. Savace is now incorporated. The capital stock is \$500,000, paid in. In this corporation the Castle Square Opera Company and all M. Savage's thertical in-ierzets, dramatic and musical, have been merged. HAHN'S SCHOOL "Hunde Bill Chestout Rt

HAWTHORNE Plano School Lastherdaky Method Potadnim, N. Y. FRANCIS MACMILLEN, the eminent Ameri-can violinist, has returned from his success-ful senson in Europe, and will tour the United States during the next few months. KNOX Conservatory of Music Dalawing Hinnis Crudge free Wine, F. Hentley, Director LANDON No, Votr, Theory, Parle free 34 trins Conservation of the State of the State of the State of the LANDON No, Votr, Theory, Parle free 34 trins Box 822 Conferentiate of the State The Metropolitan Opera Company, having disposed of Oraca Hamiratich, has now denough to set my nerves quivering. Very the Metropolitan Opera Company, having enough to set my nerves quivering. Kept gradually lossing my heak, but used to say 'nonsense, it don't have the to colfee that the very arom of hus enough to set my nerves quivering. I have the set of the set

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The Piano and Organ

Purchaser's Guide

By JOHN C. FREUND Editor of "The Music Trades"

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Mustcan molons of New York have declared for an increase of pay on account of the present high cost of lving. It is said that the will make a cossiderable difference to the big symphony orcienter. Missertass are somewhat inclined to look on advertassme.t as "anprofessional," yet wented in a contemporary magnific recently that 80 per cent of last year's basiness flures were by non-devertising concerna. CONDITIONS have changed since the days when Havdn waved his batton. It is reported that the transportation charges for the five-day ocean yorage of Gustav Mahler and family were \$2,000.

OPERATIC ventures are cropping up all over the world. The latest is from Mentreal, Canada. Here the Montreal Menial Society is arranging to spend \$200,000 of opera deving an eight-week's session in Montreal, and another \$100,000 on a similar venture in directions, and what a delicous nouristing, rich drink it was1 Do you know I Postum and not mind the change at all?

THE first organ built in America is said to have been made by Edward Bromfield, who died in 1756 and was builed in the bury-ing ground adjoining King's Chapel, In Boston.

change I found myself better, and as de days went by I kept on improving. My ORWIN A. MORRE, formerly director of the School of Music at the John R. Stotson Uni-versity, at DeLand, Fla., has heen appointed whether at the Morningside Conservatory of Music, at Slowx City, Iowa.

Shorthe Svirtuovy Oncrinera, Sociery, old nervourses and sickness all freward a direction of H. K. Hadler, hoks In every way 1 am well once more he soloity semaged are 'Manage', almong forgeran, Kochian and Josef Hofmann. On some like a poison, for health old nervousness and sickness all goot

on some like a poison, for health is the Ma Josz W. Nicziora, the well-know greatest forcine one can be interested in a scriptor and the same greatest forcine one can be interested to be a most cacelleat Wellville." in piece. "There's Real provides a constraint of the same greatest forcine one can be above letter b are bore for concert artists."

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institution are Ernest Consolo, the distin-mished Italian planist, and Sig. Edoardo C. 'elli, a popil of Leschetizky, Sgamhatti and 'mil Sancr.

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Muscra, ELMAN, the colebrated violinist, has been exempted from military service by the Bussian authorities. develop its faculties. Music is the lan-IT is rumored that Sir William S. Gilbert

is coming over to America to supervise the guage of the emotions, but production of some of the Gilbert and Sulli-be learned without thinking. guage of the emotions, but it cannot Encourage the pupil to ask ques-tions, answer them to the best of your

Trues has been a Saint-Saens operatic tions, answer them to the best of your the same and the work of all places in the work of all the same and your success will be Strams openic featural in the expital of marked. In order to make children Fatagonia.

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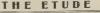
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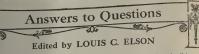
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Q. Who are thought to be the six greatest composers of Italy at the present day? (Vocal Student.)

Q. What is meant by the words "art song." frequently employed? How does an "art seng" differ from any other song? (Nevada Reader.)

A. A. explore any other song? (Created Markan and Strategies an

The chromatic scale: (G, K_s) Calling the tunnb 1, and beginning at C, ise best fingering for strength is 1, 3, 1, 3, 2, 3, 1, 5, 1, 2, This brings 3 on C up 1 methe scale of control of the scale of the intermediate of the scale of the scale of the intermediate of the scale of the scale of the 5, 1, 2, 1, 2, 3, 4, with the first 3 on C sharp, 5, 1, 2, 1, 2, 3, 4, with the first 3 on C sharp,

the voice. In orchestral music all key as-not he played with the same saw, and com-poserse choses those but allered to the hairs-ment in the same saw and the property of the same results, written in simple keys, but all new formers, and even advanced students, are its hause in each be shubble southable for his effects thilferent keys, therefore, are used, and any for modulations, but for defaults effects of pitch. Q. Is there any physical reason why cer-tain parts of Italy became so famous for the conderful violins produced? (D. A. G.) notice of the production of the the field of the product of the pr

Q. Do composers usually compose without the assistance of an instrument, or do they work out most of their compositions at the keyboard? (L. U. F.)

<text> Used Stade.nt.) A Putchi, because of sustained greatness wers; Sambut, as a pioner of orthos-per and confaint, Bosd, in contain, organ and other Bolds; Lessavailo and Mascagal, mis, for each made one great success and allowed it by many failures. Percosi's right cores works are not of the very highest rank, most certainly deserves a bigh place, but e vers (symma by adoption.)

WISE WORDS A Physician on Food.

of the physician does not cease with treating the sick, but that we owe it to their health, especially by hygienic and

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To persons in health there is nothing so nourishing and acceptable to the stommachinery of the human system on the Q. What is considered the best fingering day's work for the chromatic scale? (G, K_{\cdot})

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more than 20 years, treating all mannet of chronic and acute diseases, and the letter is written voluntarily on my part

The measure party (1, 2, 4, 5) When lack introduced the temperature of chronic preview squal semitones if resulted in re-tractive squal semitones if resulted in the temperature of the square of the preview of the preview of the square of the preview service service of the square of the square service square scale service square service square scale service square service servi without any request for it." Read the little book, "The Road to Wellville," in pkgs. There's a Reason." Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human

THE ETUDE

NERVOUSNESS IN PUBLIC-ITS him more confidence and will insure a CAUSE AND CURE. better interpretation. If the player has prepared the material well and has BY DANIEL BLOOMFIELD.

the presence of the printed music will Nor excepting public speakers and detract from the artistic side of the ctors, musicians are the most nervous performance.

individuals when they have to go An acquaintance with the hall where through the ordeal of a public appear- one is to appear will prove helpful. The ance. That feeling of tense, nervous seating arrangement and acoustics can be studied to advantage. A week before excitement not only affects the novice, but also the most experienced. It is he is to appear the performer should only necessary to be in the green-room get as much rest as possible. On the only increasing to be in the green-room with some great virtuoso before his be light. Stimulants must be avoided at all times. Their use may mean the It would seem that nervousness in It would seem that nervousness in public is one of the ills artists are heir ance. If the player, at any time, feels himself growing nervous, he should placently; but this is far from the truth, draw deep breaths and set himself to Some temperaments are more highly thinking of things which have no relastrung than others, and naturally will tion to his appearance. This is effective manifest a higher degree of nervousin restoring self-possession. At no time ness. Still, that is no valid argument should he allow his mind to dwell on for the existence of this apparent ill. the performance. The player, before The causes of nervousness in public and after going on the stage, should

'feel confident in his ability. He should or both. endeavor to do everything with calm deliberation, and when on the stage PHYSIOLOGICAL CAUSES. should not give the slightest thought to The human body is an extremely delithe audience. He should endeavor to cate organism which can easily be concentrate his mind on the work in placed out of gear by carelessness. hand and throw himself, heart and soul, Artists, in their blind devotion to ideals. into the spirit of what he plays, and if are very apt to neglect the natural rehe feels what he plays he will be safe. quirements of their bodies, and thus they lay themselves open to what may be called "the artist's disease." Bad INTERESTING MUSICAL ITEMS. choice of food, insufficient nourishment JOHN JACOB ASTOR, the founder of the and lack of fresh air tend to the devitalization of their bodies. Hence, Astor family in America, came to this country originally upon a musical mis-sion. His brother, George Astor, was when the time for public appearance arrives, the strain tells on them more a maker of flutes, and John Jacob made forcibly. With a weak body, weakened his first visit to America with a con-signment of flutes worth about \$25. still further by long hours of practice, tervousness is inevitable. In a weak These he sold in New York and purbody there can be no proper coördinachased furs, which he took back to ton of muscle and nerve force. This England and sold with considerable makes greater the possibility of error while before the public. The artist, profit. Finding this venture successful, he continued this peculiar combination unconsciously realizing this, fears the of businesses, and finally established grilling ordeal of appearing before an himself in the fur business in New audience which he believes is ready to

may be physiological or psychological

York. In the meanwhile the brother criticise his smallest errors. Musicians in London continued in the business of are aware that there is no more critical manufacturing musical instruments and audience than a musical one. publishing music. Both brothers were born at Waldorf, Germany-the name PSYCHOLOGICAL CAUSES. being adopted for the great Astor hoter Turning to the psychological causes in New York built by the descendants of nervousness in public, we find self- of the obscure instrument-sellers, one consciousness dominant. Self-conscious- of whom devotes his immense earnings

ness in the public performer often leads to his personal purposes in the land or to brooding introspection, a condition his adoption, England. peculiarly liable to produce nervous excitement. Accompanying this we find coming so popular in parts of Spain the growing fear of failure and of criticism. Worry naturally follows, and that they are carried around the streets and operated for the benefit of musicthen the individual is no more in a loving and generous crowds of poor position to appear before the public people who cannot afford the luxury than a quaking schoolboy. Having of possessing an instrument. The reccutlined the conditions leading to nerv- ords of Da Gogorza, the golden-voiced ousness in public, we are now prepared baritone; are especially popular. Strange for the remedy. to say, Da Gogorza, although of Spanish parentage, was born in Brooklyn.

THE CURE.

Nervousness in public can be cured, artist has been made in this country and the following suggestions, it 15 with peculiarly beautiful interpretations hoped, will be of use. The first requi- of old Spanish songs. site is a correct attitude of mind toward In Los Pinas, near the city of Manila, the public. One must ever remember in the Philippines, is an organ built in that to play in public is not an orden 1793 by the parish priest. Father Diego unless one chooses to make it so. The Cera, the remarkable feature of which mistakes one will make will be of less is that the pipes are made of hollow consequence to the public than to the bamboo poles. The organ is said to But there is a way of preventing mis- clergyman invented a process for pre-

takes. No one should attempt to appear serving the wood which he never in public without the most thorough divulged. preparation. Music selected for performance should be well memorized, "GET your voice disciplined and clear,

but I strongly advise the performer to and think only of accuracy. If you have have the music before him at the time any soul worth expressing, it will show of his public appearance. It will give itself in your singing."-John Ruskin.

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THE ETUDE

And they are dancing joyously, While fainly heard, slong the far-off shore The surf goes plunging with a lingering roar; Or anchored in a shadowy cove, Entranced with harmonics, Niowiy 1 sink and rise As the slow waves of music move. (Continued from page 778) F Mendelssohn, Nov. 4th, 1781, Leipsic, Germany. I. J. Paderewski, Nov. 6th, 1859, Podolian, Poland. H. Purcell, Nov. 21st, 1658, London, 15. 'Piano. Boat Song. Fontaine. (ETUDE, September, 1909.) A Rubinstein, Nov. 28th, 1830, Wech- 16. Piano Duet. Postorale Enfantine. wotynez, Russia. Chaminade. (ETUDE, July, 1900.) 17. Piano. Waltz of the Flower Fairies. CONCERT PROGRAM. CONCERT PROGRAM. I Piano. Duet. The Mill in the Black 18. Piano. Indian Summer. Kellogg. Forest, Eilenberg. (ETUDE, December, 1906.) 2 Vocal Solo. I Met a Little Elfman. 18 Piano. Dragon - Flics. Coombs. Robinson. (ETUDE, October, 1909). (ETUDE, December, 1906.) 3 Piano. March Militaire. Rogers. 20. Recitation. Gay Little Autumn (ETUDE, April, 1910.) Leaves. Selected. 4 Piano, Dancing Nymphs. Braun, Op. 10, No. 6. (ETUDE, April, Gay little Autumn icaves Flying down, down, Scarlet and yellow leaves Russet and brown, Each one a fairv is, In gorgrous gown; Gay little Autumn leaves Flying down, down! 1010.) (Enter pupils who take part in recital.) ; Recitation. Over Hill, Over Dale. play. Shakespeare. Over hill, over dak, Tarcag break, though brier, Through book, though are, though break break, though a straight of the second the second break break break, body break break break break, body break break break, body break break break, break break break, blart aroors, thouse reskess live their aroors, thouse reskets live their aroors, Hark, they are whispering ! "Dear tree, good bye ! Winter is coming, so Now we must, fr." Scariet and yellow leaves, Russet and brown . Each one a fairy is, Flying down, down ! 21. Piano, Golden Leaves. Morrison, (ETUDE, January, 1910.) 22. Piano Duet, Rustic Dance, Schytte, (ETUDE, December, 1909.) 23. Recitation. The Fiddler, L. Roun-6. Piano, Over Hill and Dale, C. Gurtree Smith. litt. Op. 189, No. 2. (ETUDE, May, A fiddler played a jolly tune, A-fiddle de, de, de, de, He sall, d'idle de de, dogute; But the birds all sans it in the trees, 'Twas cchoed by a passing breeze. And now, 'tis sung across the seas, Ardiolle de, de, de ! 1907.) 7. Piano. Through the Forest. Williams. (ETUDE, December, 1906.) 8. Recitation. Fairy Song. Keats. Shed no tear! Oh, shed no tear! The flower wil bloom another year. Weep no more! Oh, weep no more! Young buds sleep in the root's white core. Dry your eyes! Oh, dry your eyes! For I was taught in Paradise A fiddler niaved a mournful air, A-fiddle de, de, de, de, Oh, fiddler, vou should have a care, A-fi²dle de, de, de, de! The tune it traveled far and wide, From valley low to mountain side, And every weeping willow cried, A-fiddle de; de, de, de! Indianapolis 18 N. Penn'a St. For I was taught in Franklise To case up breast of melodies— Bled no tern Weight and bleven well: Weight the bleven well: Weight the bleven well to this frach pomergranite bough. See me! 'Its this suivert bill to this frach pomergranite bough. See me! 'Its this suivert bill bleven to the the suiver bill bleven to the start the bleven the bleven the bleven the bleven I watch in the beavers bleve— I watch in the beavers bleve— Oh, fiddler, tho' you're far away, A-fiddle de, de, de, de, I often hear you sing and play, Be careful what you play and sing Or you may do the sift-same thing And long and loud the tune may r A-fiddle de, de, de, e: 24. Duet. Violin and Piano 9. Piano. Dance of the Woodsprites. the Seasons, Graf, (I Forman. (ETUDE, August, 1907.) 1010.) 10. Piano, An Autumn Afternoon, Lind- 25. Piano. Butterfly. Grieg October, 1907.) say. (ETUDE, August, 1907.) Schytte. 26. Piano. Good-bye, Eggelin II. Piano. The Mermaid. October, 1907.) (ETUDE, August, 1907.) 12. Recitation. The Mermaid. (Selec- 27. Recitation. Airy Nothing tion from Tennyson.) peare. Our revels are now ended. These As I foretoid you, were all spir Are melted into air; into him all And like the haseless fabric of the cases produced to the spir rest all which it inbert, shall di You. All which it inbert, shall di You. All which it inbert, shall di And, like this insubstantial mages (rave not a rack helpin). We are as dreams are made of, and our is rounded with a siterp. 1 Who would he A mermaid fair, Singing alone, Combing her hair Under the sea, In a golden curl With a cemb cf pearl, On a throne? would be a mermald fair, I would sing to myself the whole of the (All but two march out With a comb of pearl I would comb my hair; And still as I combed 1 would sing and these two play the last numl 28. Piano, Duet, A Rura "Who is it loves me? who loves not me?" I would comb my hair till my ringlets would Mason, (ETUDE Octob Low adown, low adown, From under my starry sea-bud crown. MUSIC MATE FOR 13. Piano. Sailor's March. Koelling. Op. KINDERGARTE 378, No. I. (ETUDE, August, 1907.) 14 Recitation. (Selection from Music. TEACHERS Lowell.) Ø Now in a fairy boat, On the bright waves of song, Wretily 1 fact, Wretily is a fact, My white a start is a solid to be a solid My white sail belies over me, Add bright as gold the rippies be That plash brench the how you have a solid the solid the solid how you have a solid the solid the solid how you have a solid the solid the solid the solid how you have a solid the solid the solid the solid the solid how you have a solid the More than so devices for teaching cl The Color Bird Scale; Color Note Scale Scale; Music Staff Peg Board; Music Board; etc. Prices so low that the teacher can child with his own material. Write formation. Addrees

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	the Morning, Rubinstein-Dress-	Bells of Bethichem, Low Vc., G. L.		
z. (Étude,	ier	Tracy		
5. (Litebu,	Bright and Joyful is the Morn, T. D. Williams	Christmas Morn Hath Dawned		
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