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Volume 29, Number 03 (March 1911)

James Francis Cooke

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THE EDITOR'S CHAT

WATCH FOR THE APRIL AND MAY ETUDES.

TWO UNPRECEDENTED ISSUES.

For the first time in the history of the paper, THE ETUDE will publish two issues covering one great subject. We have thus given our readers an Italian Issue and an English Issue. Each number was a treasure house to which they may go for years and find more information than they might find in a musical library of 500 miscellaneous books. Every page of these issues will become rare in future years. The numbers will be hoarded in public libraries as valuable sources of reliable information. Now, because of the immensity of the subject, we are going to issue two special national issues to be devoted to

THE ART OF MUSIC IN GERMANY.

PART I, APRIL; PART II, MAY.

Each issue will to a large measure be complete in itself, but you will want both of these invaluable numbers. Of course, they will not be exclusively German. There will be plenty of other fine, practical material in these splendid issues.

PROFIT BY OUR JANUARY EXPERIENCE.

We printed an exceedingly large number of our Special January Issue. Before we knew it, the entire issue was gone, and we were forced to print a second edition. Now that is almost gone. Perhaps you were unable to get a copy. Remember that it pays to subscribe in time to insure a certain delivery of these historical issues for April and May.

A FEW OF MANY FEATURES.

In addition to the regular ETUDE features, many of the foremost German musicians and educators will have a part in these coming German issues. Gustav Mahler, Arthur Schnitzler, Max Meyer-Oelrichsen and many others have consented to participate. Mr. H. T. Finck and Mr. Louis C. Elson will contribute noteworthy articles. Mr. Fay (author of *Music in Germany*), John Orth and others will tell of student experiences in the old world. An especially interesting article will be

THE LAST ARTICLE BY THE LATE

WILLIAM H. SHERWOOD.

This article was written when it was hoped that Mr. Sherwood might recover—he was confined to his bed at the time. His love for THE ETUDE and his faithfulness to the journal can never be forgotten.

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We want all of our readers to take a personal interest in THE ETUDE. We are trying to conduct it to please you and not ourselves. If you are not pleased with any feature, be good enough to write to us explaining your views and we will give the matter our most careful attention. We want to meet all of your musical friends, and we are doing our level best to make you want to introduce us to them. Remember, the more you work for us, the more able we can serve you. It is very little to say in an acquaintance: "This month's issue of THE ETUDE has so many fine features that you should not miss it," but this little kindness may gain us both a good friend.

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THE ETUDE

MARCH, 1911

VOL. XXIX. No. 3



Is It Too Late To Start?



DEAR friends—you who have written to us asking whether it is too late to start at eighteen, twenty, twenty-five, thirty, even forty and fifty years of age—you have no idea how close the bond between you and *THE ETUDE* really is. We are all starting late. No man or woman of consequence has ever escaped the disconcerting experience of discovering that in order to succeed it will be necessary to dig away some obstacle which might have been removed at an earlier age if Fate and Opportunity had been with them. Every day presents new obstacles, but we keep on digging, sometimes intelligently and sometimes blindly, until we stop, and find that the obstacle is behind us, and we are facing a new obstacle. That is the game that you and we are in, friends—waiting, digging, fighting, conquering, and then perhaps for a little while—resting. The fun is in the struggle, in the battle. No matter how peaceful our means, it is all a battle for success—success as each sees it from his individual standpoint.

Some of us start in the battle handicapped by years, weakness and the apparent strength of rivals. Physical weakness becomes a toy for ambition and genius. What was weakness to Chopin, Schumann, Mrs. Browning, Ruskin, Swift, Stevenson, Darwin and, greatest of all, the blind, deaf and dumb Helen Keller, whose books have almost as large a sale in Germany, France and England as in the United States? One-tenth of the accomplishments of any one of these conquerors of fate would put to shame the best that we have done. Think of that when you confront the tiny little obstacles which seem like mountains to you now. There is courage in the very smoke of the battle they have waged.

Is it too late? No, not if the purpose you seek to accomplish is within the range of human possibility. Age robs us of the elasticity of the muscles, the arteries harden with years, the memory becomes less acute—all of these are obstacles; but if you think the fight is worth it and are willing to battle to win, you stand a good fighting chance. The child who has kept his fingers flying over the keyboard for years acquires an agility which is very difficult, often impossible, for the adult to acquire.

Few adults starting to play the piano at the age of thirty, without any previous digital exercises, are likely to become virtuosos. However, we have observed in our own teaching at least ten or twelve instances of adults, some past forty, who have started with but very little previous musical experience and have attained a surprising efficiency. If they have done it you certainly stand a chance. Anyway, it is always worth while to seek what Milton calls "the joys which ambition finds." Some of the greatest accomplishments of the immortal have been attained by starting when others thought that it was too late. We are told that when St. Ignatius de Loyola, the Spanish educator and founder of the powerful Society of Jesus, determined to become a priest at the age of thirty-three, he realized his ignorance and entered a school with little boys, studying side by side with them. Have you the courage of Loyola? We are told that it was not until after marriage that Andrew Jackson gave any serious attention to education, yet he became one of the most popular Presidents we have ever had. Have you the ambition of Jackson? Tschaiakowsky was twenty-three when he gave up a lucrative government post for the life of "poverty" which was to lead him to ultimate success as a musician. Have you the determination of Tschaiakowsky? Ambition, determination, courage and, most of all, real love for your work will remove almost any obstacle which years, hereditary weaknesses or financial deficiencies may present.



Understandable Music



At a recent meeting of the "Musical Association" in London the leading address was made by George Bernard Shaw, he of the hydrocyanic acid tongue, the incandescent mentality and the Dante-like foresight. It was expected that Mr. Shaw would throw off his usual shower of epigrammatic sparks. On this occasion, however, Mr. Shaw's verbal magneto was out of order, and everything he said was as tame as the efforts of the ten-shilling-a-week genius who grinds out jokes for alleged comic papers. In fact, if Mr. Shaw had not made a reputation as a writer of exotic musical criticisms we should find it difficult to understand just why he should be among the assemblage of common and ordinary garden musicians, whose subsequent remarks made the meeting memorable.

Most sensible of all were those of Mr. James Glover, musical director of the classic Drury Lane Theatre, who is known to all London as "Our Jimmy." Mr. Glover is an accomplished and able musician, and his remarks, which follow, are worth reading any time in any music-loving country. Among other things, Mr. Glover said that the world was crying for real melody, but the great composers would not condescend to write real melodies in the form in which the public could appreciate them. He endeavored to supply what they wanted. The academic side of the musical world had kept apart. He tried to encourage the better class of musicians to write for the small orchestra. What did the mass of the people know of Elgar, except his "Salut d'Amour" and "Pomp and Circumstance"? Elgar had to get his early work published in Leipzig by a German firm, and he gave it a French title. The band parts of "Pomp and Circumstance" were not available for general use until they were scored for small orchestra. Gentlemen who talked so much at colleges should sit down and do something. Drury Lane band played twice a day to 3,000 people. The management wanted a melody that would run through the pantomime from 7.15 to 11.15. Why should it be by James Glover? He preferred to take reverently a beautiful melody from Tschaiakowsky's Pathetic Symphony, and the audience would hear it 47 times, whether they liked it or not.

Amen, Mr. Glover; let us have more understandable music, music with a head or a tail to it. Oh, for a Moses to lead us out of the wilderness swept by the bleak winds of discord and the blinding sands of stupefying counterpoint!



What Is Music?



SCARCELY a week passes that does not bring to *THE ETUDE* offices an article entitled "What Is Music?" The writers of these articles attempt to express in three hundred, or three thousand, words what the poets, historians, lexicographers, physicists, and critics have abandoned years ago. What is music? Who could commence to tell what music is in less than the millions of words which make up an encyclopedia like the Britannica? Needless to say, these definitions of music find no place in *THE ETUDE* and we are forced to return them to our good friends, who show their enthusiasm in sending the articles to us. In the twenty-eight years of its existence *THE ETUDE* has devoted thousands of pages to the discussion of different phases of music, but to tell just what music really is would be as difficult as attempting to describe those appalling multitudes of stars, suns and planets which are beyond the vision of the most powerful telescopes. Consequently, please do not try to define music.

THE NECESSITY FOR PRE-KEYBOARD MUSICAL TRAINING.

By HENRY T. FINCK

A Forceful Article Upon a Subject of Limitless Importance to Students and Teachers

(In the *ETUDE* for February, 1908, Mr. Henry T. Finck, the eminent critic and author of musical books, contributed an article upon the subject, "What the Musical World Most Needs," which aroused the greatest imaginable interest. The article was widely quoted. In the present article Mr. Finck discusses a point which is quite as significant as the one he dealt with previously, which was discussed in the previous article. We feel that the author has done our friends a great service by presenting his views upon this vital matter. Frederick Corby, the Professor of Composition at the Royal Academy in London, has said: "Modern Musical Composition" upon this same subject, "Music being the constructive art of sounds, it is clear that the first step in studying it should not be in execution, mere dexterity on the instrument, or ceaseless skill in deciphering musical notation, but in the study of the elements between sounds and to memorize all combinations of sounds and composing sounds. Yet this is the first step which is more common than to find in these enlightened days, and most prize of all, or as starting to learn harmony, counterpoint and even composition without any power of comprehending the sound of what they write. There is no reason why a child of systematic musical training should not be introduced by every child, beginning at the age of five or six, and continuing until the child is able to read notation at all appeal as clearly as plain letters to the eye and ear. As to learning music, the eye and ear are not a hindrance."—*ETUDE* (New York).

THE EDITOR OF THIS ETUDE has long been impressed, as he informs me, with the fact that "the plan of taking the child to the keyboard, and instructing him to push down certain keys according to certain notation, is very far from being the best way in which to commence a real musical education. As a matter of fact, this is not really in itself a musical education at all. A musical education must depend first of all upon the ear; and the ear directed on the keyboard is not a training of the fingers thus of the ear or the sense of hearing." The editor asks me for my views on this subject; and after thinking the matter over a few weeks I have concluded that it is a subject of tremendous importance to every music teacher in the country.

THE USUAL WAY.

The prevalent practice is thus described by a well-known musician: "I was taken to the piano by a well-meaning old lady, who taught me the getting of the scales and then set me to work to play them industriously for the next six months. I heard no music of any kind except the rumble of the technical ones as I went running over them. She did not even teach me anything simply to make the scales and white signsposts which were supported to mark the progress of my youthful musical career. If I had only had some music to cheer me along the way it would not have been so terrible, but I had none."

AT THE VERY BEGINNING.

A well-known German teacher, Professor Rudolph Palme, has written a pamphlet which suggests what should be done with pupils during the first month. In announcing this brochure the publisher says: "None of the greater mistakes made in the first three months of lessons. Usually, at the very beginning, a method is placed on the piano, and after a few notes have been taught and keys pointed out, the pupil has to play according to the notes. Three difficulties confront the child at once: he is expected to play after notes of which he as yet knows little; to touch keys the position of which is unfamiliar, and—worst of all—he is asked to play with a correct position of the hand and correct touch—two things which can only be acquired gradually. With the aid of good instruction the child can be made to be so many poor players and that many pupils become more and more displeased and finally give up altogether. Many teachers are at a loss how to begin, as none of the piano methods gives special directions."

Professor Palme's book, however, is full of useful hints, endeavors to supply this want, telling just what to do during the first month. It begins, however, at the piano, and, therefore, does not directly concern our theme, which is "What should we teach the child before he is permitted to play?"

A NEW FIELD FOR TEACHERS.

There is a great deal of preliminary work to be done; so much, indeed, that when once this matter is fully understood, an entirely new field of activity will be opened up to teachers, both of playing and of singing.

Why is it that most singers are not such good all-round musicians as the average players? It is because regular training of a boy's or girl's voice cannot safely begin before the age of puberty; in the meantime the young folks, unless they happen to be choir boys, learn little, except what they pick up at random or in the scant school exercises, the result being a loss of time which can never be made up.

Lessons on instruments may begin sooner, yet even for these the age of six is considered the earliest, and, in most cases, it is better to wait until the child is seven or eight years old before it is allowed to "claw the ivory," as John Fiske used to say, or has a violin put in its hands.

THE SIGNIFICANCE OF EARLY CONTROL.

In other words, the music teacher usually has no control whatever of his future pupils during the first seven or eight years of their life. What a huge blunder this is, is vividly illustrated by the old maxim: "Give me a child, and I will train him; give me a seven-year-old, and I am lost; give me a young man, and I am at his mercy."

During these early years a child's mind is like a photographer's plate, ready to receive any impressions for good or evil; and if properly fixed, these impressions are indelible.

During these same years a child learns to speak English—often French and German, too, or some other language spoken by his parents or governess; and at this without effort or taking lessons in grammar.

Why, then, should the child not have a musical "governess" too, and thus learn the tone language so easily and unconsciously as it learns the word language?

Some children do thus learn it; they are so fortunate as to belong to families in which a musical atmosphere is created by daily singing and playing. The music which children hear in church also has its influence; doubtless one of the main reasons why the Germans are so generally musical is that from childhood they hear the melodious and richly harmonized chorals sung by the congregations.

VALUE OF SINGING MACHINES.

To make a child really musical before it begins its regular lessons, more, however, is needed. The boys and girls should hear music, and plenty of it, correctly performed every day, from the very beginning of their lives. Families that are able to create their own musical atmosphere are in a minority in this country. Fortunately, a simple remedy is now at hand—the sound-reproducing machines.

America is the birthplace of these machines, which do for the ears what photography does for the eyes; and it is not too much to say that, more than any other agency, they will help to make us a musical nation, because they bring good music into every home and make it possible to repeat it over and over and over again, which is the condition of learning to appreciate the best and reject the inferior.

"But where does the music teacher come in?" the reader may ask. He comes in on the ground floor. His guidance is needed in the selection of good music. As a matter of course many of the "records" prepared for the sound-reproducing machines are devoted to the reproduction of popular music.

Teachers cannot remedy this evil at once. There always has been, and probably will be for a long time to come, more demand for trivial and vulgar music than for the best. But the teacher can do much to improve

matters. He can go to the parents of young children and show them this article; or, if he has it not with him, he can say to them: "If you would not, I am sure, deliberately send your little boys and girls to a public or private school where they use cheaply compiled textbooks with vulgar pictures, in pictures which are made by leading educators with refined and elevating pictures? Why then run the risk of having their taste spoiled by hearing vulgar music, instead of what is acknowledged to be the best? Let me make photographic selections for you now, and I will guarantee that when, subsequently, you send your children to school, or to some other teacher for regular lessons, their progress will be twice as rapid; and instead of dreading their lessons as drudgery, as most children now do, they will look forward to them with eager anticipation."

Most parents will see the point, and the teacher, having thus gained entrance to the family, can in scores of other ways, make himself useful in preparing young children of from two to six years of age for the later "keyboard age" of musical training. What are these other ways?

MAKING CHILDREN MUSICAL.

The best teacher for pupils of any grade is the one who can make the work so entertaining that it is not looked on as work at all, but as play. This is particularly important in the case of the young child.

Children are always smiling when they have an opportunity in a menagerie to see how the monkeys imitate various gestures made by the spectators; they are too young to realize that they are just as great imitators as these monkeys.

Laura L. Plasted writes in her book, "The Early Education of Children" (Oxford: Clarendon Press)—which every teacher who intends to enter this new field ought to read—that she knew a baby of a year old, who hummed an imitation of two street-calls in perfect tune, "and the impulse to imitate the call of the milkman, the paper-man, or other vocal street-vendors, seems to be irresistible to the average small child. Thus any familiar sound, such as the bugle call, the horn of the busman, the call of the coach, the creak of the dock door or the bell of the milkman, or the creak of the milkman, may be the point of departure for the first lessons in the rudiments of music."

The earliest lessons must be very short. Mendelssohn's mother began with five-minute lessons when Felix and his sister were very young; and Miss Plasted says, on this point: "The child cannot concentrate on any one subject for a lengthy period; hence, no lessons for children under seven years of age, as a rule, more than ten minutes in duration, and for the young child of four or five years it is seldom advisable to let even a story or a tale continue more than ten or fifteen minutes."

Very young children are, moreover, long-sighted; their eyes are not adapted for seeing things at close range, and they should, therefore, not be asked to use books before the age of six years. Nor should young children be allowed to sing much. There are only about six musical tones in the voice of a child of four, and it is risky to go beyond that compass.

A further reason for not beginning systematic music lessons at too early an age is given in a book, entitled "Musical Kindergarten Method for the Nursery and the Classroom," by Daniel Batcheller and Chas. W. Landon—a book which contains many other useful hints—"The finer muscles of the fingers are comparatively late in maturing, and we must not expect much control of them in the average child before seven or eight years of age."

But if the eyes, the vocal cords and the fingers must thus be spared in infancy, the ears are ready for service from the earliest age, and this points the way to the correct method of pre-keyboard training.

Because of the child's disposition to imitate the sounds it hears, the best way to begin the education of its ears is to produce for it, with the voice or with toy instruments, the sounds made by various animals it knows, and let it try to imitate them, which it will do gleefully. The next step is to make sounds by tapping on objects made of various materials—iron, wood, tin, porcelain, glass, etc.—and after a few days, let the tiny pupil guess which is which. If there are different instruments in the house, such as piano, organ, guitar, violin, flute, the child can be blindfolded or taken to another room to guess which of them is being played.

There is no need to hurry the better than guessing games, and in this way they have a good time while having their attention trained to distinguish, and consequently attend to, differences in tone quality. The teacher can bring along needed instruments and thus the child may learn all about the ingredients of orchestration.

tral tone colors before it is old enough to take a music lesson in the present sense of the term. Surely a great advantage later on.

In the same playful way rhythm, melody and harmony can be taught.

Definitions are valueless in elementary instruction. You can tell any boy and girl in learning by heart the rhythmic pattern, and giving it notes with regard to duration, but they will have no more idea of what it means than would a parrot.

Yet, if the teacher hears in mind that rhythm is what remains of music if you take away melody and harmony, the young child can be taught its meaning in a minute. Play for it on the piano—or sing, or let the sound-reproducing machine do it—several simple tunes repeatedly till the child knows them by heart. Then eliminate the melody and harmony by tapping the tunes on the table and let him guess which tune it is. "That is what is called the rhythm of the song" is all that need then be said; and this simple demonstration is worth more than a hundred definitions.

Ton drums can be used for the tapping. Negro tribes living along a river tell those dwelling on the other side all sorts of things by beating the rhythms of different tunes on their drums. A teacher with an imagination can easily devise diverse drum games which will amuse the young ones and develop their rhythmic sense.

THE VALUE OF TOYS.

For getting an infant interested in melody, various toys are of use. Unfractured, penny whistles, toy trumpets and the like are a nuisance to adults; but there is one toy which has tones so soft that they can hardly annoy anyone—the harmonicas known as the xylophones and metalophones. For educational purposes I regard these as the most useful of all instruments, because they can be played at so early an age.

Place one on the table before the child and show him how to make it sound by hitting it gently with the little stick. He will soon be playing the scale up and down, and this will develop his sense of pitch. Then he will be playing the scale called a scale, and then, with a colored pencil, write the letters C, D, E, F, G, A, B, C, on the wooden, metallic or glass strips. The child will soon learn to place the tones correctly, and if asked to strike C, E, G, C, or C, F, A, C, he will get an elementary lesson in harmonic relations.

Then dictate simple melodies to him—there are plenty that come within the compass of the diatonic scale—letting him first strike the notes as if they were all alike; then show him how much the tone is improved by his being played in the correct rhythm. Words and months can be devoted to this kind of play—play in both senses of the word; and when the possibilities of these simple instruments are exhausted the teacher can order one of those harmonicas which have a keyboard, and let the pupil with his practice of a keyboard years before it is advisable to let him practice on a real piano.

There are many varieties of these toys. The word harmonica is also used for the drinking glass or tin finger-tones, tuned at different pitches, getting more or less low, tuned as if by rubbing the moistened fingers across the edge. Under the teacher's guidance, the continuous tones thus sounded can be used for producing all sorts of chords, thus educating the harmonic sense of the several children helping to make them.

The possibilities afforded by this kind of music may be inferred from the fact that the great composer, Gluck—the Wagner of the Eighteenth century—played, in London, in 1746, what was described as a "toy instrument" on twenty-six drinking glass-tones with spring water, accompanied with the whole hand, being a new instrument of his own invention, upon which he performed whatever may be done on a violin or harpsichord."

The celesta is a sort of piano in which the sounds are produced by hammers striking narrow metal plates. It has a clear, flute-like tone, and has been used effectively by Tchaikovsky, Mahler, Strauss and other modern masters. A simplified form of it might easily be made for young children to play on with one or two fingers, so as to make them familiar with the keys and the various scales.

In connection with a few minutes of each lesson should be devoted to teaching notation. The German call the scale a tone-ladder, an expression delightfully useful for elementary instruction. Draw a ladder with rungs and half rungs, and place the notes of the scale on the rungs and show their correspondence with the keys of the toy piano. Next, show how ramps are represented by the lines and spaces of the staff—and there you are! Your pupil, when he is finally allowed to the piano keyboard, will no longer be discouraged as he is by present methods, by being asked

to learn and do half a dozen new things at once. He will know the names and sounds of the keys and be able to read at sight, so that he can give his attention chiefly to the problems of hand position and fingering.

TOUCH, PEDAL AND EXPRESSION.

I was going to add "and touch" to the last sentence, but touch can be so profitably taught before the actual keyboard practice begins. Rubinstein, as a child, used to touch a key over and over again till he got the beautiful tone he wanted. Show the child the vast difference between a rude and a soft touch—like the difference between a blow from the back and a soft pat on the cheek. He can learn all about dynamics—from the softest to the loudest—long before he is old enough for five-finger exercises.

Most teachers act as if expression were a thing which does not concern young pupils at all, but must be left for the "finishing touches." It is, on the contrary, a check. He can learn all about the pre-keyboard stage of education. This can be done with the aid of the sound-reproducing machine, which reproduces songs as sung by Caruso, Nordica, or other great artists, not only with all the changes in loudness and softness or in pace, but the correct phrasing and individual tone colors; or the teacher himself can do it as the piano, or check, He can learn all about the difference it makes whether this or that song is played softly or loudly, slowly or fast. Gross exaggeration may at first be needed to convince the child, but it will soon learn. Bellow using this method—articulating—with adult pupils, with excellent results.

Another element of musical expression—tone coloring—can be taught in these preliminary years. It is obtained on the piano by a combination of touch and pedaling; and the foot is for this purpose even more important than the hand, because, by pressing down the right pedal, the dampers are lifted and each string struck sets into sympathetic vibration of others which enrich the resulting tone. A child who cannot reach the pedal if it sits on the piano stool, but it can stand up, put its foot on the pedal, and after a while it cannot fail to notice and be pleased with the greater richness of the tone when the damper is raised by pressing the pedal. Then open the piano and let the child see how the dampers are raised by seeing how the hammers dart up and fall back; and in such ways he can be made to look on the piano as an object of interest instead of an instrument of torture.

It is much to be supposed that all this pre-keyboard training is only for future students of the piano. All girls and boys who intend to take up singing at the proper age, or playing the violin or any other instrument will be helped wonderfully by it; not only because every musician should play the piano more or less well, but because all pupils alike need this preliminary instruction, in all its details.

In this brief sketch I have been able, as a matter of course, to indicate only a few of the details. The teachers entering this new field will soon devise many more.

A HELPFUL SUGGESTION.

BY MRS. LUTIE BAKER GUNN.

PERHAPS all teachers do not waste time, but alas! they must be very few and far between. If one looks the hour past year it is impossible not to realize that hundreds of hours have been wasted and hundreds of good opportunities lost. It is not a question of hours spent in recreation, for that is very necessary for all, but there are many, many hours when overworked nerves refuse to act and our wearied minds drift aimlessly about.

In order to compensate for this, we ought to make the best of ourselves when we bring to our work minds fresh, alert and capable of originating ideas. Many useful suggestions are made by teachers during lesson hours, but they are often well and forgotten. Let the pupil and the teacher. This brings to mind a little custom of Mr. William Shakespeare, the eminent English voice teacher, which we all might adopt with profit. While studying with him in London I noticed that he kept a tablet and pen lying on his piano at all times. When a thought occurred to him which was helpful to his pupils he would reach for the tablet and jot it down. "You see," he explained, in his modest way, "I am so forgetful that whenever I have a thought that will be good to keep I write it down before I forget it." This is a habit which all might imitate with considerable advantage.

SOME REAL PRACTICE HELPS.

BY FANNIE GILBERT.

At the outset of my career many of my patrons had not heard of the advantages of having young pupils take a daily lesson at the start of their work, nor did they realize that if these pupils could have had a practice helper to come in for one hour a day and steer the little folks correctly, much time would be saved.

Practice is a habit, and one of the first things the teacher should do is to cultivate this habit in such a manner that the child will enjoy the practice periods. In order to assist parents in cultivating the practice habit in their children, I always wrote out the items of the lesson and also the number of times it seemed to me that each should be repeated. For this purpose I found that regularly printed "Practice Blanks" or practice slips came to assist the teacher in doing this.

The child who does not know what is expected of him should not be blamed for not practicing correctly. Frequently the very things they need the most are the things they forget. Every child has want the child to spend all of its time upon the piece to which it is attracted most, there must be some more forceful reminder given to the child than a mere oral request. Be specific in your practice memoranda. If necessary, give metronome marks. Correct mistakes with directness. Do not often better not to give a specific time for practice, but the thing which the teacher should avoid with young pupils is the "clock" habit. Gain their interest and half the battle is won.

PLANNING A CAREER.

BY EDSON W. MORPHY.

AT THE teacher has determined the pupil's talent and chances for success he will find it of great advantage to his charge and to himself to map out a career, indicating the work which should be done in a certain given period so that the pupil may know what is expected of him. Haphazard teaching and slipshod plans are responsible for many failures. The teacher should realize at the start that he has a serious undertaking before him. He has to deal with the forces which go to the growth and making either the success or the failure of a life. It is not light matter. Get the pupil thinking right and results will soon follow. As Elbert Hubbard says, "To think right is to create."

Here are some of the little helps I have used to assist my pupils in maintaining and developing that interest which has so much to do with bringing out the best in their careers.

Each pupil was given a picture post card on the back of which was written a list of the elements which made up the success of the musician. I have especially adapted for "To-day's reading and which back of the postal cards. A large list of "success elements" was also placed in the studio as a reminder to each who came in.

This list advised the reader to guard the health, whole thing." He is urged to develop strength of mind to look to the growth and making either the success or the failure of a life. It is not light matter. Get the pupil thinking right and results will soon follow. As Elbert Hubbard says, "To think right is to create."

He must have an implacable enthusiasm and love for his work; the power to burn with intense and, but always under the control of the intellect. According to Nathan Sheppard, he must be "An animal galvanic battery on two legs." He must have a thorough technical knowledge of the theory of his art; an adequate memory; a flawless technique, and a superb instrument. He must not be a mere technician, however, unless he can meet the requirements made by Dr. Nicholas Paganini, who demands that he be correct and precise in his strong reflexive habits; have refined manners; ability to do.

That such a plan will help to form ideals, is without question. One student, after seriously studying leading late violinist, said to the writer, "Some time I hope to be a queen like Maud Powell."

SOME ABSURDITIES OF OPERA

By LOUIS C. ELSON

Opera may be considered the most varied and the grandest expression of Musical Art. But from the very beginning there have been some absurdities connected with it. If in this article I dwell upon the comical side of the subject, it will be well for the reader not to forget the opening sentence.

The old Greek plays were, in a certain degree, operas, since there was chanting or chorus music from first to last. Owing to the size of the old theatres and the lack of opera houses, there were some absurdities even in this earliest form. The chief actors, the protagonist, deuteragonist and tritagonist, were stuffed out to gigantic proportions, and stood on short stilts, so that they appeared to be seven or eight feet high. They wore a large mask, much larger than the human face, in which was concealed a short speaking-tube, through which they shouted their songs and sentences at the audience.

EARLY ITALIAN OPERA.

When, in Florence, in the last decade of the sixteenth century, the Italian opera was established, the noble company of amateurs (the *Generosi*) who did this great deed for art were only trying to restore the Greek drama to the modern world. Those who imagine that these early Italian performances were crude are greatly mistaken. The orchestra, however, was flimsy enough. In "Euridice" (1600) the orchestra consisted of harpsichord, bass viola, lutes, possibly a violin and a triple flute.

But the scenery was painted by the greatest artists, who also designed the costumes and stage groupings. Often horses and other animals were brought upon the stage. Fireworks were sometimes displayed. An actual flood of "real water" was once given. It was an entertainment for princes. Mechanical devices were many. A dejected saint walked off the stage with his head in his hands. Angels into heaven by means of invisible wires were frequently present. Dragons, generally spitting fire, were an ordinary event. Sometimes entire menageries were turned loose upon the stage. Soldiers and great processions were profusely in evidence.

In Hamburg at the beginning of the eighteenth century they endeavored to establish German opera. The public taste there was not refined as in Italy. They always demanded a clown in the opera there. It mattered not if the opera dealt with a Scriptural theme or a tragic subject; if the comical character was absent so was the public. Comical servants were almost sure to be in the plot, and to picture the misadventure of some unfortunate few was the most attractive point in many a Hamburg opera, and was sure to provoke shrieks of laughter.

In this early Hamburg opera they loved to have different languages used in the same work, the more the better. In 1707, in "The Carnival of Venice," they had four languages—Italian, French, German and Plattdeutsch, or low German.

RIDICULOUS PLOTS.

The plots of the operas of the first half of the eighteenth century were often most ridiculous. They were often introduced into just so many characters, and each character had just so many songs. I may speak of the various details of this in a subsequent article; suffice it here to say that every true poet hated libretto-writing, and the French soon made a proverb about it which ran "That which is too foolish to be spoken may be sung."

Dramatic unity was never thought of. In a certain French opera the hero falls into the water and is drowning; whereupon the chorus comes down to the footlights and sing about their opinion and the need of a speedy rescue. After about five minutes of this singing they go to the stream and rescue the drowning man!

Matters did not mend much as the years rolled on. Gluck tried to teach the lazzari that music ought to dramatically portray the poetry it was associated with. He very seldom lagged from this ideal position, although if one wishes to sing the chief theme of "I have lost my Euridice" to the words "I have found my Euridice" he will not find that the music contradicts



COVENT GARDEN OPERA HOUSE AT THE FALL OF THE CURTAIN. THE HEART OF LONDON'S WORLD OF FASHION AND MUSIC.

him. The libretto of Mozart's "Magic Flute" proves that this great composer could have set a city directory to music and made it beautiful.

THE PATHOLOGY OF THE OPERA STAGE.

With the advent of Rossini, Donizetti and the earlier Verdi, matters became somewhat worse. The conventionality of the operatic plots at this time is almost maddening. And, by the way, many of the heroines in these grand operas did go mad, although not because of the stupidity of the libretto. Lucia di Lammermoor, Linda di Chamounix, Dinorah, Ophelia and several others went crazy. The crazier they became the better they sang. Their insanity always took the form of singing in the highest register, of talking and of giving brilliant runs. In their mental aberration they showed a predilection for the flute and would sing against that sighing-tube for long stretches at a time.

In studying the pathology of this matter we discover that tenors are far less liable to insanity in opera. Léolet, in "Marta," is almost the only case we can find, and even he does not display any vocal fireworks when he goes crazy. Basses and altos are altogether immune. Nothing ever disturbs their mental balance.

Per contra, basses are very wicked. They often pursue the soprano with unrelenting attentions, and although they exhibit a commendable constancy, the object of their affections only scorns them. In opera there a man sings, the lower his character generally is.

The alto is often made into a receptacle for the woes of the soprano. In "Lucia di Lammermoor" and in "Il Trovatore" a faithful contralto follows the

soprano around with no visible object except to have the latter recite her troubles at intervals.

Naturally, under such circumstances, it was not very essential to have a very dramatic libretto. Verdi in his earlier operas, simply used the poetry furnished to him as a peg whereon to hang his melodies. When he set "Macheith," for example, he wanted something to arouse the national patriotism of the Venetians, then under Austrian misrule. Therefore, we find Macbeth suddenly singing a "Liberty-song" to the words—

"Our country forsaken,
Our throats should swallow
Gibbet tyrants, unshaken—
Our country shall rise!"

And in the same opera, since he wants some heavy music in the scene of the entrance of the murderers, he changes the three murderers into forty and has them sing a chorus.

A QUEER GEOGRAPHICAL MIX-UP.

When the composer forbade the performance of his opera of "Un Ballo in Maschera," because the King of Sweden was assassinated in it, at a masked ball, Verdi calmly changed the King into a Duke—the Duke of Mantua. When this also was considered too ridiculous, he determined to make matters entirely safe in the next change. He put the entire action of the opera in Boston, Mass., in Puritan days, and had the "Governor of Boston" (whoever that official may be) assassinated at a masked ball, presumably given by the old Puritan. When Mario, the tenor, objected to the costume of a Puritan governor Verdi said,

"Dress as you please!" whereupon the Governor of Boston came forth attired as a Spanish cavalier. It was Wagner who became the characterist which cleared the atmosphere of such silly librettos. After his great dramas no one dared to return to the imitations of the earlier operas. "Every operatic libretto should be capable of being produced as a play without any music," said he, and the word has come to his opinion.

Another conventionality of opera is the harrowing fate that always pursues the soprano. This may be briefly recapitulated—

A lady, in name Leonora,
Took poison; they couldn't restore her.
Your nephew—(Benedict)—Italy?
They steered with her out at sea.

Ah, who back to her eyes went,
They plunged deep down in the basement.
That beautiful comely Valcira
Had consummated and never got below.

The singer called "In this opera"
By barbarous schemes was put under.

A delirious young actress named Nodda,
To heaven Mr. Crotch took her.

A charming young female named Glisla
Saw that at the play, so they killed her.

Electra and others could be mentioned, who revolved in troubles until the fall of the great curtain. Very seldom does the trouble extend to the alto or tenor. It does once in a while, however.

An old grey dame, Anzora,
They turned for sinistrous distraction.

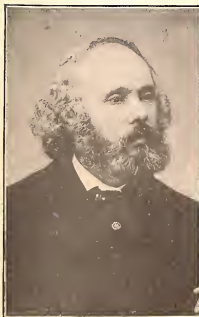
Machito, her son, was sniveling,
They roasted him, too, with his mother.

But these agonies do not deeply afflict the audience. Let the mad Lucia get hoarse with applause and she will come down to the footlights with a sweet smile and a gleam of reason, and how over and over again, and accept the floral tributes. Within a year we have seen an actress sing her despair in the torture scene of "La Traviata" (another heroine with troubles!) awl, in response to applause, bow, and sing it all over again. Every audience expects to hear Manrico's death song in "Il Trovatore" at least twice.

OBSCURITY AND DRAMATIC CONSISTENCY.

Verdi was at one time a glaring example of this carelessness of dramatic unity. In the first performance of "Traviata" he chose a very obscure prima donna for the part of Violetta. The climate brought its own punishment for once, for when in the last scene the doctor came into the sick chamber and pointed to the 300-pounder and said to the weeping maid—"In a few short hours she will be dead of consumption!"—the house lurled forth in gleeful mirth, and the end of the opera was ruined.

The Etude Gallery of Musical Celebrities



Félixien César David



Theodore Lescheuzky



Arcangelo Corelli



Alexander Scriabine



Lady Charles Halle



François Adrien Boieldieu

THE STORY OF THE GALLERY

In February, 1909, THE ETUDE commenced the first of this series of portrait-biographies. The idea, which met with immediate and enormous appreciation, was an original project created in THE ETUDE offices and is entirely unlike any previous journalistic invention. The biographies have been written by Mr. A. S. Garbett, and the plan of cutting out the pictures and mounting them in books has been followed by thousands of delighted students and teachers. One hundred and fifty portrait-biographies have already been published. In future issues these have great readers with information which cannot be obtained in even so voluminous a work as the Grove Dictionary. The first series of seventy-two are obtainable in book form. The Gallery will be continued as long as practical.

ARCANGELO CORELLI

(Koloh'-lee)

CORELLI was born at Fusignano, Imola (Italy), February 12 or 13, 1633; died at Rome, January 10, 1713. He studied counterpoint under Matteo Simonelli, and the violin under Bassani. He appears to have traveled considerably in his youth, and stayed for some time with the Elector of Hanover at Munich. Before 1685, however, he returned to Rome and produced his first work, twelve sonatas. He became a great favorite and secured the patronage of Cardinal Ottoboni. He lived in the palace of the cardinal practically all the remainder of his life, and became a great favorite. As a composer he considerably added to the technique of the orchestra and to the possibilities of the violin. As a violinist he was virtually the founder of the school which lays stress of technique with purity of tone for its ideals. In this way he became famous as a teacher throughout Europe, and had many pupils from Paris, Antwerp, Amsterdam, London, as well as Italy. About 1708 he visited Naples, where he performed before the King of Naples under the leadership of Alessandro Scarlatti. Unfortunately he made mistakes and failed to please. Much notice he returned to Rome, only to find that a new violinist was creating a sensation. He took these mishaps so much to heart that his health began to fail, and he finally became ill and died. He was buried in the Pantheon, not far from Raphael.

(The Studio Gallery.)

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THEODORE LESCHETIZKY

(Lesch-eh'-itz-ke)

LESCHETIZKY was born at Lublitz, Austrian Poland, June 22, 1830. He was first a pupil of his father, a well-known teacher in Vienna, but later he became a pupil of Czerny for piano and Sechter for composition. When fifteen years old he commenced teaching—a form of musical endeavor in which he was to win the highest distinction. He also studied at the University of Vienna until that institution was closed on account of the revolution. From 1842 to 1849, and again in 1852 he made highly successful tours as a concert pianist, and soon established his reputation. After this he went to St. Petersburg, where he became a teacher at the Conservatorium, besides giving many private lessons, playing, composing and acting as conductor to the Grand Duchess Helen during Rubinstein's absence. Owing to ill health he was obliged to leave Russia in 1878, going on tour through Holland and Germany, also appearing in London and again in Vienna. He married his former pupil, Anne Engelhof, in 1880, and settled in Moscow as a teacher. In this connection he has achieved a very high reputation; among his most famous pupils may be mentioned Mrs. Bloomfield-Zeissler, Gubrilowitch, Mark Hambourg, Katharine Goddard and Paderewski. As a composer his opera *Die Erste Felle* has been successfully produced in Prague and Wiesbaden, and his piano pieces, such as the *Two Larks* are well known to all pianists.

(The Studio Gallery.)

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FÉLICIEN CÉSAR DAVID

(Dah'-veed)

DAVID was born at Dudenet, France, April 13, 1810, and died near Paris, August 28, 1876. He composed hymns, motets, etc., when a child. His early education was received at Aix, where he also commenced his musical career, but in 1830 he went to Paris. Here he was received kindly by Cherubini, and studied harmony under Miliot at the Conservatory, at the same time receiving harmony lessons from Reber. He studied counterpoint and fugue with Fétis. In 1835 he became associated with the St. Simonians, and lived for a while in the kind of convent of the brotherhood, presiding over the music. When the brotherhood was dissolved in 1839, David retired to Marseilles with some coreligionists, where his music was well liked. Subsequently he went to the Holy Land and Egypt, but returned to Paris in 1835. He was not well received, however, and retired to Italy for several years, devoting himself to composition. In consequence of some of his songs becoming popular he went to Paris in 1841. His chief work, an "odes-symphony" entitled *Le Désert*, was produced at this time. Several large works followed, but none so successful until an opera comique, the *Perle du Brésil* (1851), made a hit. Other operas followed with varying success. David succeeded to Berlioz's chair in the Académie, and for the last seven years of his life was librarian to the French Conservatoire.

(The Studio Gallery.)

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FRANÇOIS ADRIEN BOIELDIEU

(Boald'-dyuh')

BOIELDIEU was born at Rouen, December 16, 1775, and died near Grosbois, October 8, 1834. His home life was unhappy, so he lived with his first teacher of music, Brocote, who was an excellent musician, but a drunkard. Nevertheless, Boieldieu made great progress, and his first opera, with a libretto by his own father, was successfully produced in 1793. A second opera was also successful, followed, and in 1795 Boieldieu boldly set out for Paris. He was well received by Cherubini and Méhul, and also became acquainted with the tenor Garat. Garat sang Boieldieu's songs, and they became very popular. Many successes were also achieved by the light operas of this period. In 1800, however, Boieldieu became professor of piano at the Conservatoire, and devoted himself to a rigorous course of study in composition, aided, some say, by Cherubini. Boieldieu went to St. Petersburg in 1803, where he was conductor of the Imperial opera for eight years. At the end of that time he returned to Paris and produced *Le Juif*. Paris. This is one of his most successful operas, and is only surpassed by *La Dame Blanche*, written fourteen years later. *La Dame Blanche* placed Boieldieu at the head of his particular school of opera comique and is in some respects unrivaled. Boieldieu became the victim of pulmonary trouble, and suffered also heavy financial loss. Finally the King granted him a government pension.

(The Studio Gallery.)

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LADY CHARLES HALLÉ

(Mme. Norman-Neruda)

WILMA NERUDA was the daughter of Josef Neruda, organist of the cathedral at Brno, and was a member of a family famed as violinists. She was born March 29, 1839, and commenced to play the violin very early in life. Her first public appearance was made in 1846 at Vienna, where she created much astonishment by her ability. The family then went on tour through Germany. She appeared in London with great success in 1849, and afterwards went to Russia, where she remained several years. In 1864 Mme. Neruda appeared in Paris, where she awakened the greatest enthusiasm. It was at this time that she married Ludwig Norman, a Swedish musician, and took the name of Norman-Neruda. After her marriage she appeared in London, 1869, and was induced to remain for the winter season. From that time on she appeared for many years in England during the winters. Her marriage with Sir Charles Hallé took place in 1888, and she appeared in concerts with him until his death in 1896. Her eldest son was killed in an Alpine accident in 1898, and since then she has resided in Berlin, though she pays annual visits to England, where she is much beloved. In 1901 Queen Alexandra of England conferred upon her the title of "Violinist to the Queen," and the Stradivarius upon which she is accustomed to play was the joint gift of the Duke of Edinburgh, Earl Dudley and the Earl of Warwick.

(The Studio Gallery.)

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ALEXANDER SCHARINÉ

(Schar-eh'-bee-ah)

SCHARINÉ was born at Moscow, Russia, January 10, 1872, and began life as a soldier. He entered the Cadet Corps, but found a military life was not to his liking, so he entered the Conservatoire. After his success in Russian he went on tour, visiting Paris, Brussels and Amsterdam. His piano-playing was well received and his compositions were highly praised. He became professor of the piano at the Conservatoire, Moscow. He retained this post from 1898 until 1903. He toured America with success a few years ago. Schariné is younger school of Russian composers, and there are many people who believe that we must look to Russia for the next great composer. He has composes, and seems to be the smallest to express himself by means of prelude and nocturnes, etc. His Opus 9, No. 1 and 2, a prelude and nocturne for the piano, are being played for the first time. The former is one of the most remarkable examples of this "simple-composed" kind of music. He has also composed two symphonies, a Reverie, and for the piano has written three Concert Allegro, a Fantasia, and other smaller works.

(The Studio Gallery.)

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(Scene from *Faust*, Act II. The procession shown above is part of that of the magnificent New Theatre of New York.)

GOUNOD'S MASTERPIECE, "FAUST"

FAMOUS SINGERS IN "FAUST"



MELBA

The cast of *Faust* is allotted to the singers as follows: *Faust*—Tenor; *Mephistopheles*—Bass; *Valentine*—Baritone; *Siebel*—Soprano; *Marguerite*—Soprano; *Martha*—Alto. The early singers who took part in *Faust* have been in large extent forgotten. Their names are still preserved, but they were evidently incapable of accomplishing those remarkable feats of vocalism which seem to be necessary in order to inspire the fame of the singer. Miss Mieland-Carvalho is now little more than a memory, although her *Marguerite* was famous in its day. Among the most celebrated *Marguerites* may be named Clara Louis Kellogg, who was immensely successful as *Marguerite*. Christine Nilsson is also said to have added much to the leading rôle in the way of original ideas pertaining to the interpretation. Emma Eames, Nellie Melba and later, Geraldine Farrar have been extremely successful in the part of *Marguerite*. Possibly the most famous *Mephistopheles* portrayals have been Edmund de Reszke, Pol Plançon, and del Puente. The famous *Fausts* have been Campanini, Jean de Reszke and Caruso. The similarity in the subjects between *Faust* and the work of Berlioz (*Le Don Juan de Faust*) and that of Boito (*Mefistofele*) has led to much misunderstanding regarding the rôles portrayed by certain singers.

Gounod took the greatest possible interest in the singers who took part in his opera. When he heard that a certain soprano or a certain bass were preparing to take part in *Faust* he frequently summoned them to Paris and spent many hours in training them in the manner most satisfactory to himself.

THE STORY OF "FAUST"

SCENE: A German city in the 16th century. Act I. The aged philosopher, *Dr. Faust*, is in his study, when, at the moment he is about to end his life with poison because he has failed to solve the secrets of existence, he hears the Easter carols, and resolves to live. *Mephistopheles* (Satan) appears and shows him the vision of a beautiful young girl, *Marguerite*. *Faust* falls in love with the image, and sells his soul to *Satan* in exchange for youth.

Act II. In the Market Place *Marguerite's* brother, *Valentine*, leaves for the wars, placing his sister under the protection of his friend *Siebel*. *Satan* appears, urging *Faust* to win *Marguerite*. *Valentine* attempts to fight *Satan*, but is restrained by the latter's supernatural powers. *Marguerite* rejects *Faust's* invitation to the dance.

Act III. *Marguerite's* garden. *Siebel* offers *Marguerite* a bouquet. The flowers fade through the magic of *Satan*, but are restored to their freshness by Holy water. *Satan*, through *Faust*, tempts *Marguerite* with a casket of jewels. She discards *Siebel's* simple bouquet. At first she refuses *Faust*, but finally loses her heart to him.

Act IV. A Street Scene. *Valentine* returns from the war, and accuses his sister of loving *Faust*. *Faust* and *Satan* come to serenade *Marguerite*. *Valentine* fights a duel with *Faust*, who, through the intervention of *Satan*, mortally wounds him. He dies denouncing *Marguerite*. The scene changes to a church, where *Marguerite's* conscience is awakened by *Satan*. Abandoned by her friends, she swoons. Act V. The scene is at first a wild orgy of imps and devils in a wilderness. *Faust* sees a vision of *Marguerite*, and commands *Satan* to take him to her. The scene changes to the prison where the unfortunate *Marguerite* is incarcerated. She prays for the justice of God, and ascends to Heaven. *Satan* claims the soul of *Faust*.

Faust is considered one of the most beautiful of operatic allegories and has been one of the most popular of all operas.

HOW "FAUST" WAS WRITTEN

"Dr. Johann Faust (sometimes written 'Faust' or 'Faustus') was a magician, adventurer, astrologer, alchemist and all-around charlatan who, according to trustworthy accounts, actually lived in the sixteenth century. The legends regarding his miracles were naturally exaggerated by the credulous. In 1587 Johann Spies wrote a work upon *Dr. Faust*, which contained the story of how he sold himself to the Devil. The book was an immense success, and was translated into French, Flemish and English. Later, Christopher Marlowe used the legend for a play. A still later version introduces the idea of the leading female character, *Marguerite* (in the German version, *Gretchen*). Finally, Goethe made it the subject of his most noted drama. The libretto of the musical version was written by Barbier and Carré and is a weak copy of the Goethe tragedy. The opera was first produced at the Paris Grand Opera in 1859. A musical setting of the *Faust* idea had been made by Spohr in 1813. Other settings by Lindpainter and Prince Radziwill were unable to stand competition with the Gounod opera. Up to the time of the production of *Faust* Gounod's dramatic works had failed to succeed.



GOUNOD

The famous *Faust* musical numbers are: "Flower Song," *Siebel*; "Die Potente," *Valentine*; "Call of Gold," *Mephistopheles*; "Jewel Song," *Marguerite*; "Salve! dimora casta e pura," *Faust*. The whole score of *Faust* is filled with singularly rich and beautiful melodies. Gounod's opera written after the production of *Faust* failed to bring him much greater fame than that attending the first presentation of his masterpiece.

By XAVER SCHARWENKA

II

This is a hieght which is far more significant than it may at first appear. Whatever the student may choose to study after he leaves the teacher, his mind will be concentrated on the things which he has been focused upon just those pieces which will be of most value to him. The teacher should see that the course he prescribes is unified. There should be no jumping from one subject to another. He should teach pieces of a worthless order to gain the field of interest of some pupils. They feel that it is better to teach an operative arrangement, no matter how small, than to teach a piece of a worthless order. He should insist upon what they know is really best for the pupil, and run the risk of having the pupil go to another teacher less conscientious about making the pupil do what he knows is best for him. He should come to a position where he is obliged to permit the pupil to select his own pieces or dictate the kind of pieces he is to be taught in order to retain his influence over the pupil. Pupils who insist upon mapping out their own careers are always straggling in the rear. It is far better to make it very clear to the pupil in the beginning that if he straggles in the rear it is never desirable, and that unless the pupil has implicit confidence in the teacher's judgment it is

No, the technic which takes time is the technic of the brain, which directs the fingers to the right place at the right time. This may be made the greatest source of musical economy. If you want to save time in your music study see that you comprehend the musical problems thoroughly. You must see it right in your mind, you must bear it right, you must feel it right. Before you place your fingers on the keyboard you should have formed your ideal mental conception of the proper rhythm, the proper tonal quality, the aesthetic values and the harmonic structure. This thinking can only be perfectly comprehended after study. These things do not come from strumming at the keyboard. This, after all, is the greatest possible means for saving time in a music study.

A CASE IN POINT

The young realities of America are for the most part very self-reliant. This is also very much to their advantage. As a rule, they know how to take care of themselves, and yet they have the courage to venture and ask questions. I think this should be asked. My residence in America has brought me many good friends, and it is a pleasure to note the great advance in everything since my last visit to the States, and in particular, in the music of my later compositions become better known in America, as I have great faith in the musical future of the country. I played my *Fourth Concerto for Piano and Orchestra* at the Philharmonic Concert in New York. It should depend on the opinion of the Americans would judge my work as a composer by my "Polish Dance" and some other lighter compositions which are obviously inferior to my other works.

BY J. D. FULLWOOD

The pupil, together with the weak will of the teacher, is sometimes responsible for another pitfall which has ruined many a musical career. The pupil, on top of having some extremely difficult piece to learn, is faced with the teacher's bad example. The teacher's bad example and the damage is commenced. One piece out of the repertoire is chosen as a sample work, and before the teacher can upset a whole pupil out of the pitfall it may be necessary to drag the teacher back to the starting point of the repertoire. "Give me something new to practice," turns a deaf ear to him. "Missed lessons, irregular practice," turns a deaf ear to him. The fingering and a dozen other things may cause the pupil to resort to pitfalls from which he will never get out. The teacher's bad example is the teacher's first duty to extricate himself. He will be able to do this by protecting his pupils against the injuries of this kind. In fact, the teacher's duty is largely protective.

[illegible]

A Musician's Letters To An Ambitious Student

Master Lessons in Piano Playing

BY E. M. BOWMAN

[BOWMAN'S NOTE.]—Mr. Bowman has conceived the unique idea of writing a series of kindly letters of advice and instruction to a real boy with limited home advantages, but with unlimited ambition. In order to make sure that he is addressing a real boy, Mr. Bowman is writing to just such a boy as he himself was, the counterpart of the boy of today. In other words, he has visualized his subject by recalling his own youth and remembering his own difficulties. Now, after a wealth of experience he writes back to the boy of other days, telling him just what he should know to avoid difficulties and win success. The boy is questioned besides in country districts in Vermont. He is ten years old and shows a great liking for music. From the advice of his uncle (in this case Mr. Bowman writes on the boy's uncle) the boy is sent to a boarding school, where he becomes under the tuition of Miss Procter. The uncle writes to Miss Procter, who replies that she very glad to send heretofore of the advice of a metropolitan teacher. The first four letters of the series are photostatic and filled with sound, interesting advice, in the fifth letter, with which our series commences, Mr. Bowman commences his remarks upon particular points in his former study. Teachers and students will find the following comments upon position at the piano of immediate and practical use in their work.

BIOGRAPHICAL INTRODUCTION.

(In introducing this series a short biography of Mr. Bowman may be interesting. Edward Morris Bowman was born at Barnard, Vermont, and spent his childhood in sight of the green mountains. At ten the family removed to Canton, N. Y., where he was educated at the Canton Academy and the St. Lawrence University. Later he began his career as a musician in Minneapolis. Thence he went to New York to

he has made a successful career as a teacher, organist and church musician. He organized the Baptist Temple Choir and Orchestra (200 members). This he led for ten years, thereafter becoming organist and conductor of the new famous Cathedral Baptist Choir, of New York (Dr. McArthur's church). In 1891 Mr. Bowman followed Dr. Ritter as Professor of Music at Vassar College. Here he raised the department to a collegiate basis and established the chair of music. His best-known published work is "Bowman's Wellman Theory," a comprehensive treatise on harmony and counterpoint. Prof. Bowman is best known to ETUDE readers as a disciple of the late Dr. William Mason, with whom he was upon the most intimate terms as a friend and co-worker for many years. In addition to many excellent suggestions from his own rich experience, this series will contain explications of Dr. Mason's immeasurably valuable ideas. Professor Bowman is American to the core, genial, and gifted with that sound common sense which has brought the teachers of our country to the front in the ranks of the world's educators.

This series was originally published in the American Encyclopedia of Music, but will appear as a separate book.—Editor of THE ETUDE.)

two hours before school and two hours after school on a few dry exercises and "amusements." I have watched the horses working a treadmill—you have seen them at home, running the threshing-machine—and, in foreign lands, I have seen the "stock" into which the necks, hands or feet of people were thrust in order to punish them, and the sight has usually reminded me of the "amusements" I "enjoyed" when I began to teach piano lessons. Since becoming old enough and experienced enough to know that such treatment of the child was inhuman and positively dangerous, I have long felt that I ought to ask the music papers and others to warn teachers and parents against such demands. Mine was not a rare case. History is full of similar instances. Beethoven, for example, was whipped to the piano and compelled to practice long hours, in the hope of making a prodigy player of him.



FIG. 2.—CORRECT POSITION—RIGHT HAND.

Now, let me tell you as simply as I may, just what your teacher should have done in your first lessons. "First, you and your parents, as well as your teacher, should know that the hand and arm of the pianist is the most wonderful machine in the world. In delicacy, swiftness, variety in movement, and, in proportion to its size, in the power possible for it to exert, there is no machine in existence at all worthy of comparison with the hand and arm, or what we may call the "playing-machine" of the pianist. This being true, it follows that great care should be taken so to train every part of the playing-machine that in the end it will have at command a perfect touch and technique. You should know that it is very easy for this machine to form habits which, if correct, will help you to make very rapid progress, but which, if not correct, will always be a hindrance to your progress, or will possibly prevent your ever becoming an artistic player. It is, therefore, extremely important that right habits should be formed at the very beginning. Now, what do I mean by "right habits?" Here is the list. Read it carefully and study what I say about each. Then get your teacher to help you to establish these habits:

- I. Correct position and relation of the body and of the arms to the keyboard.
- II. Correct position of the hand and fingers.
- III. Correct movements of the arm, hand and fingers.
- IV. Correct nervous and muscular conditions of every part of the playing-machine, whether moving or not.

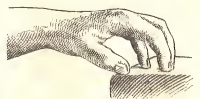


FIG. 3.—CORRECT POSITION—LEFT HAND.

study piano with Dr. William Mason, and organ and teacher with John P. Morgan. At the age of 18 he won the position of organist of the Great Organ at Old Trinity Church, New York, in a competition. Later he became a foremost teacher of piano and one of the leading organists of St. Louis. Next he went to Berlin to study with Franz Bendel (piano), August Haas (organ), Eduard Rhode (organ), Weismann (theory). In Paris he studied organ with Edmond Batiste and Alexander Guilmant. In London he studied organ with Sir Frederick Bridge and with Sir George Macfarren (counterpoint) and Edmund H. Tye (theory and harmony). In 1881 he was the first American to pass the examinations of the London Royal College of Music. This he did at a day's notice. In 1883 he organized and in conjunction with many leading musicians founded the American College of Musicians, of which notable organization he was president eight terms. He has been president of the Music Teachers' National Association five terms and has held many other positions of honor and responsibility. For ten years or more he has been a member of the Executive Board of the Y. M. C. A. of Brooklyn. Since 1887 Mr. Bowman has resided in New York, where

My Dear Nephew:

I was glad to receive your letter. It was not quite so full of detail as I would have liked, but it was pretty well done for a boy of ten. By "reading between the lines," as we say, and by being able to make "a Yankee guess" at the rest of it, I shall have the whole story before me. Here it is:

Your teacher told you to "sit on the stool." Then she told you the names of the notes on the staff and of the keys. That means that she placed you at once at the piano and in the first lesson expected you to begin to play from the printed page—probably with both hands and possibly in two clefs. I have known even this letter to be attempted. And, poor little boy! you are required to practice on the few things a teacher can explain in one lesson "four hours a day!" Well, the old saying "Misery loves company!" I can sympathize with you, my child, for, I too, had to practice four hours a day when I began, and even on the Fourth of July when all the other boys were shooting off fire-crackers and nigger-chavers, I had to "do" two of my regular four hours. There I sat on that stool, my feet scarcely touching the floor, and daily ground out

NEW YORK, June 12.

You will notice that I say not a word here about playing music—that is, reading notes and playing them on the keyboard. My reason is that there is much to be done by the beginner before being allowed to go to the piano or to play music. It will take you two or three weeks or to prepare to go to the keyboard, either the keyboard of the practice clavier (a practice instrument with a piano keyboard, emitting clicks instead of tones, by the use of which certain features in piano technique may be mastered in a fraction of the time usually required to play the piano), or that of the piano, whatever the length of time it may take, you are positively not to try to read the notes, with the intention of playing them on the piano, until such time as you have correct habits with regard to the four points in the above list. You are to do this first work, not at the

piano, but at the table. There will then be no keys to strike or other things to confuse and divert your mind from the foremost thing to be done at this time.

Point I—Seat yourself at a table or stand of the same height as a piano keyboard. Shape your hands like Fig. 1 and place them on the table so that the tips of the thumbs will lie on the table about three-quarters of an inch from the edge. This will be from the tip of the thumb back to the root of the nail, or a little more (Fig. 2). With the hands in this position on the table, as if you were about to begin to play, your stool or chair should be at such a distance from the

Compare each of these three faulty positions with the correct position as shown in Figure 1.

In Figure 6 the nail-joints are bent so far outward that the phalange is not vertical and cannot deliver its stroke firmly; the first joints also are too low, and the wrist-joint too high.

Compare again these faulty positions with the correct in Figure 7. Strive to form your hand as in Figure 1, and thus avoid the faults shown in Figures 6 and 7, which surely would prevent your acquiring a good touch. A good touch marks one of the chief differences between artistic hand-playing and imitative machine-playing.

The thumb-joints should be slightly bent so that the phalange will be parallel to the middle or third finger. (This, if placed on a key, would bring the phalange parallel to the key.) The thumb is to be trained to curve from the hand somewhat so that, with the hand in position, a pencil could stand vertically between the thumb and the index (or second) finger. Furthermore, the back of the hand should be so held that the first joint of the fifth finger shall be fully as high as the first joint of the second finger.



FIG. 4—DIAGRAM OF HAND.

(NOTE.—The joints are the places where the bones or sections forming the fingers are connected, or, as the anatomists would say articulated. The phalanges are the bones or sections of the finger between the joints; that is, from the joint to joint, and from the third joint to the tip of the finger or thumb.)

that the hollow of the elbows will be on a line with the front of the body. You can test this by placing a cane or yardstick, or some such thing, so that it will rest in the hollow of the elbows and just touch the body as it crosses from one arm to the other (Fig. 1). This distance of the body from the table (or keyboard) will permit the arms to hang easily and without effort from the shoulders, and to pass freely from side to side in front of the body. Next, the height of the seat should be so regulated that the top of the arm, from the hollow of the elbow to the wrist, will be horizontal, or on a level with the second or middle joint of the middle finger.



FIG. 5—FAULTY POSITION.

Point II—Study Figure 4 of the hand. The joints where the fingers are attached to the hand are the first joints, or commonly called "knuckles" (A). The first joints should be held, as seen in the cut, slightly higher than the wrist and slightly higher than the "second joints" (C) of the fingers. Thus, the position from the first joints (A) forward to the second joints (C), and backward from the first joints to the wrist-joint (B), will slope downward somewhat each way.



FIG. 6—FAULTY POSITION.

The third phalange, that is to say, from the third or nail-joint (D) to the finger-tip, should be held perpendicularly; that is, straight up and down. If the first and third phalanges of the fingers are held as directed, the second or middle phalange of each will take care of itself. No attention to that phalange will be needed. The important thing is to have the first and third phalanges right.

Figures 5 and 6 show very common and easily formed faults. In Figure 5 the nail-joints are bent inward; the first joints are not high enough, and the wrist-joint is too high.



FIG. 7—POSITION OF THUMB CORRECTLY CURVED.

Point III—Correct Movements. Ah! this is something to talk about! I think that you have had enough for to-day, and that I had better begin a fresh letter about Point III, so that when we tackle it together our minds will also be fresh. Just as I ticked that last sentence off on the typewriter, my friend, Mr. A. K. Virgil, famous as a teacher, came into my studio and we had one of the familiar chats about piano-study which we have had so often for the last twenty years or more. He has worked out a series of exercises in shaping the hand for piano-playing, which I wish you to learn and to practice. Therefore I am sending to you a copy of his Foundation Exercises, Ninth Edition, on pages 11 to 15, of which you will find clear directions what to do. Ask Miss Proctor to help you thoroughly to understand the exercises and to see that you do them right. Keep it up until you hear from me, again, which will be in three or four days. For the present, I wish Miss Proctor to devote about half your lesson-period to the table exercises and the other half to ear-training, and to reading and writing notes, rests, etc. (Ask Miss Proctor to order a music copybook for you. Every dealer has them.) From the very start, your ear must be trained to hear and judge of tone as to its pitch, length, power and quality. Your ear must be trained to hear and to memorize the tone or melody in a short series of tones, and from there easy beginning, to gradually lengthen the series until the longest melodies are readily memorized. From hearing and memorizing a series of single tones, you will be able by and by to do the same thing with two or more melodies that move together, as in a duet, trio, etc. Finally, you will master chords and music that proceeds in chords. Every variation in pitch, in tone-length and every shade of difference in the power or in the quality of the tone must be heard and bred by you. The degree of skill and delicacy to which the ear may be trained is really wonderful. Artistic piano-playing demands the utmost development in ear-skill. You must begin this training while you are yet a child. Year by year your skill will improve, until the performance of a great symphony or music drama will unroll before your musical mind like a lovely tone-

panorama. That will be a wonderfully beautiful experience. Another great advantage that ear-training will give you will be the ease with which you will learn to play your pieces from memory.

A well-trained ear listens intently, closely; close attention is the secret of quick memorizing. A beautiful and varied quality of tone is due to a beautiful and skilful touch. That kind of touch comes only from a well-trained, attentive ear. Therefore listen to every tone or combination of tones. I am sending you a copy of C. A. Alexander's *Ear Training for Teacher and Pupil*, so that Miss Proctor may begin the part of your work at once. Another excellent book on ear training is Hazzot's "Ear Training." If Miss Proctor gives class-instruction in elementary theory, it is to say, the science of hearing, in note-reading, note-writing, time, rhythm, keys and keyboard, and in ear-training, you will do well to join such a class. Certain knowledge can be acquired as well or better in a class and at less cost.

In my next letter I shall try to tell you about correct movements. Both of us will need all the brains at our command, I to explain and you to understand. Maybe we had better, in the meantime, "eat grape-nuts."

Your affectionate uncle,

EDWARD.

P. S.—Give my regards to Miss Proctor and ask her to please suspend your practice on the piano for a little while until we can prepare you for it by means of the table exercises for shaping the hand and learning correct finger movements.

MUSICAL GROWTH THROUGH USAGE.

BY CHARLES B. WATKINS.

THE mechanical and the artistic works are full of examples which show the wonderful proficiency possible of attainment by human eye, brain or muscle when the necessary concentration and application have been made. But in every unusual use of any power of the human body there is one invariable rule, and that is "Growth comes with usage." This rule, unfortunately, is supplemented by another, "Decay comes from disuse."

There has been an unfortunate tendency in public print of the past few years to decry the necessity for strenuous application in the matter of technique building as applied to piano playing and there have been dozens of essays written thought out and suggested. All of these being more or less built upon the thought that mental activity may take the place of muscular movement, and that if we will but "think" technique hard enough we may have it without so many hours of actual work.

This idea is right, in so far as it is built upon the premise that correct mental concept and concentration will always have in mind just what he wants to do, and will, at his practice hour, concentrate his whole multiply his power many times over his end, he will who spends his hours in haphazard work.

That any amount of thought or concentration, or that any piece of device of the cleverest brain, or ever real, supplies actual technical work is a mis-taken idea. For, technique is nothing after all but intelligently guided muscle power, and this power can only be present when it has accumulated through the persistent doing of the necessary exercise over and over again. Every really great technician has cases the labor has been directed and has brought the results more swiftly than in others, but, labor has always been.

On the other hand, there are pupils and amateurs really known for the essentials of technique, and who can explain these essentials in a developed convincing detail, and yet who have not real technical power themselves. Why? Simply because they have as yet been unwilling to buckle down to the hours of drudgery which are now, as they always young friend, and therefore, don't decry the price of technical playing. For, in spite of your possible tutelage, in any contrary, in spite of any published course in piano, any possible secret, it remains a fact, that you will not become a really good pianist unless you are willing to pay the price in the "sweat of your brow," and in strength to your purpose.

should be taken into consideration. Then if you are too lazy to go to their homes in order to talk over the situation, you should make an appointment with them to come to your house. In this case you could explain in detail to the mother mentioned in the foregoing letter, just why a child could not do good practice on an instrument with many of the keys out of order. Show that under such conditions a child could not even learn what the music was like—that the sounds must be heard, or there would be no result. This was almost a foregone conclusion. I know, for you to attack the problem, except by repeated efforts to inform the parents; supply the information they have never had before.

SURFACE WORKERS.

How do you treat a surface worker? I have a very clever pupil who fires off a piece before he is even told the key. I know he is a surface worker and that goes, but if he makes a composition it requires months.

As surface workers are rampant in every sphere of activity, and constitute the great majority of mankind, to the bare of all endeavor, your question is concerned with a problem which could only be answered by a regeneration of the human race. This, also is apparently impossible, and, therefore, you will find the reformation of your superficial pupils difficult. In the case of children, there may be much hope, but little, so far as adults are concerned. When one's mental habits become fixed it is difficult to change them. In the case of children, it can be accomplished unless they are developed along all lines. It will be difficult to make a careless child thorough and conscientious in music unless he or she be similarly trained in every department of work and home training. However, since he has a great deal to do with a child's intimate habits, and if allowed to grow up careless and thoughtless along general lines you will find it difficult to make him careful and painstaking in music. Your treatment of the surface worker will have to begin, therefore, with the parents. If you insist on a regular scheme of work, supplemented by a similar strictness of routine in the home and school, you may be able to make a good worker out of the child. Otherwise your case is likely to be a very problematical one.

Specifically it will be useless for you to try to advance the surface worker. His pupils are easily non-plussed by difficulties and apt to shirk them. Introduce new difficulties slowly, therefore. Give them short pieces that they should be able to accomplish without undue effort, and try and make them thorough in them. Insist on a regular scheme of practice, so many minutes for each department of work, which routine must be followed faithfully. Try and make them realize that they can accomplish nothing worth while unless they do. Insist on difficult passages being repeated a given number of times without pause, say twenty-five times. They can keep track of these repetitions by placing a small object on the highest key of the piano and moving it down one key for each repetition. Move it down a certain number of keys and then begin again at the top. Insist on it if it interferes with the music. Such things need to be pinned down pretty closely. Try and see if you can accomplish anything along these lines.

SOME ODD CUSTOMS OF MUSICIANS.

ESTHER WALTERBERG, who wrote over eight hundred pieces of dance music, lived to be over eighty years of age. He became increasingly wealthy and in his magnificent home in Paris he had a piano in every room, so that he could jot down every musical idea that came out at the keyboard at once.

Offenbach, who wrote the recently resuscitated *Tales of Hoffmann*, once discharged a servant for beating a rug under the composer's feet, and consequently causing the latter music to lose its musical inspiration.

It is said that Gluck often conducted orchestral rehearsals in his dressing gown and nightcap.

Haydn framed some of his original canons and placed them on his walls. He was not able to write or dictate them, so he decorated his manuscripts which he good humorously said were of the kind which no one else could afford.

Fearing that his personal services might not become necessary at the performance of his works, Handel purposely omitted from his manuscripts many notes which contributed greatly to their beauty when executed by the composer himself at performances he conducted.

THE FUNDAMENTAL PRINCIPLES OF PIANO PLAYING.

Being the opinions expressed by many of the foremost French musicians and musical educators of the day on the necessity for good foundation work in piano playing.

BY FANNIE EDGAR THOMAS.

French educational authorities have long recognized the fact that the piano is the best possible instrument in existence for laying the foundations of a sound musical education. In the national system of musical education in France, whatever instrument may be adopted by the student on which to specialize afterwards, piano study is essential to begin with. Drum players, cymbal players, violinists, flutes, composers, critics, all must study the piano before proceeding to specialize on their chosen instruments. This does not mean, of course, that it is necessary to be a pianist of the very first grade. It means that before it is possible to be a good all-around musician, one must know the piano, and of piano literature is essential. One is surprised at the number of pianists in France who do not consider themselves pianists at all. In the natural course of musical events they have studied the instrument and are acquainted with its music and its idiom. Almost all can play their own and others' accompaniments, and nearly all are sight readers. Pagan, a professor of the pianoforte at the Paris Conservatoire, and an artist of international reputation, has said of the pianoforte that it is the only means of obtaining "that fundamental education in music without which there can be no truly successful specialization on other instruments."

The reason the piano is held in such high esteem is that it is the necessary study of the piano, even an indifferent pianist form the best possible groundwork upon which a musical education may be based. The knowledge of clefs, notes, scales, rhythm, etc., essential in all music study, can best be learned by the pianist, and knowledge so gained can be applied to other branches of study with the utmost success.

MOSEKOWSKI ON THE NEED OF FUNDAMENTAL STUDY.

Few pianists and teachers in Paris have as large a following as M. Mosekowski, and his views have been widely known. He holds it to be the bounden duty of every piano teacher not only to say that fundamentals should be thoroughly grasped, but to insist on it when teaching, and to see that all pupils are fully instructed in elementary musical essentials right from the very start. He has been heard to say that fundamentals should have been mastered and gotten out of the way before a pupil presents himself to a teacher to study composition, or the higher branches of the musical art. This does not mean that the pupil's efforts at individual thought should be checked during the elementary instruction. It means that the musical knowledge of the pupil should be of a kind that can be taken for granted, so that in the more advanced stages his teacher may rely on the pupil's ability to understand the instructions given without being impeded by ignorance of the elementary principles of the art. With this aim in mind, Mosekowski declares that the would-be artist must one day surely fail.

Paul Vidal, an eminent French composer, and a winner of the famous *Prix de Rome*, which entitles the winner to four years' study in Italy and Germany, has called attention to the habit many teachers have of complaining about pupils who come to them with a "cold" during the elementary instruction. "They do not attempt to teach these fundamentals," they say; "they only scold about it not having been done, and are usually successful in discouraging and irritating pupils who look to them for information and guidance." As one of these unfortunate pupils remarks of Paul Vidal, "this is the sort of whom everybody scolds, and why do I not go to him first?" Many teachers act as though first instruction in elementary work is a thing which can be lightly put aside in favor of more "interesting" work.

Rubinstein said Fendek, the great French philosopher and educator, 24 saying that "Ignorance plays always to be expected, and which is overcome only by some mysterious form of vicarious attainment, or not at all." It is to be hoped that the time

will come when all artist-teachers will resolutely decline to give advanced instruction to pupils not prepared to receive it, as, indeed, many of the foremost teachers already do. The fear of losing pupils to other less exacting teachers is, of course, the principal reason which makes piano teachers unwilling to insist upon necessary essentials.

DETAIL IN PIANO-PLAYING.

One of the guiding principles of the French school of art of all kinds lies in the careful attention to finished detail and accuracy which is insisted on by all teachers of the distinctly French school. As regards pianoforte playing, the chief advocate of this principle is Guilmant, the organist; Démar, Marx, Rissat, Vinant, and others. Both by precept and example these authorities insist on a careful, accurate knowledge of detail, and an exact observance of all points of technique.

An American critic, whose pride in being "original" evidently exceeded his desire to be informative and helpful, recently remarked: "Oh, bother your details, this examining of fine points of notes to find which effect, the thump and the red blood of general veins—red blood, without straining, you know—and examinations." This sort of writing is extremely misleading to young students, who are already too prone to be "feeling" and absolute, and to neglect mastery of effect which is the distinguishing mark of the trained musician.

Lamoureux, the French conductor, the late Edouard Colonne, Cleveland, and Guilmant have all insisted at various times on the necessity of clearness and intellectual grasp in the highest of musical art, and have pointed, with pardonable pride, the real dramatic finish and detail which underlies piano playing. M. Guilmant, who has often been heard to complain of the amount of "bouncing" which has to be undertaken with all foreigners before they can get on their way towards broad general effects. The general disregard for careful detail work as an obstacle which they have to overcome when studying in France.

The greatest artists insist, without restriction, that success in piano playing is based upon finished detail, and that one of the principal points of value in study, direction. Great art is essentially complete culture in this art, no matter in what country it is found. "Finished" could be made then to mean, no greater. The contrary. While the quality of tempo, and anything to vary with the race always, the necessity for detail must finish must never be under-rated. In recent years, beginning with the appreciation in the United States that they can show in this matter, as in most others, of the finer points of artistic inspiration. The best is to be hoped for our artistic inspiration. The best is fostered by our music teachers and critics.

FAMOUS EXTEMPORIZING.

EXTEMPORIZING in public has almost gone out of existence, except in the case of the pianist who prefaces his playing with an extemporized prelude. At one time it was considered quite the thing to extemporize at a concert, and audiences delighted in it. It was not uncommon for him to play in B-flat and Clement did the same time at two composers to ex-temporize and he was in public in Vienna, Mozart the Viennese capital. He had the same time in positions which he had, and it is said that of some of his compositions have had an immortal existence. When Himmel marked before Beethoven's later savanically re-marking to begin. "Well, when are you Mendelssohn also famed for extemporizing. Himmel is met with great success in doing it. Beethoven is quoted as saying that he "always felt ten thousand or 3,000 persons than in executing any work, ten composition to which he was slavishly tied down,"



PREPARING THE HAND AND MIND FOR TOUCH AND TONE

BY HERVE D. WILKINS

THE subject of piano tone-production can be approached from two sides, the one side having to do with the physical, muscular and material aspects of the subject, and the other side concerning itself with the acoustical, mental and psychical phenomena of piano playing.

A large part of the theorizing and practice of piano touch is based upon the assumption that a tone is loud or soft only in proportion to the deadweight, or to the brute force of the blow upon the key, and that breath or bigness of tone is likewise dependent upon the amount of muscular strength employed by the player. The practice of a heavy pressure upon the keys was, perhaps, taught formerly more than it is at the present time. Pupils were trained to practice with alternating heavy and light touches.

THE LIMITS OF TOUCH.

According to some systems, pupils are still taught to become conscious of every contraction and relaxation of the muscles of the fingers and wrist, and even of the upper arm. Pupils are also quite frequently taught that certain musical effects must invariably be made by certain definite, corresponding muscular movements.

There are various reasons why a heavy pressure upon the keys should be avoided. The first and principal reason is one depending upon the nature of the piano mechanism, in such that the tone is produced just a little before the pianoforte key "touches bottom," although to the ear it seems that the tone was sounded at the exact moment when the key touches bottom. Consequently any heavy pressure which may be brought to bear after the wire has been set into vibration and the tone sounded can have no possible effect upon the tone itself. The moment the hammer and the wire is then separated entirely from the hammer and the machinery for operating the hammer. After the stroke nothing you may do at the keyboard can alter the manner in which the wire will continue to vibrate and produce tone. The moment you take your finger from the depressed key a little wind of felt called a damper falls back on the wire and the vibrations cease. That is all that can possibly occur after you have once struck the key.

If it be argued that the practice of a heavy touch is necessary in order to strengthen the fingers, it can be answered that breath of tone, fullness, clearness, expressive changes and perfect control in playing depend upon the freedom and control of motions more than upon muscular strength. This is the reason why many students of inferior physical stature and muscular development often display great control of tone, and great powers of endurance, for endurance in piano playing, as in other athletic pursuits, depends more upon economical and skillful expenditure of strength than upon the possession of indefinite brute force. The fullest and most expressive piano tone is not produced by pounding, pushing, snapping or jolting the keys, but rather by the employment of skill and finesse in the touching of the keys, in exercising perfect control over free-moving hand and fingers.

In the finale of Beethoven's Sonata (Op. 53 Stuttgart Edition), the Editor has suggested an alternative passage in easier form, wherein, he says, a player of moderate requirements would become lame in the attempt to play the notes as written. Such a provision would never be needed by an accomplished player, making all motions with perfect freedom. Cramp is usually induced by the habit of making hard motions instead of free motions in playing.

FINGER CONTROL.

The control of the fingers mentioned as an essential part of touch consists both in directing them sideways to find the right keys, as in all sorts of chords, extensions and double-note playing, also in tone-production which is a control of the descent of the fingers

so as to form the tone as desired, whether loud or soft, short or sustained, but there need be no anxious calculation that the finger must descend so-and-so, swiftly or heavily.

The whole process of tone-making becomes spontaneous, like a vocal utterance, and the fingers produce the intended effect automatically and without any studied consciousness of effort on the player's part.

In order to acquire this habit of musical automatism or intuitive physical action it is regarded by some authorities as necessary to practice with hard, taxing movements of the fingers, of the wrist, and even of the arm.

One such teacher gives as his reason for inculcating heavy pressure by the fingers that the impression upon the mind is thus strengthened and that a definite finger-action is thereby sooner acquired. This is a material rather than a rational argument, and those who advocate for the pupil a study of muscular consciousness also have their reasons for so doing, but these reasons cannot be derived either from the nature of music, nor from any psychological or mental considerations. The playing mechanism must work as spontaneously and freely in playing as the vocal mechanism does in speaking or singing.

The direct road to mechanical attainment lies through the aiming at an ideal, working on this principal the student should always have in mind an ideal of tone and melody or tune, so as to have a musical motive for every act and for the manner of every motion, thus continually taking exact account of the effect as made and making the tone the only measure of effort. Just as in speaking, a cultured person will seek to express his ideas with logical exactness, and also with distinctness, also with every emphasis and inflection demanded for effective utterance. Just so in piano playing, one must have a musical idea, must express it clearly, with appropriate accents and inflections and every other detail of effective musical utterance.

The study of muscular motions and sensations is not directly a musical study at all, whether piano practice shall be profitable and shall result in eventual proficiency is largely dependent upon what the pupil is thinking of during practice. The study "from the tone," aiming always to achieve a musical result, in both tone and melody is really the most useful way to cultivate the mind and lead to the matter and manner of musical performance. The most musical way is also the best mechanically.

REFLEX MOTIONS.

Psychologists take great account of what are called reflexes in any muscular operation. Thus when a piano key is sounded there are three reflexes, the motion can be seen, the touch is felt by the player, and the tone is heard. It is most important for the piano student to study by sight the proper motions of fingers, hand and arm. To study ease and freedom of action through the sense of touch, and to study the qualities and the nature of tones, so as to produce the best possible tone from a given instrument, so also to make his playing effective in large or in small localities, and especially to play with power and discrimination in vocal and instrumental accompaniments and with orchestra.

All these aims can be attained, not by the principles of a physical teacher, assuming that power of tone is dependent on strength of muscle, and is the result of hard motions in playing loudly or of weak motions in playing softly. Nor can it be assumed in advance that certain effects in delivery, such as legato, smooth, staccato require certain and exclusive movements for their production.

A prominent Chicago critic has, only recently, made note of the fact that certain virtuoso produce results in delivery and phrasing by movements precisely opposed to those usually prescribed in instruction books by hand and tendons. There are certain ways of holding the hands and of moving the fingers, hands and arms, and also certain mannerisms which are

taught in books, but are never seen on the concert stage. The more musical and skilful an artist is in his production of and his control over tone, the less will he indulge himself in mannerisms. There is, aside from such artificialities enough of importance in connection with tone and expression, to engage the lifelong attention of any artist.

PSYCHIC FORCE IN PIANO PLAYING.

The element of will-power and psychic force enters largely into all human utterances, whether with voice or instrument. The tremendous sonority at times shown at the piano by players of inferior physique and muscular constitution is only explainable on psychological grounds. Just as in the human voice there is a force and a carrying power, which evidently are due to other than mechanical forces. So in tone-production at the piano there are features which cannot be accounted for as mere mechanical results, but as phenomena of life.

All the above considerations go to prove that in the study of the piano, as of other musical instruments, it is better to strive for an ideal in tone, rather than to study mere motions, in the expectation that certain musical expression will thus be acquired. In this way it will be found that the legato is something higher and beyond the mere connection of long notes, as the says, that the staccato is a down, rather than an up, touch; that portamento cannot, any more than any other expression, be defined or explained in mere words, nor can it be learned by mere motions, nor can shivering and the endings of phrases, isolated, and repeated notes, nor fortissimo nor pianissimo be taught in words or by motions, they must all be ultimately learned as music, through an information and training of the mental powers.

There is a noted saying which was first applied to oratorio, in which it is well fitted to characterize good piano playing:

"Resister in meek,
Further is naught."

Which may be freely translated.

General in manner,
Absolute in deed, or in effect.

To produce fortissimo and all powerful effects without muscularity or exaggeration and to show a pianissimo which shall not be weak and meaningless, to play with perfect elasticity and delicacy and with such command as to make the music rise and fall, and undulate and soar, at will, all these are certainly most desirable requirements, and they can best be attained by objective concentration, by self-forgetfulness, and by diligence in study.

To practice mechanically and over-consciously is but drudgery.

To have ideas and work them out is the true way to enjoy living and working and to develop all one's powers and gifts to a symmetrical completeness.

THE ROGUES' MARCH.

Musac has so rarely been employed to cast aspersions upon any person or subject, that the instance of the *Rogues' March* is interesting as an exception. The office of music from time immemorial has apparently been praise or commendation. The titles of the pieces you know which have been written for special occasions, and you will at once realize that they have been written to lead some person or some purpose. The *Rogues' March* has been in use for considerably over a century, and its purpose is solely derision and ridicule. It has frequently been employed in the army to cast shame upon deserters. When a rogue or scamp was "drummed out of camp the *Rogues' March* was played. This quaint old tune is as follows:





FREDERICK N. SHACKLEY



HENRI WEIL



CARL BOHM



CARL KOELLING



CARL WILHELM KERN

THE ETUDE PRIZE CONTEST

PRIZE WINNERS.

A FINAL decision has been reached, and we take pleasure in announcing the winners in this competition, which closed on January 1.

As stated last month, there were in all more than 1500 separate compositions, representing 1200 composers, from practically all civilized countries. Each and every manuscript submitted received due care and consideration. The manuscripts were carefully sorted and gone through a number of times. Much difficulty was experienced in finally awarding a prize, owing to the fact that there were a number of pieces in the various classes which came very near prize-winning calibre. Some composers who sent in some otherwise highly creditable work failed to take due note of the paragraph in our Prize Offer involving contractual terms and efforts of a pedantic nature. There were submitted several excellent sets of variations, for instance. Also preludes and fugues.

In the case of the prize offered in Class I for the best Concert Piece for piano solo, we were unable to make any award, owing to the fact that in this particular classification no compositions of conspicuous merit were offered. In view of the fact that the other classes were so well filled, it is particularly a matter for regret that the judges could not make an award in this one class.

The awards are as follows:

Class Two—For the best piano piece in semi-classical (modern or romantic form)—Reinhard W. Gelbardt (Paris, Texas).

Class Three—For the two best salon or parlor pieces for piano.

First prize—Carl Bohm (Berlin, Germany).

Second prize—Otto Merz (Bellevue, Pa.).

Class Four—For the best three piano pieces in dance form.

First prize—E. R. Kroeger (St. Louis, Mo.).

Second prize—Carl Koelling (Chicago, Ill.).

Third prize—A. d'Haeuens (Brussels, Belgium).

Class Five—For the best four easy-teaching pieces, in any style, for piano.

First prize—Henri Weil (New York City).

Second prize—Geo. N. Rockwell (Muscatine, Iowa).

Third prize—Carl W. Kern (St. Louis, Mo.).

Fourth prize—F. N. Shackley (Boston, Mass.).

Five of the above composers are represented in this issue of THE ETUDE by their respective prize-winning compositions. We present their portraits above. A short sketch of each follows:

CARL BOHM.

James Russell Lowell, probably the most philosophical of American poets, not even excepting Emerson and Whitman, says in *Rousseau and the Sentimentalists*: "Talent is that which is in a man's power; genius is that in whose power a man is." Genius is peculiar and the limitations it imposes upon the composer are distinct and easily defined. Richard Wagner was as great a genius as the world has ever known, but it would doubtless have been impossible for him to have written a piece in the type in which the subject of our sketch, Carl Bohm (sometimes spelled Karl Bohm), has written. The music of Wagner has its place and the music of Bohm likewise has its scope and influence. A glance at the catalog of any public library

ing house will show the remarkable fecundity of this man. Many of his melodies are so near the following in type that they have necessarily become extremely popular. Order of his works, such as the ever-demanded *Calm as the Night*, shows a finish and musicianship together with originality which indicate that his position will be permanent. The great popularity of his innumerable piano pieces may in a sense be the result of his long training under that admirable pedagogue Liszt, who introduced Bohm to those idioms of the keyboard he knew so well. Bohm's music supplies a kind of material which is invaluable in teaching pupils who demand melodies. Unfortunately there is a class of teachers which does not appreciate the necessity for tunes which may be easily assimilated by those students whose musical tastes are not manifest, or those whose talent flickers in the glare of the strong light from the immortal masters. Bohm was born in Berlin in 1844, and has remained there most of his life. His most successful piano pieces in the past have been *The Silver Stars*, *La Viandine* and *La Zingara*, *The Fountains*, *Murmuring Spring*, *Fancies of the Butterflies*, *Polacca Brillante*, *Salon Maestros*, *Opus 299*, No. 2; *Throoping Kisses*. In presenting Carl Bohm's latest piece in this issue we believe that we are rendering the student and teacher readers of THE ETUDE a real service.

"Mignon" Nocturne is a drawing-room piece of the very best type, showing the experienced hand of the elegant manner, with strict attention to rhythmic values and accents and due observance of all the various nuances. The manner of expression is like that of a refined song.

CARL KOELLING.

Carl Koelling was born in Hamburg, Germany, in 1831, of a musical family. He was a pupil of the celebrated pedagogues J. Schmitt. He settled in Chicago in 1878 as a teacher of pianoforte. He has been a practicing composer all his life, and now at the ripe age of eighty he is still in harness and in the active age of his profession. Many of his compositions have met with great favor. His teaching pieces, in particular, are widely used and enjoyed.

Herr Koelling's waltz, "Finestre," is an excellent example of his best manner. It is a spirited and brilliant dance movement well within the capabilities of a pupil of intermediate grade, firm and direct in rhythm and lying well under the hands. There is much variety and thematic material, and strong contrast in expression will be required. This waltz may be taken at a brisk pace.

HENRI WEIL.

Henri Weil was born in New York City, in 1870, of French and German parentage. He began the study of the piano at the age of seven years. At the age of sixteen he went abroad and studied the piano with Prof. Ador Seis; harmony with Heuser, and counterpoint and composition with Mendelssohn and Jensen. He is the author of several orchestral suites; has written numerous piano compositions and songs, and is now completing an opera based on an American subject.

In 1899 he was the prize winner in a contest for

the best musical setting to a patriotic song. Since his return from abroad he has made his home in New York City.

Mr. Weil has written in all styles, but he has been particularly successful in pieces of the "nocturne" type. His "When Evening Falls" is a fine specimen. It is delicately melodious in the style of Chopin. This piece is not at all difficult to play, but it will require a tasteful interpretation and very exact finger work. The melody must be sung with a velvety touch, all ornamental passages being played very lightly.

CARL WILHELM KERN.

Mr. Carl Wilhelm Kern was born in 1874, at Schlitz, Hesse-Darmstadt, Germany, and came to this country when nineteen years old. He received his early education at the Gymnasium at Lauscha, later at the Colleges of Alzey and Mayence, under the tutelage of Adam Goss, Paul Schumacher and Friedrich Lux, over, was inspired by his theoretical knowledge, however, was imparted by his father, Carl August Kern, an organist and educator of note. Mr. Kern has held positions as teacher of music in various parts of the country, and is now settled in St. Louis, where he is busily engaged in conservatory and editorial work, devoting much time to composition. In this latter branch he has been very successful.

Although Mr. Kern has made a specialty of teaching pieces of all grades for the pianoforte, he has also written in the larger and more serious forms. His "Oriental Dance" is particularly enjoyed by students. Although very easy to play, it contains much characteristic coloring, melodic and harmonic, the fifths steadily quiet and striking. In playing this number, metronome markings. Accents firmly throughout and play the grace notes very crisply.

FREDERICK N. SHACKLEY.

Frederick Newell Shackley was born at Lacombe, N. H., in 1868, descended from early New England settlers. His boyhood was spent at Lewiston, Maine, where he began the study of music at twelve. His teachers have been E. W. Hinson, Homer Norris, G. W. Chadwick, W. A. Loock, and Mr. Shackley has been organized American musicians, but has been for the last fourteen years at the Church of the Ascension, Boston, Mass. He has published about one hundred and ten compositions, and is actively engaged in teaching and composing, and is acknowledged the larger portion of Mr. Shackley's compositions have been in the department of church music. His "Twilight Song" is a very pretty piano piece of the "song without words" or "reverie" type. Second grade or early third grade pupil. The first theme introduces the device of two parts in the same hand, the lower voice carrying the melody. This effect.

MIGNON

CARL BOHM Op.394, No.1

CARL BOHM Op.394, No.1

Moderato con espressione M. M. 2-69

p

cr. ass.

ch.

legato

p a tempo dolce

p

Ped. simile

rit.

mf

cr. ass.

pesante

p

mf

tranquillo

rit.

mf

THE ETUDE

Musical score for "THE ETUDE" in B-flat major, 3/4 time. The score is written for piano and includes various performance instructions and dynamic markings.

First System: The piece begins with a treble and bass staff. The bass staff has a 1/2, 1/2, 2/2 time signature. The tempo is marked *f* *un più mosso poco a poco*.

Second System: The tempo is marked *And. simile*. The bass staff has a *cresc.* marking.

Third System: The tempo is marked *ff*. The bass staff has a *rit. pesante* marking. The tempo is marked *dim.* and *a tempo*.

Fourth System: The tempo is marked *p*. The bass staff has a *poco ritenuto* marking.

Fifth System: The tempo is marked *Cadenza*. The bass staff has a *Tempo I* marking.

Sixth System: The tempo is marked *mf*. The bass staff has a *ff* marking.

Seventh System: The tempo is marked *rit.* and *a tempo*. The bass staff has a *p* marking.

Musical score for "The Etude" in B-flat major, 4/4 time. The score consists of three systems of piano and bass staves. The first system includes dynamic markings *mf* and *p*. The second system includes *mf*, *p*, and the tempo marking *piu tranquillo*. The third system includes *p* and *poco rit.*. Fingerings are indicated by numbers 1-5.

THE BROOKLET

J. P. LUDEBUEHL

Moderato M.M. $\text{♩} = 126$

Musical score for "The Brooklet" in B-flat major, 4/4 time. The score consists of six systems of piano and bass staves. The first system includes a piano (*p*) dynamic marking. The second system includes *p*, *rit.*, and *mf*. The third system includes *mf*. The fourth system includes *res.*, *rit.*, and *pp*. The fifth system includes *pp*. The sixth system includes *rit.* and *mf*. Fingerings are indicated by numbers 1-5.

NIBELUNGEN MARCH ^{a)}

SECONDO

G. SONNTAG

Tempo di Marcia M.M. $\text{♩} = 120$ b)

The musical score is arranged in systems. The first system includes a tempo marking and a key signature change. Subsequent systems are labeled with specific musical themes: 'Siegfried's Horn Call', 'Fanfare from "Walkure"', and 'Fanfare from "Siegfried"'. A 'TRIO' section is marked with a large 'T' and a key signature change. The score includes various musical notations such as treble and bass staves, dynamic markings (p, f, marc.), and articulation marks. It also includes fingerings, slurs, and other performance instructions.

a) Founded on fanfares (trumpet calls) from Wagner's "Nibelungen Music Dramas," as performed at the Festival Theatre at Bayreuth
 b) This piece should be counted two in a measure
 c) In this passage the left hand of the Primo Player crosses over the right hand of the Secondo
 Copyright 1911 by Theo. Presser Co.

NIBELUNGEN MARCH^{a)}

G. SONNTAG

Tempo di Marcia M. M. $\text{♩} = 120. \text{b)}$

PRIMO

The musical score is for the "Nibelungen March" by G. Sonntag, arranged for piano. It begins with a tempo marking of "Tempo di Marcia M. M. $\text{♩} = 120. \text{b)}$ " and a key signature of two flats. The score is divided into several systems. The first system includes a main march section. The second system is titled "Siegfried's 'Horn Call'" and includes a piano section. The third system is titled "Fanfare from 'Walküre'" and includes a piano section. The fourth system is titled "Fanfare from 'Siegfried'" and includes a piano section. The score is divided into first and second endings for several sections. The key signature has two flats (B-flat and E-flat). The score is written for piano and includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

a) Founded on fanfares (trumpet calls) from Wagner's "Nibelungen Music Dramas" as performed at the Festival Theatre at Bayreuth.

b) This piece should be counted two in a measure.

c) In this passage the left hand of the Primo Player crosses over the right hand of the Secondo. Also Published for Piano Solo.

THE ETUDE

Fanfare from "Götterdämmerung"

SECONDO

ff pesante
con Ped.

SLOW MOVEMENT

From the "Violoncello Concerto"

SECONDO

R. SCHUMANN, Op. 129
Arr. by S. JadassohnAdagio M.M. $\text{♩} = 63$
(Langanen)

ppp
rit.

Fanfare from "Götterdämmerung"

PRIMO

ff pesante

SLOW MOVEMENT

From the "Violoncello Concerto"

PRIMO

R. SCHUMANN, Op. 129
Arr. by S. JadassohnAdagio M.M. ♩ = 68
Langsam

con espress.

fp

p

fp

fp

pp

p dolce

pp

rit.

Prize Composition
Etude Contest

ORIENTAL DANCE

CARL WILHELM KERN, Op. 234, No. 4

Allegretto M. M. ♩ = 120

non legato

calmato

calmato (♩ = 100)

a tempo

calmato (♩ = 100)

mf

scherzando

f

a tempo

tranquillo (♩ = 96)

rit.

Tempo I

rit. molto

p

mf

p

f accel. ler. ando

WHEN EVENING FALLS

HENRI WEIL

Moderato con espressione M.M. No. 54

mf dolce

f

a tempo

rall.

poco più mosso

cresc.

dim. rall.

a tempo

rall.

mf

3 dim.

Musical score for 'The Etude' in B-flat major, 2/4 time. The score consists of three systems of piano accompaniment. The first system includes markings for *rit.*, *mf*, and *rall.*. The second system includes *dolce* and *rail.*. The third system includes *dolce*, *mf*, *rail.*, and *allegro*. The piece concludes with a *dim.* marking.

ON TO PROSPERITY

MARCH

R. FERBER

Risolo M.M. ♩ = 120

Musical score for 'On to Prosperity' in 2/4 time. The score is in B-flat major and consists of five systems of piano accompaniment. The first system includes a tempo marking of *M.M. ♩ = 120*. The score is marked *Allegro* throughout. The piece concludes with a *Fine* marking.

Prize Composition
Etude Contest

FINESSE

VALSE ARABESQUE

CARL KOELLING
Tempo di Valse M.M. ♩=93

Intro.

f

p rit.

Ped. simile

mf

cresc.

Ped. simile

ff

mf

Ped. simile

mf
Ped. simile

f

a tempo
rit.
f
Ped. simile

a tempo
rit.

a tempo
rit.

p dolce

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Performance instructions like *mf*, *f*, *a tempo*, *rit.*, and *Ped. simile* are placed throughout the score. The piece concludes with a *p dolce* marking in the sixth system.

rit. *al tempo*

p *p*

f *Ped. simile* *cresc.* *poco a*

poco stringendo to Fine *mf*

Vivo *f* *cresc.* *ff* *fff*

FANFARE MARCH

Tempo di Marcia M. M. $\text{♩} = 120$

A. GARLAND

The musical score for 'Fanfare March' is presented in a standard piano format. It begins with a tempo marking of 'Tempo di Marcia M. M. $\text{♩} = 120$ ' and the composer's name 'A. GARLAND'. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into several systems, with the Trio section starting in the fifth system. The music features various dynamics including *f*, *ff*, *p*, and *cresc.*, as well as articulation marks like accents and fingerings. The Trio section is marked 'TRIO' and begins with a piano (*p*) dynamic. The score concludes with a final cadence and a repeat sign.

HABANERA

SPANISH SERENADE

Allegretto grazioso M. M. ♩ = 63 (69)

tranquillo e semplice

E. DRANGOSCH, Op. 3, No. 1

risoluto
senza Ped.

f *p*

appassionato
molto cresc. *f* *ff decresc.*

calmando *p* *mf* *p* *a tempo* *Ped. simile*

f rit. *mf* *p* *Ped. simile* *pochissimo rit.*

Piu Vivo (Furioso) M. M. ♩ = 80
ben in tempo

Ped. simile

Tempo primo (Allegretto grazioso)
in tempo *pp* *leggero* *p*

una corda *tre corde* *Ped. simile*

pp *leggero* *una corda* *tre corde* *lunga, dopo* *rit.* *sonoro ed*

a)

Piu moderato M. M. ♩ = 54

*espressivo il canto (in tempo)**Ped simile
il basso sempre staccato**rallentando**rit.**una corda**corta, dopo poco piu animato
ben legato e brillante**in tempo**ben marcato il canto
tre corde**corta**molto cresc.**decresc.**molto rit.**pp**p**una corda*

Adagio (ma non troppo) M. M. ♩ = 48

con tenerezza

in tempo

tre corde

Ped. simile

adesso animando molto

una corda

pp

p

cresc.

f

senza rit.

f

tre corde

Vivo furioso (come prima)

senza rit.

cresc. subito

Tempo primo (Allegretto grazioso)

in tempo

p

rubato

in tempo

sempre

Molto moderato, sino al ⑧

c)

pochissimo rit.

in tempo

staccato

scherzando con eleganza

una corda

si basso sempre bene appoggiato quasi arpa

pochissimo marcato

8 allargando

ppp

rit.

in tempo

Sevens higher

c)

tre corde

Regist. 1st Soft 8' & 4'; Sw. Soft 8' with Oboe
Ch. Melodia 8' & Dulciana 8'
Ped. Bourdon for comp. to Ch.

ADAGIO

Cantabile M. M. ♩ = 60 from the "SONATE PATHÉTIQUE"

L. van BEETHOVEN, Op. 13
Arranged by J. Andre
Gt.

Manual

Pedal

Manual

Pedal

Ch. *legato*

Gt.

Sw. add Violino 4

Ch. *legato*

Increase Sw.

Increase Ch.

FRANK P. ATHERTON, Op. 211, No. 4

A musical score for a piece titled "Vivo". The score is written for a piano and voice. The piano part is in the lower register, featuring a series of chords and single notes. The voice part is in the upper register, featuring a series of notes and rests. The tempo is marked "Vivo". The key signature is one sharp (F#). The score is in 2/4 time. The piano part begins with a series of chords, followed by a series of single notes. The voice part begins with a series of notes, followed by a series of rests. The tempo is marked "Vivo". The key signature is one sharp (F#). The score is in 2/4 time.

Largamente

p

p largamente

cresc.

f rall.

fin.

cresc.

f rall.

fin.

TRIO
leggero

3/4

p *p* *p* *f* *f* *sf*

The musical score is for a Trio in 3/4 time, marked 'leggero'. It features a piano (p) and forte (f) dynamic range. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is one sharp (F#). The tempo is indicated by the 'leggero' marking. The score includes various musical notations such as notes, rests, and dynamic markings.

dim. *p cresc* *ff* *mf piu animato*
dim. *p cresc* *ff* *mf piu animato*
octaves ad lib.

A handwritten musical score on aged paper, featuring three staves. The top staff is a single melodic line with various ornaments and slurs. The middle and bottom staves are a piano accompaniment, with the bottom staff showing a more active bass line. The notation includes many slurs, ties, and dynamic markings. The piece concludes with a double bar line and the initials 'D. S. S.' written above the final measure.

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THE ETUDE

FLOWER SONG

from FAUST

Allegretto agitato M.M. ♩. - 88

CH. GOUNOD

f *p* *cresc.*

1. In the lan-guage of love, O gen-tle flow'r,
2. there, My love im-part

dim.

Bear a mes-sage so ten-der, Say, oh say that I love her, Say that she of my heart Is
Of my long-wea-ry wait-ing, Of my pulse wild-ly beat-ing On ly thus can my heart Its

cresc.

life and joy! And as-sure her my love is strong and pure,
love pro-claim. Plead my cause in this hour, oh, fair-est flow'rs,

Tell my hopes and fears, Say her pres-ence en-dears Ev'ry bright hour for me, So
If my lov-ing she fear-eth, O ye flow'rs, when she hear-eth, She will wel-come the to-ken, The

cresc. *dim.*

2d time to Coda

Speak sweet flow'rs! *Rest.*
Kiss ye 'Tis with-er'd! A

p *cresc.*

Tempo I

las! that dark stran-ger fore - told me, What my fate must be. —

Nev-er touch a sing-le flow'r But it must with-er! Sup-pose I dip my hand in ho-ly

p *cresc.*

Andante MM $\text{♩} = 56$

wa - ter? 'Tis here when day is o'er that she prays — Mar-ghe-ri - ta — Yes now I will try, And this

pp

mo-ment! can it be with-er'd? No! Thou fiend! Thy spell hath fail'd — 2. Gentle flow'rs lie

p *cresc. molto*

Tempo I Allegretto

bear! — Ye — bear my fond - est kiss, Ye —

espress

Coda

bear my fond - est kiss! —

p *f a tempo*

THE ETUDE YOUR EYES

MARIE BEATRICE GANNON

CLARENCE C. ROBINSON

Andante molto espressivo

Some-where, I know, from the blue of the skies God caught a gleam of its ra-diant

blue, Held it in ten-der-ness, Then let it melt In-to the eyes of you, of you.

Some-where, I know, from the gold of the sun God caught a ray of its shin-ing so true, Held it all

lov-ing-ly, Then let it glow Deep in the heart, the heart of you

THE HELPFULNESS OF OBEDIENCE.

A Talk with Mothers of Music Students.

BY HELENA MAGUIRE.

Two causes there are for a feeling of disquietude in the minds of those who have an active interest in our young people. One is in the way that many of these young people are understanding, or rather not understanding, the terms "independence" and "freedom."

The other is in the fact that, of these young people, the study of so many different things, there are so few who do any one of these things really thoroughly and beautifully well.

Passing from generalities to the study of music in particular, we have decided, after a dozen years of teaching, that the whole thing hinges on—obedience.

I have never known an obedient pupil who was a failure. I have known many brilliantly talented pupils who were most dismal failures, solely because of what we call their "erratic temperaments," which is only one way of saying that they never learned to obey.

Obedience is the child's lamp of the music-student. It is by his light that the pupil is enabled to reach and gather the garnered wisdom of the music world, which will be as diverse as old Aladdin's jewels. It is in the brightness of obedience which lifts above mediocrity and commonplace.

I wonder if mothers ever give much thought to the question, "Are my children obedient to the music teacher?" If they are not, then you are wasting your children's time and your husband's money, for without obedience no one, however blessed with talent, can succeed in music.

The hours of childhood are precious hours, and are much better spent in healthy play than in desultory, surface work at the piano. Right practice, to correct bad mind, muscle and muscle, but practice which does not do this is much worse than none. Which kind of practice are your children doing?

What is it to be obedient? It is to place oneself in harmony with universal law. An hour spent in implicitly obeying the music teacher's instruction is an hour spent in concordance with universal truth, for the music teacher gives, like pupils that she knows it, and instructs them in the way of making this truth a part of their very lives and being. The music teacher to whom you send your children represents, for you, or she represents, the best means for instruction obtainable.

This being so, if your children place themselves in willing submission to this teacher they are working in accord with the best musical thought of our day. If not, then they are not quite certainly doing contrary to that which you have accepted, and are paying for, as right musical thought? And if the child gives contrary to the rights, how can the results be good?

Of course I believe that mothers do not realize that their children are disobedient, or that they are in never ceasing expectation of their own mother's commands. "So that when the mother says, 'Obey and practice now,' and receives the reply, 'Oh, I must do my home lesson now,' or 'Won't it do me just as well after school?'" or "Mother, in a little while," the mother should realize that the child is not obeying the "present moment" of the teacher's passes by, and the practicing is not done, or else is done hurriedly at the end of the day, when brain and body both are tired.

This might be avoided if mothers would plan for their little ones an "Order of the Day," in which music would have its own particular time, with which nothing else is allowed to interfere, and, if the habit of living by such an "order" is once established there can be no "unconscious" avoidance of practice.

Again, as to obedience in the practice itself. Every child should have a lesson book into which the teacher writes the various points of each lesson and how each is to be practiced, and with this book the mother should be as familiar as the teacher herself. She should know just how many times the pupil is expected to repeat an exercise, and the need not leave her sewing to ascertain whether it is done eight times or two. If the command is "eight times," then nothing less will do. If the command is "to count aloud," then aloud it must be, or the child is not obedient. If soft practice is commanded the mother can easily help the child to obey.

A mother can make everything so easy for her child, both for herself and her children by helping them to practice exact obedience. In learning to be obedient to the simple laws of home life the child is preparing to abide by the laws of the great world in which he must take his place some day to fill it with honor or dishonor according as he has learned to respect law and authority. And if the child obeys his mother will obey his teacher.

OBEDIENCE NOT SERVILITY.

Nor will this insistence upon implicit obedience make of the child a servile creature. It is not his own. He is not a man so "free" as one who has learned to conform to law, and there is no one so "independent" as he who is willing to place a respectful dependence upon some one else's knowledge.

The good teacher is always anxious for the cooperation, the intelligent cooperation of the mother. And the mother must always be ready to stand by the child to the teacher to insist upon obedience, for if the child does not obey the teacher there is only one of two unpleasant courses for the teacher to follow.

Either the teacher must force the pupil to do what should have been done cheerfully and as a matter of course, and the chances are that, in forcing a pupil the teacher will also be forcing a parent, and this once done the teacher's influence for good is gone. Thereafter it will simply be a contest of wills; the forcing process once begun must always be kept up, and the teacher is "weakening," and is too hard, both on teacher and on pupil. It cannot be successful.

The other course is that, the teacher, abhorring the "forcing process," will insist to a certain point, but beyond that point she will not go, and if the pupil does not obey then there is nothing to do but to drop the point without having accomplished the result wished for—and the pupil goes gleefully on his way, thinking how fortunate she is in having such an "easy teacher," never realizing, poor thing, how much she is losing both time and interest in the music. As a matter of fact, unpleasant alternatives. There can be no pleasant study, no pleasant relationship between teacher and pupil unless the good and pleasant habit of obedience is practiced each day, the teacher and the mother-love which can make all things possible.

And the rewards of obedience are—happiness, affection and success.

THE ATTITUDE OF THE PUPIL.

BY E. E. AUSTIN.

In taking music lessons a pupil should assume an attitude of earnest desire to learn all that is to be learnt; a childlike willingness to undertake anything the teacher dictates; of determination to overcome any difficulty that may present itself, and of readiness to show your appreciation of every helpful suggestion and new idea the teacher gives you; thereby showing him or her the deep interest you are taking in your studies. The teacher needs encouragement as well as the pupil.

In order to be able to assume such an attitude, the pupil, of necessity, must have respect for and implicit confidence in the teacher. One's whole being shrinks and contracts when in the presence of a man or woman whom he thoroughly dislikes, and how would it be possible to benefit from the instruction of such a teacher? The teacher whose ability to give thorough instruction you secretly or openly question? You might possibly be able to tolerate the man; but a lack of faith in his competency would prove disastrous. On the other hand, if, however, you have faith in your teacher, you can defer to his guidance and instruction with that trustful confidence which is so beautifully illustrated between child and parent. We are all children in the art.

Presuming that you have placed yourself under the instruction of a fully competent music teacher, your attitude should be one of willingness to do as you are instructed. It is your privilege as a pupil to ask for explanations and reasons; but, if after these are clearly and fully given you still do not wholly comprehend, you must wait until you wait until you have progressed a little further in your new studies and become wiser thereby. Just as it is impossible to fully comprehend the meaning of a word put into the mouth, so also it is hopeless to expect to fully comprehend a new idea or suggestion which has just entered the brain. A music lesson is a whole, and the time allowed between meals is for digesting it.

PROGRESS OFTEN SLOW.

All progress is a gradual unfolding—suggestion, application, knowledge. When a new idea or thought is suggested to you, you apply yourself to understand it, and by and by the knowledge is yours. As our human brain is only capable of digesting a few new ideas at a time, the teacher who wisely undertakes to instruct his pupil in periodic lessons, one or more a week. These lessons are to the brain what food is to the body; they nourish and strengthen it in that particular line of study. In studying the piano the pupil's mental digestion of the thoughts and suggestions received in the lesson is aided by daily practice.

The new idea or thought is the practical application of the lesson and by this mode of procedure permanent knowledge is gained. Often the brain is extremely slow in comprehending a new idea. The teacher sometimes repeats the simplest facts an hundred times before the pupil is enlightened. This continual reiteration of the one fact is not a waste of time, for it is also a very common admission amongst music students who have gone to Europe for higher tuition that they have traveled thousands of miles, incurred much expense, and put up with great inconveniences, only to learn, when they clearly had been taught them at home. While this is true, the long journey, the expense, and the inconveniences are small sacrifices to make if the change

of environment enabled the light to shine more clearly abroad than at home. It is the old story of leaving home and mother before you can fully master a child or a horse.

The importance of this subject may not at first be apparent to the reader, but in studying music it is as essential for a pupil to assume the attitude of a pupil as it is for a teacher to be capable of teaching. If you do not intend to teach, if you are unwilling to receive instruction in a proper manner, if you are not inclined to do your part as a pupil, sooner or later, both teacher and pupil will become discouraged! The pupil will grow discouraged and finally stop lessons altogether, blaming everyone else but himself or herself, for his or her failure. The best instructor can do little with a pupil who will not do his share of the work. It is the teacher's duty to instruct, to teach, to act upon that instruction. The former is the teacher's latter labors. You can rely upon the truth of this statement, the interest of the teacher in the pupil will depend entirely upon the amount of honest endeavor the latter exhibits in his or her work.—From B. C. Saxat.

A GREAT PHILOSOPHER ON MUSIC.

The nature of man is so constituted that his will is perpetually striving and perpetually being satisfied—striving anew, and so on *ad infinitum*; his only happiness consisting in the transition from wish to fulfillment, from fulfillment to wish; all else is mere *ennui*.

Corresponding to this is the nature of melody, which is perpetually striving and wavering from the key-note, not only by means of perfect harmonies, such as the third and the dominant, but in a thousand ways and by every possible combination, always, however, returning to the key-note. Herein, melody expresses the multifarious striving of the will, its fulfillment by various harmonies, and, finally, its perfect satisfaction in the key-note. The invasion of melody in other words, the unveiling thereby of one of the deepest secrets of human will and emotion—the achievement of genius farthest removed from thought and conscious design. It will carry my analogy further. As the rapid transition from wish to fulfillment, and from fulfillment to wish, is happiness and contentment, so quick return to the key-note, the fulfillment of the key-note are joys, whilst slow melodies, only reaching the key-note after painful dissonances and frequent changes of time, are sad. The rapid, lively, gaily dancing music seems to speak of easily reached joy; happiness; the allegro maestoso, on the contrary, with its slow periods, long movements, and wide deviations, speaks a noble, magnanimous striving after the fulfillment of a fulfillment of which is eternal. The adagio proclaims the suffering of lofty endeavors, holding petty or common joys in contempt. How wonderful is the effect of mood and minor! How astounding that the alteration of a semitone and the exchange from a major to a minor third should immediately and invariably change the mood of the music, from which the major key is released us. The adagio in a minor key expresses the deepest sadness, losing itself in a pathetic lament.—Schopenhauer.

THE ART of music is knowledge and inspiration.—Berlioz.

IMPEDIMENTS TO INTERPRETATION.

T. L. RICKART.

THE subject of interpretation has received so much attention in recent books and magazines, and at the hands of teachers, that every musician of any attainments whatever has read a mass of special words and phrases, and of its place in our art. In the light of this fact it would seem unnecessary to give a definition of interpretation, but I must admit to the fact that interpretation in music means nothing more or less than what it signifies in spoken language: viz. making clear to one person the meaning of what is said by another in a strange tongue. Each great composer has given to men a message, but has given it in a language not generally understood. The player is to give an interpretation of this message, through which the true significance of this message is conveyed to the world. The player therefore, of necessity ought to be an interpreter.

When some foreigner has been unjustly treated, and has addressed to our ears, and is ignorant of our language, an interpreter is secured, who by his knowledge of the tongue of the unfortunate alien, is expected to state clearly the facts of the case. It will readily be conceded that he must neither add nor detract, qualify or modify. To do either one or the other willfully would be either unwisely or the one or the other unintentionally would be a grave wrong, for an interpreter should be so well equipped that mistakes would be next to impossible. If he must give no personal opinion, but only state the facts, then the judge or jury can do as they see fit. The judge or jury can act intelligently and the one pleading for justice will be in a fair way to obtain it.

In a musical performance, the player at first of all must be thoroughly equipped with physical strength and keyboard mastery that the technical difficulties of the composition will present no obstacle. Then he must be willing for the time being to sink his own personality into that of the composer, carefully keeping in the background any of his own notions, or idiosyncrasies, remembering only that he is speaking to a jury—the audience, and that, for the time being he is a secondary consideration. By far the most serious impediments to the real interpretation of a composition are the peculiar habits that musicians seem to acquire unconsciously, and it is this particular phase of the subject that I have chosen to discuss here for the time being. Finisings are perhaps the only, not the greatest offenders in this regard. Singers are by no means free from disagreeable habits and peculiarities; and there are few concert artists who have not been the victims of a profit made by the contortions of a conductor.

AVOIDING BAD MANNERISMS.

ALL peculiarities, habits, and movements are positive defects, and are of almost insurmountable obstacles to musical enjoyment. They are moreover unnecessary, and are due in part to the carelessness or thoughtlessness of the players during their student years, and in part to the lack of attention or courage on the part of their teachers. Sometimes strange poses and movements are cultivated. Be this as it may, nothing can justify them for the simple reason that they detract from the enjoyment of those who listen and interfere with and prevent a true interpretation of the

music. Let pupils watch themselves that bad habits do not get formed and become chronic. It is so easy to develop peculiarities when one is fully occupied with and concentrated on any special work like piano study. By careful and regular self-criticism a pupil may keep himself fairly free from eccentricities. On the other hand it is clearly the duty of the teacher to instruct his pupils as to the proper spirit of interpretation, by making them acquainted with all rules, unwritten and otherwise, governing the matter. It is to be feared that pupils who are not taught to make them conspicuous, and, as is often the case, ludicrous. To cut such sentences before an audience "as to make the angels weep" is not calculated to make music enter into the hearts of those who listen. It is the province of teachers to emphasize the difference of contracting any unnecessary movements of the arms, head, or body, and kindly but firmly suppress all symptoms of them at an early period. Surely we have abundant evidence to the contrary of simplicity. After the fact, Padewski never moves a hair in the most forcible of his climaxes, but plays quietly and with dignity. The greatest violinists and conductors appear before their audiences with calmness and repose, giving us the messages they have for us without obtruding themselves and their idiosyncrasies upon the audience.

In conclusion, if we would interpret truthfully and with due sincerity, self must be eliminated from the equation, or at least be made a secondary factor. What must we think of a builder who struck his name all over the building? Or of an artist who has his signature in twenty different places on a picture? Yet too many players do identically the same thing, saying in effect, "Behold how I am doing this! Do not overlook me!"

The charm of music should obliterate from the minds of the listeners all thought of the instrument and the performer, and should leave no room for the memory of the labor entailed, and the sacrifices involved, in what the artist presents. When it does this, it is being interpreted as it should be.

SECURING A GOOD TONE.

BY LUCILLE PRATT.

To produce a good tone is the most important of all things of pianoforte playing and at the same time is very necessary in order to give pleasure to one's listeners. It is something that is not beyond reach and given only to the gifted few, but can be taught to anyone who is willing to strive for it.

But how can this tone be acquired? First, there must be individual finger strength or it is impossible to produce a good tone. We would not think of talking to a beginner about tone, or of the proper tone, for even if by trick chance he could understand it, his fingers would not be properly developed to carry it out. Strength acquired by studies, scales, etc., is absolutely necessary. It may seem odd that it needs strength to produce a good tone, but it does, nevertheless, for good tone is produced by the proper resistance put into each finger as it plays and it always requires strength to make resistance.

THE SINGING TONE.

For instance, in giving a legato singletone, the hand, arm and finger must be held loosely on the keys without any effort whatever and each individual

finger as it plays pulls down the key to its very depth, by an impulse in the loosely-held forearm, which pulls down the key, making one tone blend or glide into the next. But it is in the pulling down of the keys that the resistance is necessary. The keys are not "struck down," so to speak, with as much force as one possible, for if one does strike down directly into the key, there would be nothing but a big harsh tone utterly devoid of beauty; but the keys are pulled down, and are not struck down directly into the finger which keeps it from producing too big a tone, although there is as much strength employed to produce a small singing tone as a big one.

With the portamento touch there is perfect relaxation of the arm, hand and fingers. The fingers almost lay on the keys, there is such perfect relaxation. Each finger as it plays pulls down the key as in the legato touch, but not with so much force; the greater difference lies in the finishing off of the tone. With the legato touch the hand is not raised after each tone, but is kept down, and there is no break between the tones, but with the portamento touch each tone is sung separately or finished, rounded off, so to speak, before the playing of the next tone; and does not glide or blend into the next.

This rounding off of the tone is done by first elevating the wrist, which simultaneously raises the finger on its very tip (the finger having formerly been farther down on its cushion where it was obliged to strike in the process of pulling down the key), and then the finger is raised to the key. But in raising up the finger it must not be raised up quickly, with a jerk, so as to break off the tone, but raised slowly so as to round the tone off. The finger must stop suddenly. It is a sort of semi-staccato touch, inasmuch as each tone is finished before the striking of the next one, but with the staccato touch the finger is raised up sharply from the wrist (unless it is a finger staccato), thus giving a quick, concise tone. In the finger-staccato each note stands out by itself as in the wrist staccato, but the hand is raised from the wrist only as high as the rapidity of the passage will permit (finger-staccato only being used in rapid passages).

THE "CRISP" LEGATO TOUCH.

The crisp legato touch is produced by raising the fingers high and playing from the knuckles, the arm, hand and fingers being held in their proper and ordinary position, loose wrist, fingers curved, and the hand raised as high as is exceedingly fast, the fingers, of course, cannot be raised so high, but should always be raised as high as possible.

But as to the resistance required of each finger, it is guided by the strain, ear and eye. The eye takes in the impression marks, seeing that fortissimo or pianissimo or whatever it may be is played when it is marked on the music and may kind of carry over the eye may happen to use. The ear receives the sounds produced and sends its impulse to the brain, thus the necessity for each tone to be developed as to how to produce the desired tone for if they are not in a good condition then the tone cannot be good. The muscles must all be in good condition to carry out what the brain wishes to produce, and further, the eye of the brain must give its whole and undivided attention to the proper rendering of the composition and not be troubled with any petty conditions, such as hav-

ing weak fingers, to contend with. All must be there in the fingers ready to carry out what the brain directs. Now we see the important part the brain plays in our composition. Must be developed, as well as the ear and eye, in order that a good conception of compositions may be given, that the tone will be in the right compass (not big and grand when the tone position is not developed, nor mawkish or sentimental, nor words mawkish, smaller tone is wanted), but that the right idea or conception of tone and spirit may be had of all compositions.

This conception is not obtained in a day, nor a month, nor even in a year, it is the gradual adding, little by little, to one's position stock of knowledge. Reading the works of the poets and books on music, looking into the arts of others, not only our own, cultivating an appreciation of nature and making ourselves more observant of the beautiful, more sympathetic, and cultured, this it is that would make us give good musical conceptions of compositions and make us feel and appreciate them, for if we can appreciate the beautiful in other things, surely we can appreciate the beauty in the master's composition. It is through this very appreciation it is in other things that one is enabled to see the lack of beauty in one's own work. If one's own work does not stand on the same level of beauty as someone else's, he will strive for the same level, he will have a goal and know what he is working for. If his own tone is not beautiful, he will strive to make it better, working at it himself and listening to different artists and hearing the opportunity presents itself, for the greater part can be made thus to compare with the best from that of others and take. Thus, the best of tone have been secured and can still be by all who will strive to reach the goal.

A LITTLE KNOWN IRISH MUSICIAN.

One of the best musicians of Ireland has produced is, curiously enough, little known, though he wrote fifty overtures, Richard Michael for stage purposes, name was the eminent Irish one of Wilt, and died in that city in Dublin was a close friend of Balfe and Wallace. He was also the friend of Sir Robert Stewart and Sir Charles Hallé. His educational work did not stop at this. He was also one of the founders of the Royal Irish Academy of Music. Most of his life, however, he was theatrical ventures, opera and other things in 1839, and seemed to have lived to remain, for he was frequently over the time." He was "he only lived to last man of ready was, like most Irishmen, a tell a good story was always ready to sing about an old tobacco storekeeper who "Italian" him about his thing in those days. "Opera was the only Italian opera you're got now. That's a queer German" said the man. "Opera is a Freuchman, not an Irishman, Song by American!" I tell you what it is, Mr. Levey, there's only one what it is, Mr. times Levey's wit was a Spard." Some on one occasion, during a rehearsal of Indies' sang him, "Ladies! Ladies! shout Levey, "This won't do at all, fifty years ago."

other song-writers of these post-Wagnerian days is utterly unmitigated with a full understanding of the text. Artists who can sing and singers who possess dramatic ability have sought to meet this demand by trying to bridge the gulf that separates the speaking-voice from the singing-voice with "cantilations" and other artificial hybrids which are neither speech nor song.

THE SINGING TEACHER'S AND STUDENT'S LIBRARY.

BY F. W. WORELL.

There are some teachers and advanced students of singing who desire to become broadly educated musicians and vocalists. They take the position, and wisely, that it is desirable that the singer and the teacher of singing inform himself as to the ideas of other workers in the same field. It is from such that the various musical journals of high grade and the publishers of books on singing having merit, as well as the works of vocalists and subjects, such as harmony, counterpoint and composition, musical form, and aesthetics, receive what patronage comes to them from the vocal profession.

Unfortunately, too many vocal teachers and singers are satisfied with a more or less complete knowledge of their special subject and of a particular presentation of that subject. Such take little interest in any other presentation, for instance, of the subject of voice production, or the art of singing, than the one they may happen to have made their own.

It is an endeavor to be of some service to the first mentioned class of vocalists, we set forth the following paragraphs. If the teacher be making it his business to be of some service to set forth the art of singing according to the principles of what is known as the Old Italian School, he may find something of interest in these books:

THE OLD ITALIAN SCHOOL.

Francesco Lamperti—The Art of Singing. Translated by Griffith. Published in 1890.

This is called by Lamperti The Guida Elementare.

Francesco Lamperti—The Art of Singing. Translated by Walter Jekyll.

This work contains no music text, but it is especially valuable in the importance of acquiring breath control as the foundation of all good tone production. It is in a sense a presentation of the older Lamperti's idea of the theory of tone production, and contains many wise observations concerning the art of singing.

G. B. Lamperti—The Technique of Bel Canto.

This work by a son of Francesco Lamperti is an attempt to furnish a text book of tone production according to the principles of the Old Italian School, and makes the acquirement of breath control fundamental. There are some special directions regarding the acquirement of what is known as "head voice" by women singers and also concerning the special and particular treatment of the upper tones of the voice.

William Shakespeare—The Art of Singing.

This work was written by a gentleman who has for some time been a successful teacher of the art of singing in London, England. He was for a long time a pupil of the elder Lamperti, and put in his work (Part One), with some particularity, what he conceives to be the underlying principles

of the Old Italian School of Singing. Here again emphasis is placed upon breath control as fundamental. A catalog of registers is given for every class of voice is included, but on this point (register) the teaching is, with correct breath control and freedom of the vocal instrument, the question of register changes settles itself. Parts two and three are mostly taken up with music text in the shape of technical exercises and vocalises.

Martin Roeder—Fundamental Vocal Exercises.

This work contains some statements of the theory of tone production according to the Old Italian School, but is chiefly made up of exercises in music text.

Verley Dunn Aldrich—Vocal Economy.

This is a work based on the principles of breath control and freedom of the vocal instrument as fundamental to good tone production. There is no music text.

Leo Koller—Art of Breathing.

This work goes very fully into the question of respiration—inhalation and exhalation—for singing. There are some exercises in music text, but the bulk of the book is given over to statements of the theory of tone production. Correct breathing is here again held to be fundamental to good tone production.

E. Davidson Palmer—The Rightly Produced Voice.

E. Davidson Palmer—The Training of Men's Voices, and The Manual of Voice Training.

Mr. Palmer has been the most prominent and active advocate of the theory of the so-called falsetto production is the true production for the man's voice, and that by the cultivation of that production, based upon deep breath control, the usual difficulties involved in the training of the upper tones of tenors and baritones, in particular, are avoided. His claim is that this voice can be demonstrated pure of all throat action, and that the "chest" voice of the man, yet develops a breadth and richness in the middle and lower ranges which are superior to the so-called chest tones in every way, and that the same man, making the vocalist to sing from the bottom to the top of his compass with no change of quality and without the slightest unevenness of scale. At the same time, he declares that the so-called falsetto, is colorable and in every way suitable for purposes of interpretation in song. This idea of the training of the male voice has been thought of as a number of years ago by the first instructors of singing in this country, yet there is still a very strong prejudice against any use of the so-called falsetto, and many clever instructors will still declare that the noble force of good quality can be secured from its use.

BOOKS ON THE MALE VOICE.

A recent book by Dr. Edward G. Stubbs, of New York, called "The Adult Male Alto or Counter-Tenor Voice," makes rather a strong case from the history of singing and voice training in the history of the use of the so-called falsetto or head voice in the training of men's voices. Dr. Stubbs very wisely says that, according to a widely followed principle, no tone can be produced without the use of some sort of effort in its production can rightly be said to be a bad tone, and the so-called falsetto certainly brings to the ordinary man singer as he ascends the scale and breaks into it, a sense of relief

rather than of added strain. Dr. Stubbs gives, perhaps, as satisfactory an explanation as has appeared of the difficulty which some voices experience in developing any head voice from the so-called falsetto, when he points out that certain types of naturally high voices seem to exhibit a kind of falsetto or head tone which responds to training, and develops force and some breadth. While other tenor voices, not naturally so high and high a call to mind the difficulty in developing the so-called falsetto tone and securing an even scale. Davidson Palmer doubtless would reply that the heavier voice had, in the nature of the case, gone farther in the direction of the force, forced production than the lighter voices, and would therefore be expected to be more unready or less responsive, when an attempt was made to develop the light falsetto tone. The tendency would be to at once return to the conditions accompanying the incorrect, but powerful, forced tone belonging to what is usually called the "chest" register. To bring the results of the researches he claims that the student who desires to change his production and place it upon the basis of the so-called falsetto, must abstain from using even the speaking voice at the ordinary, comparatively low pitch, but must use a lighter and much higher pitched voice in his ordinary speech. This is to assist in setting up the correct and unforced action of the vocal instrument in song.

FALSETTO TONES.

In this connection it may be pointed out that even among teachers who condemn any attempt to deal with, or use the so-called falsetto in the training of the chest voice, there is a constant endeavor to secure in the upper range of women's voices, particularly those of sopranos and mezzo sopranos, the exhibition of what is called "head tone," which in its sensation, or lack of it, in the throat, on high pitches, seems to be closely analogous to the so-called falsetto or male head tone. These teachers, many of whom are to be counted among the best, endeavor to secure a greater freedom of the parts and consequently richer and fuller tone in the middle range of the woman's voice, having secured a fairly high head tone, will instruct the pupil to carry the quality of the sensation, referred to as low a point in the range as is possible. This head tone will not sound unless the throat and adjacent parts are absolutely free from rigidity, and therefore it is held that if the singer, seizing upon the sensation and the quality accompanying this production, will hold herself to a continuation of the same down the scale, the result will be a perfect condition of the vocal instrument for good tone production. It is far down as the singer is able to carry this quality and sensation. In this way the throat becomes accustomed to assuming the correct conditions for good tone in the middle and lower ranges. This is of itself an excellent idea, and would appear to be a good argument for the use of a similar process in dealing with the male voice.

Mr. Edwin Holland—Voice Production.

Some considerable time ago there was more or less discussion in a journal devoted in part to vocal matters as to whether the larynx should be held high, medium or low, in the tone that is called to move up and down with the change of pitch. One Italian teacher of some prominence held strenuously to the low larynx idea. Mr. Holland is also an advocate of this position.

Charles Lunn—The Philosophy of Voice.

Charles Lunn—The Voice and its Training.

Thomas Kelly, S. J.—First Principles of Voice Production.

J. Bernard Williams—Mind and Voice.

G. E. Tappan & William Nichol—Natural use of the Voice.

Edmund J. Myer—The Voice From a Practical Standpoint.

Edmond J. Myer—Vocal Reinforcement.

Edmond J. Myer—Position and Action in Singing.

Edmond J. Myer—The Renaissance of the Voice Art.

Thomas Chater—Scientific Voice.

CHARLES LUNN THEORIES.

Mr. Charles Lunn, sometime of Birmingham, England, later of London, has been the most strenuous modern advocate of the theory of the control of the breath through the alleged approximation of the false vocal cord or bands. The claim is that through this throat double valve which is formed in the breath automatically and which holds back will of the singer then has to be exerted to not to hold the breath, but to let go, valve which holds the breath for the singer. Others whose works are mentioned next below those of Mr. Lunn fundamentally differ with regard to this somewhat from his view, though varying to other points concerning tone production. Mr. Lunn was a most ardent of fighting for his views. He claimed that he was one of the last representatives of the Old Italian School, having himself named Caticano.

Of this double exponent in this country the control of the breath with regard to been Mr. E. J. Myer, of New York, in the case of the authors indicated, it seems almost fundamental, in order to secure approximation of the breath of the double valve, that the upper chest shall be fully inflated and the breath, as he put it, squeezed or put under pressure in the chest. One or two of the claim that have been quoted in support false vocal cords the breath bands were protested so as to interpret and yet the throat and the singer's voice. However, on the other side of the question is much testimony, including that of one of the most prominent and learned of the physiologists in New England, to the effect that no one has yet whereby such a discovery any muscles be secured. Where does approximation could in must perform where doors differ lay. In this case, as in many others, what the control of the breath is as an approximation of the false cords, is uncertain that the requirement of a high, is the expanded chest expansion of a high, is a definite advance in the power, always provided that the so-called "squeezing" of the chest and the false voice of the chest and even down so as to bring about the least rigidity of the parts involved. (Right of Reprint Reserved by the Author.)

Have you not talent for art? Then the art and dedicate your soul to the beloved saint—Longfellow.

He who will create must be happy.—Fontaine.



Department for Organists

Edited by Noted Specialist

SOME POINTS IN ORGAN PLAYING.

BY FRED PARKER.

ORGAN playing is a subject of so wide an extent that some years' study suffices only to make the student fairly efficient in the manipulation of manuals and pedals; therefore, the "finish" usually seen in players of other instruments, is often lacking in organists. Much of the matter which comes under the head of "finger training" in pianoforte playing (such as production and gradation of tone) is unconnected with manual manipulation in organ playing, and is generally acquired in a haphazard fashion. When the student has studied his Bach and other purely technical works he has only, so to speak, laid the foundation and built the four walls of his structure; but more needs doing to make it useful or even usable. The writer has come across many "facile" players who possess only a superficial knowledge of tone color and touch, and essentially useless points as applied to organ playing. Of course, phrasing must be considered as the first and most important principle of all expression, and a truly good organ touch is an artistic accomplishment to be acquired only by the truly musical; yet, as a modern writer on organ matters has said, "It is to be feared that nothing is easier than to earn cheap notoriety or notoriety (as the case may be) by posing as a purist in matters artistic." To ignore the increased facilities for organ expression afforded by modern developments (manual and tonal) and to insist, to a style of playing similar to that which must have been in vogue in the time of Bach and of Handel is about as sensible and as "artistic" as to insist on retention of the old fashioned harpsichord in preference to the pianoforte.

Much of the prejudice of the older school of performers against modern organ playing no doubt arises from the fact that the various devices introduced for the convenience of the organist are readily susceptible to abuse at the hands of an unmusical practitioner. Let us examine a few devices which are constantly faulted, and see how legitimate use may be made of them.

SWELL BOXES.

It has become the fashion amongst a certain class of critics to deride the effect of the swell box on the ground of its being too mechanically produced; thus confounding cause with effect, an evil into which inexperienced critics constantly fall. If a beautiful effect is brought out of a prosaic looking rectangular box with a front of gong-shutters, is not that effect *per se* as accurate as if it issued from a high sounding casket, the curves of whose outlines suggested the "new art"?

In practice the swell pedal is positively no better understood than it is after its introduction. Organists practice assiduously to attain a correct gradation of tone on the pianoforte; but why do not organ pupils practice systematic exercises in the use of the swell pedal? The particular capabilities

of each swell should be carefully studied and experimented with and the organist should know the balance or contrast between every possible combination of swell stops with every gradation of the pedal and the rest of the organ. A swell crescendo should be made very carefully, bearing in mind that the greatest amount of tone escapes during the first inch of opening the shutters; therefore they should be opened very slowly at first. As a rule, when the pedal has gone one quarter of the way down the crescendo is half made; the remaining three quarters should be made more quickly. The last half of the tone which the shutters describe affects the tone very little; and this should be borne in mind in closing them. In making a crescendo the exact tone upon which it should be determined and the pedal should rest at the "open" point exactly as the finger falls on the note. Having thus described how the crescendo should be made, we must leave it to the student's good taste and musical feeling to determine when; only reminding him that the device gains in effect from not being too frequently employed.

It has been pointed out that when balanced swell pedals are placed adjacent to each other and without raised divisions between them, two may be operated simultaneously with one stop; and this is desirable in the combination of swell and solo (when tuba is enclosed) is no doubt the most useful, producing (with both coupled to great) a really soft and powerful effect. When great organ reeds are enclosed, almost as brilliant and perhaps a more useful crescendo may be obtained by combining great and swell pedals. These combined pedal effects of necessity of a forcible character, the softer and fancier effects being produced by contrast. In passing, a charming combination is to couple swell effect to a quiet string or flute in the choir organ; and, playing on that manual, alternately to open and close swell and choir shutters (as though the effect were of a mechanical device) an effect could be continued for any length of time, on account of both feet being taken from the pedal clavier. Let me say here that any change of stops or the operation of any mechanical device which necessitates any change in the *text* of the music should be most strictly avoided. In his extemporized pieces the organist may occasionally allow himself to make the form of his organ; for it is questionable whether all musical ideas are actually conceived in the form of abstract musical phrases, and if not, what is the organist's duty? But to be not some tonal or rhythmic device which needs clothing in notes in music the same way as the motive of an orchestral composition is clothed in its tonal dress of many colors.

But to return to our subject. An organist who alters the text of the music for any cause whatever cannot be held guiltless; and as there has been no other method of color invented

for the swell than that by the feet, in many cases a desirable crescendo must necessarily be dispensed with. I have created the swell pedal at some length because, although simple to work, it is often operated in a very slovenly way. But, as in all branches of musical practice, success attends the student who practices with his ears open.

COMBINATION OF REGISTERS.

Organ teachers who are themselves first-class reciters are too wise to take it for granted that pupils will "pick up" the necessary knowledge of stop combination of themselves. Indeed, as all pupils are not fortunate enough to study under such, their enquiries on the subject are often met with the rejoinder, "Oh, you learn to pedal and play smooth and that will come of itself." As well tell a youth to write good counterpoint and that a knowledge of instrumentation will come. The young organist, however, usually finds out that stops labeled 8 ft., 4 ft., 2 ft., 16 ft., 8 ft., 4 ft., one octave lower and higher respectively. He is told that organs vary so much that there is hardly any law for stop combination. True, there is no such (like strict counterpoint); but there are broad, well defined principles that he would do well to notice.

Stops are used in two ways: (1) the tone is "built up" and (2) it is "contrasted." The first method does not give special prominence to any part; the second allows two parts to be heard simultaneously (the organist's tones being so different in color as to be easily recognized) or it gives each part special prominence as a solo and the others a subordinate place as accompaniment.

BUILDING TONE.

We may summarize a few broad principles, arguing only from established facts. Let us suppose a note sounded softly on any natural speaking instrument, and we desire a softer tone sounded; we augment the force which causes the note to sound. We obtain harmonics or overtones, appearing successively as the force increases of the note; under favorable conditions, these harmonics produce also a combination of notes or undertone. If we require a louder note, after we have augmented the tone of one instrument as far as possible we add another instrument tuned to the same pitch; or, if we want to add harmonics, we augment one tone by adding another instrument earlier. These principles are necessarily of use to the organist. From the applicable to the subject. That foundation tone (by which we mean pure unison tone without addition whatever) is, inasmuch as it is heard first alone, and is only by augmentation that we obtain the softer harmonics; that overtones and undertones cannot exist being not only of the foundation tone, they set in motion by the same energy; but different species of tone may be mixed, and that their foundation tone is in stronger evidence than the harmonics. Though some may think the harmonics principles to offer an exact counterpoint to organ tone building, they are certainly true, and moreover work out into the manual scale. Their application to need no further explanation other than that the 8 ft. work is considered to be the foundation and that the 16 ft. work is considered to be the contrast. The same may be said of strings, flutes and reeds, each of which

should be built according to the foregoing principles. The 16 ft. (undertone) should be drawn out of the 8 ft. work; required; but it is not absolutely necessary with the fifteenth nor yet with the reeds. It should always be used with any row of pipes speaking other than the octave, fifteenth or twenty-second.

When great and swell organs are coupled together the tone on each should be complete in itself on the foregoing plan. It may, however, differ in power, brilliancy, or color; but to take as each "family" is built correctly, the general effect will be satisfactory. As regards the pedal, the same principle apply, the 16 ft. being the foundation. The selection here is usually more restricted and the student is warned against using too heavy a pedal. It is always wise to keep a reserve of power for special effects.—*Musical Opinion.*

THE NEED FOR COMPETENT CHURCH CHOIR COMMITTEES.

BY E. N. MILLER.

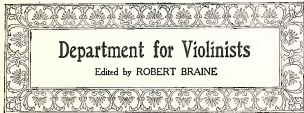
It is a deplorable fact that the direction of music matters in churches is usually left to committees incompetent to judge what is best. There are exceptions to this, of course; but generally speaking it is true. The part music to play in the spiritual life is becoming more and more, for no other day, and for this reason, if for no other, the music should be under the direction of musical men and thought than the average church member.

The incompetent church committee makes a blunder about on a level with an illiterate man, who might pick up a book of light and praise the trashy nature of it. "I am a perfect layman in this book, and others like it. It is entertaining, amusing and interesting. It's good enough for me." A well-educated man might pick up the same book and say, "It will do you good to read this. It is superficial in character, but in its ideals, for you no benefit; in fact, not good for you. It may even do you harm." Few educated men dispute the judgment of the layman in a case of this sort, and he were to select and enter volume again to "Read this, study and reflect over it, and better will be elevated, helped and made adverb rather than that of the illiterate."

If advice is needed in the selection of books, it is even more necessary in the books of music. People are easily misled by their judgment of their childhood, and even if aware is not to be depended on, they are not. The work of the poets, the writers, the artists, the musicians, Shakespeare, Mark Twain, and others, are regarded by publishers as "best sellers." The vast majority of people, however, are not. They know nothing about music. All they know of it is what they hear at church concerts, and it is what they hear at church concerts that is given only the best music in the world and only those who know something about music are competent to say what is best.

Probably the time is coming when we shall have a minister or master of music education. One who is qualified by education by lofty ideals and a high conception of the power of music to attend to the needs of the congregation. There could be no greater advance as the method of having an educated minister of the gospel instead of the state-of-the-art musicians, where the lay members themselves did the preaching.

The most talented composers of the present day are pianists—fact that has been observed during former epochs—Schumann.



Department for Violinists

Edited by ROBERT BRAINE

WHY VIOLINS LOSE THEIR TONE

MR. THOMAS E. FRANK, of Washington, D. C., has written to the Violin Department, giving a number of observations on the causes of violins sounding badly. As his points are well taken, they will doubtless be of interest. He says "Differences of temperature, hot, cold, wet or dry weather, will affect the tone of the strings and the instrument. When a violin is brought from cold or wet into a warm room, it will require considerable attention to put it into proper tune until strings and instrument become adapted to the temperature of the room."

"The drapings and furnishings of a room—curtains, carpets, pictures, etc.—will have a very unfavorable effect on the tone of the violin, as compared with its brilliant tone when played in a room with bare floor and walls."

"Another point to be looked after is the fingerboard. Through long wear the strings may have worn grooves in the fingerboard. When the strings are pressed into these grooves, in vibrating the string will strike the edges of the grooves quite a distance from the finger, thus making the tone muffled and dull. The fingerboard must be perfectly level and smooth, so that the string will vibrate the entire distance from the exact point at which the finger presses it down. Sometimes there are 'humps' on the fingerboard, right above where the third finger (in the first position), for instance, presses the string down. When the string touches this 'rising' for an eighth of an inch or more, the effect on the vibrating string and tone can easily be imagined. I have taken grooves out of fingerboards from one-half to over an inch in length, in violins, where their owners could not imagine why of late years the violins had lost their clear tone."

One of the most astonishing things the violinist and teacher meets with in his daily experience is the aversion which many amateur violin players have to taking lessons. Lovers of the violin will be met with, who devote much time to violin playing, who boast that they have never taken a lesson in their lives. Some of them seem to take much pride in the fact. They will go on year after year, using false methods and making habitual mistakes, which any good teacher could correct in even a few lessons, and yet they seem to refuse to go on to truly enjoying the dark, rather than obtain instruction."

In a large majority of cases this perversity is not due to a lack of funds to pay for the instruction, for such people often buy expensive violins, the best strings, etc. They may play as well as good works on violin playing. Then they will attend concerts and recitals given by the best violinists, in the hope of penetrating some of the mysteries of playing. They will also read long essays on violin playing and portrait pictures of famous violinists, positions of the body, fingers, arms, etc., and as a rule understanding prac-

tically nothing of what they read and see. If they do muster up courage to take a few lessons, the chances are that they will go to some "freak" teacher, who has not learned his profession properly at all, and has only a smattering of the art of violin playing. It is then a case of the "blind leading the blind."

The violinist who boldly declares with pride that he "never took a lesson" in his life should not complain if discriminating music lovers manifest a tendency to run, if he manifests any sign that he is about to play.

Some of the brightest musical intellects of the human race have been employed for hundreds of years in building up the art of violin playing. It stands to reason that an ordinary twentieth century human being with no mediocre intellect, can not learn for himself, what it took hundreds of great men hundreds of years to create.

No matter how little a violinist may know, he should go to his great teacher to take even a few lessons. Even a single lesson is better than nothing. In a few minutes a good teacher can point out mistakes which have been a stumbling block for years. A course of lessons in bowing from a real master of violin playing, will set a pupil on the right road, for his entire lifetime, instead of floundering around in the quagmires of false position, bad tone, and faulty bowing.

THE VIOLIN BRIDGE.

BY JOHN A. SMYTH.

As regards the height of a violin bridge it should not, as is too often the case, be determined by the slant of the fingerboard. Upon any perfectly constructed violin a bridge should not be erected a height of an inch and a quarter, nor over an inch and three eighths, measured from its apex to the violin top. Where a better tone is obtained with a bridge an inch and three-eighths in height it may safely be concluded that the top is at least a little thicker than it should be for the best general effect and where the result is best with a bridge lower than an inch and a quarter it is evidence of a lack of material in the top. Therefore, instead of fitting a bridge to accommodate any pitch of a fingerboard have the latter taken off and fitted to suit the height of the bridge. If too high to be lowered by any other means have the neck taken out and reset to a proper angle. The total effect of a violin bridge of a certain height, therefore becomes a positive index of the thickness of the top. A violin that sounds best with a bridge above or below the standard measurement is certainly faulty in construction. If the extremely low bridge gives best results on a certain violin, obtain another instrument. If it sounds best with a very high bridge, it is usually less than enough to admit of successful regraduation.

VIOLIN PLAYING IN ENGLAND.

BY AN ENGLISHMAN.

ENGLAND can hardly be said to be a violin-playing country. Possibly the explanation of the fact lies in the fondness which English people have for the voice. If you mention music to the average Englishman of musical tastes he begins to talk of singing or of choral work. A celebrated English author, writing on the subject of violin playing in England, has said:

"In reading the history of violin playing the pride of an Englishman cannot fail to be mortified, while he observes that the encouragement of the art has, until recent years, been almost confined to the Continent; that we have heard practically nothing of British schools, artists, or patrons; that all writers on the subject seem to consider the hyperborean fogs of England are completely inimical and imperious to the rays of taste; and that, however justly we may boast our superiority in some points, the country has hitherto been forced to allow its deficiency in the most refined branch of art, and content itself with a very subordinate position among those who aspired to the study of music."

The same writer says, however, "I have no doubt that the time is fast approaching when many English names will be found worthy to stand beside the list of modern artists. However visionary this expectation appears, it has already been proved, for I can mention English names who will undoubtedly be of use to modern schools." The optimistic trend which this writer adopts when speaking of the musical future of England is quite in line with what others are saying. At the present time there are many able English violinists.

Probably the most famous of English violinists is Marie Hall, who is to England what Miss Maud Powell is to the United States. She was born at Newcastle-upon-Tyne, 1884, and was the daughter of a harpist, who was at that time engaged with the orchestra of the Carl Rosa Opera Company. Later she studied with Elgar, Max Moser, and with Wilhelmj in London. It was Sevcik, however, so Miss Hall declares, who put the finishing touches to her education, and made of her a virtuoso comparable with the foremost living. Another well-known English violinist is John Dunn, who was born at Hull, 1866. Mr. Dunn is at present touring America, and is meeting with very gratifying success. Mr. William Henley is well-known in England as a violin soloist as well as a violinist on violin subjects. Rowley Wood deserves mention as an able violinist.

ENGLISH WELCOME FOR FOREIGN ARTISTS.

If England is not produced violinists of her own, it certainly cannot be said that she has failed to recognize the genius of those foreign artists who have visited her shores and decided to remain there. Among these may be mentioned Guido Paganini, who appeared annually in London for many years, and after becoming Professor of the Violin at the Dublin Royal Academy of Music, returned to London, where he has now resided for some years, and does some excellent work. Another English violinist, and editor of violin music, Lady Halla (Nassau-Neruda) was responsible for much musical growth in Manchester, where she lived with her husband until his death. Possibly the most distinguished foreign violinist who took up a permanent residence in England was Heinrich (1808-1898). He it was who persuaded Wagner to come to London, and he undoubtedly

exercised a great influence on the musical life of the British capital. He was, for some years head Professor of the Violin at the Guildhall School of Music. In his later years he took an active interest in violin making, and his London home was a veritable museum of handmade violins. Other distinguished residents in the country have been Sauer, Max Moser, Schieler and Adolf Brodsky. Dr. Joachim did not reside in England, but he was practically unknown in London as in Berlin, and entertained a great regard for the old city. Maud Powell and Francis MacMillen, the two foremost American violinists, have both here testified to the enthusiasm of the warmth of English appreciation of foreign artists.

ENGLISH VIOLINISTS AS COMPOSERS.

Perhaps England would have a larger number of eminent violinists if some of her musical sons had continued along the paths in which they started. Sir Alexander Bauer, an Anglo-German by birth, commenced his professional career as a violinist, and made quite a fine reputation, but relinquished it by becoming a finer virtuoso pianist. Samuel Coleridge-Taylor was a violin student at the Royal College of Music, and had a praiseworthy desire to distinguish himself as a violinist, but he would doubtless have done very high order, if he was to be a composer of a pened to Edward Gernon, who started his professional career as a violinist and made his chettra, and probably expected to make his money that way. Sir Alexander MacKenzie was the son of a composer of violinists, and had such and grandiose reputation as a violinist from his very education. He is at present Principal of the Royal Academy of Music, and has his interest in violin playing to stimulate English composers several pieces for the violin in violin, which he played for the first time by Sarasate at the Birmingham Festival of 1888.

SIR EDWARD ELGAR.

The figure which looms largest in English musical life to-day is undoubtedly that of Sir Edward Elgar. In his early days he made his living out of the violin, and was a member of Stockley's orchestra in Birmingham. Almost the only times taken for a few months from Mr. Elgar, betrays an intimate knowledge of throughout his life, and his orchestration things about the most remarkable it does absolute master, showing as sources of the instrument. Over the same path the violin world has been going upon which Elgar has been engaged. Philharmonic Concerts in London the composer as conductor, November, with the soloist. It is too early yet to say masterwork will prove to be of the concertos of Beethoven, Mendelssohn, and Tchaikovsky. There can be no doubt, however, that the work is of serious interest. Elgar, like Brahms, sneaks into those who will follow him heedless crowd that, careless of the ravages of temporal thoughts, and moved by the thought of the soul to solitude retreats the Bough. Puts out, and Jesus from the Ground aspires?"

If this is so, England has indeed atoned for her past indifference to music.

THE CHILDREN'S PAGE

Edited by JO SHIPLEY WATSON

KONIGSKINDER (CHILDREN OF THE KING).

The Story of a New Fairy Opera.

[Note.—Engelbert Humperdinck was born in Siegburg, in the Rhine Province, September 1, 1834. He studied at the Cologne Conservatory under Hiller. Later he studied in Munich and in 1857 he won many prizes and taught in many conservatories. His opera *Hänsel und Gretel* has been given the world over, and is considered his masterpiece. *Hänsel und Gretel* is his latest opera. It is *Königskinder* (Children of the King); its first presentation was in New York City at the Metropolitan Opera House, December 28, 1906. Here Humperdinck is at present engaged in writing the incidental music for the beautiful drama, *The Blue Bird*, by M. Maeterlinck, the famous Belgian poet.]

Every one who knows *Hänsel und Gretel* will be glad to hear about the *Königskinder* (Children of the King), the new opera by the German composer Engelbert Humperdinck. The story of these children sounds just like a Grimm's fairy tale, only it is not of course, because the story was written by a woman named Ella Bernstein, who lives in Munich. At first it was a drama, just like any play we see in a theatre; then Humperdinck put words to music, and that changed everything; for it was brought to the Metropolitan Opera House, in New York City, where it was given just after Christmas for the first time in any country as an opera. The part of the dear little goose girl, who is so very, very German, was sung by an American girl, Gertrude Farrar, which is about as old as the part of the girl in the very American opera of *The Golden Weir* having been sung first by a German opera singer of Bohemian birth. Things do get so jammed up in opera-land. Anyway, we can all understand the beautiful language of music, no matter in what tongue it is sung; and when Humperdinck brings children on the stage you can tell that the music is meant for children right away, because it sounds so naive and simple.

Of course, we will have to do the opera "in imagination" with the hope that some time we may do it in reality. Some of us are apt to forget the value of imagination, anyway. Just think, "in imagination" we don't have to walk in the forests that are usually at the top of the house, a half a block away from the stage. "In imagination" we walk right by the open-mouthed box office, past the sitting ticket man and proud usher, right down the aisle we go to the very seat we have wanted to sit in for these dozen years. It's so nice and quiet "in imagination" no bumping chairs and no rowdy programs, no late comers to knock our knees in trying to pass. Just the asbestos curtain and us—for we have come early to read the libretto (that's the book they are always trying to sell you for fifty cents). "In imagination" it's free, and the story reads something like this:

ACT FIRST.

Once upon a time, oh, a long, long time ago, the King's Son became tired and bored with the life at his father's court, he longs to see the world, so he steals away into the neighboring forest. He has gone but a little way when he comes upon a Witch's cottage, and there he sees the Goose Girl for the first time. He loves her, for she is beautiful and gracious. He leaves the wood, and soon after three citizens from Hehlbrunn, the city in the valley below, come to see the Witch about a new ruler. They are the Fiddler, the Woodcutter and the Broom-

maker. The King may come as an ordinary person, as a beggar perhaps. They are insulted by such a thought; they argue and quarrel about it, and the whole town is in an uproar when the eventful hour arrives. The clock begins to strike, and they are lashed into silence. With great ceremony the gates of the city are opened wide, and there, followed by her flock of geese, the sweet-faced Goose Girl stands.

The King's Son goes forward to meet her, but the disappointed citizens rush upon them, and they are thrust together without the city gates.

ACT THIRD.

In the third act these children wander through the forest, but the Prince never finds his way back to his father's court. The Goose Girl is ill with a fever, and can scarcely walk. In their wanderings they come again upon the Witch's cottage. It is cold, and there is snow upon the ground, and the cottage is occupied by the Woodcutter and the Broom-maker. The Prince wraps the Goose Girl in his cloak, and goes to the door of the cottage to beg for bread. They laugh at



A FAMOUS SCENE FROM "THE CHILDREN OF THE KING."

him, and he returns in despair to the Goose Girl who is lying upon the snow-covered ground. She tries to comfort him. "Sue," she says, "I am no longer ill," and she dances in bare feet in the snow. She sinks to the ground fainting. Then the Prince remembers that he has brought with him the golden crown that belongs to his father's kingdom. So he hurries with it to the cottage door, and offers it for bread. Then the Woodcutter and the Broom-maker wake up, for there is great value in the crown. Hidden away in the cottage they find a loaf of bread which was mixed by the Goose Girl herself, under the Witch's instruction. It is deadly poison, but they do not know this. The Prince and the Goose Girl sit there in the snow and eat it together. The poison is very deadly, and soon shows its effect. They talk frantically. The Goose Girl thinks that it is summer again, that the snowflakes are linen blossoms falling. The Prince imagines that he is at his father's court leading his beloved bride up the golden stairs, and so they die. Then the Fiddler, followed by all the girls and boys in Hehlbrunn, come into the forest singing. The Fiddler is the first to see the dead Prince and Princess lying under the linen tree. He cries in despair, "The Children of the King!" and that's the end of the libretto.

We must be attentive now, for the orchestra is beginning the Prelude, music

which represents the King's Son going out into the world, and is so beautiful and brilliant, just as it should be for boys who are filled with joy and life and hope. The subject is so mysterious and mysterious, so very slowly and the heavy folds of the curtain aside, and there stands the forest, all green and summery, and there to the left is the Witch's cottage. Just like one in a real fairy tale, and there is the Goose Girl too, and really, truly, some twelve of them. I cannot begin to describe the music of this act, parts of it wonderful, especially the love music of the Goose Girl and the Prince. Some day, when these songs are printed separately, we may lay them, but at present should have to buy the entire piano score. The second scene shows a part of the town, and a quaint old place it is, with its medieval gates. I suppose there are towns in the Harz mountains that look as much like that scene as two peas. To imagine a beautiful flower garden after the frost, and you will have an idea what ruin and death the music portrays.

And the last scene, which is the forest again, all snow-covered and white, is where the Prince and the Goose Girl house when the curtain goes down, we know we have cried a great deal, for our handkerchief is wet. Then the knows we have cried, and everyone else has cried, too, so we are at ease together, with a merry crowd, and we know music of a wonderful kind. We feel then in it, there are no few. "Hänsel und Gretel" is the only other opera children care anything about.

I know of one, however, where boys chant from an angle dome of a church. They sound like angel voices. Can anyone remember the name of the opera that has a boy's choir in it? The name begins with the letter that is sixteenth in the alphabet.

CONCEALED NAMES OF COMPOSERS FOR LITTLE FOLKS.

WHO ARE THEY?

1. I have three syllables. My first goes marching to war. My second is a place where fairies dwell. My third is the light of day.
2. I am something to take hold of. You try to drive chickens away. My second is boy's name.
3. I have two syllables. My first is like the Washington Monument was cast.
4. I have two syllables. My first is something every farmer does in summer. My second is one of the dwelling places in the world.
5. I have two syllables. My first is "Gone." My second is "Old Mother Goose." I call her husband.

Answers will appear next month.

ANSWERS TO HIDDEN MUSICAL TERMS.

The following answers apply to an interesting musical game suggested by THE ETUDE in the last issue of 1. note; 2. rest; 3. forte; 4. tie; 5. a. keyboard; 6. semibreve; 7. stria; 8. andante; 9. bar; 10. pitch; 11. chord; 12. measure; 13. staff; 14. accidentals; 15. major; 16. minor; 17. interval; 18. sharp; 19. staff.

ACT SECOND.

This time we are inside the gates of the city of Hehlbrunn. We are on the common with the crowd awaiting the stroke of twelve. The King's Son suggests that

A NATURE RECITAL FOR MARCH.

(The music used in this recital may be found in *THE ETUDE* of 1910 and 1911.)

PART I.

The stage or room is decorated simply and tastefully in brown and green, colors symbolic of the changing season. Enter a child, dressed in brown and green. She holds in her hand a bunch of pansy-wilds or violets. She recites:

1. "With rushing winds and gloomy skies
The dark and stubborn winter dies;
Far off unseen, Spring faintly cries,
Bidding her earliest child arise:
March!"

Boyd Jaylor.

Enter the class to the music of *Mar's Dance*, by F. P. Atherton (Etno, February, 1910). Their costumes are of brown and green, and they carry pansy-wilds or violets, with the exception of one, and she is dressed entirely in green, and waves a shamrock.

2. They sing in unison.
3. *The Robin*. G. B. Nevin.
(Etno, September, 1910.)
(To make this song more effective, add motions.)

The child representing St. Patrick's Day steps forward and recites:

3. "Eris, O Eris, thus bright
through the years
Of a long night of bondage, thy
spirit appears.
The nations have fallen, and
thou still art young,
Thy sun is but rising, when
others are set;
And though slavery's cloud over
thy morning hath hung,
The full noon of freedom
shall beam round thee yet.
Eris, O Eris, though long in the
shade,
Thy star will shine out when
the predestined shall fade."
Thomas Moore.

One of the class plays softly *The Last Rose of Summer*.

4. One of the children steps forward and quotes from Whitman, these lines:
"I love the old melodious boys
Which softly melt the ages
through."
The class then sings the Irish Folk-song.

Robin Adair.

They march to the music of *Military March*, Galbraith (Etno, September, 1910). They leave the pansy-wilds, and in their place take Irish flags, which are handed to them in passing. With these flags of green they go through a flag drill to the same music. At the close of the drill, one of the class (a boy) comes forward, and recites:

4. "You may traverse the world
from northern main
to the line of the hot equator;
You may go from Sahara's desert
clime
to Vesuvius, close to the crater;
You are certain to find an Irish-
man there,
If you come with never a
warning.
And he's sure to be humming
the darling air
Of 'St. Patrick's Day in the
Morning'!"
Matt McArrin.

S. Exeunt children singing *St. Patrick's Day in the Morning*.

PART II.

Enter to music of *March of the Soudans*, piano and violin, G. Graf (Etno, May, 1910), four girls. One is dressed

in white, carries a golden wand. The others are dressed to represent Spring, Summer and Winter. The fairy recites:

1. "And in all the summer gardens,
No fairer flowers will (wilt
Than the shy arbutus, yester-eve
I found beneath the pine—
A censor every blushing eye
Whose breath of Eden floating
up
Made the lone old a shrine."
Edna Dean Procter.

She touches with her wand the girl representing Spring, who then sings:

2. *My Love's an Arbutus*.
(Etno, January, 1911.)
The fairy with the wand then recites:
3. "Thy Summer, glorious Summer!
Look to the glad earth.
How from her grateful bosom,
The herb and the flower
spring forth:
These are her rich thanksgivings.
Their intense boasts above,
Father, what may we offer?
Thy chosen flower is love."
Kitty Sanborn.

With her wand she touches the girl representing Summer, and she plays:

4. *Secret of the Flowers*. Hugh Warden.
(Etno, June, 1910.)

The fairy recites:

5. "So the brook in winter sings no more?
I grieve he's gone in and slum
the door;
But, bless you! he sings in March
the some way
He sung as he ran down the
meadows of May.
The brook his old name, re-
member, was Eri!
Is cunning, keeping his tunes to
himself,
I know very well he's not sung
out;
And if you insist on good, full
proof,
Just strip a hole in his palace
roof.
Put down your ear, and make
an end of doubt!"
John Vance Cheney.

The fairy touches Spring and Winter, and they play:

6. *Duet. March Grottesque*. Singing
(Etno, January, 1911.)

Enter class to music of "The Beetle's March" Holst (Etno, June, 1910), a touch of yellow has been added to their costumes. One is dressed in black and costume, colors of the bumble-bee. They all wear in their hair paper or feather yellow, (representing the antennae, or feelers, of bugs and beetles). The bumble-bee steps forward, and recites:

7. "You better not fool with the
Bumble-bee!
Ef you don't think he can
sing—you'll see!
Wunst I watched one climb
climb 'way
In a jimson-blossom, I did, one
day—
An' I grabbed it—en! en! let
go—
An' 'Ooh-oo! Honey! I told
ye so!
Says the Raggedy Man; an' he
let run
And pulled out the stinger, an'
don't laugh none.
An' says: 'Thy has been folks
I guess,
'At thought I was prejudiced,
more or less—"

Yet I still maintain 'at a Bumble-bee
Wears out his welcome too
quick for me!"
Isaac Whitcomb Riley.

The Boven North G. Lind-
sby
8. Piano solo. *The Bumble-Bee*. Lind-
sby
(Etno, February, 1910.)

To music of *The Beetle's Dance*, Holst (Etno, June, 1910), the children go through a motion drill, and march out to the same music.

Jo-Shirley Watson.

THE MONTH OF MARCH IN MUSICLAND.

(In playing this game, the teacher should previously prepare cards bearing the dates of musical events that have happened in March on given history beneath the date the music event should be written. These cards are to be distributed among the children, and the teacher starts from March 1st and will answer to his date on it is called, and will receive the card. The teacher will start the first answer names as Peter, George, Irish, etc. and the date of the event will start. These can be written in the margin.—Edna Dean Procter.)

"My, my! What a busy month this is," and March took off his mittens and blew on his fingers all the windows rattled. "My gracious, isn't it windy! Now children, take your places, there is a great deal of business to be gone over this month. Beside all the history and battle dates and invention dates, there are these musical dates, the sweetest dates of all. My patience alive, musicians were busy in March! Now, Peter, stand up, and tell me what happened on the first of March!"

Peter, Frederic Chopin was born in 1810.
"Good, my boy, and Moschles was married that day to a lady named Charlotte Embden, in 1825. Ah, me! poor Kullak died that day in 1882, leaving his great legacy of octaves to us. But Chopin did more than all these others, and the older you grow the more you will learn to love his music. Now stand up, Edith, and tell us what happened on the first of March!"

Edith, Arthur Foote was born at Salem, Massachusetts, 1853.
"That's right, Mr. Foote is an American composer with no foreign training, and is doing as much as any man living to prove that Americans can write good music. He has also taught others how to play and how to compose. Some day you will hear a little of his music, and you will like it. Now George, what took place on the first of March?"

George, Hector Berlioz died in 1869.
"Poor Berlioz! He always wanted to do things differently from everyone else, and the consequence was that the ears of all thought he was trying to do things in the wrong way. He wrote *The Damnation of Faust* and a symphony called *Harold in Italy*, and many other great works. Everybody said 'his music sounded wrong but they went to hear it after a bit. The same thing happened to Richard Wagner, and it is happening today to Richard Strauss. Edith will tell us of March the ninth."

Edith, Musio Clementi died 1832.
"Oh! I hear some one say the wished he had never been born? Good gracious, I wonder what all the teachers would do without him! Clementi is the sun, moon and stars of every piano school. But now, what about March the tenth?"

Tell us James."
James, Dudley Buck was born, 1839.
"To be sure he is, at Hartford, Conn. when you go to church. He was an American composer, and his works were sung all over the country. Many of them became popular in Europe, too. March

the fourteenth was important. Charlie, can you tell me the name of the son of the "Father of Music?"

Charlie, Philip Emmanuel Bach, born 1716.

"That's right. Now, Hilda, who died on the fifteenth?"

Hilda, Maria Luigi Cherubini, 1842.
"Cherubini was a great composer, and before he died he became head of the Paris Conservatory. There is another great composer who died on this date. He left as the quaintest sonatas. My dears, you don't know how mild and refreshing they are in these days of storm and stress. And I wager not one of you can play them as they should be played, simple as they seem. Of whom am I speaking, Sadie?"

Sadie, Johann Dessenk died 1812.
"Dessenk was as French as my children, comes the man right at the head of the line. Tell us who that is, Dick?"

Dick, Johann Sebastian Bach, born 1685.
"That's the great German poet once said of Bach's music, 'To me it is with Bach as if the eternal harmonies discombed with one another.' His music is a little hard to understand at first, but nevertheless, he remembered the children and wrote some pieces you can all of you play. Now give me the name of a Frenchman, Hilda, for March the twenty-second."

Helen, Jean Baptiste Lully, died 1687.
"That man was as French as a French doll, though he was born in Italy. He was of noble birth, but was so poor that as a boy he served in the kitchen of the Duke de Guise until his marvellous musical ability had led him to a post of distinction. Some say he originated the overture form. Now, Henry, tell us about March the twenty-third."

Henry, Franz Beethoven was born, 1770.
"Timothy! Well I should be glad to. He was simply tickling over with tunes, and some of them were very beautiful. Now give us the saddest day of the month, Mary."

Mary, Ludwig van Beethoven died in 1826.

"True, Beethoven died, but only in March, for he's living still in millions of hearts to-day—hearts that beat in every country under the sun. Now I have but one more date to ask, for here we are at the close of the month. What happened on the thirty-first, Freddie?"

Freddie, Joseph Haydn born, 1732.
"Haydn was one of the best composers who ever lived, and he wrote the happiest music I ever heard. Now, good-bye, everybody, here comes April."

Jo-Shirley Watson.

AN ANIMAL RIVAL.

The village troubadour player was returning through the fields on a very dark night after an engagement at an outlying some miles away, where the drink had proved too tempting for him. Feeling rather quaky and lonely, he consoled himself with a good blast on his instrument to keep his courage up. Imagining his case, it was when he was answered by what sounded very much like a rival at the other end of the field. He blew again, much harder, and there was a second response. This time, when in his case it was from the farmer's bull, who, in response to a challenge to a further contest, promptly tossed the challenger into the air.

When he had recovered from the shock the creature again showed defiance into the darkness:

"Tha' great coward! But ah can tell thee one thing, my lad. Tha's may tell a vary strong man, but tha's no musician!"—*Scraps.*

PUBLISHER'S NOTES

A Department of Information Regarding
New Educational Musical Works to be

Easter Music. Only a limited time remains in which to select and prepare music for Easter Sunday, so we trust that those choir directors who have not already made arrangements as regards Easter music will write us at once, for a selection of solos or anthems we sent for examination; our stock is very complete in the matter of music for special occasions, and we can guarantee prompt service as well as liberal terms. *Write to-day.*

Left-hand Technic. Left-hand Technic by Isidor Philipp. This is now nearly ready, but we shall continue the special offer during this month. Future volumes will come more rapidly. The volume now under way is a splendid compilation of studies from the various masters, each one devoted to some special point in the development of Left-hand Technic. We consider it one of the most useful volumes of the series.

The special offer on this volume is 20 cents, postpaid, if cash accompanies the order. If charged, postage is additional.

Preparatory Technic. This volume is approaching completion. The engraving of the plates is almost complete, and it will be only a short time until the volume will appear on the market. This work is a complete school of technic of a lighter grade than the Complete School of Technic, by the same author. There is sufficient technical material in this volume for the average pupil. In fact, we believe it is a more useful all-around technical work than the complete work, as it appeals to a larger number of students.

The introductory price is 30 cents, postpaid.

Dr. William Mason's Photograph. We have made arrangements with the photographer to supply the photograph of Dr. William Mason. This photograph is a most excellent likeness. It is a little larger than cabinet size and is suitable for framing. There is no educator dearer to the hearts of teachers than Dr. William Mason, and his work, "Technic and Technic," is a household word. We should be glad, indeed, to furnish these photographs at 60 cents apiece. This covers just the actual cost. Those who have been using his works or been his pupils will be very glad to possess his photograph for framing and to ornament their studios. We shall be very glad, indeed, to furnish a copy of this picture at the rate mentioned.

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Dawn of Hope. This service is now ready, and copies may be ordered in any quantity, at the usual rate. We consider this service one of the very best of its kind. It is brilliant and timely, thoroughly festive in character, but easy to sing for some of our most popular writers have contributed to the contents.

To anyone sending us a 2-cent stamp we shall be pleased to send a sample copy.

Easter Herald. This work is now ready, but the special offer will be continued in view of the approaching Easter season. It is a compilation of appropriate anthems by American composers. All the anthems are very easily rendered, but they are brilliant and melodious. This will be an excellent book from which to select a complete Easter program for a volunteer choir.

Our advance price on the work will be 30 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Playing Two Against Three. We shall publish this in a short time a work setting forth this technical problem. The work will be called *Playing Triplets Against Composites*. It will be remembered that the contest we had a short time ago in this journal aroused the greatest interest in this problem.

We are so general that we concluded that we would issue a volume that could be used as a text book that would cover every phase of the difficulty of playing two notes in one hand against three in the other. Anyone who will study this volume carefully will have no further difficulty in playing anything with this rhythm. The illustrations are so clear and the examples so easy that no one can fail to understand and become proficient in this particular. Our advance price will be 25 cents, postpaid.

Letters From a Musician The first installment of the series of letters by Mr. Bowman appears in this issue of *The Etude*. Unfortunately, not all of these letters are adapted to journalistic purposes, as they contain more special views and explain some interesting details of the *Maroon Method* and other foremost methods of paramount interest to the student. Mr. Bowman's warm, "living" style of presenting the most necessary things for the pupil to grasp will surely meet with immediate and wide appreciation. Mr. Bowman has endeavored to make these letters as near actual lessons as possible. From the storehouse of his own experience he has brought forth his richest and best educational treasures and now offers them to all students who have the initiative to procure the book and read it earnestly. The special advance of publication price is only 30 cents.

New Popular Album. This volume will consist of entertaining pieces of the intermediate grade. It will be a worthy successor in every way to our Popular Parlor Album, published some years ago. There is a great demand for pieces of this character in collective form, and our new volume will be found satisfactory in every way. The pieces will be of various styles, but all useful and well within the scope of the average player. The pieces will be useful for home playing, popular concert work and even for sight reading.

The special introductory price will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

New Four-hand Album. We have in preparation a new four-hand album which will contain, to a very great extent, new music that has been published from time to time in this journal. Four-hand music is always welcome, as there is nothing so inspiring as good music for four hands. In fact, it is a miniature orchestra. This volume will not contain a single dull piece. Those who have used our four-hand albums will be glad to see this.

We shall most likely have this volume on the market before the end of the month, therefore those who desire to procure a copy at the advance price should order this month. Our advance price is only 20 cents, postpaid.

Grove's Dictionary. The very favorable terms on which this grand reference work is to be had

should not be overlooked by any teacher or student of music who wishes to possess what is at once the best and the latest work of its kind. Compared with its practical and far-reaching utility the price is moderate, while the privilege of buying the work on a small advance, coupled with small monthly payments, should appeal to every earnest worker in musical endeavor. No music library is complete without it as a standard of reference, and "Grove's" is the best of all at any price. We have sold several hundred complete sets of "Grove's," and have never heard of a dissatisfied buyer. We direct the reader's attention to the advertisement on another page and solicit correspondence on the subject of this work.

Album of Sacred Vocal Duets. We shall publish this during the present month. It will contain a most attractive and useful collection of duets for all voices. Our resources in this line are particularly rich, and we are confident that our collection will surpass anything else of the kind on the market. Those desiring a copy of this work will have to subscribe for it this month, as the work is now on press.

Our advance price is 30 cents, postpaid, if cash accompanies the order.

Anthems for Congregations. This is the final installment of the special offer on this anthem collection, as the copies are now ready. This is an excellent set of anthems of real musical value which are, at the same time, not difficult of rendition. All organists and directors in search of new material should give this book a careful examination.

The special introductory price is 30 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Imaginary Biographical Letters This collection consists of

of extremely useful biographical material has been enriched with much additional matter in the way of letters of advice from such masters as Bach, Handel, Haydn, Beethoven, Mozart and others. The plan employed by the editor, Mrs. A. B. Crawford-Cox and Miss Alice Chapin, in preparing these inspiring letters has been most thorough and searching. They are by no means mere unfounded fiction. A student was made of the life of each composer, as far as possible, all of the historical facts and expressions of opinion given in the letters are founded upon the actual statement of the composers themselves. The letter form opens to the child's imagination and often guarantees attention and interest which a straight biography could not produce. The advance of publication price is 40 cents.

Piano Instruction During the First Months. This work, by Rudolph Palme, will appear in a short time.

It is one that should interest every teacher who is progressive and who desires to crystallize his knowledge of piano teaching. The trouble with most teachers is that they have a mass of unformed and unsystematized knowledge. This work strengthens his work all along the line. It tells what should be done in the original and most concise manner. The original work in German has been through three editions, and we should be pleased to see the work in the hands of all teachers who have work in the elementary grades. The advance price is 15 cents, or two copies for 25 cents.

Bach Album. We shall continue during the present month the special offer on the new Bach Album for the Pianoforte. This album will contain the favorite pieces of J. S. Bach. It will be a collection similar to those found in the various popular editions, but it will be more comprehensive than any of these. All pieces will be carefully revised and edited. Our special offer on this work will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Interpretation and Mechanism, 10 Piano Studies, Op. 175. By C. E. Eggeberg. These studies will appear in the press, but the special offer will be continued during this month. It is one of the best all-around sets of studies for the advanced intermediate grades that we have seen. These studies are extremely varied in character, giving the player work for either hand, and they are musically of very high interest.

The special introductory price during the current month will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Twelve Octave Studies for Both Hands. Our critics have greatly admired this little volume. It is now published in the *Preserve Collection* at a retail price of 60 cents, subject to our usual liberal discount on the *Preserve Collection*. The low advance price in vogue for the last two months is now withdrawn. This little volume is a musical and educational work, and we should be glad to send it out for inspection to every teacher.

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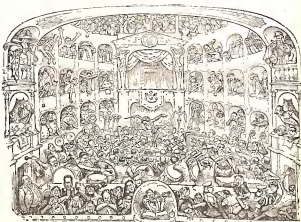
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David Bispham tells of a man who waited for his daughters a long time. Finally he called upstairs: "What a time you girls take getting dressed for the orchestra concert. Look at me! Just a shirt, a tie, and cotton in my ears, and I am ready."—Circle Magazine.

"I like grand opera music," chirped the chubby young lady.
 "Una."
 "But the chorus is seldom pretty."
 "Una."
 "However, if I shut my eyes I can enjoy it."
 "And if you shut your mouth the rest of us can enjoy it," murmured a voice in the rear.—Pittsburg Post.

feel quite puffed up with pride; then he would add, in a sarcastic way, "I should have done it somewhat differently, and proceeded to change every note."

Wife—What sort of a play would you like to see?

Husband—Something lively, that keeps you awake, and has plenty of music in it. Wife—Um! You'd better stay at home and take care of the baby.—Life.

Knieker—Do you like music with your meals?
 Bocker—We can't help it; Bridget insists on singing.—Brooklyn Life.

Organizer of Village Concerts (to small farmer, reputed owner of a piano-forte)—Excuse me Mr. Haywood, but would you be so kind as to lend us your Mr. Haywood for the concert at the schools? Haywood—Take it; take it. But notes in't, for when my misent wants a bit of wire, she alius goes to the old pianer.

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MUSIC AND THE AMERICAN BOY.

BY MIRIAM C. COIT.

Is German music as considered an essential part of a boy's education. A girl is taught if she shows that she has talent. In America the reverse of this is the case. Edward MacDowell said that the American boy does not want music; yet who has not heard the American boy when he reaches maturity deplore the fact that he was not made to "stick to it" in his early days? Everyone knows that the American boy does not like to practice even when he has talent. One reason that it is hard for the American boy to practice is that the majority of his companions are spending the same time at play that he is spending in practicing. When music becomes a part of the American boy's regular education in place of one of the other studies, he will not look upon practice as such an irksome task.

What all who are interested in music want is more time for children to study. Educationalists are beginning to realize that the study of music has a refining influence which is very much needed to combat the materialistic ideas so characteristic of the age in general and of America in particular. A well-known educationalist has said that "the conscientious student of music receives an intellectual training quite as desirable as the student of mathematics obtains."

Give the American boy a proper opportunity to study music, and let music be granted its proper place in the national educational scheme, and there will be no need to complain that America is behind the rest of the civilized world in its appreciation of music, and

in the number of Americans who are able to give practical demonstration of their fondness for the art.

SOME MUSICAL EDUCATIONAL MAXIMS.

The following excellent rules are culled from Mrs. Curwen's "Piano-forte Method." Mrs. Curwen has had a big influence on musical educational matters in England, and these maxims are eminently adapted to produce good results:

1. Teach the easy before the difficult.
2. Teach the thing before the sign.
3. Teach one fact at a time, and the commonest fact first.
4. Leave out all anomalies and exceptions until the general rule is understood.
5. In training the mind, teach the concrete before the abstract.
6. In developing physical skill, teach the elemental before the compound, and do one thing at a time.
7. Proceed from the known to the unknown.
8. Let each lesson, as far as possible, rise out of that which goes before, and lead up to that which follows.
9. Let the first impression be a correct one; leave no room for misunderstanding.
10. Never tell a pupil anything that you can help him to discover for himself.
11. Call in the understanding to help the skill at every step.
12. Let the pupil, as soon as possible, derive some pleasure from his knowledge. Interest can only be kept up by a sense of growth in independent power.

Talk ask alone of a composer should be the progress of his art.—Glick.

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Summer Schools

(Continued from page 207)
tion—and began his new studies. In three years this teacher freed the natural voice, which developed into a magnificent robust tenor. The three first teachers who had ventured opinions, although ranking high in the field of vocalism, lacked the inner sight into the deeper secrets of the voice, which only came to those who have devoted long years of study to the art. They were capable to a certain extent, but their knowledge was not profound enough to stamp them true masters.

QUACKS IN EUROPE.

This deplorable condition is even more prevalent in Europe than in America. Some years ago an aspirant to operatic laurels could feel assured of receiving honest criticism and proper tuition from European teachers. It is different now. The desire of pecuniary gain has displaced the nobler gratification which belongs to a teacher who succeeds in his work. Art is fast finding a commercial level, with the result that innumerable voices are ruined every year and as many pupils humiliated.

The idea, which is fostered by young students of this country, that the world's greatest teachers reside in Europe is a mistaken one. It is quite true that America has many teachers who should be exposed; so likewise has Europe. But there are many capable teachers here who will do big things for a young singer. If they are only found. When these have been singled out, by as they eventually will, the problem will be effectually solved. But until that time the pupil can profit only by bitter experience.

SOME MUSICAL SPELLING TESTS.

BY MISS MALEY A. GORDON.

The answers to the following may be spelled in the seven letters used in musical notation A, B, C, D, E, F, G. When played as a game the children should be provided with blank pieces of music paper. The answers should always be written in notes on the staves and should be numbered according to the question given, in order that the correction of the numbers may be easily done.

1. What do children sometimes carry to their school books in?
2. What is the name of one of the kinds of examples in arithmetic?
3. What is another name for a restaurant?
4. Spell a very short name for a girl.
5. What do women, who do not attend to their housekeeping, do?
6. Spell the name of a river in Scotland.
7. What do you see in the looking-glass?
8. Spell the name of a certain kind of carriage.
9. What were you, when you couldn't talk?
10. What are men and women over eight years called?
11. What do you call a person who hears imperfectly?
12. What kind of children should you avoid?

The master works of the past should be the standard of the works of the present.—*Frank.*

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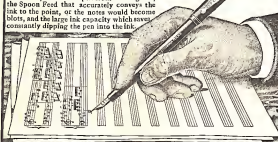
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