

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

4-1-1911

Volume 29, Number 04 (April 1911)

James Francis Cooke

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



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

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 29, No. 04. Philadelphia: Theodore Presser Company, April 1911. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/568>

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

THE ETUDE

MUSICAL
GERMANY
NUMBER

APRIL
1911
PRICE 15¢



BEETHOVEN



SCHUBERT



MENDELSSOHN

Please mention **THE ETUDE** when addressing our advertisers

IN PREPARATION

Preparatory School of Technic

By I. PHILIPP

INTRODUCTORY TO THE

Complete School of Technic

By the Same Author

The flattering success of M. Philipp's "Complete School of Technic" has suggested the preparation of an introductory work formulated along similar lines but of more elementary character, adapted for students of earlier grade. The new work is in every respect the equal of the first in subject matter, in logical arrangement, and in the benefit to be derived. M. Philipp has given his very best to these two books.

I. PHILIPP

These exercises may be taken up by pupils who have finished second grade work. They will prove independent of daily practice. All exercises are carried out through the keys. Various rhythms and touches are employed. A handsome volume substantially bound. A complete preparation for all forms of advanced technic. May be used in conjunction with any system of technic.

ADVANCE PUBLICATION OFFER:

Until the work appears we will accept orders at 30 cents each, post-paid, if cash is sent. If charged, postage will be additional.

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

STEINWAY

"It is a
that says everything"

The Steinway Piano is
represented in 250 principal cities of the world.

STEINWAY & SONS,
New York Showrooms, Steinway Hall,
107 and 109 E. 14th St.

Subway Express Station at the Door.

12 TWO-PART FUGUETTES AND FUGUES

(Preparatory to J. S. Bach's
Inventions)
By MAX HENNING

Op. 22 PRICE, 75 CENTS
(Schmidt's Educational Series, No. 1)

Intended for preparatory study to the works of Bach. They have the Bach style, and being purely contrapuntal in structure afford excellent training for both hands. The first fugue is carefully analyzed, and the student should write the analysis of all the other fugues in this manner. No other collection covers this introductory period in contrapuntal playing so completely and so well.

Suite Mignonne

For the Piano Solo
By RUDOLF FRIML

Op. 35 PRICE, 75 CENTS
(Schmidt's Educational Series, No. 3)

Saltarello A Little Story Dance Unbroken Morning Song Valse Romantique Contemplation
This suite is valuable particularly for what it offers as study in interpretation. At the same time the pieces present many opportunities for applying technical principles in an artistic manner.

10 Melodious Etudes

For the Piano Solo
By LUDWIG SCHYTTÉ

SELECTED FROM OP. 66
(Schmidt's Educational Series, No. 7)

PRICE, 75 CENTS
Ten of the best and most successful numbers from the composer's very popular Op. 66 are now bound in one book for the first time. The pieces selected comprise the well-known "Wilde and Seck," "Heute Butterflies," "Youth and Joy," "Witches' Revolt" and "Merry Procession." These collection offers some variety of excellent second grade material suitable for both study and recital purposes.

15 Selected Etudes

For the Development of
Technique and Expression
By ALBERT BIEHL

(Schmidt's Educational Series, No. 9)

PRICE, 75 CENTS
A collection of Etudes compiled from some of the popular writer's most successful sets of Piano Solo Etudes. They cover the second and earlier third grades and afford practice in Velocity, Trills, Legato, Staccato, Melody Playing, Octaves, Triads, etc., etc.

Six Fancies

For the Piano Solo
By CARL HEINS

Op. 170 PRICE, 75 CENTS
(Schmidt's Educational Series, No. 15)

Amory in the Woods Her's Springtime Thoughts of Home The Merry Wanderer The Alpine Hunter The Huntsman's Pursuit
These six pieces, already very popular as separate publications, are now bound together in one book, and form an attractive set of second grade piano pieces for teaching and recreation purposes.

25 ETUDES (Without Octaves)

For Technical and Musical Development
By GEORG EGGELENG

Op. 170 Two Books, each 75 CENTS
(Schmidt's Educational Series, No. 18 a, b)

These studies are intended for introducing the pupil to and affording practice in third grade work. While octaves do not appear, there is a free use of diatonic chords and of varied rhythms that constitute many original pieces. Each study aims at specific purpose, so as of the problems presented in the following: Studies in Rhythm and Phrasing, Trill Studies (No. 14 is a fine example), Melody Studies, Four Notes Against Three, The Turn, Interval, Clef Studies (with application to both hands), Double Triads (equally for both hands), Wrist Studies, the Appoggiatura, Study of Pedal Effects, and Velocity Passages.

PROFESSIONAL DISCOUNT ON "SCHMIDT'S EDUCATIONAL SERIES" is the same as on Lott, Peters, and other cheap editions.

SENT FREE Thematic analogues of New Piano Solo Music for R. cit and Teaching Purposes. Selections for Teachers and Schools a Specialty.

ARTHUR P. SCHMIDT
LEIPZIG

BOSTON
120 Boylston St.

NEW YORK
11 West 36th St.

Please mention THE ETUDE when addressing our advertisers.

THE ETUDE

APRIL, 1911

VOL. XXIX. No. 4



The Music of the Fatherland



Das Deutsche Lied ist unser Hort,
Und unser Sprach. Ein Mann, ein Wort.

This peculiarly idiomatic and untranslatable German verse embodies the very essence of all that our German brothers hold highest. The nearest we can approach to it in English is, "German song is our Glory, And our Speech. One man, one Word." The last line conveys the idea of stability rather than unity of speech. It means that when a man says a thing, he should stand by it to the letter. In these two lines lie the secret of the German's love for music, and the German's reputation for thoroughness as well. It is indeed a most fitting sentiment with which to introduce the first of our series of two issues devoted to the music of Germany.

Mr. H. T. Finck, in one of our leading articles, has called attention to the fact that, while Italy is popularly known as "the land of music," it nevertheless can point to no Beethoven, no Bach, no Wagner and no Strauss. The mountain-high altitude of the German masters and the great number of incomparable composers who have been born on German or upon Austrian soil, or who have worked out their life problems in Germany, must give the Fatherland the undeniable title of "The Home of Music."

This is the time and place for superlatives, but we know that if we carefully selected all the superlatives in the dictionary and printed them in praise of German musical art, the task would be but barely commenced. Mr. Elson has told something of America's debt to Germany. Mr. Elson is the undisputed authority upon American musical history, and his article should be read with the greatest interest by all those who realize the necessity for historical study.

This editorial would not be complete if we failed to call the attention of our readers to the fact that Germans everywhere have responded to our call for assistance in preparing articles, securing data, etc., in the most prompt and whole-hearted manner. We thank them, one and all, and we know that our readers will realize that these copies of THE ETUDE (April and May) contain material of such great and permanent value that they, too, will be equally grateful to all of the splendid and earnest writers and musicians who have done so much to assist in making the special German issues what they are.



The Spare Time Bank



One of the large correspondence schools has gotten out an advertisement, with a cover in facsimile of a bank book. On the cover is printed: "THE SPARE TIME SAVINGS BANK IN ACCOUNT WITH AMBITIOUS AMERICANS." The idea is, of course, to induce as many ambitious Americans as possible to invest their time and incidentally their dollars in that particular correspondence school. Moreover, we are quite convinced that such an investment has turned the career of many a young man from failure to success.

The little book brings out in a very unique way the centuries old necessity for saving time. There are people who are actually parsimonious with their time. They give so much of it to their work that they have no spare minutes for anything else. Like all miserly traits, this brings discomfort and misery to the one who practices it, as well as all those around him. For

the most part, however, we waste time in a most shameful manner. We are permitted to visit this planet for a very short time indeed, and we should value our hours too highly to squander them wantonly.

Musicians should realize that we live in an age of prodigality. This applies not only to our money, but to our physical strength and our time as well. The principles of thrift manifested by Benjamin Franklin and Thomas Jefferson, which represent the adamant foundation of our national greatness, are as important and as vital now as they ever were.

Musicians invest far too little of their time in profitable occupations. Many a man has built up a success in the spare time which another might have squandered. Allowing ten hours for work, eight hours for sleep, two hours for meals, one for other duties and one for recreation, we still have two precious hours to help us in advancing our careers. What are you doing with those hours? Are you, as Kipling has it, "filling the unforloughing minute with sixty seconds' worth of distance run," or are the "unforloughing" minutes passing by only to pave the way to oblivion?

There are so many opportunities for personal advancement that we advise our readers to open an account in the "Spare Time Bank" right away. It need not be through a correspondence school. With a good book in hand and the habit of "putting by" just a little time every day a great advance can be made. If you are deficient in any of the auxiliary branches of your work—harmony, ear training, higher technic, musical history, etc.—why postpone taking them up when a small account in the "Spare Time Bank" will start you successful at once? Don't say, "I haven't any time," or, "I haven't any teacher." Some of the most successful musicians have been self-taught. Remember what sage old Ben. Franklin said: "An investment in knowledge always pays the best interest."



Planning for the Summer



THIS ETUDE, coming to you on the door-step of Spring, finds both the teacher and the pupil in the most interesting part of the season. While we all welcome vacations, it seems unfortunate that this interest is not carried throughout the entire year. We believe that the value of working in Summer is often ignored by our readers. Lombroso, the wonderful little Italian searcher after facts, found that many of the greatest masterpieces were produced in the very hottest weather in climates that were tropical. We are inclined to look forward to the Summer as a period when we must necessarily be idle. Why not make your plans now to take advantage of your Summer? Why fritter away the glorious days of sunshine and flowers just because you have always done it? If you are a pupil, why not arrange now to study with some one of the many celebrated teachers who hold classes every Summer? If you are a teacher, why not make your Summer announcement at once and induce your best pupils to make special efforts to continue their work throughout the entire Summer? For some years we have endeavored to make THE ETUDE for June, July, August and September the very best issues of the whole year. In fact, we have published two special issues in these months. This has been done because we have the conviction that the time our readers need and use THE ETUDE most is in the Summer-time.

When leaves fall again, let us hope that you may be able to look back upon a Summer of accomplishment resulting from the definite plans you are making now.

THE ETUDE

MUSICAL THOUGHT AND ACTION IN EUROPE

By ARTHUR ELSON

The presence of a flourishing national school in Finland is again made evident, this time, by the performances of two new operas. Helsinki's "Eilman Surma," by Oskar Merikanto, was melodious and pleasing enough, though without great dramatic depth; while "Daniel Hjort," by Selim Palmgren, was more powerful, full of feeling and powerful in its climaxes. Merikanto's works include an earlier opera, "The Maid of Pohja," while Palmgren has written a successful piano concerto.

In the "Kalevala" Finland gave the world one of its few great epics, and some hold that Longfellow borrowed parts of his "Hiawatha" from it. The shorter Finnish lyrics, or "Kanteletar," are named after a harp-like instrument fashioned by the legendary bard Wainamoinen. Both groups of poetry justify Finland's title, "A land of sorrow and song." They were collected and put in shape by Elias Lönnrot.

The first Finnish composer by birth was Bernard Crusell, but the real founder of the school was Fredrik Pacius, whose "Wartburg" became a national song in 1842. His son-in-law, Dr. Karl Collén, also wrote patriotic music. Wäsenius and Greve were other early composers, while the song-writers included Ingelius, Ehrström, Möhring and Linsen. Richard Faltin, successor of Pacius, wrote many choral works, and Martin Wegelius composed cantatas. Robert Kajanus devoted himself to orchestral works, and Armas Järnefelt did the same. Ernest Mielk, the Finnish Schubert, wrote a symphony, a Dramatic Overture, a "Machete" Overture, a Fantasia for piano and orchestra and a violin concerto before dying at the age of twenty-two. Ilmari Krohn, Emil Genetz and Karl Flodin are other well-known composers. The work of Sibelius has been praised for its poetic spirit and rich orchestration. Sibelius's second symphony was heard at Hamburg, and another by Volbach at Darmstadt. Noreen's new "Vita" which will be given at Leipzig. Kronen's piano concerto is rated below his symphonic variations, and the violin concerto of Dalerose, like his other works, is held to be too superficially melodic, and lacking a clue to the music's drama. "Hero and Leander," while Gustav Kord's symphonic poem "Gudrun" was given at Darmstadt. Busoni's bright "Turandot" suite found a warm welcome in Berlin.

Debussy receives some candid foreign criticisms. In Budapest, a Debussy evening brought "an atmosphere of uncomfortable dissonance," in spite of his personality. Even the "little impressionistic tone-pictures," in the great hall, resolved themselves into "violet moods" that became dreary dullness from the tenth row backward." His "Printemps" was elsewhere called an orgie of cacophony, but his string quartet was called spontaneous and broad. His music in Ferdinand Le Borne's opera "Les Girondins" succeeded at Cologne. Fouldrain's opera "La Glaneuse" was well received at Liege. New French works include a symphony by Deroix and a Sarabande for voice and orchestra by Ducasse.

In the *Monthly Journal* is a favorable account of Paul Dupin, a young Belgian composer who has gone through many struggles. His Melodies Populaires are called spontaneous and broad. His music is not always in strict form, but is full of touching pathos. As examples are cited a *Legende du Pauvre Homme*, a *Nocturne* and a *Pastorale*. For coming to a point at the small end. By pointing this figure in different directions for the six pairs of semitones, and having the figure moved from below to above the line for a rise of one semitone, the inventor makes the chromatic scale regular to the eye, and all other scales simple. Each dozen begins with A, which is below the line. In the central octave, the prime note-figure has no stem. The other octaves, four above and four below, are indicated very easily by certain stems fixed to the note. A black dot, placed on various parts of the note-figure, indicates the note's length. By having a measure of definite speed, from which others may be rated, indefinite tempo-marks are avoided. The brevity of chorused notes not illustrated in the report of the lecture (S. I. M., *Revue Musicale*), but it seems simple enough. Sig. Menchaca proposes also to use punctuation marks as a guide to phrasing.

To fit this notation, a new piano is suggested by the inventor, with black and white keys alternating.

The white keys would then be notated below the line, and the black ones above. For this piano he claims an easier chromatic scale, the same lingering for other scales, ease in modulation and greater possibilities than with the usual keyboard.

MUSICAL NOVELTIES.

Chief among operatic novelties is "Der Rosenkavalier," which won a great success with critics and public. But the *Sigis* thinks it may not wear well. It holds it dull in spots. Also it asks why Strauss has not yet started publicly upon another opera, and wonders whether there has been a change in his mind about advertising.

A lesser novelty is "Im freien Willen," by Berca, a pupil of Mascagni. Siegfried Wagner has been giving excerpts from his operas, the best being the kerness drama from "Der zugehörte," the introduction to Act III of "Der Kobold," and that to Act II of "Sternengedächtnis." German opera statistics show that "Tiefdahl" dropped from first to third place last season, with 409 performances against 473 for "Madam Butterfly" and 428 for "Carmen." The Wagner operas varied from 369 down. Other favorites were Blech's "Versiegelt," with 147; "Hänsel und Gretel," with 127, and "Der Evangelist," with 106. "Electra" was given 65 times, "Solome" 37, and "Faust" only 7.

An oratorio by August Bangert, entitled "Warum? Woher? Warum?" and based largely on texts from Job, won a very remarkable success at Bonn. It is divided into three parts, following the text of Job's first, second and third chapters. The second is called great, and the third best of all. "Die Erkenntnis," which forms the finale, is held to be the best oratorio music of many years. Critics speak of brilliant orchestration, an orchestra glowing with warm colors, and storms of applause. Bangert is the man who worked at an operatic hexalogy on Homeric subjects, which is little known, but may prove worth while after all. Another interesting work is Colberg's melodrama, "Das Grosse Narrenspiel." Melodrama is comparatively new and worthy of attention.

Among new instrumental works, a symphony in D minor by Matsias given at Chemnitz, has been praised for its poetic spirit and rich orchestration. Sibelius's second symphony was heard at Hamburg, and another by Volbach at Darmstadt. Noreen's new "Vita" which will be given at Leipzig. Kronen's piano concerto is rated below his symphonic variations, and the violin concerto of Dalerose, like his other works, is held to be too superficially melodic, and lacking a clue to the music's drama. "Hero and Leander," while Gustav Kord's symphonic poem "Gudrun" was given at Darmstadt. Busoni's bright "Turandot" suite found a warm welcome in Berlin.

Debussy receives some candid foreign criticisms. In Budapest, a Debussy evening brought "an atmosphere of uncomfortable dissonance," in spite of his personality. Even the "little impressionistic tone-pictures," in the great hall, resolved themselves into "violet moods" that became dreary dullness from the tenth row backward." His "Printemps" was elsewhere called an orgie of cacophony, but his string quartet was called spontaneous and broad. His music in Ferdinand Le Borne's opera "Les Girondins" succeeded at Cologne. Fouldrain's opera "La Glaneuse" was well received at Liege. New French works include a symphony by Deroix and a Sarabande for voice and orchestra by Ducasse.

In the *Monthly Journal* is a favorable account of Paul Dupin, a young Belgian composer who has gone through many struggles. His Melodies Populaires are called spontaneous and broad. His music is not always in strict form, but is full of touching pathos. As examples are cited a *Legende du Pauvre Homme*, a *Nocturne* and a *Pastorale*. For coming to a point at the small end. By pointing this figure in different directions for the six pairs of semitones, and having the figure moved from below to above the line for a rise of one semitone, the inventor makes the chromatic scale regular to the eye, and all other scales simple. Each dozen begins with A, which is below the line. In the central octave, the prime note-figure has no stem. The other octaves, four above and four below, are indicated very easily by certain stems fixed to the note. A black dot, placed on various parts of the note-figure, indicates the note's length. By having a measure of definite speed, from which others may be rated, indefinite tempo-marks are avoided. The brevity of chorused notes not illustrated in the report of the lecture (S. I. M., *Revue Musicale*), but it seems simple enough. Sig. Menchaca proposes also to use punctuation marks as a guide to phrasing.

To fit this notation, a new piano is suggested by the inventor, with black and white keys alternating.

Caprice for string orchestra pleased Vienna. In London, Julius Harrison's "Night on the Mountains" won some attention, but seemed too suggestive of London fogs, and one critic thinks the composer himself must have been in the dark.

BRIGHT IDEAS IN A NUTSHELL.

[Said THE ETUDE your bright ideas, your little discoveries, your new "whistles," and let us keep you aware that we are not only teachers and pupils who will be benefited by your new "whistles," but also the general public. We cannot print all that comes to us, but we can print what we think is of value. If your idea is not printed, do not be discouraged. Send us the next one, and we will print it. There is nothing so fine as helping one's fellow-men. And this little department, which is a new time to think, is just now for the purpose of giving you this altruistic opportunity. When writing to THE ETUDE, think of the idea which has helped you most in your teaching. Insert it down on a separate sheet of paper and mark it at the top. Never write more than one idea, and send it to the best of the great ideas from the day of the hundred words. Adam to this can be told in fifty words or less. This is the motto.]

In my studio I have a screen built on mission lines, with burlap panels. On this I pin drawings traced from my pupils' hands. These are changed as the hand develops and improves. One pupil, for instance, had a thumb which bent the wrong way. The drawing shows the improvement. Another could not stretch octaves when she came. The drawing shows the increase in size.

OLIVE M. SMITH.

I have a little recital of my old pieces at least once a week. Nobody comes to this recital except a great audience I have in imagination. I make out a regular program and go through it just as though one thousand people were present. It is one of the ways I have for making my practice interesting.

READER IN ALASKA.

My girl friends asked me how I managed to keep up my practice when I work all day in an office. They said, "Aren't you too tired to practice when you go home from work?" They told them that I managed it by setting my alarm clock thirty minutes earlier and getting my practice in the morning before I go to the office.

J. F. WILLIAMS.

I always insisted upon my pupils coming at least fifteen minutes before their appointed time for the lesson hour. This was the only way in which I could be absolutely sure of not losing any time through tardiness. "That's all very well," my pupils say. "I have the same rule, but it doesn't work." This is the way I work it. I noticed at the barber's that there was always a lot of papers lying around in which men were likely to be interested. Well, I tried the same idea with children's papers—*The Youth's Companion*, *St. Nicholas* for the little folks and other illustrated magazines and booklets for the older pupils. I invariably had the best musical magazines on my ante-room table and induced my pupils to read them by asking them questions about special articles later. This idea worked finely.

DAVID WHITEY.

I found that my pupils greatly appreciated my custom of giving them a little epigram or words of advice quoted from the great masters. THE ETUDE has been filled with these in the past. I have them off on slips of paper or upon composer postal cards, and just as the pupil was leaving I handed the card words to him. I really and honestly believe that this must do my pupils a great deal of good in forming their characters as well as their musical taste. They always read the cards.

SISTER L.

CULTIVATE DECISION.

One of the most fatal faults the musician can possess is one of the reasons why Meyerbeer, with all his gifts and cleverness, has fallen below the ranks of the greater German masters was due to the fact that he lacked the power of decision. He did not seem to be able to say yes or no positively. He was continually experimenting. He continually altered and retouched his works, and never seemed sure of himself. He demanded endless rehearsals and frequently appeared with two, or sometimes three, different orchestrations of one and the same passage. These he ingeniously wrote in different colored inks, so that the copies of the parts would not become mixed. After going to all this trouble, he was rarely able to decide which pleased him best, and caused the musicians endless nuisance.

THE ETUDE

How Great German Singing Festivals Have Advanced the Art of Music in Germany and America

By ARTHUR CLAASSEN

Conductor of the "Liederkränz" in New York, the "Arion" in Brooklyn, and of different National Festivals

It is not difficult to trace the origin of the present day singing societies composed of German lovers of music to the Minneingers and the Meistersingers. The indescribable delight which comes to these Germans, and to Americans of German ancestry, who gather at least one evening a week to join in the most pleasurable of all human amusements—singing—may account for the endurance of the singing society idea in foreign countries. It should not be imagined that the German singing societies in America are composed exclusively of members of German descent. In the singing societies under my direction I have frequently enlisted Americans of descent from ancestors from various parts of Europe. Many Americans are singing in my choruses for the love of music and for their education in the German language. These singers excel in enunciation and are free from any of the many dialects one will find in many parts of Germany.

MUSICAL FESTIVALS.

With the singing society came the Musical Festival idea, and these festivals have invariably proved a great stimulus to musical art in Germany and in America. The first record of a Musical Festival, according to the Grove Dictionary, gives the palm to Italy, and especially to Rome. It is said that in 1515 the musicians of the courts of Francis I of France and those of Pope Leo X joined in a great Musical Festival held at Bologna. Later in the seventeenth century the cessation of the great plague was celebrated in Rome by a Musical Festival. Upon this occasion there was a chorus of 200 voices divided into six choirs singing the Mass especially written by Giovanni Battista Benelli. One of the choirs, strange to say, was located at the very top of the immense cathedral of St. Peter's in the same manner as the choir in Wagner's *Parafid*. Thus we are called again to observe the truism of the old saying, "There is nothing new under the sun."

Although innumerable gatherings of singers took place in all parts of Germany, starting with the hey-day of the Minne-singer, no great Festival by a German-speaking people is recorded in Europe until those given in Vienna, commencing with the year 1772. In 1808 an immense Festival was given in Vienna in honor of Haydn, at which the *Creation* was rendered. This, as will be remembered, was Haydn's last appearance prior to his death.

Since that time the Festival idea has become more and more popular. Festivals are now given all over England, Germany and the United States. It is useless to bore one with interminable statistics of these events. The musicians engaged number from two hundred singers to several thousand, as at some of the English Festivals. The efficiency of the singers and performers at the little amateurish Festivals, at which such works as Cowen's "Rose Maiden" and Romberg's "Song of the Bell" are rendered with as much pride as difficulty, to the great Festivals like those of Birmingham, England; "Niederholländische" (given at Düsseldorf), Als-la-Chapelle (Cologne), or the Cincinnati or the Worcester Festivals in America, at which works of stupendous difficulty are given in consummate fashion.

THE USEFULNESS OF THE SMALL FESTIVAL.

We shall not say that the small Festival produces results less necessary than those produced at the large Festival. It reaches a class who might be confused by more complicated music. All festivals are beneficial, and the small one has its own distinctive place.

A very interesting feature of musical life in America is the "Eistedfod" given by the many Welsh societies in different parts of America. In the coal regions of Pennsylvania the Eistedfod holds many

competitions in choral works (mixed, or male, or women's choruses); also, solo, duos and quartets.

GERMAN SINGING FESTIVALS.

I am naturally interested in the Festivals given by the German singing societies, and in which I have had the honor to participate. I think that it is quite safe to say that, although Festivals have been held by singing societies in America in those days when comparatively few Germans resided in this country, nevertheless the steady, persistent regularity, industry and faithfulness of German-Americans in organizing a singing society wherever a few Germans could be found to make a nucleus have had an effect upon the development of the art of music in America which is so vast that it cannot be estimated.

At the great German Sängersfest more and more interest is being manifested by those of non-German ancestry who contribute to the support of the Sängersfest by attending the concerts. The National Sängersfest are held every three years.

They usually last four days, and during this time sometimes four concerts are given. At the last big Sängersfest held in Madison Square Garden, in New York, about two thousand singers took part in the various concerts. Many very great artists, including Mme. Schumann-Heink, appeared. The competitive nature of the contest was made more interesting by the presence of a jury of musicians who have become internationally famous for their services to German choral song. These included Herr Prof. Max Meyer-Obersleben, director of the Royal School for Music at Würzburg, the director of the Leipzig Männerchor; Max Spicker, the well-known composer and director of New York; Mathieu Neumann, from Düsseldorf, the composer of the Kaiserpreis-Song, "Warnung vor dem Babel."

The Festival was attended by more than thirty thousand people, and was a financial success.

A Festival of enormous dimensions was held at San Francisco in September, 1910. I never had a more enthusiastic chorus or a more appreciative audience. There was a surplus of \$12,000.

ARTHUR CLAASSEN.

PRESERVE THE CUSTOM.

As America expands and becomes more and more cosmopolitan, and at the same time more American. Let us hope that every American with a drop of German blood in his veins will fight for the maintenance of the noble custom of gathering together to sing every evening a few of the best of song.

The most prominent Americans have taken great interest in German male chorus singing. It is by no means unusual for German singing societies to participate in important civic events in America. I had the honor to give concerts at the White House with the German Liederkränz of New York and the Brooklyn Arion Society before President Roosevelt and before the President's wife. When I introduced the great German Song was triumphant. On the same evening grand concerts were given at the Metropolitan Opera House, Carnegie Hall, New York University, 13th Regt. Army in Brooklyn, and at the Academy of Music. At least 2,000 German-American singers took part in these concerts.



(Professor of Music at Malvern College, England)

THE FOUNDING OF THE CONSERVA.

REGULAR RECITALS

The student Friday evening concerts at Leipsic and the ensemble practice hours give most valuable experi-

THE FAMOUS THOMAS CHOIR.

The music at the Thomas Church ranks second to none in Germany. Its singers are educated in the Thomasschule. We may again quote the account given of this institution in Grove's Dictionary. "This school is an ancient public school of the same nature as our cathedral and foundation grammar schools (similar to the kind connected with some American religious institutions of various denominations), but with the special feature that about 60 of the boys are taught music. These are called

are baptised, and are under the close supervision of the cantor, forming the Thomanerchor, the body is divided into four choirs. The Prefect at the head of each, as are the churches of St. Thomas, St. Peter, and the Neukirke Church. On Sundays the first choir of the town orchestra for the morning service at St. Thomas' or St. Nikolai on Saturday afternoon at the other churches. The choir is led by the cantor, the direction of the cantor. The choir is remarkable for the readiness and correctness with which they sing the difficult music at sight. The cantor was a townsman and village pastor, the Precantor in English cathedrals, and the cantor of the St. Thomas School has for long been acknowledged the head and respect of them all." For more than three centuries this office has been filled

distinguished musicians, the great organist of the church, and, above all being, of course, Johann Sebastian Bach, who held the office from 1703 to 1750. Most of Bach's church cantatas were written for the Thomaskirche, and in the Thomaskirche was first performed in 1840 Mendelssohn's *Hymn of Praise*. From an educational standpoint the hearing of the opera at the Stadt Theatre can scarcely be over-

Germany there is in all towns of importance a "stadt" or "state" theatre, is a theatre subsidized by the municipal authorities, and always thoroughly supported by the townspeople. The oldest theatre is a sixteenth-century building in the Augustus Platz (one of the principal squares). There is an excellent staff of artists permanently engaged; on alternate evenings. Both are splendidly staged, and the repertoire of operas comprises only the best, but the repertoire of which are too little known. The orchestra consisted of about sixty musicians; the players all constituted the Gewandhaus orchestra.

Grove's Dictionary says of the Gewandhaus concerts: "The Gewandhaus concerts are so called from their being held in the Hall of the Gewandhaus, an ancient armory of the city of Leipzig. They date from the time when Bach was cantor of the Thomasschule, and the original title was 'der grosse Concert hour.' The first performances were held in a private house; in 1743; the conductor was Döles, afterwards the Thomasschule, and the orchestra consisted of sixteen performers. At present there are about seventy-five performers, and there are twelve winter concerts, and also two benefit concerts for the orchestra."

Among the conductors of this famous organization have been Mendelssohn (1835-43), Gade (1844-47), Karl Reinecke (1860-95) and Arthur Nikisch (1895-1922). This rapid survey of music in Leipzig in the seventies is no doubt typical of what music there has always been in other years. Since the time of Wilhelm

I write the town has grown exceedingly. As a matter of fact, a new city has sprung up, with a new Conservatorium and a new Gewandhaus, and side by side with old Leipzig in all its mediæval quaintness stands an entirely new Leipzig—a Leipzig of wide streets, noble buildings, gardens and parks. The population in 1875 was about 110,000; it is now about four times as large.

(In the second Music of All Germany issue next month THE ETUDE will commence a series of two articles upon the great music schools of Germany. There will also be a special article from Royal Professor Max Meyer Olbersleben on "What is expected of the student in the German conservatory.")

THE PROGRAM MUSIC OF YESTERDAY.

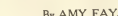
BY FRANCIS LINCOLN

SERIOUS musicians cannot fail to see the humorous side of the clapping program music frequently heard played by popular bands and orchestras. A slow movement, a polka, a bugle call, and a galop, roughly enough, are the only things that have come down to us from anything from the Battle of Gettysburg to the ascent of San Juan Hill. This, however, is by no means a new pastime for hard-working composers. Program music of this sort has been written and played to order at least since the time of the French Revolution, the title the worse the piece itself usually proved. The following are a few of the titles to be found in the British Library, which leave us to imagine what the music of bygone days must have been. Apparently it used to make a difference whether the music was intended to open the piano or the harpsichord, thus: *The Victory Over the Dutch Fleet, The Royal Embarkation at Greenwich, The Battle of Egypt, The Landing of the Brave 42d Infant y in England, The Victory of Admiral Boscawen, The Landing of the Duke of Anjou, The Queen of France*. These pieces are now all obsolete, and cannot be found upon the shelves of music publishers, but only in Museums. Dussek and Steibelt were among the composers whose taste did not survive the avalanche of the French Revolution, and the suffering of the queen, which the lace-draped fingers of yesterday were supposed to draw from the keyboard, were, for instance: *The Queen's Imprisonment* (largo) she reflects on her former greatness (maestoso); she is released from prison (allegretto); she is taken to the guillotine (pronounce the Sentence of Death (allegro con furia)); her resignation to her fate (adagio innocente); reflections of the night before her execution (andante agitato); they enter the prison door; funeral march (allegro); the guillotine is put to rest (allegretto); the guillotine was shown by a rapid descending glissando scale); the Apotheosis. Alas, if only the poor little pleasure-loving queen could have been punished by the innocent and painless manner in which these details are told.

On the keyboard! The *Battle of Prague* was the program piece de resistance of my great-grandmother. Even Beethoven bargained to write a *Battle of Copenhagen*, but owing to the unwillingness of the publisher to give him the sum he wanted, he refused to write the composition. After all, the difference between the program music of yesterday and the symphonic poems in which Strauss and others try to tell a tale with music, is a difference of kind rather than of substance. Program music often reminds one of the cry of the little London newsboy who attempted to sell his paper with the promise: "I'll fare, guv'nor; all the 'orrible and disgustin' doings in the 'ole world!"

THE SUPERNATURAL IN GERMAN
MUSIC L ART.

GERMAN musical art is very closely connected with German poetry, and the composers of Germany and Austria have had a pronounced liking for texts and subjects of a fantastic nature. The great poets, and the great characters are evident. The *King of Goethe*, as well as the *Lorelei*, have been set to music innumerable times. *Der Freyschütz* of Weber is characterized by its scenes of magic. The composer, Marschner, whose opera *Die Hohenstaufen* is extremely popular, was very partial to ghosts and gnomes. Humperdinck has made a setting of two fairy tales. And the Wagner operas are based upon mythological or fairy-tale subjects. The most famous of these is called *The Fairies*, *Macbeth*, with its witches, but always been a favorite subject for German composers who aspire to put music to Shakespearean texts. The operas of Wagner, *Die Walküre*, *Die Götterdämmerung*, and *Die Valkyrie*, are based upon the Norseman's fairy play, *Ynglinga Saga*. *Niebelungen Drama*



Author of *Music Study in Germany*

[Miss Amy Fay, the well-known American pianist, who through her immensely popular book, *Music Study in Germany*, has won a very wide reputation, relates some of her experiences in the following. Miss Fay, it will be remembered, was a pupil of Liszt, Tausig, Deppe and others.]

It is now many years since I first went to the land of music and music-masters. Things have changed greatly, but fundamental principles rarely change. In fact, if I were asked to reduce the principles of pianoforte playing to the simplest principles I would say that they were only two:

There are, of course, an infinity of exercises and studies which have been written to produce these results. It seems to me that while I was in Germany I must have encountered almost every exercise ever written. No doubt they all did me good, but if a regular system had been pursued from the start I might have saved much valuable time.

In his opinion, the first aim which the German pedagogues seek are tone quality and velocity. They seem to have an especial regard for the control of the touch and the speed. The first is, of course, regulated by the manner of raising and lowering the fingers. It is guided by the ear, and the pianists who follow no other principle, and who play tone quality merely by the ear, while listening until they feel their fingers to respond quickly to the dictates of the ear. On the other hand, velocity is more dependent upon the wrist than most students realize. If the wrist is relaxed and easy and does not bear down upon the hand in such a manner as to clog the finger action, good results must result. Not all German teachers, alas, are so far-sighted as this, when it comes to the wrist. It is a pity that Luigi Depece did not create a treatise to institute a much needed reform.

A MUCH NEGLECTED PRINCIPLE

I learned in Germany that the most neglected principle of piano technique is the *sideward movement* of the wrist, yet it is indispensable in passages which run up or down the keyboard and return again. The wrist should lead the hand in such passages and go ahead of it as it were. All those who are particularly fond of understanding this principle perfectly were but unfortunately they do not *track* it. They do instinctively, just as a person walks, without thinking particularly how he is putting out his feet. It is a fortunate thing that Providence decreed we should master the technique of learning to walk in our first years of life. It is to be regretted that not many good teachers who knew how to walk, were able to do the same thing that students of music without any training in childhood are in who take music lessons after they are eighteen years of age. It would take us too long time to go a mile if we had to stop and think just how we should plant our steps and how to take them in infancy, through many a bump and many a fall!

AN EXCELLENT GERMAN CUSTOM.

The teacher is confronted with the problem as to how he can break in the stiff or weak fingers and take out the rigidity of wrist and arm of the pupil who has had no hand training as a child. The teacher is obliged to force the pupils to do the elementary finger exercises and by insisting on slow practice of the same. The importance of following the old German custom of counting *out loud* cannot be overestimated, yet I think all teachers will agree that it is not pleasant for the pupils to count. The pupils do this. It is a good deal of trouble to do and ninety-nine pupils out of a hundred have no sense of rhythm, anyway. They know little about it and care less. The teacher is obliged to *keep* the pupils to the exercise by force. He wastes a portion of the time. What they are after is the time to play a piece of music. They play the easy parts fast and the hard ones slowly. The worst battles have been won by my pupils. I have never taken them through the *finger out loud*.

THE USE OF THE METRONOME

Opinion is divided in Germany as to the desirability of the metronome, but I think that an investigation would reveal that the majority of teachers are strongly in favor of it. The opinion of the philosopher, and the mind of the scientist and the philosopher, and who rarely expressed an opinion until he had weighed both sides of a subject long and accurately, was a strong advocate of the metronome, and he was not alone. It is, beginning very slowly and then doubling up on the tempo. It is amazing what rapidity in scale practice can be acquired by this process. You can play seven notes at a beat just as easily as you can play one note. It acquires the velocity. It is a mere habit of the mind, and is just as easy as it is to run when you know how to walk. I am sometimes inclined to think that the conscientious use of the metronome is the only thing that is necessary to do in order to play any other aid whatever, because it prevents one from neglecting any finger and forces you to play out your passages. The only trouble with it is that the metronome presupposes that you have a sense of rhythm. Otherwise you can't play with it, unless the teacher helps you by counting aloud till you get the beat into your ear. A sense of time can be cultivated. It is like the sense of rhythm, and it is a natural thing, but it is not one that others must knock till you take it.

THE SIDEWISE MOVEMENT OF THE WRIST

When I went to Germany I was in entire ignorance of the sidewise movement of the wrist. It was not until I had studied with Deppe that I comprehended the necessity for this.

Deppe is the only teacher I ever knew of who taught the sideward movement of the wrist, although I said all great artists use it. Take for example the difficult passage with the right hand of Chopin's *Fantaisie Impromptu* in C sharp minor (everyone who has played this piece will know what I mean). How is it possible to play it unless you throw the wrist *sideways* in going from D sharp to B and turning the corner? With the wrist held perfectly straight the passage will sound stiff and angular, and will not have the requisite fluidity and ease. Alas, it will not be *legato*.

The first time I ever listened to the *Fantaisie Impromptu* it was played by a splendid piano teacher in New York. He was a Pole, and his name was Tychowski. I took lessons from him in a room on the second floor of a Y. I was then fifteen years old. Tychowski was one of the few piano teachers I have known who had a system of technique and who taught it. Like Depue, he began with hand position and the fingers, but he had no idea about wrist practice. Still, he made me practice with each hand separately, and very slowly. I made such rapid progress under Tychowski's instruction that I started playing at the piano in my own home, after six weeks' absence, when I went home. (Owing to the great pressure for space in this issue it becomes necessary to condense Miss Fay's German letter to the editor. The rest of it, and of all German numbers to be published next month.)

SOME INTERESTING FACTS ABOUT MUSICAL MAGAZINES.

THE first musical magazine started in Germany was founded in 1722. It was called *Musica Critica*, and was directed by Handel's rival, Mattheson. A vast number of musical papers followed this one, and in the present time in Germany there are over thirty musical magazines. The first English musical magazine and Germany was founded in 1756. The first English musical paper was founded in 1822. In 1792 the first musical magazine was established in America. It was known as *Andrew Law's Musical Magazine*. The average musical magazine has about 100 pages, and is published monthly and fifty American musical magazines on file in the Library of Congress. Most of them discontinued publication long ago. One of the most famous of American musical magazines was Dwight's *Journal of Music*, which was published from 1815 to 1881, and was the first to extend its contents to published, stirred

It sounds strange to hear the name of Julius Caesar presented as that of a composer, but, nevertheless, a composer of that name lived and worked in England during the seventeenth century. He wrote many popular pieces, including some rounds and catches which are sometimes sung in this day.

THE PREDOMINATING INFLUENCE IN THE GERMAN MUSIC OF TO-DAY.

Written Especially for "The Etude" by the Distinguished German Composer and Teacher,
ALEXANDER VON FIELTZ

[Editor's Note.—The following article, one of the best of its kind we have ever had the privilege of printing, was written by one of the best known German composers at to-day, Alexander von Fielitz. Von Fielitz was born in Leipzig, his father being half Polish and his mother a Russian. He studied under Edmund Kretschmar and Julius Schilling in Dresden. Later he acted as assistant conductor under Nikisch. Then he held positions as a conductor in Zurich, Lubek, Lelund and Berlin. Owing to a nervous breakdown he was obliged to give up this work. He went to Italy and devoted a great deal of time to composition. He has composed two operas and many pieces for pianoforte, but he is best known through his extremely beautiful songs and song cycles, such as *Die Nacht, die in der Nacht* and others. Von Fielitz speaks several languages fluently and is thoroughly cosmopolitan in his tastes and in his sources of information and experience. For a short time he lived in America, teaching in Chicago. Although some of our readers may not agree with his opinions, we think that he is entitled to be admired for his frankness and his extreme clearness of expression and command of excellent English. The English translation is by Mr. F. S. Law.]

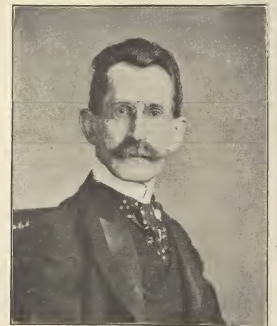
There is no genius so great that he is not obliged to stand upon the shoulders of his predecessors. Thus far no finished master has fallen from heaven. The stronger the individuality of a creative artist the sooner and the more unmistakably he will form his own laws and choose his own methods. In the great chain of art genius denotes the points where talent, forming the greater and smaller rings of the chain, attaches itself to form the whole. The German music of to-day is for the most part under the influence of our greatest reformer, Richard Wagner; that is to say, it is dominated by the principles he formulated in the realm of dramatic music. But even in the domain of the symphony and the lyric his influence has had great power. I need mention but two names—Anton Bruckner, the Viennese symphonist, and Hugo Wolf, the Viennese lyrical composer.

Wagner was one of the great masters of the past; he stands with Mozart, Bach, and Beethoven, the greatest, the strongest, the most original. His individuality was so powerful, his genius so overwhelming; he spoke his own language with such force, that he was recognized even in his early works, when he was, as in the case of "Rienzi," under the influence of the opera in Paris, which in Wagner's youth found its strongest representative in Meyerbeer. Few masters have created such a school or have had so many imitators as Wagner. His all-embracing might has proved fatal to even great talent. Note, for instance, how the choice of material for his music has been almost entirely dramatic, and how this has led to the error of choosing similar subjects. Even though possessing a voice of his own he has been able to speak the language so to the masters of the past. Wagner's great dramatic sense is so comprehensive and his genius commands such an empire that he must necessarily rule as sole dictator. There is scarcely a modern composer who has not learned more or less from Wagner or in some degree appropriated his effects. If it is only in an independent polyphonic treatment of the orchestra. Even a genius like Italy's greatest opera composer, Giuseppe Verdi, who as Wagner's star first began to rise stood at the height of his fame, did not hesitate to learn from the German master. Compare Verdi's "Aida," "Otello," "Falstaff" with his early operas, and one cannot but recognize the influence of Wagner, which, without prejudice to Verdi's individuality, is plainly seen in his treatment of the orchestra.

THE INFLUENCE OF BRAHMS.

Wagner's contemporary, Johannes Brahms, whom I reckon among the followers of Wagner rather than an independent pathfinder, the merit of which belongs to the former, is undoubtedly the greatest and most stringent German symphonist of later times. His course runs parallel with Wagner's, but is entirely independent of it. He also is one of the influences on German music of to-day, more particularly in the

department of the symphony, with which I naturally class chamber and lyrical music. Standing as he does on the shoulders of Beethoven and Schumann, his is a strongly marked personality, and as such must exert a great influence on the younger composers who follow his footsteps. To me Brahms is the greatest in his songs, and he has exercised a powerful influence on the modern lyric. In Hugo Wolf we recognize the most genial of all the later-day song writers, a scholar of Richard Wagner's in his mastery declama-



ALEXANDER VON FIELTZ

tion of the text and in the independent, colorful treatment of the accompaniment. Eugen d'Albert, one of recent German composers is one of the few representatives of the classical tendency in his chamber music's works, in his tone dramas also a scholar of Wagner's. His opera "Tiefand," which I consider of less artistic worth than others of his works for the stage, though a masterpiece of the greatest master success, seems to ally him rather with the neo-Italian school. One has only to know his Op. 1, his suite for piano, to recognize him as a representative of the classical direction.

THE DANGER OF TOO MUCH TECHNIC.

Of those who have gone their own way, Max Reger and Richard Strauss may be named first. As in all modern Germany they are considered the most modern composers we have. Strauss to a certain extent in his earlier works also based himself on Wagner, though his Berlioz may have exercised a greater influence upon him, since the latter is decidedly more symphonic than dramatic in tendency. Berlioz was the founder of program music, in which Strauss has made some of his happiest experiments. Strauss has also been strongly influenced by Berlioz in the art of instrumentation, and at present stands as the acknowledged master of all in this department. Reger wanders his own way in an entirely different domain. His godfathers are Sebastian Bach and Johannes Brahms, and of all living composers he is the most eminent contrapuntist. The strict laws of counterpoint, however, offer which lie in the treasure house of harmony.

It is true that Reger's harmonic mazes are not to every one's taste, and I must acknowledge that I am

one of those who shake the head over many of his works. The restlessness, the lack of ease in his songs are particularly repellant to me. Yet when I hear such works as his "Introduction," "Pascaglia," "Fugue for Two Pianos," his "Variations and Fugue on a Theme by Hiller," his "Hundredth Psalm," I feel the power of his genius and say to myself, Only a master could have written that. His eminent ability of itself is impressive—yes, ability in our day has reached itself in Germany, technic in music has attained a heretofore undreamed of place. Indeed, according to my opinion, in this lies the danger of an degenerating into mere virtuosity, of becoming in the end flat and unprofitable. If we strip many of the songs, many of the scores dictated by the Straussian muse of their sparkling outward garments, how often do we find them poor of invention and lacking in true inspiration? Do not their glowing orchestral color and reproduced on the piano, have their due effect?

WAGNER'S FOLLOWERS.

Among the composers who stand under the influence of Wagner may be mentioned the following: Karl Goldmark with his operas, "The Queen of Sheba," "Merlin," "The Cricket on the Hearth," "Goetz von Berlichingen" and "The Winter Tale," of which the first has successfully maintained its place on the boards for many years. Then the Duxen composer, Edmund Kretschmer, with his opera "Die Folterkammer," Heinrich Zöllner, with "Sinken Sie, August Rungt," with "The Return of Odysseus," "Kirke," "Vanska," "The Death of Olympos," Siegfried Wagner in his operas, "Der Barrenhaufen," "Herzog Wolfgang," "Der Koldid," seeks to emulate himself from the influence of his great father to develop the folk-style of Wagner and Lohengrin, but is hardly more successful in the attempt than those of greater talent. Much greater names in the Wagnerian school are those of Engelbert Humperdinck, Max Schilling and Hans Pfitzner in their operas. The last, however, is strongly influenced by Schumann's songs, and is one of the most gifted of the neo-romantic school. Weingartner follows the Wagnerists in his symphonies. In his operas "Sakuntala" and "Malawika" he is influenced by Wagner.

(Owing to the great pressure for space in this issue the unusual number of features in this issue becomes necessary to continue this important article in the second issue of All Germany number to be published next month.)

HOW?

BY JO-SHIPLEY WATSON.

How does your studio look? The appearance of your studio, like your own appearance, reveals or attracts. Therefore the outside, especially the windows, must be kept clean, no matter whether you have a choice location or not. Inside the floors and walls need careful attention, no matter whether you have the latest carpets in furniture or not. If the floors and windows are dirty the whole studio will look dirty, and no amount of bric-a-brac, plaster busts and pictures will cover the grimy appearance of the walls. If you want to hold your trade, clean your studio. The public demands it.

How do you appear? Your appearance, your costume to impress the public, but you do not need hands and face, hair in order and shoes polished. A slovenly appearance is not convincing.

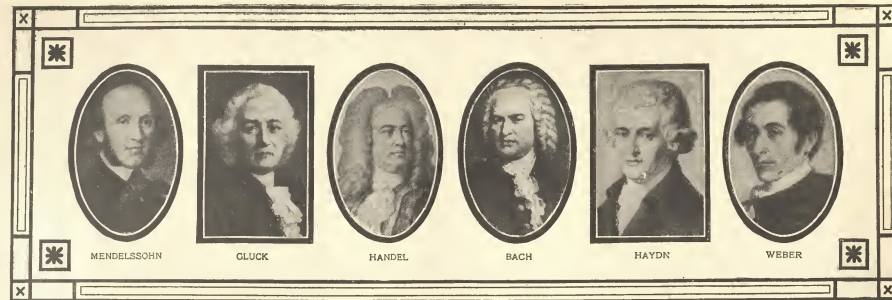
How is your disposition? Learn your pupils' names; give them a hearty greeting when they call. To do this when you are tired and not feeling well requires cultivation. A "musical temperament" is a poor excuse for an irritable temper.

How do you act during a lesson? Do not leave the room during a lesson. Do not walk about the room restlessly while a pupil is playing. Sit down and keep quiet. Resist the pupil's effort and do not interrupt, but pay strict attention and do your talking when he has finished. Never rush a pupil through a lesson.

The best teachers do not draw blood while shaving.

How do you treat your pupils? Begin and end the lessons punctually. A wasting pupil in the ante-room is seldom an amiable one. Do not change lesson periods for "accusation." In the end you will be the loser.

Do not make disrespectful remarks to any one about your pupils. Create a mutual good feeling among your pupils. Try to be the teacher's diplomacy comes in



THE INFLUENCE OF GERMANY'S GREATEST MASTERS ON THE MUSICAL ART OF THE WORLD

By HENRY T. FINCK

HANS VON Bülow's remark that "Italy was the cradle of music—and remained the cradle" was, of course, not intended to be taken literally, but simply as a witty exaggeration of an obvious truth. Italy gave to the world the first operas, oratorios, cantatas, choruses, sonatas, and most of the ecclesiastical forms, and in course of time it furnished masterpieces in all these styles of musical architecture; yet it remained for the composers of Germany to write the most elaborate and fully developed specimens in each class.

Italy can show no choral works equal to Bach's "St. Matthew's Passion," or Handel's "Messiah," no overture equal to those of half a dozen German masters; no songs equal to those of Schubert, Schumann or Franz; no operas like Wagner's; no symphonies like Beethoven's; no pianoforte pieces like Schumann's, Beethoven's or Chopin's.

On these points there can be no dispute whatever, and that is why Germany is now universally conceded to be the chief of musical nations, even by those whose personal taste impels them to favor particular examples of Italian, French or Russian music. The greatest masters of Italy, France and Russia have been unanimous in looking up to the German masters as their masters—as the men to whose influence they largely owed their own education and development.

The object of this article is to point out briefly how the influence of a group of the leading German composers—Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Weber, Meyerbeer, Wagner and Brahms—was exerted on the musical world at home and in other countries.

BACH AND HANDEL.

When Bach died, in 1750, his neighbors and so little conception of his greatness that they buried him without even marking his grave, and it was only by detective work worthy of Sherlock Holmes that his coffin was found, a few years ago. His music, also, had been practically buried with him; but that, fortunately, was unearthed nearly a century ago, when Mendelssohn's enthusiasm was passionately aroused by the discovery of a score of the "St. Matthew Passion," which he produced in Berlin in 1829, in defiance of the scorn and doubts of professionals. That started the avalanche; a Bach Society was soon formed, which gradually printed his vocal and instrumental works, in 59 huge volumes; and the influence of these volumes on the evolution of modern musical thought has been tremendous.

When Mozart casually came across a Bach composition in Leipzig he exclaimed: "Thank heavens! At last I have found a piece from which I can learn something." Nevertheless, and although Beethoven also admired Bach, saying that "his name should not be Bach (brook) but Ocean," neither of these masters betray the influence of Bach noticeably in their works. Much more of it we find in the works of Mendelssohn, notably those for organ and in the polyphonic piano

pieces of Schumann, whose favorite motto for students, moreover, was: "Make Bach your daily bread."

Robert Franz was musically a direct descendant of Bach; one of his chief aims was to make every harmonic voice in his piano parts as melodious as the vocal melody itself, which is truly Bachian.

On Wagner, Bach exerted a tremendous influence, as is best illustrated by the rich polyphony of the "Meistersinger" score, its superb chorals, and the overwhelming organ point when the congregation leaves the church. Hardly any of the German composers escaped, down to the latest of them, Max Reger, whose stupendously complicated and effective organ and orchestral fugues might have been written by Bach himself, after hearing Wagner's "Meistersinger."

On the side of Germany we find to name only a few—the Hungarian Lisc, the French-Swiss Liszt, the Polish Chopin, real pupils of Bach. Liszt shows his influence not only in his (unfortunately little-known) organ pieces, but in the organ-like grandeur of some of his piano pieces. The chameleon-like Saint-Saëns often appears in a garb fashioned after Bach. As for Chopin, his later compositions, in particular, are increasingly Bachian in their closeness and complexity of harmonic texture, and in some peculiarities of modulation. When preparing for a concert, Chopin shut himself up for a fortnight and played Bach. To his pupils he recommended Bach's works as the best aids to progress.

Handel's influence was exerted less in his native country than in England, where he spent the last forty-seven years of his life. The Austrian Haydn, however, was incited to compose his "Creation" and "The Seasons" by hearing Handel's oratorios in London; and Mendelssohn's "St. Paul" and "Elijah" also owe their existence, or, at any rate, their form, spirit and style, largely to Handel, who is thus partly responsible for what are generally considered the greatest choral works apart from his own and Bach's.

To England the influence of this musical giant from Germany was of vast importance. It is significant that while the Bach heaven did not begin to act till about three-quarters of a century ago, Handel's sway was most powerful in his lifetime. This was due to the fact that Bach was too profound for his time; he wrote for the future, whereas Handel wrote for his own generation. As Sir Hubert Parry has well said, Handel "thought a great deal of the tastes of a big public, and not very intently of refinements of art, or originality of matter or plan. His disposition was not so much to work up to any exacting standard of his own as to feel sympathetically what was the highest standard of taste of the public for which he was constantly working and to supply what was demanded."

From this point of view it is impossible to overestimate the significance of Handel. He changed the English nation to an appreciation of better music than it had had before. To be sure, the education was one-sided; for many years the English would tolerate no musical gods except Handel and, subsequently, Men-

delssohn. But in our day the prejudice against other schools has been overcome, and England has become one of the most omnivorous of consumers, importing its music from Germany, France, England, Russia, and even America, with praise-worthy cosmopolitanism.

HAYDN AND MOZART.

Recent researches by German historians have somewhat shortened the stature of Haydn as an originator. Riemann and others have shown that it was not Josef Haydn, but Johann Stamitz, who created the modern style of instrumental music, so far as the introduction of sudden and frequent emotional contrasts within a movement is concerned. Nor was he the first to introduce the minuet as an additional movement into the symphonic form; or the first who gave the wood-wind instruments idiomatic parts of their own to play, Gluck having anticipated him in this reform.

Nevertheless, Haydn remains one of the giants of the classical period. While such composers as Beethoven, Schubert, Gosses, Dittersdorf, eagerly imitated Stamitz, it was reserved for Haydn to influence two other giants, Mozart and Beethoven, and through them, as well as through his own works, to make a lasting impression on concert music in all countries. While it did not originate the changes and improvements just referred to, his genius enabled him to make better and more lasting use of them. During the years that he conducted and composed in the secluded castle of Prince Esterházy he was, as he himself said, "forced to be original"; he had his own orchestra, with which he could rehearse to-day what he had composed yesterday, and thus he could improve his symphonies till they were models for all his contemporaries, including Mozart, all of whose symphonies are like his, and which he had his own orchestra, with which he could rehearse to-day what he had composed yesterday, and thus he could improve his symphonies till they were models for all his contemporaries, including Mozart, all of whose symphonies are like his, and which he had his own orchestra, with which he could rehearse to-day what he had composed yesterday, and thus he could improve his symphonies till they were models for all his contemporaries, including Mozart, all of whose symphonies are like his.

In these days, when the question of nationalism and folk-music is so much discussed, it is well to bear in mind that Haydn was the first of the nationalists; the first great master who made liberal use of folk-tunes in his compositions. Historians as a rule have overlooked this important aspect of his art, but Mr. Hadrow duly emphasizes it in the fifth volume of the Oxford History of Music, in which he calls attention to the fact that Haydn, the son of a Croatian peasant, had heard in his childhood the songs of the ploughman and the reaper, the songs of rustic courtship and village merry-making. And when he was writing at Esterházy's castle, "half unconsciously he began to weave them into the texture of his composition, borrowing here a phrase, there a strain, there an entire melody, and gradually fashioning his own tunes on these native models. They came their way into everything—quartets, concertos, divertimenti, even hymns and choruses—they renew with fresh and vigorous life an art that appeared to be growing old before its time." It was "music with real blood in its veins and real passion in its heart;

On that same school his Pastoral Symphony, in which he depicts a scene by a brook, the merry making of peasants, and a thunder storm, exerted a far-reaching influence. As Mendelssohn wrote "When Beethoven had once opened the road, every one was bound to follow." Not that Beethoven was

at home, and the time may then come when a stay in European musical centers will be stimulating and beneficial. And if such a stay imposes no undue burdens upon him, either pecuniarily or otherwise, it may be safely commended as a delightful and profitable experience. But how many students, after a stay abroad of six months or a year, when the novelty of the new conditions has begun to wear off, and the going toward which they are striving seems farther and farther away, could say, with Touchstone—"Aye, now I am in Arcady; when I was at home I was in a better place."

BY JAMES H. ROGERS.

precisely opposite to the one he expected. For the American students passed him by and went to Europe just the same. So, in due course of time, Mr. Scharwenka went back to Berlin, where, as he is a most excellent teacher, as well as a distinguished pianist and composer, his following is, no doubt, as great as

THE "DRUDGERY" OF PRACTICING.

BY ALBERT W. CORST.

In order to obtain the fine lenses for our great but polish one piece of crystal for month after month. It was Doctor Hiller, I believe, who, calling one day upon Mendelssohn, was told that he did not like to be interrupted whilst practicing the piano. Hiller, waiting outside the room, listened to the great performer playing one passage more than sixty times! Ought we to be less patient whilst practicing our octave or other fatiguing wrist or arm work, especially when the reward is going to be so lasting?

IMPORTANT OBSERVATIONS UPON PIANO PRACTICE

By DR. OTTO NEITZEL

One of the Most Eminent German Critics, Lecturers, Virtuosos and Teachers

[EDITOR'S NOTE.—It is rarely given to one man to attain celebrity in so many different lines of endeavor as those to which Dr. Otto Neitzel has met with success. His versatility in all of his many and varied musical undertakings has been a constant surprise to German observers of current history. Added to this Dr. Neitzel has manifested the scholarship of the savant. In this article he gives the readers of THE ETUDE the advantage of a lifetime of observation and reflection upon the subject of the German Student may follow the short series with the mentioned opportunities for profit by gaining the substance of one of the foremost German critics of our formal biography is given here.]


eminent pedagogue Theodore Kullak. This was indeed a rare opportunity for me. I remained with Kullak until the time when I was prepared to enter the concert field. Of my fellow pupils, many have attained wide distinction. Among them I may mention a few well-known ones: Xaver Scharwenka, Alfred Grünfeld, Moritz Moszkowski, Jean Louis Nicodé and Constantin von Sternberg.

KULLAK AS A TEACHER.

Kullak's partiality to the romantic school must be construed to mean that he was in any way opposed to the classical school or to the older masters, such as by no means the case. So great was

THE ETUDE

scholarship and so wise his comments that it was really a holiday for us when he permitted us to play such works as the great A minor fugue of J. S. Bach or the A flat major sonata of Beethoven (Opus 110). Kullak was by no means arbitrary in his work, except in the cases of pupils who very obviously did not possess sufficient talent to permit them to proceed without more or less strict directions. To those who were very talented he allowed the greatest possible liberty and permitted them to find their own path.



DR. OTTO NEITZEL.

Unlike so many other teachers, he never considered pupils as all of the same genre and requiring similar treatment, but preferred to recognize the individuality of each. In fact, my instruction under Kullak was so enjoyable that I regretted the approach of my first professional concert (Berlin, November 13, 1872), which marked the end of my work under the great master and the beginning of my independent career.

STUDY WITH LISZT.

In the summer of 1873 it was whispered breathlessly in Berlin that Liszt had taken up his summer quarters at Weimar. Accordingly, I immediately took a train one fine summer day for the "German Athens" Weimar. I was deeply disturbed by the problem of the best manner in which to approach the great genius. I had the good fortune to become acquainted with one of the pupils of Franz Liszt. He assured me that it was not so difficult to become acquainted with the master pianist as I imagined. I gave him some regarding my previous study, which he took to the master. A few days later I was permitted to

with the pupils whom Liszt received three or four times a week in his garden by the park. As I entered his room he was playing. He looked up, and for the first time I saw his unforgettable clear grey-blue eyes. I seemed to feel his penetrating glance through

through. He appeared somewhat anxious to make my acquaintance and requested me to play at once. I performed the last sonata of Beethoven (Opus 106, C minor). Shortly thereafter, I played the "Yellow Room" in the "Eintracht" entered the room very quietly. Nevertheless, Liszt seemed greatly annoyed by his entrance. Not even the Emperor of Brazil or the Queen of all the Americas could have been accepted in the room. I am sure that music should never under any circumstances be disturbed by intrusions of any kind whatsoever. Von Bülow was apparently more impressed with my playing than Liszt. He seemed to say to himself, "I am not a pupil, but I am a teacher." He said the same-fee that all the other pupils paid—that is to say, nothing. I profited as much as possible from the rich advice, the interesting conversations, the illustrations and the many practical keyboard exercises which Liszt gave me at these memorial lessons. After about four weeks I played the *Hammerklavier*, which Liszt had written for the Emperor. He gave me a nickname after the suburb in which I lived, and said, "I see that Oberweimar plays with attention to details." After that, particularly because he discovered I could play the *Hammerklavier* without a hammer, he made me one of the intimates of that circle, which made the days at Weimar the happiest in my life.

Much has been written about the teaching of his great master, but very little that is definite has been given to the world regarding his ideas upon technical matters. I really have some very definite statements which I shall endeavor to outline to the readers of THE ETHER. It is utter nonsense to think that Liszt had an aversion to technic or that he did not recommend it with enthusiasm. He frequently spoke with great gratitude about it. He frequently wrote often did so in relation to the industriously he had worked out with his fingers the servants of his mind. He seemed to take the keenest pleasure in discovering the most unusual and extraordinary fingering which would best bring out the meaning of a given passage. I remember that once he advised me to play the scales with the following fingering : 123453-123453-123453-123453.

DAYS IN MOSCOW.

In Moscow, where I was from 1881 to 1885, as teacher of the higher classes in the Imperial Conservatory, I had a chance to get acquainted with the teaching methods of Nicholas Rubinstein, brother of Anton Rubinstein. This method will unquestionably last for a long time. The exercises, which have of importance, have not surpassed anything I have known before or since. Each pupil was regarded as a valuable possession, and each was taken separately and received personally the most minute instructions pertaining to all the details of touch, phrasing, etc. The result then was that when the pupil left the conservatory he was provided with a complete knowledge about the technique of the instrument, so that he might be regarded as a full-fledged virtuoso ready to engage anywhere upon a concert tour. Indeed, I can name many who left the conservatory as virtuosos who have never excelled the playing which I saw in the conservatory. The deep impression I yet retain at this most excellent school I observed that there were various things which Liszt had made clear which were not embraced in the methods they employed. No one system or method is all-sufficient, and the teacher must be acquainted with

Having given THE ETUDE readers some idea of the experience upon which my future observations upon practice are based, I will defer the next section of this consideration of the all-important subject to a later issue.

[EDITOR'S NOTE: The continuation of Dr. Seitzel's interesting and significant article will appear in the next issue.]

No composer has yet regretted having published his works gradually and judiciously. Such reticence and self-denial may be disagreeable to him at the time, but later on he will be thankful enough that he had strength to forego monetary advantages.—*Franz.*

ANTON SEIDL.

Yet Thomas was not at his best in operatic direction, and here we find another debt to Germany in the person of Anton Seidl. It was Seidl who first gave to Americans the full comprehension of what a Wagner opera meant. In this field he perfectly supplemented the work of Theodore Thomas. Thomas was the greater in general orchestral work, Seidl was the superior in the operatic field. Both did yeoman service in leading American musical taste.

In the field of chamber-music also we find Germans active from the very beginning. The string quartet is probably the severest test of a taste for classical music. It generally requires a connoisseur for its appreciation. The Mendelssohn Quintette Club, which was one of the best known of the early organizations in this field, was too cosmopolitan to be classed as German. But in New York we find the Germans, Theodore Eisfeld and Otto Dresel, planting the seeds of this advanced taste in music.

WHAT THE MAENNERCHOR DID.

All through America the German has interwoven the glory of the *Maennerchor*. The prosaic translation of *Maennerchor* is "Male Chorus," but to the German it means something very much more; it signifies all the gentility and good-willship of music. The establishment of these singing societies through our country has been an important phase of our musical advance, and it was not long before American singing societies, such as the Apollo Club, of Boston; the Loring Club, of San Francisco; the Apollo Musical Club, of Chicago, and many other organizations, began to copy this foreign model.

In this field the names of Dr. Leopold Damrosch and Joseph Menckel form star points of recognition, and Dr. Damrosch was also a powerful factor in the planting of German opera here. We are also indebted to him for two talented sons who are at present making their mark upon our American music.

FAMOUS TEACHERS OF AMERICANS.

And now we must cross the ocean to pay a debt of another character. We have seen the wonderfully large list of American composers. Where did they study? Who developed their powers? Germany and France might give many names to be recognized here, but one stands preeminent above the rest. The Danish composer Gade said to the present writer, "I wish that I had some Americans to teach, but they all seem to go to Munich!" It was Jossi Rheinberger that drew these Americans to that city. The German composer seems to have had an especial gift for developing American talent. We believe that George W. Chadwick was one of the earliest of the American band in Munich. After that came Charles D. Carter, of Pittsburg; then came Horatio Parker, Fred Field Pollard, Wallace Goodrich, Arthur Whiting, Henry Holcomb Huss and others. Decidedly Jossi Rheinberger has had a direct influence upon music in America.

Reincke and Haapt have also taught many American composers. Under Reincke there studied Van der Stucken, Schoenfeld, Beck, Parsons and Julia Rice-King; under Haapt (in composition and organ) there were Arthur Bird, Geo. E. Whiting, S. P. Warren, E. M. Bowman, Clarence Eddy and other famous organists.

Liszt can scarcely be counted among the Germans, yet it was in Germany that he taught or assisted MacDowell, Lachmund, Boice, Baermann, Lang, Dr. Wm. Mason, Sherwood, Baermann, Hoffman, Perry and many others who have helped on the cause of American music.

In more recent times we have had great orchestral conductors who have brought to us the flower of German thought and interpretation. Wilhelm Gericke, an Austrian by birth, established the highest orchestral model in America in his work with the Boston Symphony Orchestra, and if the organization is today the peer, perhaps the superior, of any European orchestra whatever, it is due to Mr. Gericke absolutely and alone. Emil Paur has extended this technical excellence westward. Raff has aided America by devoted himself to the cause. All of the above items of our indebtedness to Germany are direct and traceable. But there is another debt which we share with the whole world which is not traceable or to be identified. The inspiration of the great German masters has been exerted in America as in every other civilized country. Richard Strauss, Bruckner, Brahms, Reger, Mahler, Humperdinck and many other great composers have learned our music and have kept us abreast of the modern changes (sometimes advances) of music.

The threads here are so closely interwoven that it is impossible to speak of them with any proper detail. Possibly the above summary, brief as it is, may show that the roots of the best American music may often be sought in Germany.

THE GREAT GIFTS OF THE CENTURIES.

Immortal Contemporaries in Music, Art and Literature.

While music can only be said to have been developed within the last six or seven centuries, its boundaries have been increased with such rapidity, that to-day music can readily stand in comparison with any other of intellectual endeavor. As an art it is a form of intellectual endeavor, as an art it is a science, and as a science it demands the closest application. The men who build bridges and the men who build symphonies differ more in the application of their talents than in the talents themselves.

Music in its present form is the outcome of the Renaissance, that strange awakening from medieval darkness which even yet has not ceased to lead us on to better things. It is interesting, however, to compare the growth of music with the growth of other art, and also with the growth of science. It is, of course, impossible to give the names of all the great scientists and artists who have added to the world's store of knowledge and enlightenment, but the following brief summary of the centuries gives the names of those who may fairly be said to be representative of their age in music, letters, art and science. Early composers such as Dufay and Willert, make poor showing in comparison with such giants as Michelangelo and Titian, Boccaccio or Villon; yet who shall say that the mighty tone-poets of the nineteenth and twentieth centuries, when compared with their literary, artistic and scientific brethren?

THIRTEENTH CENTURY.

Walter de Odington (England, 12-7).
Dante (Italy, 1265-1321).
Giotto (Italy, 1266-1337).
Roger Bacon (England, 1214-1294).

FOURTEENTH CENTURY.

Dunstable (England, 1380-1453).
Chaucer (England, 1340-1400).
Fra Angelico (Italy, 1397-1455).
Marco Polo (Venice, 1250-1324).

FIFTEENTH CENTURY.

Dufay (Belgium, 1400-1474); Josquin des Prés (Burgundy, 1450-1521); Willert (Flanders, 1480-1562).
Villon (France, 1431-1484?); Rabelais (France, 1483-1553).

Botticelli (Italy, 1447-1510); Michelangelo (Italy, 1475-1564); Titian (Italy, 1477-1576); Raphael (Italy, 1483-1520); Correggio (Italy, 1494-1534).

SIXTEENTH CENTURY.

Palustrina (Italy, 1525-1594); Orlando di Lasso (Netherlands, 1532-1594); Monteverdi (Italy, 1567-1643).

Montaigne (France, 1533-92); Cervantes (Spain, 1547-1616); Spenser (England, 1552-91); Shakespeare (England, 1564-1616).

Timoretti (Italy, 1518-94); Rubens (Germany, 1577-1640); Velasquez (Spain, 1599-1660).

Franco Bacon (England, 1561-1626); Galileo Galilei (Italy, 1564-1642).

SEVENTEENTH CENTURY.

Purcell (England, 1658-95); Scarlatti (Spain, 1659-1725); Corelli (France, 1659-1733); J. S. Bach (Germany, 1685-1750); Handel (Germany, 1685-1759).

Rembrandt (Holland, 1607-69); Hogarth (England, 1697-1764); Milton (England, 1608-74); Corneille (France, 1606-84); Molière (France, 1622-73); Racine (France, 1639-99); Voltaire (France, 1694-1778).

Newton (England, 1642-1727); Leibnitz (Germany, 1646-1716).

EIGHTEENTH CENTURY—THE GOLDEN AGE OF MUSIC.

Black (Germany, 1714-87); Haydn (Austria, 1732-1809); Grétry (France, 1741-1813);

Letters

Goethe (Germany, 1749-1832); Schiller (Germany, 1759-1805); Scott (Scotland, 1771-1832); Byron (England, 1788-1824); Shelley (England, 1792-1822); Keats (England, 1795-1821); Carlyle (Scotland, 1795-1881); Heine (Germany, 1797-1856).

Art

Rembrandt (Holland, 1607-69); Hogarth (England, 1697-1764); Milton (England, 1608-74); Corneille (France, 1606-84); Molière (France, 1622-73); Racine (France, 1639-99); Voltaire (France, 1694-1778).

Science

Newton (England, 1642-1727); Leibnitz (Germany, 1646-1716).

Music

Beethoven (Germany, 1770-1827); Weber (Germany, 1786-1826); Meyerbeer (Germany, 1791-1864); Rossini (Italy, 1792-1868); Schubert (Germany, 1797-1828).

Letters

Goethe (Germany, 1749-1832); Schiller (Germany, 1759-1805); Scott (Scotland, 1771-1832); Byron (England, 1788-1824); Shelley (England, 1792-1822); Keats (England, 1795-1821); Carlyle (Scotland, 1795-1881); Heine (Germany, 1797-1856).

Art

Rembrandt (Holland, 1607-69); Hogarth (England, 1697-1764); Milton (England, 1608-74); Corneille (France, 1606-84); Molière (France, 1622-73); Racine (France, 1639-99); Voltaire (France, 1694-1778).

Science

Newton (England, 1642-1727); Leibnitz (Germany, 1646-1716).

Music

Beethoven (Germany, 1770-1827); Weber (Germany, 1786-1826); Meyerbeer (Germany, 1791-1864); Rossini (Italy, 1792-1868); Schubert (Germany, 1797-1828).

Letters

Goethe (Germany, 1749-1832); Schiller (Germany, 1759-1805); Scott (Scotland, 1771-1832); Byron (England, 1788-1824); Shelley (England, 1792-1822); Keats (England, 1795-1821); Carlyle (Scotland, 1795-1881); Heine (Germany, 1797-1856).

Art

Rembrandt (Holland, 1607-69); Hogarth (England, 1697-1764); Milton (England, 1608-74); Corneille (France, 1606-84); Molière (France, 1622-73); Racine (France, 1639-99); Voltaire (France, 1694-1778).

Science

Newton (England, 1642-1727); Leibnitz (Germany, 1646-1716).

Music

Beethoven (Germany, 1770-1827); Weber (Germany, 1786-1826); Meyerbeer (Germany, 1791-1864); Rossini (Italy, 1792-1868); Schubert (Germany, 1797-1828).

Letters

Goethe (Germany, 1749-1832); Schiller (Germany, 1759-1805); Scott (Scotland, 1771-1832); Byron (England, 1788-1824); Shelley (England, 1792-1822); Keats (England, 1795-1821); Carlyle (Scotland, 1795-1881); Heine (Germany, 1797-1856).

Art

Rembrandt (Holland, 1607-69); Hogarth (England, 1697-1764); Milton (England, 1608-74); Corneille (France, 1606-84); Molière (France, 1622-73); Racine (France, 1639-99); Voltaire (France, 1694-1778).

Science

Newton (England, 1642-1727); Leibnitz (Germany, 1646-1716).

Music

Beethoven (Germany, 1770-1827); Weber (Germany, 1786-1826); Meyerbeer (Germany, 1791-1864); Rossini (Italy, 1792-1868); Schubert (Germany, 1797-1828).

Letters

Goethe (Germany, 1749-1832); Schiller (Germany, 1759-1805); Scott (Scotland, 1771-1832); Byron (England, 1788-1824); Shelley (England, 1792-1822); Keats (England, 1795-1821); Carlyle (Scotland, 1795-1881); Heine (Germany, 1797-1856).

Art

Rembrandt (Holland, 1607-69); Hogarth (England, 1697-1764); Milton (England, 1608-74); Corneille (France, 1606-84); Molière (France, 1622-73); Racine (France, 1639-99); Voltaire (France, 1694-1778).

Science

Newton (England, 1642-1727); Leibnitz (Germany, 1646-1716).

Music

Beethoven (Germany, 1770-1827); Weber (Germany, 1786-1826); Meyerbeer (Germany, 1791-1864); Rossini (Italy, 1792-1868); Schubert (Germany, 1797-1828).



A Musician's Letter to an Ambitious Piano Student

MASTER LESSONS IN PIANO PLAYING

By E. M. BOWMAN

[Editor's Note.—This is the second installment of this series. In the first of last month we explained Mr. Bowman's unique idea of writing a series of letters to an imaginary pupil. In this he represents a dual personality. He thinks of the struggles he had when he was a boy, and writes to just such a boy with a view of giving that boy the experience acquired through life experience. The Miss Proctor mentioned in the story's drama, the pupil is supposed to live in a small town.]

New York, June 16.

MY DEAR LITTLE MAN!—I trust that your teacher no longer requires you to practice "four hours." Poor little man! Such a daily task, if kept up long, would have spoiled your love for music and have injured your mind, also. At the very beginning, a half-hour's daily practice is enough for a child of your age. In a few days, the time may be increased to three-quarters of an hour. A little later, to an hour. An hour daily during the first six months will be enough. Then your teacher will allow you to practice longer, giving you a few minutes more each week just according to the length of time which you are able to keep your mind on your work, all the time doing just as well as you know how. Only that practice should be done which is carefully correct. All other practice is worse than no practice, because careless practice is sure to form bad habits. Bad habits will prevent you becoming a good player.

Year by year you will be able to increase your practice and improve its quality, until four, five or six hours will be as easy to do as the half-hour which you began. Long, careful training is as necessary in building up mental endurance as it is in developing great physical strength.

THE PLAYING MACHINES.

At the outset, even at the risk of not being fully understood by you just at this time, I am going to tell you that your "playing-machine" consists of nerves, muscles, and tendons, which are worked by your will or mind. The nerves serve like telegraph wires to carry word from the mind to the muscles, telling them what to do. The muscles move the tendons the way the nerves send them word to move. The tendons are fastened to the fingers or to the hands or to the arms, or to other parts of the body, and when a tendon moves, the part to which the tendon is fastened must move with it. As a simple illustration, which you as a boy can try for yourself, the next time they have "chicken-dinner" at your house, hunt up the feet and lower part of the legs that have been cut off the chicken, and take a pull at the grisly strings or tendons running down the leg to the feet, and see how the claws of the feet will move as you pull the tendons. When the chicken was alive, these tendons were fastened to muscles above the joint where the leg was cut off. When that muscle got tired, the nerve from the brain of the chicken to "scratch," the muscle pulled on that tendon, just as you are doing, and the claws went to scratching. In a similar way, when you want to strike a key on the piano, your mind telegraphs along a nerve to the muscles, the muscles pull on the right tendon, and the finger that is under the control of that tendon strikes the key, as directed. This, my boy, is a very simple description of a very wonderful act. It is a very complex act, but I have tried to leave out all that you do not need to know just now.

HOW THE NERVES ACT.

Now, if you wish to strike that same key again with the same finger, you would be obliged to lift the finger from the key, to get it in position to strike. To lift the finger, your mind must telegraph along another nerve to another muscle to pull on the right tendon to lift the finger, as wished. This move made, the finger is ready to strike again. You will learn by this that there are at least two sets to each

finger of nerves, muscles, and tendons: one set to move the finger toward the key, and another to lift it away from the key. The two sets act in opposite directions: the one down, the other up. I am very anxious to have you and your teacher clearly understand every step in this process which I am trying to explain, for, if you do understand it and you take my advice, you will save yourself a lot of trouble and it may be that you will avoid making a failure as a player.

Coming now to a very important point in the formation of your "touch." So pay good attention! I was telling you about the movement, up and down, of just one finger. Now I wish to make you understand how two fingers are to work at the same time, one up and the other down. One finger is to strike, the other finger is to lift. Each finger has the two sets of motors. In these days of motors of all kinds, I think that you will understand my use of the word motor—something that moves something else. The muscle is the motor. The tendon acts somewhat like a belt or a crank-shaft. It goes from the motor to the thing to be moved.

There is, as we have seen, a pair of these motors to each finger, and they work in opposite directions. Now, suppose that both motors were to work at the same time, one just as hard as the other. Or, to make the same finger equally hard in opposite directions the finger would not move at all. They would be like two boys, equally strong, trying to push each other. Being equally strong, neither would be able to push the other.

Suppose now that one boy were somewhat stronger than the other. The stronger boy would be able to push the other, but the weaker boy would resist. One must resist the other to some extent. If now, either boy were to "give up," the other boy could then push that one along without undue effort.

THE PLAYING-MACHINE.

Just so, in moving the fingers or any part of the "playing-machine," if the opposite muscle will "give up," then the muscle which at that moment should be acting on the finger will be free to do so without effort or resistance from the opposite muscle. To make the finger work together perfectly, so that neither will "stand in the way" of the other, or either work against the other, is the "very important thing" about which I spoke. Indeed, it is impossible to play fully unless this "correct movement" is mastered.

I think that I may now tell you that the two sets of muscles, to which I am referring, are called flexors and extensors. The flexors cause the fingers to strike the keys. The extensors serve to lift the fingers from the keys. The flexor tendons run from the fore-arm to the fingers along the inside or palm of the hand. The extensors run from the fore-arm to the fingers along the outside or back of the hand. I do not think, at this time, to tell you very much about the way the hand is made or just how it works. If you become a teacher, by and by, it will then be interesting and valuable for you to study all about the hand. I consider it important, however, for every beginner to know something about the two opposing sets of muscles, so that he may practice his very first exercises with the idea in mind that the two sets must work in such a way as not to hinder each other, but that one set rests while the other works; that the two sets work like two well-matched, well-disposed boys; while one way does his part, the other boy does not get in the way or do anything to obstruct his work.

They act together helpfully, just like two boys on a see-saw; the one who is down leans forward, and so, by throwing his weight near the center, helps the boy who is up to come down. Each one in turn helps the other, instead of making it hard, as children might by leaning the wrong way.

THE CORRECT FINGER MOVEMENT.

In a correct finger movement, when the striking muscle (the flexor) acts, the lifting muscle (the extensor) is to do nothing. In the same way, when the lifting muscle (the extensor) is lifting a finger, the striking muscle (the flexor) is to do nothing. In this way, each muscle, one by acting and the other by not acting, will help in the effort to move the finger. In forming your touch and technique, your teacher and you must pay very earnest and careful attention to this matter of flexing and of relaxing. I want to tell you that, in my long experience as a teacher, I have seen of the many bad habits that my new pupils have brought to me has caused me so much trouble and effort to correct as bad habits in flexing and relaxing. This is the reason for my trying so earnestly to make you understand how to make correct movements and how to avoid forming any of these bad habits. Be careful to form correct habits at the very beginning, and it will then be easy to avoid bad habits.

[Note.—As I shall need to use the words *flex* and *relax*, I will explain here the meaning. When a muscle acts, it is said to "flex" the finger. When you strike a key, you *flex* the finger; you put strength into the finger. When the finger has nothing to do, it should *relax*; that is, be less loose or limber.]

MUSCULAR HABITS.

A muscular "habit" is a movement that you have made so many times the same way as to make that the easiest way to do it. You can, on an understanding, then, that if you get the habit of holding your hands properly and of moving your fingers, hands, and arms, in the correct way, that very way will be the easiest for you. Other and wrong ways will be harder than the right way. Try this same principle, my boy, in all the ways of life. You will find that it is good advice in those things, as well as in music.

To-morrow I will tell Miss Proctor what exercises to try to practice in order to move the fingers just right. If you do not quite understand all I have written to-day, ask Miss Proctor to help you. I am using simple words and "boiling down" (as you would say) my explanations and advice, so that it will be clear even to your ten-year-old mind just what I mean.

Your affectionate uncle,

EDWARD.

(Mr. Bowman's next letter will deal with the important subject of Finger Motions. These letters will appear in Name Aimey, the Champion of Music, but will appear as a separate book.)

A GERMAN VIEW OF AMERICAN MUSIC.

DR. MAX FRIEDLANDER, the music director of the University of Berlin, who has come to America this year as exchange professor at Harvard University, has expressed some very favorable views on the outlook of music in this country. Here are some of the complimentary remarks he has seen fit to make:

"We have the word of Richard Strauss and Dr. Karl Muck that the Boston Symphony Orchestra is the best in the world. Those in New York, Chicago and Pittsburg are not far behind. Your singers rank with the finest. They monopolize stellar positions in many German opera centers, notably in Berlin. Your schools of music are the largest and the best equipped in the world. The high-grade compositions and musicians are inimitable. European artists who return home laden report that American standards are becoming higher from day to day, and that public discrimination is improving correspondingly.

"Only in the creative realm is America backward, musically speaking. I suppose that it is partially due to your youth, and to the fact that you have dedicated yourselves hitherto primarily to the industrial arts. I can foresee the time, however, when America will pursue the finer arts with the same ardor that Germany has devoted to the upbuilding of your economic fabric. Then you will begin to rear a race of composers.

"Europe is prepared to give American composers what your Roosevelt calls a 'square deal.' It is not true that we are prejudiced against them because they are American."

The name *Moonslight* applied to the Beethoven sonata was not of the composer's making. It was given to it by a German critic named Rellstab, who in a criticism pictured the first movement as representing a boat wandering by moonlight on Lake Lucerne. The name was given to it by the German critic, instead of making it hard, as children might by leaning the wrong way.

STUDENT DAYS IN GERMANY WITH W. H. SHERWOOD

BY JOHN ORTH

[In connection with the publication of this article the publisher desires to announce that we have ready for publication the last article ever written by America's most noted pianoforte virtuoso, W. H. Sherwood. This article was written expressly for *The Etude* and was prepared when Mr. Sherwood was too ill to leave his bed. He died a few days after the completion of the article. The *Etude* feels that it is particularly fortunate in being able to present the last message of one who was a faithful friend to the Journal. The subject is "The Spirit of Life in Music—Rhythm." This article is instructive in the highest degree and will appear during the next few months.—Editor's Note.]

It was in 1873 that I saw the last of the veterans of the Franco-Prussian war returning to the Fatherland. I had already been in Berlin two years with Kullak, when one afternoon on going to the class I noticed a couple of strangers in the reception room who attracted my attention, especially as they spoke English and were evidently from "the States." We soon "got together;" people always do, you know, in a strange country. I learned that this young man had just come to Berlin from his study with William Mason in New York, accompanied by his father, L. H. Sherwood, a clergyman, of Lyons, N. Y.

The young man, who appeared to be about 17 years of age, looked so very boyish and unsophisticated that it seemed perfectly proper that his father should have come with him to see him well under way.

I do not think Sherwood was called upon to play on this his first day with the class. This was on a Tuesday. I don't know myself why I should remember so distinctly the day of the week, but somehow or other it made an impression on me, and has stuck in my mind all this time. At the next meeting of the class, however, which was on Friday (we met twice a week), he was called upon. I had been trying to recall what it was that he played on that day, but it has gone from me, but I do remember that although he was a very large and imposing, he had not got far before the fellows all sat up and took notice, and very particular notice, too.

There was always a virility and vitality, not to say pugnacity, about Sherwood's touch which both demanded and commanded attention. It was a good deal of an ordeal to play for the first time before a set of young pianists who "knew," as they all did. But, you know, a thing is what you make of it. He made nothing of it and so it was nothing to him. Of course Sherwood was immediately taken into full fellowship, so to speak, by the members of the class. He was one of us by the grace of God.

In this class at different times were Moszkowski, Scharwenka, Nicodé, Neitzel, Louis Mars, Armin Doerner (now of Denver), Albert Ross Parsons, Otto Hendls, Arthur Mees, the conductor, not to mention others not so well known on this side of the Atlantic. Amy Fay was also studying with Kullak at this time.

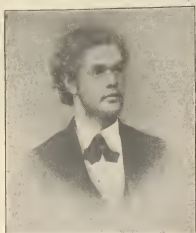
SHERWOOD'S DEBUT.

But what strides Sherwood made in his playing that first year! He was the youngest member selected by Kullak for his annual *Profession* or exhibition of the advanced work of the *Kullaksche Neue Akademie der Tonkunst zu Berlin*. I remember well what he played on this occasion. It was the Fantasia in F minor of Chopin, Op. 49. Of course his performance of this beautiful work was a credit to himself and his eminent teacher. The American contingent was out in full force, and showed its appreciation after his playing. He was congratulated on all sides after the concert was over. He had won his spurs and was ever after a marked man. I spoke admiringly to him the next day of his coolness under the trying circumstances of the day before. "Well," he said, "if I had not been such a fool as to wash my hands in cold water just before I went out to play that first part would have gone better than it did." He had been in Berlin only two years when he was playing concertos with the leading orchestra, a feat, I can say, always to say, never accomplished by an American before or after in so short a time.

SHERWOOD'S WIT.

Sherwood was always fond of banter. When we met, "How's the Ortschaft to-day?" was his usual salu-

tion. *Ortschaft* is the German for community or district. That was his way of inquiring after the Orth family. I defended myself by replying, "How's brushwood to-day?" His father also seemed to have some thing of a penchant for German. Sherwood's letters from home at first came directed to *Wm. H. Sherwood*. As the German official is a very fussy personage, it was with difficulty that Sherwood succeeded in convincing him that he was the one for whom the letters were intended. "Don't your people know how to spell your name correctly in their own language?" asked the official. What could he say? He got his letters at last, and immediately wrote home to dad to use Yankee spelling in the future.



SHERWOOD AT THE AGE OF 19, WHEN HE ASSIMILATED EUROPEAN TEACHERS.

During the remaining three years of my five years' stay in Germany "Will" and I were boon companions, "chums," in fact. We studied under the same masters in the winter and traveled together in the summer vacation. We went to Stuttgart one winter to "sample" Frickner and Lebert; to Hamburg part of another winter at Deppe's suggestion to study with Frauchim Timm. At Stuttgart Sherwood succeeded Armin Doerner as organist at the Episcopal church. I never heard of his playing the organ before or after this period.

One summer we all went with Deppe to Plymouth, a charming North German summer resort not far from Hanover. Five or six of us, including Amy Fay and Sherwood, had become insurgents, or worse than that. We had left the party of Kullak and gone over to the Deppe camp. In Plymouth Sherwood met Mrs. Wrigley, a very charming widow. He became infatuated with her and they were married a few months later. Sherwood was always a good deal of a "kid" with a funny fellow after his own style and in his own individual way. It is fun, you know, to hear some people laugh. Sherwood had a kind of chuckle which was simply irresistible.

SHERWOOD'S SURPRISE.

He could give one of the most realistic imitations of a cat and dog at loggerheads I ever heard. This at one period he would fire off, in season and out, whenever the spirit moved or the mood caught him. I wonder if Amy Fay remembers when a group of us were seated around a table in the evening during the season of the M. T. N. A. in New York. The fancy struck him. Of a sudden up to his mouth went his hand, and he "let go" his cat and dog combination to the consternation of some, while others seemed to have mixed emotions. He laughed at the effect he made on those about him, as if he were having the time of his life. There wasn't enough doing just then, however, anything more to say; everything had quieted down, as it does sometimes when people are gathered

together. He thought he would break the spell, shiver the monotony. This was just his way of doing it, that's all. He strove for perfection just as much in this bit of nonsense as in the more serious things of life; in fact, it seemed to me he practiced, and he had spent the time the more he gained in his performance. All he did him lots of good and helped materially to ease the strain of a busy, strenuous life. He was an unbounded worker he was! Teaching all day and so, on summer and winter, winter and summer, teaching, playing, writing, planning, he pushed on with unrelenting energy. It always seemed to me he did the work of two or three men.

HOW SHERWOOD PRACTICED.

It was a rare treat to hear him practice. I would always rather hear him practice than play, because he had such powers of concentration. He seemed to "fletcher" every note and phrase as he went along. You could seem to sense the process of absorption and digestion in his work when he was studying. It may be that the very fact that he was so slow a reader helped him in his power of absorbing, for it was surprising how much he accomplished by just meandering through a composition two or three times in his own leisurely, relaxed way. It was as if every note were being devoured and packed away to be mentally assimilated, quietly and without haste.

How to practice! He knew how. I think every thoughtful student could have before him an example of the persistent touch and the iron will. He always reminded me of a side-saddle Indian, he sat so well in the saddle. He and the piano were one. I have heard much of concentration, but I never saw this faculty so strikingly exemplified in life as he. He seemed to look neither to the right nor to the left, backward nor forward, but to be all there all the time. You have heard of the "steel arm." Well, Sherwood had it. His arms and hands were about as limp as a rubber hose, but his touch was his fingers laid hold of, stuck and clung to the keys with a persistent tentacular grip, while his mind was equally insistent.

DID NOT LOOK DOWN ON LITTLE THINGS.

I remember how much time he spent on a little piece of Bargiel, Scherzo Op. 31, No. 2, in G. It was a very small piece for a player of his calibre to spend time on, but he contended that a truly artistic performance of a composition was always creditable irrespective of its size and difficulty. You may be sure that this little piece is a gem, otherwise Sherwood would not have thought so much of it. He spent a great deal of his time on it during his first year in Berlin, and then down to the finest point, and then going at it again, until there wasn't a little more he could do in the way of finishing touches.

His piety always excited my admiration. He would frequently kneel at night by his bedside to do something before retiring and give himself to prayer. During all this period he was so slight and looked so slight that the lady students used to call him "The Angel." He grew in a few years to be one of the sturdiest and stockiest of men.

His complete self-possession and presence of mind were never more in evidence than one summer when in Canandaigua, N. Y., after his return from Germany he and his family were run away with by a team of spirited horses that he had engaged for the afternoon. The horses were headed straight for a canal, into which they would have plunged had not Sherwood with great skill managed to turn them in such a way as to avert this seemingly unavoidable catastrophe. It was very weak for a day or two after this experience, for he had taxed his strength to its utmost.

Sherwood used to come to our house in Boston during the years he taught here after his return from abroad. "Fried holes" are there any fried holes in the house?" This was often the first question. My mother and he were great friends, so she always tried to have some "fried holes" on hand for him whenever she thought he might be coming. "Fried holes" were as doughnuts, but he always had his own fancies way in which the jocular side of his nature expressed itself. I could not, from the nature of things, so much of that the other knew that the tie of friendship would endure to the end.

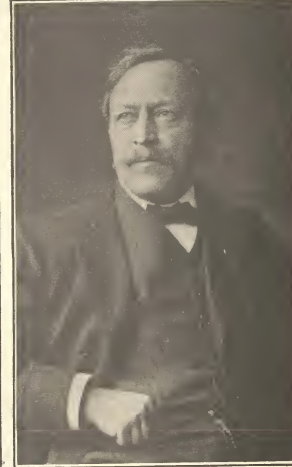
The Etude Gallery of Musical Celebrities



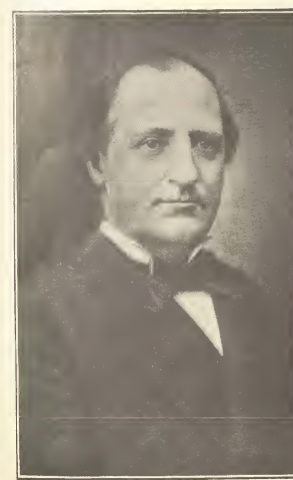
Felix Weingartner



Richard Strauss



Georg Alfred Schumann



Franz Abt



Lilli Lehmann



Robert Franz

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. Carbett, 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 sixty portrait-biographies have already been published. In several cases these have provided 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.

GEORG ALFRED SCHUMANN.

(Schumann.)

GEORG SCHUMANN was born at Künigsstein on the Elbe, October 25, 1866. He studied the violin with his father and the organ with his grandfather to such good effect that he played in the orchestra when he was nine, and acted as organist at the age of twelve. After studying in Dresden, he went to Leipzig Conservatory from 1881 to 1888. For a while he lived at Danzig, where he conducted a choral society, and in 1896 was appointed director of the Philharmonic choir and orchestra in Bremen. He remained there until 1899, but in 1900 he was appointed a royal professor and made head of the Singakademie in Berlin. Under his great namesake, Robert Schumann, Georg Schumann is not very radical as a composer. He belongs to the more conservative of the two great parties in Berlin to-day. He has written music in all forms except opera, his principal works in the larger form having an overtone, *Frühlingsspiele*, and a symphony in F minor. He has also composed choral music and much chamber music, etc. It is possible that many have been familiar with his *Mazurke* for piano. He is well known as a teacher of piano in Berlin and plays a prominent part in the musical affairs of the German capital. Georg Schumann is remarkable for his sound musicianship and the originality of his ideas along lines totally different from those of the brilliant Richard Strauss. (The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

RICHARD STRAUSS.

(Strauss.)

STRAUSS was born at Munich, June 11, 1864. His father was a horn player, and the boy early showed signs of musical genius. He commenced composing at sixteen, and many of his boyish works received public performance—indeed, his symphony in F was performed in New York, under Theodore Thomas, in 1884. Von Bülow and Alexander Ritter had great influence on his earlier musical life; one taught him to understand Brahms and the other set him on the paths of modernism. He has acted as Capellmeister at Munich, Weimar and later at Berlin, but his work as a conductor is overshadowed by his success as a composer. Up to and including the tone-poem, *Ted und Verklärung*, his compositions are more or less classic in form, though often remarkable in character. Since then his works have been such that a written program is needed to understand their nature. The "tone-poems," *Till Eulenspiegel*, *Also Sprach Zarathustra*, *Don Quixote*, *Ein Heldenleben* and the *Sinfonia Domestica*, have each in turn been the subject of vituperative attacks as unequalled since the days of Wagner. His first opera, *Güntram*, was performed in 1894, and he married the lady who took the leading rôle. Since then *Salome*, *Elektra* and *Die Frau ohne Schatten* have caused voluminous discussion. His latest opera, the *Rosenkavalier*, is less extravagant than either *Salome*, *Elektra* or *Feuersnot*. Many of his songs are exceedingly beautiful. (The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

PAUL FELIX WEINGARTNER.

(Weingartner.)

WEINGARTNER was born June 2, 1863, at Zara in Dalmatia, Austria. He studied composition at Graz under Remy, but gave up his musical work in 1881 to enter the University of Leipzig, where he studied philosophy. He soon gave this up, however, and went to the Conservatory of Music. In 1883 he became a pupil of List at his first opera, entitled *Sakuntala*, a year later. The same year he became Capellmeister at Königsberg, where he held a similar position for two years. He subsequently spent two years at Hamburg and two at Mannheim. Weingartner's reputation as a conductor was such that in 1891 he was appointed Capellmeister of the Opera at Berlin and also director of the symphony concerts of the royal orchestra. His masterful style of conducting met with a good deal of opposition among the more conservative musicians, and in 1898 he resigned and went to live in Munich, where he became conductor of the Kaim concert. When Gustav Mahler resigned from the Vienna Court Opera, Weingartner was appointed as his successor, and he still holds this position. Though his reputation has been gained as a conductor, he is, nevertheless, an excellent composer, and the student of musical works will find many of his compositions include a treatise on conducting. (The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

ROBERT FRANZ.

(Franz.)

FRANZ was born June 28, 1815, and died October 24, 1892, at Halle. He was the third child of his family. His family name of Knauth was changed by royal permission in 1847. His parents endeavored to prevent him from adopting a musical career, but finally permitted him to complete his musical education at Dessau, 1835-37, where he was a pupil of Schneider. He returned to Halle, and for some time was unable to find musical employment or even a publisher for his songs. He spent most of his time diligently studying Bach, Beethoven and Schubert. In 1843 he published his first set of twelve songs. These attracted the attention of Schumann, then editor of the *Neue Zeitschrift*, who also suggested the interest of List, Mendelssohn and Gade. Franz was appointed organist at the Ulrichskirche, and conductor of the Singakademie in Halle. He also lectured at the University of Halle and received the titles of Doctor of Music and Königlich Musikdirektor. Unfortunately, his hearing, which had begun to fail as early as 1841, became so bad that in 1868 he was obliged to give up his work. His nervous condition was also very serious, and in consequence he got into pecuniary difficulties. Thanks to List, Joachim and others, however, he was able to raise \$25,000 was realized at a benefit concert and presented to him. As a writer of songs Franz stands side by side with Schubert and Schumann. (The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

LILLI LEHMANN.

(Lay-mahn.)

LILLI LEHMANN was born at Würzburg, May 15, 1887. Her teacher was her mother, Marie Lehmann, formerly a harp player and prima donna at Cassel under Spohr. The daughter made her first appearance at Prague, in the *Magie Flute*. Later she appeared at Dantzig (1898) and Leipzig (1897). She made her debut in Berlin in 1870 with such success that she remained there as a coloratura soprano until 1885. She afterwards became a dramatic soprano. In 1876 she sang the principal parts in the first Wagner recital at Bayreuth. In the same year she was appointed Imperial chamber singer. She appeared as *Isolde* at Covent Garden, London, in 1884, and a year later came to America and sang at the Academy of Music, New York. She was very popular until 1890, making a trip in 1887 over to England, where she was very popular. In 1890 she returned to Germany, singing both in opera and in concert. In 1899 she resupervised at Covent Garden as *Fidelio*, *Sieglinde*, *Norma*, *Isolde*, *Ortrud* and *Donna Anna*. She appeared in Paris in 1903 and sang at the La-moureux concerts. Mme. Lehmann enjoys the distinction of having been the greatest Wagnerian singer of her time, her chief success being in the rôles of *Brünnhilde* and *Isolde*. In the same time and on the same stage she has sung a concert singer. It is interesting to know that she is deeply interested in humanitarian projects, and is known throughout Germany as a protectress of animals. (The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

FRANZ ABT.

(Abht.)

FRANZ ABT was born at Eilenburg, Prussian Saxony, December 22, 1819, and died at Wiesbaden, March 31, 1885. His father was a clergyman, and intended his son for the same profession, though he permitted him to study music. Abt studied at the Thomasschule and University of Leipzig, and on the death of his father adopted the musical profession. He was appointed capellmeister in Benburg, and later at Zürich (1841). Where he was very engaged as a conductor to various singing societies. In 1852 he became a member of the staff of the Hof-theater at Brunswick, and retirement in 1862. As a composer, Abt was fluent and correct, but wrote nothing of any permanent value with the possible exception of one of his songs, *When the Swallow Homecoming Fly*. In one time this song had a great vogue, but is rarely heard nowadays. Abt was especially fond of writing male voice choruses, and as he was a favorite of the Emperor, he was given the opportunity to produce a number of such kind, but he also produced a singing melody which is still very popular. Altogether Abt produced over 400 compositions of various kinds, mostly choral, many of which attained wide popularity in Switzerland and Germany in their day, but are now nearly all forgotten. He also produced many pieces for the piano, but as they were of a somewhat superficial character, they are seldom heard. (The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

The Friends of Johann Sebastian Bach

By KATHARINE BEMIS WILSON

To attempt to portray accurately the intimate life of a man who lived so long ago seems an impossible undertaking, and yet, having very good records of the progress of Johann Sebastian Bach's musical career, it is possible to ascertain who were the friends that assisted in the upward trend of a master's mind. The forerunners of Bach were just and generous men. Moreover, they were all musical. About a splendid heritage for the child born into the world at Eisenbach, March 31, 1685!

Bach was very little known of the life of Bach until his tenth year. At that time his father died and he went to live with his eldest brother, Johann Christoph, in Ohrdruf. This brother fought him the same, but his rapid progress of the style of conducting met with a good deal of opposition among the more conservative musicians, and in 1898 he resigned and went to live in Munich, where he became conductor of the Kaim concert. When Gustav Mahler resigned from the Vienna Court Opera, Weingartner was appointed as his successor, and he still holds this position. Though his reputation has been gained as a conductor, he is, nevertheless, an excellent composer, and the student of musical works will find many of his compositions include a treatise on conducting. (The Etude Gallery.)

church organ. This made it so disagreeable for Bach that he resigned at the end of the year, accepting a position as organist at St. Blasius' Church, Mühlhausen. As this was a much coveted post, Bach willingly left Arnstadt in June, 1707, in order to fill it.

On the 17th of the following October Bach married his cousin, Maria Barbara, who was a daughter of the great Gehren organist, Johann Michael Bach. The ceremony was performed by Pastor Stauber, who was an intimate friend of the groom.

Realizing that as a married man his financial condition should be improved, Bach now made another



BACH PLAYING FOR FREDERICK THE GREAT.

EARLY YEARS IN WEIMAR.

In 1703 Bach was invited to join the orchestra of Johann Ernst at Weimar, as organist. While there he met Westhoff, a good violinist, who was also the private teacher of Duke Wilhelm Ernst and Effinghaus was a splendid organist. The two became firm friends. The companionship proved of great assistance to Bach in the formation of his musical ideas. The position now held by Bach gave him the title of "Hof-musikus," or Court musician. Being limited in his work and longing for a broader musical field, Bach went to Arnstadt and tried a new organ in the "New Church." The Consistory heard him play and discharged the regular organist, giving Bach his post. Thus, at eighteen years of age, he held a high position and received the triple salary of the former organist. The organ was a splendid one for those days, having two manuals and an unusual number of excellent stops. Eleven years before, Bach's granduncle, Heinrich, had filled the same position very capably, and the younger man was warmly welcomed at Arnstadt as a member of the renowned musical family.

BACH'S MEETING WITH BUXTEHUDE.

At the end of two years Bach received one month's leave of absence and walked fifty leagues to the town of Lübeck, where lived the distinguished organist and composer, named Buxtehude. For three months Bach studied zealously with this man and learned much that affected his later compositions. Up to this time Bach had used the organ pedal at rare intervals, producing sustained notes, or using it in slow passages. Buxtehude taught him to use it in a free manner, often as a solo part.

Upon Bach's return to Lübeck the authorities, being displeased at his long absence, accused him of neglect of duty, and criticised his playing of the

home to find his family of four children grief-stricken, three having already died. Bach now undertook the care of his family alone. He was a tender father and much beloved in the home circle. He taught all his children to be musicians. In a year and a half he married Anna Magdalena Wilken, a soprano singer at Cöthen. She was of great assistance to her husband, being a thorough musician and able to help him in copying his music.

BACH'S LAST POST.

After five years the Prince lost his interest in music, and Bach was obliged to make another change. Accordingly he applied for and received the position as Cantor in the St. Thomas School at Leipzig. The principal work of this school was the development of church music. As this position involved many duties, it was a difficult one to fill; and Bach had serious disputes with the officials, who were not progressive, and did not recognize the genius of their Cantor. Finally, the Rector died, and Gesner, who was one of Bach's old friends, was appointed to fill the vacancy.

For a time Bach's relations with the school were very pleasant, as Gesner proved himself a valuable friend, gaining concessions that it had been impossible for Bach alone to acquire. In 1734 Gesner resigned and the new Rector appointed in his place disliked music. Consequently, much trouble again arose between the directors of the school and Bach. It does not seem to have discouraged him, for he worked faithfully at his compositions, and during this period of tumult created some of his best works.

VISITS FREDERICK THE GREAT.

In 1747 Bach traveled to Potsdam, to pay a visit to the Court of Frederick the Great. He was received with great honor, and astonished the king by his wonderful extemporizing. "There is only one man," the king cried. The following year the tremendous strain of his years of work resulted in a complete breaking down of his health, and his eyesight entirely left him. He died July 28, 1750, and was buried in St. John's churchyard. He seems to have been surrounded by his devoted friends until the last.

HAVE FAITH IN YOUR TEACHER.

BY RUTH PATTERSON.

One of the first things the piano student should learn is to have faith in the teacher. No matter whether the tasks the teacher allots seem odd and unnatural, you should try to yourself. "She has been studying this matter for a great many years. She seems like a woman of good sense. It is hardly likely that she would ask me to do anything unless she had a definite purpose. Consequently I am going to get my teacher's meaning and carry out her ideas as she would have me carry them out." The pupils who continually rebel, or who will not take anything upon faith, or who insist upon questioning the teacher's judgment or knowledge in selecting a particular piece, will unquestionably be the ones who lag behind. They remind me of the Venetians who accused Marco Polo of telling falsehoods when he came back with his marvelous account of the then unknown Chinese Empire. They even failed to be convinced when they saw the gifts given to him by the Chinese Emperor. When you see a teacher, he begged him to save his soul by telling the truth and denying that there was such a country as he had described. Do not doubt your teacher's intentions. Trust her, have faith in her. She will doubtless lead you to musical success.

COMPARATIVELY few people know that the original purpose of a *toccata* was to display the touch. The term *sonata* comes from the Italian word *suonare*, meaning to sound, and the significance of *sonata* originally was a "sounding piece" or a "tone piece." *Toccata* comes from the Italian word *toccare*, meaning to touch.

effort to better his condition, and to that end resigned his position in Mühlhausen, and went to Weimar.

MAKES NOTABLE FRIENDS.

He next obtained the post as Court organist and chamber musician to Duke Wilhelm Ernst of Saxe-Weimar. The Duke was his devoted friend, and widely interested in all art and literature. In this way Bach entered the cultured and intellectual atmosphere of the Court of Weimar.

Another friendship of value to Bach was that of Johann G. Walther, organist of the town church. Bach became the godfather of Walther's eldest son, and for nine years the friendship progressed in an amiable manner. After this some friction seems to have arisen. Bach now found many friends who were rapidly recognizing his musical ability. Upon one occasion he tried an organ in Cassel, and the Crown Prince Friedrich was so astounded by his playing that he drew a valuable ring from his finger and presented it to the artist.

In 1717 Bach accepted the post of capellmeister at Cöthen. The invitation was given by, Prince Leopold, who was one of Bach's ardent admirers. The Prince made a warm personal friend of Bach, and they took many journeys together. While on one of these trips Bach's wife died, and he arrived

THE ETUDE

Educational Notes on Etude

Music

By P. W. OREM

REINHARD GEBHARDT.



Mr. Gebhardt was born at Arnholt, in the Rhine provinces, on April 23, 1858. He studied with his father, his brother (both of whom were professional musicians); and with Dr. Hans von Bülow, Carl Heymann and others. He made many concert tours in Germany and in Holland, where he made the acquaintance of many famous musicians. Later he came to America, and for years taught in New York City. Thence he went to the South, where he is held in high regard as a teacher, composer and pianist.

Owing to the length of Mr. Gebhardt's composition we are unable to give it in full this month, but we quote the principal theme and the *finales*. The middle section, which we omit, is a quiet but ornate movement in the style of a nocturne. The "Theme and Finales" has about it a certain Schumannesque quality, while the "nocturne" is more in the style of Chopin. The entire composition is written in exalted strain, expressive, and at times impassioned, but not extravagant. Technically, the piece is well within the limits of an ordinarily advanced student of good schooling.

OTTO MERZ.



Mr. Merz was born in Allegheny, on November 30, 1877. His teachers have been Dr. E. K. Knappe and Dr. Hugh A. Clarke. He has been successfully engaged in teaching and in playing with orchestras all of his life. Some of his arrangements have been played by the leading bands and orchestras, such as those of Sousa, Danzosh and others.

Mr. Merz's prize composition, "Polacca Brillante," is an excellent concert or exhibition piece for a pupil fairly advanced. It will afford excellent practice in octave and chord playing and the production of large tonal effects. This piece must be played in a pompous manner and taken at a steady, dignified pace. It is a fine example of this style of writing.

GEORGE NOYES ROCKWELL.



Mr. Rockwell was born at Utica, N. Y. Although he studied piano and organ with well-known local teachers in his youth, his knowledge has been derived mostly from self-study. He has had an extended experience as an organist in different churches in the East and in the West.

Mr. Rockwell's "By Lantern Light" is a high-class teaching piece, suitable for a pupil of early intermediate grade. It is a "nocturne," or "song without words," with a broad, flowing melody, all lying nicely under the hands. Towards the close of the piece the principal melody is accompanied in the same hand by a sustained counter-theme or second voice; the effect is very pretty. In order to bring out the melody properly in singing style, the "clinging legato" should be employed. In this touch the tones should slightly overlap.

COQUETTISH GLANCE—A. d'HAENS.

We are unable to present a portrait and sketch of the talented Belgian composer, M. d'Haens, at this time, owing to the non-arrival of the necessary material.

"Coquettish Glance" is a showy waltz movement, well adapted for recital use for the drawing-room. The slow and tuneful introduction leads gracefully into the vigorous first theme, after which the waltz is developed in the modern French manner with a lively coda. All the themes are good and well contrasted.

IN CONFIDENCE—CARLO MORA.

This is a very acceptable drawing-room piece of the type made popular by Gottschalk, particularly in his type made popular by "Last Hope." Many players finding "Last Hope" too difficult will find "In Confidence" well within their powers and almost equally effective. The melody in pieces of this type must always be well brought out, and the harmonies carefully sustained. All the pieces of this type must always be played delicately and well subordinated, but with a certain scintillating quality.

BABILLAGE—L. J. O. FONTAINE.

This is a capricious number in modern French style. "Babilage" means "chit-chat," and the three characteristic themes are aptly illustrative of the title. Grace and delicacy will be required for the proper interpretation of this piece. A certain freedom of tempo is allowable throughout. The *staccato* touch is largely indicated, and this should be carefully carried out. In addition to the pleasure to be derived from its musical interest, this piece has real educational value.

PRIDE OF THE NATIONS—J. W. LERMAN.

This is a straightforward military march movement, with a good, steady swing. This piece should be counted two in a measure, at the rate of 120 half notes to the minute. This is the regulation time for marching. Taken at this pace, this march will have a brilliant and stirring effect. It will make an excellent teaching or recital piece.

ORIENTAL PATROL—CHAS. LINDSAY.

This is a capital teaching piece for an advanced second grade or early third grade pupil. It is fresh in melody and piquant in rhythm and harmony. Pupils will enjoy this piece and will be benefited by its practice. It should be played in characteristic style, with strong accents.

TENDER CARESS—N. S. CALAMARA.

This is another excellent teaching piece, rather easier than the preceding. In this little waltz movement there is opportunity for the cultivation of a brisk finger and clear touch. The piece, when well learned, may be taken at a brisk pace. Mr. Calamara writes very cleverly in the easy style.

ENTRY OF THE GLADIATORS (FOUR HANDS)—J. FUCHL.

This is a grandiose march movement in heavy military style. This would make a splendid opening number for commencement or exhibition purposes. It might also be used as a school or fraternity march. Note the brilliant effect of the various chromatic scale passages.

VIOLIN AND PIANO.

We have a treat for violinists this month. Three pieces are included, all very effective transcriptions of standard compositions.

Beethoven's "Minuet" from the sonata (or sonatina) in G, is a melodious number, fresh and vigorous, which lends itself well to the violin. Beethoven himself thought so well of this movement that he incorporated the same theme into his famous "Septet" for strings and wind instruments.

"Solveig's Song," by Grieg, also known as "Smaeline Song," is taken from the celebrated music to "Peer Gynt." As an instrumental number, it is to be found in the "Second Suite." This makes a lovely violin number, expressive and full of color.

Grieg's "Album Leaf" in its original form is a short piano piece, which has been popular for some years. The violin arrangement is by the well-known com-

poser and teacher, Felix Borowski. This piece should not be played in a hurried or jerky manner, but cheerfully, in the manner of a folksong. Grieg idealized many Norwegian tunes in this manner.

MARCH IN C (PIPE ORGAN)—T. D. WILLIAMS.

This is a useful march for organists or organ students, tuneful and easy, yet easy to play and effective throughout. Congregations as a general rule like cheerful postludes. These, of course, need not always be march movements, but a good, stirring march, not trivial in character, is always appreciated.

THE VOCAL NUMBERS.

Both the songs this month are by contemporary American writers of originality and promise. Both composers reside in the West, and are actively engaged in the practice of their profession. Mr. Stanley F. Widener's "Give Me Thy Loving Heart" is a very convincing setting of a pretty text, which will appeal to all good singers. Mr. Thurlow Lieurance has been frequently represented in our music pages, and his work has proven very acceptable. "Blossom Year" is a clever little *encore* song, light but artistic.

THE GREAT EVENTS IN GERMAN MUSICAL HISTORY.

THE following dates and information are as accurate as the most recent books of reference permit us to make them. The dates of most very early events in musical history are approximately at best:

1090. Franco, of Cologne, inventor of mensural music (Forkel). Other authorities give 1200.

1530. Choralis sung in German tongue.

1627. *Daphne*, first German opera produced.

1685. Johann Sebastian Bach, born at Eisenach, March 21.

1685. George Frederick Handel, born at Halle, February 23.

1714. Christoph Willibald Gluck, born July 2.

1720. Bach's *St. Matthew's Passion* produced.

1732. Franz Josef Haydn, born at Matrei, 31.

1741. Handel's *Messiah* produced at the first time at Dublin, Ireland.

1756. Wolfgang Amadeus Mozart, born at Salzburg, January 27.

1770. Ludwig van Beethoven, born at Bonn, December 16.

1784. Louis Spohr, born at Cassel, November 2.

1786. Carl Maria F. v. Weber, born at Erfurt, December 18.

1787. Mozart's *Don Giovanni* produced.

1797. Franz Peter Schubert, born in Vienna, January 31.

1798. Haydn's *Creation* first produced in Vienna.

1805. Beethoven's *Fidelio* produced at Vienna.

1809. Felix Mendelssohn, born at Hamburg, February 3.

1810. Robert Schumann, born at Zwickau, June 8.

1813. Richard Wagner, born at Leipzig, May 22.

1821. Weber's *Der Freischütz* produced.

1824. Beethoven's *Choral Symphony* produced.

1830. Hans von Bülow, born.

1836. Johannes Brahms, born at Hamburg, May 7.

1836. Mendelssohn's *St. Paul* produced at Düsseldorf.

1841. Schumann's *First Symphony* produced at Leipzig.

1843. Wagner's *Flying Dutchman* produced at Dresden.

1845. Wagner's *Tannhäuser* produced at Dresden.

1846. Mendelssohn's *Elijah* produced at Birmingham, England.

1850. Wagner's *Lohengrin* produced at Weimar.

1854. Engelbert Humperdinck, born at Bonn.

1864. Richard Strauss, born at Munich, June 11.

1865. Richard Wagner's *Tristan und Isolde* produced at Munich.

1868. Richard Wagner's *Meistersinger* produced at Munich.

1876. Richard Wagner's *Nibelungen* produced at Bayreuth.

1873. Max Regner, born at Brandt, March 19.

1882. Richard Wagner's *Parsifal* produced at Bayreuth.

1905. Richard Strauss's *Salome* produced at Dresden.

Owing to the unusual number of exceptional articles secured for the special German issues, it has become necessary to postpone some of the best features for the second Music of All Germany number of next month.

THE ETUDE

BY LANTERN LIGHT

NOCTURNE

GEO. N. ROCKWELL

Prize Composition Etude Contest

Cantabile M.M. ♩ = 63

Copyright 1911 by Theo. Presser Co.

British Copyright Secured

Prize Composition
Etu de Contest

THEME AND FINALE

from FANTASIE IMPROMPTU

REINHARD W. GEBHARDT Op. 45

Allegro moderato M.M. ♩ = 80

p cantabile e religioso
cresc.
f
mf
cresc.
ritard.
p e legato
cresc.
mf
a tempo
cresc.
ritard a poco
mf
cresc.
mf
cresc.
dim.

mf
cresc.
f
a tempo
ritard.
f
ff
cresc.
ritard.
mf
cresc.
ritard.
f a tempo
ritard.
dim.
a tempo
ritard.
f

THE ETUDE

ENTRY OF THE GLADIATORS

EINZUG DER GLADIATOREN
Triumphal March
SECONDO

JULIUS FUČIK, Op. 68

Tempo di Marcia M.M. $\text{♩} = 120$

2 *f* *ff* *mf*

TRIO *f* *mf* *p*

THE ETUDE

ENTRY OF THE GLADIATORS

EINZUG DER GLADIATOREN
Triumphal March
PRIMO

JULIUS FUČIK, Op. 68

Tempo di Marcia M.M. $\text{♩} = 120$

f *ff* *ff stacc.* *ff* *p marcato il melodia* *mf* *f*

TRIO

THE ETUDE

SECONDO

Musical score for "THE ETUDE SECONDO". The piece is in B-flat major and 4/4 time. It begins with a piano introduction in the left hand, marked *mf*. The right hand enters with a melody. The score includes various dynamics such as *mf*, *dim.*, *cresc.*, *rit.*, *ff*, *atempo*, *piu mosso*, and *sf*. A section titled "Grandioso meno mosso tempo triomphale" is marked *rit.* and *ff*. The piece concludes with a powerful *sf* chord.

THE ETUDE

PRIMO

Musical score for "THE ETUDE PRIMO". The piece is in B-flat major and 4/4 time. It begins with a piano introduction in the right hand, marked *mf*. The left hand provides a harmonic accompaniment. The score includes various dynamics such as *mf*, *sf*, *marc.*, *dim.*, *cresc.*, *rit.*, *ff*, *atempo*, and *piu mosso*. A section titled "Grandioso meno mosso tempo triomphale" is marked *rit.* and *ff*. The piece concludes with a powerful *sf* chord.

POLACCA BRILLANTE

Prize Composition Etude Contest

Tempo di Polacca M.M. $\text{♩} = 108$

OTTO MERZ.

Tempo di Polacca M.M. ♩ = 108

Etude Concerto

f con fuoco

p

Los Time to Coda

CODA

marcato cresc. e accel. poco a poco

deliberato

Copyright 1911 by Theo. Presser Co.

TRIO

dolce

p

ff

*pesante
marcato il basso*

f p

p leggiero

con forza

ff

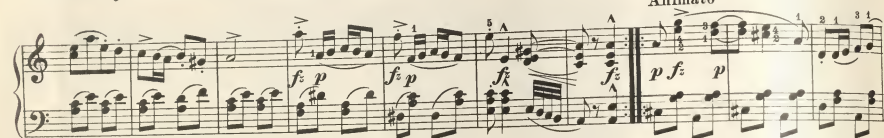
D.C.

THE ETUDE ORIENTAL PATROL

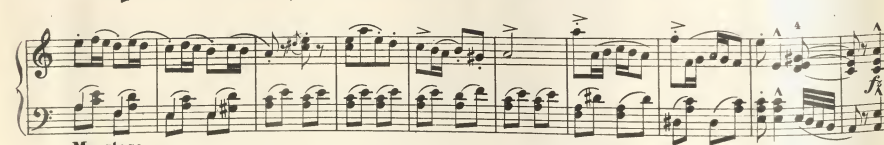
CHAS. LINDSAY

Tempo di marcia energico M.M. $\text{♩} = 108$ 

Animato



Tempo I



Maestoso



Maestoso



THE ETUDE



TENDER CARESS

WALTZ

NICOLA S. CALAMARA

Tempo di Valse M.M. $\text{♩} = 54$ 

THE ETUDE
IN CONFIDENCE
REVERIE

CARLO MORA

Moderato M.M. ♩ = 63

Moderato M.M. ♩ = 68

54

This page of musical notation is a single system from a larger score, featuring a grand staff with multiple systems of staves. The notation is complex, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Dynamic markings include *pp* (pianissimo), *mf* (mezzo-forte), *ff* (fortissimo), *dim.* (diminuendo), *f* (forte), *p* (piano), and *ppp* (pianississimo). There are also articulation marks such as accents and slurs. The notation includes various musical symbols such as notes, rests, and fingerings. The page is numbered 52 at the bottom center.

Prize Composition
Etu de Contest

COQUETTISH GLANCE

MINOIS FRIPON

Valse de Salon

ARTHUR D'HAENENS

INTRO.
Andante sostenuto M.M. ♩ = 72
espressivo

To Louise Watson Jones

MARCH IN C

T. D. WILLIAMS

p cresc.

sfz

ff

Sw. (Solo)

p dolce Gt.

Change Solo Stops

Sw. Full

D.C. al Fine

PRIDE OF THE NATION

MARCH

J. W. LERMAN

Vivace

M.M. $\text{♩} = 120$

f

mf

cresc.

ff

cresc.

mf

cresc.

f

THE ETUDE

BABILLAGE

Allegretto M.M. ♩=88

L. J. OSCAR FONTAINE, Op. 98. N° 1

Copyright 1911 by Theo. Presser Co.

British Copyright Secured

THE ETUDE

THE ETUDE

MINUET

from SONATA, Op. 49. No.2.

L. van BEETHOVEN

Tempo di Menuetto M.M. $\text{♩} = 112$

VIOLIN

PIANO

SOLVEIG'S SONG

from "PEER GYNT"

EDVARD GRIEG

Un poco andante M.M. $\text{♩} = 80$

VIOLIN

PIANO

THE ETUDE

VIOLIN

PIANO

ALBUM LEAF

EDVARD GRIEG, Op. 12. No. 7

Arr. by F. Borowski

Allegretto M.M. $\text{♩} = 100$

VIOLIN

PIANO

THE ETUDE

BLOSSOM DEAR

LELAND LANDIS

THURLOW LIEURANCE

Allegretto

Brightly

1. I close my eyes, then gaze in space, I see a pret - ty face, Her
 2. birds at morn'ning Bloss - som Dear, Then my first thoughts are hers; I
 3. ope' my eyes and she is nigh, I hear her sweet voice say, The

ro - sy cheeks are all a glow, Her shin - ing tress - es flow, Guess who! Can you
 see her smiles, I see her tears, I know her hopes and fears. Guess - ing? who
 flow - ers bloom, the time is May, And cher - ries red come soon. Guess all! Not at all!

Who's, "Blos - som Dear?" She's my lit - tle Bloss - om Dear, "Love her?" Well, I guess!
 is her "Tru - est Blue?" Sure I am her Tru - est Blue, "Love her?" Well, I'm sure!
 Once again? Not at all Here's my lit - tle Bloss - om Dear, "Love her?" I am sure.

1. Refrain (after 2d verse only)
 Love her sin - cere - ly.
 Love her sin - core - ly.
 Love her sin - cere - ly.

2. The
 Mod. rit. -
 Fine dolce.

Blos - som, come, Smile the while, Smile the while, Tell me true, I love

THE ETUDE

you, Eyes of blue, I love you, If you love? You I love, I'll be

true, I'll love you, Tell me

a tempo
 3. 1
 D.S. §
 mf

GIVE ME THY LOVING HEART

Words and Music by
STANLEY F. WIDENER

Andante moderato

Give me, I pray, thy
 Spark - le the days when the

lov - ing heart, Oh sweet heart of a thous - and charms, In ev - ry dream my
 heart is young, Oh there's joy and bliss in ev - ry thing, But when youths' songs have

Joy thou art, Held close with - in mine arms, Thy ev - ry smile be my
 all been sung, The true heart then com - fort bring, When life gay ban - quet hall's de -

WHERE IS THE SEAT OF TECHNIC?

BY WOLFGANG SCHNEEL

(Wolfgang Schneel is a German expert in hand culture who has attracted wide attention in recent years.)

Certain artists and teachers doubt and even deny the possibility of hand-culture for technical purposes. This opinion, however, is erroneous and—let it be bluntly said—founded upon ignorance. It has long been proved beyond a doubt that the human organs and members may be trained for artistic ends. For the ordinary manual occupations of everyday life the hand needs no particular education, but if it is to satisfy the far more exacting demands of technic as applied to art it is self-evident that it requires especial preparation.

The mistaken idea that all training of the hand by mechanical processes is hurtful, or at least, valueless, is no doubt due to the multiplicity of "methods," "systems," etc., originating with incompetent instructors who have not regarded the natural peculiarities of the hand, hence their teaching must necessarily result in harm. There are, however, methods that have proved their worth both in their artistic practice, and only such as have successfully withstood practical tests deserve approval.

DO WE OVERTAKE THE BRAIN IN TECHNIC?

Not long since one of our most admired concert players said one word through one of his pupils that he had no objection to the young lady taking a course in hand training from me, but it was his conviction that the seat of technic was in the brain. And he was right—but only half right. What we call aptitude, talent, genius does reside in the brain; in the fourth ventricle of the gray substance. If, for instance, the capacity for great velocity of movement is not present, the student may drill hand and arm as much as he wishes—he will accomplish nothing remarkable. Among several hundreds of pupils only three cases of the kind have come under my notice, which shows that they are by no means common. Take, for example, a brilliant music student of the same age, of equal mental and physical development; let them practice the same exercises under precisely the same instruction two hours a day for four years. At the end of this time many different grades of technical facility will be found among them: the difference between the most advanced and those who have made the least progress will be very marked. This proves that genius is not, as Newton assumed, identical with perception but that exceptional ability presupposes particular capacity in the gray matter of the brain. When a student devotes himself to an especial art I test him carefully to ascertain if he is sufficiently endowed in this respect. If he is not he will never succeed in reaching a high artistic position. This endowment, this capacity, undoubtedly dwells in the brain. But it must be developed and brought out; otherwise it is valueless and will produce no effect.

IMPROVING THE HAND.

The chief questions are: How shall such a capacity be most readily developed and brought out? How shall I train the young plant so that it may most speedily and abundantly yield the ripe fruit? These should be our aims:

1. To strengthen the muscles and sinews that have to do with playing.
2. To make the ligaments of the wrist more flexible, and, if possible, stronger.
3. To make the outer skin of the hand—in the palm, as well as between the fingers—more elastic and yielding.

If a man whose brain is as strongly disposed to virtuosity as that of a Paganini, has arms with the strength and inflexibility of a blacksmith, his genius will not be able to produce the slightest effect, because his central nervous system is simply not in a position to overcome the obstacles that exist under such antagonistic muscular conditions. First, there is too great a disproportion between the flexor and extensor muscles of hand and fingers; second, the ligaments of the wrist are so tight and inflexible that rapid action of the wrist is hampered or even made impossible; and third, the stiff, unyielding cut prevents all extensions, such as widely spread chords and arpeggios. Thus it will be clear to any unprejudiced observer that the brain itself—that is, the force of will alone, can never conquer such hindrances in the way of acquiring velocity of execution. It is evident that the best way to meet the muscular difficulties that are encountered by the brain of the budding virtuoso

is by a thorough training of the hand and arm on absolutely correct principles, one founded upon the natural, as well as upon the individual, structure of the hand.

PERMITTING THE BRAIN TO REST.

In using such an extreme illustration as the combination of a virtuoso brain with the body of a blacksmith it was with the design of making the mechanism of movement in its two divisions clearer to the mind. It is the same, if we reverse the case and couple a more less talented brain with arms in which far more favorable conditions prevail; there is always an enormous difference between the effect willed by the brain (central) and the execution of it by hand and arm (peripheral).

And can there be no means devised to make arm and shoulder, hand and finger more flexible so that the impulse of the will may be manifested with greater ease and perfection? That the mere practice of exercises on the piano and string instruments exclusively by no means exhausts technical possibilities is proved by the testimony of previously finished artists, who acknowledge that through the local invigoration of the extensor muscles their staccato passages, their scales and octaves have gained in lightness and rapidity; that in consequence of a special training of the arm and a systematic and skilful stretching of the skin their hands have increased capability in grasping widespread chords and arpeggios.—From *Die Musik*. (Translated by F. S. Law.)

SPECIAL NOTICE

THE ETUDE regrets to inform its readers that an important article by the foremost living German vocal authority

Mme. Lilli Lehmann

arrived too late to be included in this issue. It will appear in the second "Music of All Germany" number which will be published next month.

THINGS FOR THE CARELESS PUPIL TO REMEMBER.

BY DOROTHY M. LATCHER.

The study of music demands, first of all, accuracy. The pupil who studies for years, and is unable to play more than one or two lines without an error, is a great disappointment to parents and friends. Most all carelessness is unnecessary and unfortunate.

The opposite of carelessness is carefulness, that means "taking care," anticipating difficulties, making the necessary effort to overcome hard passages. The pupil must discriminate. First of all, he must cultivate the power of discriminating between what is right and wrong sufficiently ahead of the passage to be played in order to avoid error.

The pupil should go to his lesson with a sense of responsibility and with every faculty alert.

Making the same mistake twice denotes that some part of your thinking apparatus is not on guard. Listen all the time. The experienced locomotive engineer has his ear so finely trained that amid the din of his run he can hear the least irregularity of his machine. With handgazed eyes he can tell by the "tone" whether "she" is running right.

The careful pupil listens for discords, slips, breaks with the same care that the engineer listens to his engine.

Practice with open eyes, open ears, alert mind, and remember that carelessness means success in many cases.

HOW EUROPE REGARDED US A HALF A CENTURY AGO.

BY L. M. GOTTSCHALK.

(Editor's Note.—Louis M. Gottschalk, the American pianist and composer, writing at the time of the War of the Revolution (1802), gives us ideas not only of the state of the Americans who sought European recognition had to contend.)

It is difficult to account for the extreme ignorance of many foreigners with regard to the political and intellectual standing of the United States, when one considers the extent of our commerce, which covers the entire world like a vast net, or when one views the incessant tide of immigration which thins the population of Europe to our profit. A French admiral, Viscount Duguesne, inquired of me at Havana in 1855 if it were possible to venture in the vicinity of St. Louis without apprehending being massacred by the Indians. The father of a talented French pianist who resides in this country wrote a few years since to his son to know if the furrier business in New York was exclusively carried on by the Indians. Her Imperial Highness the Grand Duchess of Russia, on seeing Barnum's name in an American paper, requested me to tell her if he were not one of our prominent statesmen. All this may seem improbable, but I advance nothing that I am not fully prepared to prove. There is assuredly an intelligent class of people who read and know the truth, but unfortunately it is not the most numerous, nor the most inclined to render us justice.

Frederick himself—that bold, vast mind, ever struggling for the triumph of light and progress—regards the pioneer of the West merely as a heroic outlaw, and the Americans in general as half-civilized savages. Zimmerman, the director of the pianoforte classes at the Conservatory of Paris, without hearing me, gave as a reason for refusing to hear me in 1841 that "America was a country that could produce nothing but steam engines." Nevertheless, the little Louisianian who was refused as a pupil in 1841 was called upon in 1851 to sit as a judge on the same bench with Zimmerman as the "Concours" (Contest) of the Conservatory.

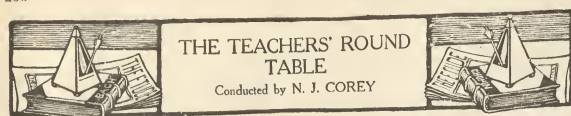
Unquestionably there are many blanks in certain branches of our civilization. Our appreciation of the fine arts is not always as enlightened, as discriminating, as elevated as it might be. We look upon them somewhat as interlopers, parasites, occupying a place to which they have no legitimate right. Our manners, like the machinery of our government, are too new to be smooth and polished; they occasionally grate. We are more prone to worship the golden calf in howling before the favorites of fortune than disposed to kill the fatted calf in honor of the elect of thought and mind. Each and every one of us thinks himself as good and better than any other man—an invulnerable creed when it engenders self-respect; but, alas! when we put it in practice, it is generally with a view of putting it on to our level those whose level we could never hope to reach. Fortunately, these little weaknesses are not national traits. They are inherent in all new societies, and will completely disappear when we shall attain the full development of our civilization with the maturity of age.

TALENT FOR TEACHING.

E. BRESLAUER.

The supposition that in combination with artistic thoroughness there is always a capacity for teaching is unfortunately a popular error. The error exists not only among the general public, but also among people who might reasonably be supposed to know better. Many people who are gifted performers believe that on account they will also be good teachers. They believe that so long as students imitate them all will be well, and that nothing else is necessary.

Such teachers are obviously not conscious of the significance of the teacher's profession. An exact knowledge of the requirements of teaching demands a very wide compass of learning. The teacher needs to know how long to dwell on each grade; how to work out theoretical matter and adapt it to practical ends; how to cultivate the musical ear; how to increase the perceptive qualities; how to develop the susceptibilities to appreciate what is beautiful in works of art; how to continue self-improvement; how to maintain courage and faith in his own work so as to stimulate and encourage his pupil, and show the keen sympathy so vital to the interests of the student.



THE TEACHER'S ROUND TABLE

Conducted by N. J. COREY

TREBLE AND BASS ONCE MORE.

The following letter has been received, and we line it up for discussion on the advantages of teaching treble and bass simultaneously:

"Having had much experience with beginners, I would advise that both treble and bass be taught from the first. A bright young pupil, who had been kept for a year on treble notes by a former teacher, voiced my sentiments when she indignantly exclaimed: 'When teachers know we have to be taught the treble and bass clefs, why don't they begin with them both at once?'"

"This is my method. After teaching the tone names on the piano, I teach the lines and spaces in both clefs, beginning with middle C. Short lessons are given, the playing of which is preceded by reading the lines and spaces and locating the notes on the piano. After the tone signature has been explained, the kind of notes determined, and the measure counted throughout, the pupil is allowed to play the lesson, using the hands singly. Not until an excellent plain legato touch has been acquired is the pupil allowed to use the hands together. Then a simple piece is learned with both hands together and memorized. This with quite young pupils often requires months to accomplish, but when attained, the teacher has the satisfaction of knowing that it is done with the right method. I would also advise that a practical idea of theory be taught from the first. A ten-year-old pupil at the end of the first year, if of average intelligence, should be able to play all major scale one octave, hands singly. Also tonic chords of same, in root position and inversions with thorough bass figuring, the common cadence in each key, and analyze little melodies in song form, marking sections, phrases and periods."

"After completing a six-year course in practical theory, I give the pupil a chart, an original compilation, showing that the pupil has a knowledge of the following: Technique, as taught by Wm. Mason, and Wm. H. Sherwood, the circle of keys by fifths; all major and minor scales in similar and contrary motion, in thirds, sixths and tenths; double thirds and sixths, and octaves, in four touches; table of intervals in each major scale; triads in all major and minor scales; all tonic and dominant seventh chords in root positions and inversions in three positions; modulation by principal resolutions of dominant and diminished seventh chords; arrangement of simple melodies in four parts; harmony noting suspensions, appoggiaturas and passing notes; and strict and variable form."

—E. L. K.

TRAINING THE EAR.

1. How can I train the ear so that it will be able to hear a piece of music and know how it sounds without picking it out on the piano?
2. Can a person who has been playing for years on finger exercises from the Herz book of exercises, Heller Studies, and other exercises, and who has been taught by a teacher, I have been without a piano for eight years, but am now anxious to advance my playing, should start so long?

3. I have been taken up the subject of harmony, but would Chapter VII in the "Primer" start me right?

1. Procure a copy of *Ear Training* by Haeox. Spend a few moments daily on this, and after six months you will find your ability to conceive and locate sounds and tonal forms will be very greatly enlarged. Moreover, begin with very simple, without first grade melodies, determine their key, etc., and then turn them over to yourself, away from the piano, afterwards verifying results at the keyboard. Begin with sections, using entire phrases later, and finally entire periods as your ability increases. After your study of harmony has progressed sufficiently so that you have a fair knowledge of chords, you can gradually add harmonic concepts in simple manner.

You will have a fair knowledge of the sounds, however, without the humming, which you should do with melodies as soon as you find yourself acquiring some ability. Harmonic effects will, of course,

have to be conceived entirely by an imaginary hearing. A few moments daily study along this line will very greatly enlarge your musical horizon during the course of a year.

2. You have laid out too much time on exercises. Your mind will go stale, and so much technical work you have outlined. The rest of the time should be spent on work in which your imagination may come into play as well as your fingers. Without a teacher you should be able to accomplish much, although the constant criticism of a teacher would keep you from many a pitfall.

3. The elementary conception of chords is well put in the *Primer*. When you take up Clarke without a teacher, however, try and give it more closer study than is common with those who work by themselves. Each chapter should be carefully studied several times, and the exercises worked with each other. After you have finished the chapters on the dominant seventh, you should thoroughly review from the beginning, re-working the exercises with the most searching analysis. You will find after the drill you have had, that you will be able to discern errors in the first exercises that you did not perceive the first time you worked. Even when you study by yourself, if harmony one does not reach results that are devoid of error, yet they enormously increase your musicianship and knowledge of musical effects and your readiness in the perception of them.

SOME QUESTIONS IN TECHNIC.

1. How is the melodic minor scale formed? Are the sixth and seventh tones raised a half step in the ascending form, and the seventh only lowered in descending?

2. Do authorities differ in regarding the appoggiatura?

3. When are down-arm and up-arm movements necessary?

4. I am eighteen years old. Would it be difficult for me to learn to play the piano with my left hand? Have I any chance?

5. Could I study it alone? I have been playing for some time. I have been playing for some time. I have been playing for some time.

1. The melodic minor has a major sixth and minor seventh in the ascending form, and minor sixth and seventh descending. The form you describe is the mixed minor. The melodic form is used but little, and hardly at all where there is any harmonic tendency. For practice purposes the harmonic form should be used. A practiced pianist will have no difficulty in quickly mastering any other form he may find temporary use.

2. You will find the appoggiatura considered in the November Round Table.

3. It is almost impossible to answer this in a general way. Down arm touch is used for the majority of legato chord effects, whether pianissimo or fortissimo. Up arm touch for loud resonating chords, and also for light staccato chords, if they do not contain any trills or mordents.

4. It is always difficult to correct movements that have been learned wrong, but never impossible at the early age of eighteen.

5. *Theory of Interpretation*, by A. J. Goodrich will give you the most information of any book with which I am familiar.

6. To study Mason's system without aid, and be sure of being correct in your conclusions, will depend on the amount of your general knowledge of music and piano playing, and the amount of close application you can give in your study. Every paragraph will mean a great deal of study and reflection on your part before you can be sure of getting the exact result he is aiming for.

LEGER LINES.

I have difficulty in reading notes on the ledger lines, which causes me to stumble. How can I overcome this?

Leger lines are nothing more than additions to the staff so written in order to make it simpler to read. They progress by lines and spaces in same manner as the staff, and are computed in the same way when reading. You will improve by writing

notes on the leger lines, to be afterwards struck rapidly on the keys. Your first space above the treble is G, first line added. A. Continue the computation and practice until it becomes easy, treating added lines below in the same manner, and also those on the bass staff.

COUNTING ALOUD.

1. Should pupils count aloud?
2. Name advantages and disadvantages in counting aloud.

1. It is possible some may play better when not counting aloud, and, if so, why?
2. Why do many pupils count aloud?
3. At what stage of study of a piece should a pupil count, during silent reading or after the notes have been learned?

4. How can a teacher induce or compel a pupil to count aloud?

1. Most certainly.

2. By counting aloud a student should acquire a sense of steady pulsation, and should cause the notes to fit the measure beat without the beat being dragged or retarded. There are no disadvantages in counting aloud. After a certain degree of advancement has been attained, and correct counting has become so fixed as to be practically automatic, the audible count may be discarded. During the early stages of study, counting aloud will be dropped until the piece is thoroughly learned.

3. All play better when not counting aloud, because the attention can then be entirely devoted to the aesthetic interpretation. Playing is not practicing, however. Practice comes before playing, and practice is not done better by omitting the counting, except possibly in the case of certain exercises that are kept in practice until they become routine.

4. Because they have not been taught to do so from the start.

5. From the beginning. The teacher should be taken so slowly that the pupil can count aloud even during first playing over.

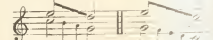
6. Simply by insisting to the intelligence of the pupil, and keeping at it until the habit is acquired.

The trouble with many pupils who have difficulty in counting aloud is that they have no control over their brain facilities. The mind wanders, and the hand drives them. They do not drive the hand, but the hand drives them.

HIDDEN FIFTHS AND OCTAVES.

Why are hidden fifths and octaves forbidden in harmony?

Hidden fifths were originally forbidden because it was assumed, that if all the intervals notes should be played, parallel fifths or octaves would result, as follows:



Hidden Fifths. Hidden Octaves.

In modern instruction books, the forbidden progressions are becoming more and more lax, and the student is encouraged to use hidden fifths and octaves in certain cases.

FINGERS AND WRISTS.

1. Why does Leaning advise a position of the hand so extremely high? Also, what is the significance of the after "finger exercise" and what is the best way to train them?

2. Both the cortex of the hand and the tendons, depend upon the forearm muscles, or the forearm and shoulder the controlling force. The H. C. H. do not agree upon this point.

1. In order to obtain greater freedom of action, and greater power in the down stroke. The after pressure is to be used to slow finger stroke exercises, and its object is to increase the muscular power of the finger.

2. The flexor and extensor muscles. I know of no special treatment to recommend beyond the standard technical training, that every pianist has to go through. Every piano exercise trains these muscles. *Hand Gymnastics*, by W. F. Gates, provides many exercises that you will find useful.

3. Both the fore and upper arm muscles are essential in the execution of hand movements. The shoulder supplies force for heavy, ponderous chords. You will find a full treatment of wrist and arm strokes for chords and octaves in the fourth book of Mason's *Touch and Technique*.

4. The *Hand Gymnastics*, by W. F. Gates, and annotated by William H. Sherwood, will furnish you with an elaborate discussion of the subject.



DEPARTMENT FOR SINGERS

Edited for April by the distinguished Prima Donna, Teacher, Author, CLARA KATHLEEN ROGERS ("CLARA DORIA")

(The entire department this month composed of original articles by Mrs. Rogers and of short extracts from her successful books.)

[Mrs. Clara Kathleen Rogers, under whose editorial direction *The Prima Donna* Department is presented for this month, is especially fitted for this task. She is the daughter of John Barnett, to whom the *Great Dictionary* refers as "the Father of English Opera." She is a thoroughly musical atmosphere, and has the good fortune to combine her education with the most refined, under Muscicola, Plaidy, Peppercorn, Leitch, David, Kleis, and Gustafson, and with the noted Italian voice teacher, Sangiovanni in Milan. As Clara Doria, she is in Italy in opera and later on, in England with very great success. In 1902 she came to America with the Opera House Company and later in the same year she settled in Boston and has since been a resident of that city.]

It is so true in every case that it is fortunate that Mrs. Rogers should be so personally and her experience in the use of the voice in private and public singing. The philosophy of singing, which Wm. H. Henderson and other critics declare to be the very best description of voice ever published. Her recent book, "My Voice and How to Use it with Advantage" (Boston, The Etude Co.)

TRUE ART IN SINGING.

WHAT do we mean when we say that a singer is a true artist? We mean that his singing is not a mere display of his power, but that he has acquired absolute control over his voice, and that his voice expresses precisely what he means it to express. We are inspired with perfect confidence in his power from the first note he utters; we know that he feels no uncertainty, that he makes no effort; we are impressed by his repose, his conversation, and in any way that he can, he makes himself seem to derive from the sound of his own voice. This last impression has a great inner significance, for it is an undeniable fact that when a singer experiences no delight in the act of singing, neither can his audience derive any pleasure from it. We must feel in his progressions are becoming more and more lax, and the student is encouraged to use hidden fifths and octaves in certain cases.

1. Why does Leaning advise a position of the hand so extremely high? Also, what is the significance of the after "finger exercise" and what is the best way to train them?

2. Both the cortex of the hand and the tendons, depend upon the forearm muscles, or the forearm and shoulder the controlling force. The H. C. H. do not agree upon this point.

1. In order to obtain greater freedom of action, and greater power in the down stroke. The after pressure is to be used to slow finger stroke exercises, and its object is to increase the muscular power of the finger.

2. The flexor and extensor muscles. I know of no special treatment to recommend beyond the standard technical training, that every pianist has to go through. Every piano exercise trains these muscles. *Hand Gymnastics*, by W. F. Gates, provides many exercises that you will find useful.

3. Both the fore and upper arm muscles are essential in the execution of hand movements. The shoulder supplies force for heavy, ponderous chords. You will find a full treatment of wrist and arm strokes for chords and octaves in the fourth book of Mason's *Touch and Technique*.

4. The *Hand Gymnastics*, by W. F. Gates, and annotated by William H. Sherwood, will furnish you with an elaborate discussion of the subject.

1. Why does Leaning advise a position of the hand so extremely high? Also, what is the significance of the after "finger exercise" and what is the best way to train them?

2. Both the cortex of the hand and the tendons, depend upon the forearm muscles, or the forearm and shoulder the controlling force. The H. C. H. do not agree upon this point.

1. In order to obtain greater freedom of action, and greater power in the down stroke. The after pressure is to be used to slow finger stroke exercises, and its object is to increase the muscular power of the finger.

2. The flexor and extensor muscles. I know of no special treatment to recommend beyond the standard technical training, that every pianist has to go through. Every piano exercise trains these muscles. *Hand Gymnastics*, by W. F. Gates, provides many exercises that you will find useful.

3. Both the fore and upper arm muscles are essential in the execution of hand movements. The shoulder supplies force for heavy, ponderous chords. You will find a full treatment of wrist and arm strokes for chords and octaves in the fourth book of Mason's *Touch and Technique*.

4. The *Hand Gymnastics*, by W. F. Gates, and annotated by William H. Sherwood, will furnish you with an elaborate discussion of the subject.

1. Why does Leaning advise a position of the hand so extremely high? Also, what is the significance of the after "finger exercise" and what is the best way to train them?

2. Both the cortex of the hand and the tendons, depend upon the forearm muscles, or the forearm and shoulder the controlling force. The H. C. H. do not agree upon this point.

1. In order to obtain greater freedom of action, and greater power in the down stroke. The after pressure is to be used to slow finger stroke exercises, and its object is to increase the muscular power of the finger.

2. The flexor and extensor muscles. I know of no special treatment to recommend beyond the standard technical training, that every pianist has to go through. Every piano exercise trains these muscles. *Hand Gymnastics*, by W. F. Gates, provides many exercises that you will find useful.

3. Both the fore and upper arm muscles are essential in the execution of hand movements. The shoulder supplies force for heavy, ponderous chords. You will find a full treatment of wrist and arm strokes for chords and octaves in the fourth book of Mason's *Touch and Technique*.

4. The *Hand Gymnastics*, by W. F. Gates, and annotated by William H. Sherwood, will furnish you with an elaborate discussion of the subject.

with artistic qualities, but who was not an artist. He was dependent on outside conditions, that is, he was not not be. He had not obtained control over his vocal organs, therefore his vocal organs controlled him and he was not the master of his own emotions. He was not sufficient unto himself, and that an artist must be. How can we best define such an one? I think it would be fair to call him an amateur who comes to the stage with a musical nature; for an amateur is generally one who sings "when he feels like it," who practices when he has the fit on him, or when he has nothing better to do, who sings merely for the pleasure it affords him and his friends, but whose pleasure does not depend on the attainment of his own highest expression in song. It is only the true artist who works for that; who spares himself no pains to reach it; who begrudges neither the sacrifice of his ease or

the chance for the very next time we hear her she may sing very badly, and we may go away disgusted. On the first occasion, perhaps, her attack and intonation may have been perfect, her sustained tones steady and resonant, her rapid vocalization and trills clear and brilliant, her expression spontaneous and sympathetic; in fact, the whole effect of her singing may have been delightful; while on the next occasion the attack and intonation may be uncertain, the sustained tones a tremulous compromise between two notes, the rapid passages suggestive of tobogganing, the portamentos of smears; the staccato passages of the cackling of a hen; the expression cold and dry.

SPECIAL CONDITIONS.

Why this vocal metamorphosis? Was the voice disabled in any way? Apparently not, but she was "not in the mood," "not at home with her audience," "a little upset about something or other," "a poor reception," "an adverse criticism," or what not!

Now, could such an one be properly called an artist? Certainly not. The artist must not be a slave to conditions!

I am reminded of a certain singer who was much in vogue, years ago, in private circles in New York. His praises were so loudly and so frequently sung in my presence that a great desire to hear him was awakened. I was told that his singing here was a quality that was unique; so thrilling that it was irresistible; it was "something" that could not be described — one must hear it — one must come under the spell of it! At last through the persistent efforts of some of his worshipful admirers, he was induced to give a concert in Boston. Here was an opportunity not to be lost! It was an eager and expectant assembly that awaited with bated breath his first appearance on the stage. He came, he sang, but he did not conquer. The audience remained unmoved. Where were the thrills and the chills down the spinal column that we had been promised? They did not materialize. Yet on the platform we beheld a man of a distinctly poetic and interesting personality, picturesque and artistic in appearance. He played his own accompaniments, and was obviously very musical. But in spite of touches here and there that betokened a sensitive musical organization, we were painfully aware of a total lack of vocal poise or control. Of course, the whole performance fell flat and his ardent admirers were in despair. When I asked one or two of these how they accounted for his failure to produce any impression the answer was: "It is of no account; it is only sensitive to a nature that is able to do justice to himself in strange surroundings. He could not get into the vein. But oh, you should hear him sing! He is a fine voice, and how he sings!" the most we dare to say was, "When I heard her, the voice was beautiful, and she sang charmingly."

Here we have an instance of a man

whose pupils went on at home what has been accomplished in the lesson that he had received out of the instructions received they return with not only a perverted idea of vocal tone, but also with a general misunderstanding of the directions given. Nor is this fact to be attributed to dullness or lack of talent, for it happens alike to the most intelligent among students, and to those who have little or no talent. There are many teachers who refuse to accept any pupils but those who are willing and able to come for a lesson every day, instead of struggling by themselves, this being the only way they can devise to prevent the destructive effects of inefficient and ignorant practice at home. There is a way, however, by which the pupil can be taught to rely on himself and to practice to some good purpose.

The existing reason of failure is because the pupil, in practicing alone, does not know what kind of sound he wants to produce. He has received ideas, theories, and maybe also examples of tones well produced, but he does not know how to apply those ideas and theories, and the impression made on him by the tones themselves is not lasting enough to be of any use to him, unless peradventure he is gifted with an unusually sensitive musical organization. The truth is that nothing can help a singer in his practice but his own knowledge of the particular quality of sound he wants to produce. The first question then is: "How shall that knowledge be acquired, if it does not already exist, as a recognized ideal?"

FIXING AN IDEAL TONE IN THE MIND.

In this way, when practicing at home, let the singer utter his first tone with perfect confidence and unconcern, in the spirit of one who is ready to accept what comes, whatever it may happen to be. Let him bring the tone up to his ear, and know whether he likes the sound of it or not. If he likes it, let him repeat it again and again in the same free and natural way until it makes a strong enough impression on him to enable him to reproduce it at will and to sing other notes of the scale in the same quality, the important thing being to make sure that he does like the sound of it and that he enjoys singing it. But supposing that, having uttered his first tone, the sound of it should displease him? What then? Let him repeat the same tone, with equal confidence and unconcern, but this time with a view to noticing why he does not like it. He may perhaps detect in it harshness, a coarseness, an uncertainty, an intonation, or some other defect. How shall he go to work to correct this? Having noted the defect, he will instinctively demand from himself a more perfect tone, and when the defect is absent. The unpleasant quality may not cease to exist at a first, second or third repetition, but let him continue to repeat again and again, always with the same confidence and unconcern, without attempting to do anything either at the throat or elsewhere to modify the tone, as it is most important that the physical agency should be entirely ignored. It is the improved idea of the tone in his own mind that will compel his vocal organ to yield him the better sound that his ear demands.

Let him repeat the same tone, with equal confidence and unconcern, but this time with a view to noticing why he does not like it. He may perhaps detect in it harshness, a coarseness, an uncertainty, an intonation, or some other defect. How shall he go to work to correct this? Having noted the defect, he will instinctively demand from himself a more perfect tone, and when the defect is absent. The unpleasant quality may not cease to exist at a first, second or third repetition, but let him continue to repeat again and again, always with the same confidence and unconcern, without attempting to do anything either at the throat or elsewhere to modify the tone, as it is most important that the physical agency should be entirely ignored. It is the improved idea of the tone in his own mind that will compel his vocal organ to yield him the better sound that his ear demands.

Let him repeat the same tone, with equal confidence and unconcern, but this time with a view to noticing why he does not like it. He may perhaps detect in it harshness, a coarseness, an uncertainty, an intonation, or some other defect. How shall he go to work to correct this? Having noted the defect, he will instinctively demand from himself a more perfect tone, and when the defect is absent. The unpleasant quality may not cease to exist at a first, second or third repetition, but let him continue to repeat again and again, always with the same confidence and unconcern, without attempting to do anything either at the throat or elsewhere to modify the tone, as it is most important that the physical agency should be entirely ignored. It is the improved idea of the tone in his own mind that will compel his vocal organ to yield him the better sound that his ear demands.

Let him repeat the same tone, with equal confidence and unconcern, but this time with a view to noticing why he does not like it. He may perhaps detect in it harshness, a coarseness, an uncertainty, an intonation, or some other defect. How shall he go to work to correct this? Having noted the defect, he will instinctively demand from himself a more perfect tone, and when the defect is absent. The unpleasant quality may not cease to exist at a first, second or third repetition, but let him continue to repeat again and again, always with the same confidence and unconcern, without attempting to do anything either at the throat or elsewhere to modify the tone, as it is most important that the physical agency should be entirely ignored. It is the improved idea of the tone in his own mind that will compel his vocal organ to yield him the better sound that his ear demands.

Let him repeat the same tone, with equal confidence and unconcern, but this time with a view to noticing why he does not like it. He may perhaps detect in it harshness, a coarseness, an uncertainty, an intonation, or some other defect. How shall he go to work to correct this? Having noted the defect, he will instinctively demand from himself a more perfect tone, and when the defect is absent. The unpleasant quality may not cease to exist at a first, second or third repetition, but let him continue to repeat again and again, always with the same confidence and unconcern, without attempting to do anything either at the throat or elsewhere to modify the tone, as it is most important that the physical agency should be entirely ignored. It is the improved idea of the tone in his own mind that will compel his vocal organ to yield him the better sound that his ear demands.

Let him repeat the same tone, with equal confidence and unconcern, but this time with a view to noticing why he does not like it. He may perhaps detect in it harshness, a coarseness, an uncertainty, an intonation, or some other defect. How shall he go to work to correct this? Having noted the defect, he will instinctively demand from himself a more perfect tone, and when the defect is absent. The unpleasant quality may not cease to exist at a first, second or third repetition, but let him continue to repeat again and again, always with the same confidence and unconcern, without attempting to do anything either at the throat or elsewhere to modify the tone, as it is most important that the physical agency should be entirely ignored. It is the improved idea of the tone in his own mind that will compel his vocal organ to yield him the better sound that his ear demands.

Let him repeat the same tone, with equal confidence and unconcern, but this time with a view to noticing why he does not like it. He may perhaps detect in it harshness, a coarseness, an uncertainty, an intonation, or some other defect. How shall he go to work to correct this? Having noted the defect, he will instinctively demand from himself a more perfect tone, and when the defect is absent. The unpleasant quality may not cease to exist at a first, second or third repetition, but let him continue to repeat again and again, always with the same confidence and unconcern, without attempting to do anything either at the throat or elsewhere to modify the tone, as it is most important that the physical agency should be entirely ignored. It is the improved idea of the tone in his own mind that will compel his vocal organ to yield him the better sound that his ear demands.

Let him repeat the same tone, with equal confidence and unconcern, but this time with a view to noticing why he does not like it. He may perhaps detect in it harshness, a coarseness, an uncertainty, an intonation, or some other defect. How shall he go to work to correct this? Having noted the defect, he will instinctively demand from himself a more perfect tone, and when the defect is absent. The unpleasant quality may not cease to exist at a first, second or third repetition, but let him continue to repeat again and again, always with the same confidence and unconcern, without attempting to do anything either at the throat or elsewhere to modify the tone, as it is most important that the physical agency should be entirely ignored. It is the improved idea of the tone in his own mind that will compel his vocal organ to yield him the better sound that his ear demands.

Let him repeat the same tone, with equal confidence and unconcern, but this time with a view to noticing why he does not like it. He may perhaps detect in it harshness, a coarseness, an uncertainty, an intonation, or some other defect. How shall he go to work to correct this? Having noted the defect, he will instinctively demand from himself a more perfect tone, and when the defect is absent. The unpleasant quality may not cease to exist at a first, second or third repetition, but let him continue to repeat again and again, always with the same confidence and unconcern, without attempting to do anything either at the throat or elsewhere to modify the tone, as it is most important that the physical agency should be entirely ignored. It is the improved idea of the tone in his own mind that will compel his vocal organ to yield him the better sound that his ear demands.

Let him repeat the same tone, with equal confidence and unconcern, but this time with a view to noticing why he does not like it. He may perhaps detect in it harshness, a coarseness, an uncertainty, an intonation, or some other defect. How shall he go to work to correct this? Having noted the defect, he will instinctively demand from himself a more perfect tone, and when the defect is absent. The unpleasant quality may not cease to exist at a first, second or third repetition, but let him continue to repeat again and again, always with the same confidence and unconcern, without attempting to do anything either at the throat or elsewhere to modify the tone, as it is most important that the physical agency should be entirely ignored. It is the improved idea of the tone in his own mind that will compel his vocal organ to yield him the better sound that his ear demands.

Let him repeat the same tone, with equal confidence and unconcern, but this time with a view to noticing why he does not like it. He may perhaps detect in it harshness, a coarseness, an uncertainty, an intonation, or some other defect. How shall he go to work to correct this? Having noted the defect, he will instinctively demand from himself a more perfect tone, and when the defect is absent. The unpleasant quality may not cease to exist at a first, second or third repetition, but let him continue to repeat again and again, always with the same confidence and unconcern, without attempting to do anything either at the throat or elsewhere to modify the tone, as it is most important that the physical agency should be entirely ignored. It is the improved idea of the tone in his own mind that will compel his vocal organ to yield him the better sound that his ear demands.

Let him repeat the same tone, with equal confidence and unconcern, but this time with a view to noticing why he does not like it. He may perhaps detect in it harshness, a coarseness, an uncertainty, an intonation, or some other defect. How shall he go to work to correct this? Having noted the defect, he will instinctively demand from himself a more perfect tone, and when the defect is absent. The unpleasant quality may not cease to exist at a first, second or third repetition, but let him continue to repeat again and again, always with the same confidence and unconcern, without attempting to do anything either at the throat or elsewhere to modify the tone, as it is most important that the physical agency should be entirely ignored. It is the improved idea of the tone in his own mind that will compel his vocal organ to yield him the better sound that his ear demands.

Let him repeat the same tone, with equal confidence and unconcern, but this time with a view to noticing why he does not like it. He may perhaps detect in it harshness, a coarseness, an uncertainty, an intonation, or some other defect. How shall he go to work to correct this? Having noted the defect, he will instinctively demand from himself a more perfect tone, and when the defect is absent. The unpleasant quality may not cease to exist at a first, second or third repetition, but let him continue to repeat again and again, always with the same confidence and unconcern, without attempting to do anything either at the throat or elsewhere to modify the tone, as it is most important that the physical agency should be entirely ignored. It is the improved idea of the tone in his own mind that will compel his vocal organ to yield him the better sound that his ear demands.

Let him repeat the same tone, with equal confidence and unconcern, but this time with a view to noticing why he does not like it. He may perhaps detect in it harshness, a coarseness, an uncertainty, an intonation, or some other defect. How shall he go to work to correct this? Having noted the defect, he will instinctively demand from himself a more perfect tone, and when the defect is absent. The unpleasant quality may not cease to exist at a first, second or third repetition, but let him continue to repeat again and again, always with the same confidence and unconcern, without attempting to do anything either at the throat or elsewhere to modify the tone, as it is most important that the physical agency should be entirely ignored. It is the improved idea of the tone in his own mind that will compel his vocal organ to yield him the better sound that his ear demands.

Let him repeat the same tone, with equal confidence and unconcern, but this time with a view to noticing why he does not like it. He may perhaps detect in it harshness, a coarseness, an uncertainty, an intonation, or some other defect. How shall he go to work to correct this? Having noted the defect, he will instinctively demand from himself a more perfect tone, and when the defect is absent. The unpleasant quality may not cease to exist at a first, second or third repetition, but let him continue to repeat again and again, always with the same confidence and unconcern, without attempting to do anything either at the throat or elsewhere to modify the tone, as it is most important that the physical agency should be entirely ignored. It is the improved idea of the tone in his own mind that will compel his vocal organ to yield him the better sound that his ear demands.

Let him repeat the same tone, with equal confidence and unconcern, but this time with a view to noticing why he does not like it. He may perhaps detect in it harshness, a coarseness, an uncertainty, an intonation, or some other defect. How shall he go to work to correct this? Having noted the defect, he will instinctively demand from himself a more perfect tone, and when the defect is absent. The unpleasant quality may not cease to exist at a first, second or third repetition, but let him continue to repeat again and again, always with the same confidence and unconcern, without attempting to do anything either at the throat or elsewhere to modify the tone, as it is most important that the physical agency should be entirely ignored. It is the improved idea of the tone in his own mind that will compel his vocal organ to yield him the better sound that his ear demands.

Let him repeat the same tone, with equal confidence and unconcern, but this time with a view to noticing why he does not like it. He may perhaps detect in it harshness, a coarseness, an uncertainty, an intonation, or some other defect. How shall he go to work to correct this? Having noted the defect, he will instinctively demand from himself a more perfect tone, and when the defect is absent. The unpleasant quality may not cease to exist at a first, second or third repetition, but let him continue to repeat again and again, always with the same confidence and unconcern, without attempting to do anything either at the throat or elsewhere to modify the tone, as it is most important that the physical agency should be entirely ignored. It is the improved idea of

force of his will and increasing his power of concentration.

HOW THE STUDENT IS TO KNOW WHAT THE CORRECT SOUND IS.

The question may at this point arise in the mind of the student: "How am I to know if my estimation of my own voice be correct?" The answer to this is that in the first place it is not a question of what is or is not correct, but simply of what pleases or does not please him. As a singer's voice is purely a product of his own will, and as he can only will what he wants, his own pleasure is the only thing to be consulted. If his highest conception of a vocal tone be but a poor one, no matter; he can obtain from himself at that time nothing better than what his highest conception demands. As he goes on, his conception of vocal sound will grow ever finer; first, because it is in our nature to demand constantly from ourselves something more and something better than we have got, and second, because in hearing other voices we are constantly taking note both of their superior and inferior qualities, and thus our sense of sound and our analytical power becomes more and more educated and our power of selection stronger and more positive.

We must always bear in mind that until a vocal sound is uttered we cannot know what it will be like; we can only learn it, or mean it to sound thus or so. Therefore it would be as futile to make any attempt to edit or modify a tone before it is audible as it would be to let us repeat, then, that first of all the tone must be heard by the singer, because till it has been heard and disappeared it cannot be improved. It is by a steady process of elimination or of discarding an unpleasing tone for one that is grateful to the ear that perfection and beauty of voice is eventually reached.

It is only after an infant is born that the mother becomes aware of the defects or of its good points, and it is only after the defects are recognized that she can try to correct them by education and example. With voice—that wonderful creation of our will—the law is the same, and if only this almost obvious fact were commonly recognized, and if students would consider it and act on it in their practice at home, it would not only simplify their work by putting an end to their heart-sinking uncertainty, but lack of confidence in their own judgment and the weary waiting for results that are ever deferred, but it would lighten the burden put on hard-working and earnest teachers—by at grappling with one of the hardest problems they have hitherto had to face, namely: the pupil's inefficient and harmful practice at home.

There is an extract from the diary of a singer, which bears on my subject:

"I can remember that from the very beginning of my studies in Italy I was always possessed by the one passionate desire to find out some way of producing tone as I felt it, as I seemed to hear it in imagination! I knew exactly how I wanted it to sound, but I could not get any sense out of it. I was sure there must be some way by which all expression would come spontaneously, but what way was I could not find out. I appealed to my teacher again and again for help, but he always said:

"Oh, it will come in good time! Go on practicing! You are doing splendidly!"

"But I was not satisfied, and I worked at it and experimented, and experimented and worked, often reaching a point where I thought I had found out the way, only to discover speedily that I had been chasing a will 'o' the wisp! Many and many

a time my little study and exclaim anxiously: 'My child, you will kill yourself! Do you know that you have been practicing five hours without any cessation?'

"I knew nothing of time. It seemed hardly an hour to me, and I was in tears at being disturbed before I had found the right emission of tone; but there were days when I did find it, and, oh! the joy of it! It was like a glimpse of heaven!"

SPONTANEITY IN TONE PRODUCTION.

In my published works I have tried, and I think successfully, to prove that spontaneity is absolutely essential to good tone production; that without a spontaneous utterance of the tone cannot be perfect. I have tried to make it clear that all artificial methods, such as tone-placing, tone directing, seeking consciously for forward, nasal, or chest resonance—"singing on the lips," flat-raising or lowering the soft palate, and all directions involving a conscious modification of the vocal act on itself are misleading and harmful. That any conscious preparation of the organ, voice, no matter how intelligently undertaken, far from aiding, must necessarily be an impediment to tone production. These truths cannot be repeated too often, nor emphasized too strongly. To obtain tone that is beautiful the singer must be free and untrammelled both physically and mentally, the only proper condition of perfect singing. It is by a singer's own knowledge, or conception, of the particular sound he wishes to produce.

Since the student find it hard to comprehend how the mere knowledge or conception of a given sound can compel into correct action our complicated vocal apparatus, let him consider in what way we accomplish the familiar acts of sitting down and standing up, which acts involve the coordinated action of just as intricate a bit of mechanism as that of voice. When we elect to sit or stand, do we consciously adjust our joints and muscles? Certainly not! We simply know what sitting is and what standing is, and that is all; at a given moment, either to sit or stand, it is the completed act that we picture to ourselves and ask for. To this intelligent assertion of our will alone will our joints and muscles respond in proper coordination.

Do you know why it is that some unfortunate idiots cannot sit or stand of their own free will, but can only yallow when in a natural state? It is simply because their minds are vacant and they cannot picture to themselves what it is to sit or to stand, therefore, there is nothing for their wills to act upon.

The principle that this fact involves is precisely the same that governs every physical act that we perform, including singing. It is the way our corporeal machinery is meant to work for us. If we are to jump, we must know when jumping is; mentally we must see ourselves jumping before the spring is made; yet so rapid is the mental process that we are not aware of it; the act of will which starts the spring at a given moment is all we know. Let the student apply this law in the most literal and direct way to singing and he will spare himself what a dear old German friend of mine used to call "a bewilderment of confusion."

In all physical achievements that call for an uncommon amount of flexibility

or a particularly fine coordination, we can only obtain skill by educating our perception of the perfected act. It is our developed sense of feeling, or perfection that trains our body instrumentally during the tentative efforts of practice. When the singer shall have developed his highest sense of beauty in sound, his body as a whole to me, and I was in tears at being disturbed before I had found the right emission of tone; but there were days when I did find it, and, oh! the joy of it! It was like a glimpse of heaven!"

"My Voice and I"

A FEW AXIOMS.

1. ONE may possess true musical feeling and understanding, yet fail to give expression to them for lack of an acquired technique, but one may also have acquired a perfect technique and have nothing to express.

2. DO NOT strain after "concentration." Remember that concentration is not an act, but a state of mind. It is letting go of all other thoughts or objects of attention save the one we are momentarily concerned with, rather than the strenuous fixing of our thoughts on one thing.

3. THERE are many musicians who are not musicians, and there are many musicians who are not musicians. Let him not waste his time in observing whether the diaphragm contracts or expands in respiration, whether the chest rises or sinks, nor what changes of position may take place in the throat or mouth. All of these outward and visible signs are fatally misleading, as they are none of them the real cause of what he hears, but only a superficial outerwork of the singer's intellect, good or bad. The real cause of that which he hears is in the mind of the singer, and is the sum total of what he is at that time capable of conceiving, and of willing to express. To certain moments of a singer is to fall into a tangle of mechanism—a veritable labyrinth from which it is almost impossible to extricate oneself. There is also great danger in taking it for granted that whatever celebrated singers do, or appear to do, is right, and something to be imitated, for not all celebrated singers are great artists. On the contrary, many of our "celebrities" have great faults and should be regarded as anything but models for young singers. There are various reasons for this; one is, that we are not our celebrities but too frequently when they are no longer in their prime, and when they are obliged, on account of their failing forces, to use vocal masks, shifts, which, if resorted to by young singers whose voices are flexible and

perfectly adapted to the conditions of the state of health, a defect in the circulation of blood, or some such cause. Let that condition be remedied by proper exercise in the open air and a general attention to the physical laws of health, and the "corps" may be permanently brought to life.

4. ALL that I, the singer, know of my voice is the impression it makes on my ear after it is produced.

5. SINGING cannot be beautiful without sincerity, directness and the repose of confidence. Our aim should be to express ourselves simply as we are and not like somebody else.

6. CONFIDENCE is the result of spontaneity, as timidity is the result of uncertainty.

7. NEITHER the process of tone production, nor the parts of it, that produce the sound, nor the conditions of the voice while we sing.

8. WHEN perfected art is achieved the singer has no more consciousness of any of the elements in detail, but yield him the expression he demands than has an orator of the letters of the alphabet that spell the words he utters.

9. VOCAL art consists in a perfected knowledge of how singing should be done, with the power to bring the will directly to bear on that knowledge, undiverted by any other consideration.

10. A KNOWLEDGE of the mechanism of voice is not properly a part of a singer's education; it belongs to throat specialists, to whom it is of great value.

Clara Kathleen Rogers.

The older I grow the more do I perceive how important it is to learn and then to form an opinion—Mendelssohn.

"Sing with a warm heart and a cool head."—Lamperti.

YE peddlers in art, do ye not sink into the earth when ye are reminded of the words uttered by Beethoven on his dying bed: "I believe I am yet but at the beginning?"—Schumann.

hated temperament can often be traced to the state of health, a defect in the circulation of blood, or some such cause. Let that condition be remedied by proper exercise in the open air and a general attention to the physical laws of health, and the "corps" may be permanently brought to life.

"My Voice and I"

A FEW AXIOMS.

1. ONE may possess true musical feeling and understanding, yet fail to give expression to them for lack of an acquired technique, but one may also have acquired a perfect technique and have nothing to express.

2. DO NOT strain after "concentration." Remember that concentration is not an act, but a state of mind. It is letting go of all other thoughts or objects of attention save the one we are momentarily concerned with, rather than the strenuous fixing of our thoughts on one thing.

3. THERE are many musicians who are not musicians, and there are many musicians who are not musicians. Let him not waste his time in observing whether the diaphragm contracts or expands in respiration, whether the chest rises or sinks, nor what changes of position may take place in the throat or mouth. All of these outward and visible signs are fatally misleading, as they are none of them the real cause of what he hears, but only a superficial outerwork of the singer's intellect, good or bad. The real cause of that which he hears is in the mind of the singer, and is the sum total of what he is at that time capable of conceiving, and of willing to express. To certain moments of a singer is to fall into a tangle of mechanism—a veritable labyrinth from which it is almost impossible to extricate oneself. There is also great danger in taking it for granted that whatever celebrated singers do, or appear to do, is right, and something to be imitated, for not all celebrated singers are great artists. On the contrary, many of our "celebrities" have great faults and should be regarded as anything but models for young singers. There are various reasons for this; one is, that we are not our celebrities but too frequently when they are no longer in their prime, and when they are obliged, on account of their failing forces, to use vocal masks, shifts, which, if resorted to by young singers whose voices are flexible and

perfectly adapted to the conditions of the state of health, a defect in the circulation of blood, or some such cause. Let that condition be remedied by proper exercise in the open air and a general attention to the physical laws of health, and the "corps" may be permanently brought to life.

4. ALL that I, the singer, know of my voice is the impression it makes on my ear after it is produced.

5. SINGING cannot be beautiful without sincerity, directness and the repose of confidence. Our aim should be to express ourselves simply as we are and not like somebody else.

6. CONFIDENCE is the result of spontaneity, as timidity is the result of uncertainty.

7. NEITHER the process of tone production, nor the parts of it, that produce the sound, nor the conditions of the voice while we sing.

8. WHEN perfected art is achieved the singer has no more consciousness of any of the elements in detail, but yield him the expression he demands than has an orator of the letters of the alphabet that spell the words he utters.

9. VOCAL art consists in a perfected knowledge of how singing should be done, with the power to bring the will directly to bear on that knowledge, undiverted by any other consideration.

10. A KNOWLEDGE of the mechanism of voice is not properly a part of a singer's education; it belongs to throat specialists, to whom it is of great value.

Clara Kathleen Rogers.

The older I grow the more do I perceive how important it is to learn and then to form an opinion—Mendelssohn.

"Sing with a warm heart and a cool head."—Lamperti.

YE peddlers in art, do ye not sink into the earth when ye are reminded of the words uttered by Beethoven on his dying bed: "I believe I am yet but at the beginning?"—Schumann.

TINDALE MUSIC CABINETS

The Right Way for Keeping Music found at last.

Seven sizes and sizes, Oak or Mahogany. Capacity, 200 pieces to 1,200 or over.

Pieces from \$7.00 upward.

Special proposition to Teachers.

Our Illustrated Catalogue yours for the asking.

TINDALE CABINET CO. 28 West 33rd St. NEW YORK

MEDALLIONS

An ornament for the parlor or for the studio. Portraits of the Great Masters in the form of large medallions. Two sizes: Four Inch Round and Cabinet Oval.

IN THESE SUBJECTS: Beethoven, Wagner, Liszt, Handel, Schubert, Bach, Mozart, Schumann, Verdi, Haydn, Mendelssohn, Brahms.

The price of either the Cabinet Oval size and the Round Medallion is \$25.00. Sent by post paid on receipt of price.

THEO. PRESSER CO. 1712 Chestnut St., Phila., Pa.

JEWELRY For Music Lovers

GIFTS AT SMALL PRICES

Ladies' Collar or Cuff Pins Sterling silver, gold or silver finish, 25 cts. each or set of three according to size. Pearl enamel Roman gold finish, 25 cts. each. Sent by post paid on receipt of price.

These Pins are also available in Ladies' or Gentlemen's three sizes. Sterling silver, gold or silver finish, 25 cts. each. Pearl enamel Roman gold finish, 25 cts. per set of three. Sent by post paid on receipt of price.

These Pins make an attractive, useful and lasting present for Teachers or Pupils, and may also be used as a class or study pin. Prices on quantities taken upon application.

Send for Catalogue of our new and beautiful jewelry. Subjects: Violins, Drums, Harps, Mandolins, etc. in miniature as pins and charms.

THEO. PRESSER CO. 1712 Chestnut St., Phila., Pa.

Write for Prospectus.

H. W. GREENE, 701 Carnegie Hall, New York City

Brookfield Summer School of Music HERBERT WILBER GREENE DIRECTOR VOCAL NORMAL WORK A SPECIALTY.

Write for Prospectus.

H. W. GREENE, 701 Carnegie Hall, New York City

Write for Prospectus.

THE STUDENT AND THE PUBLIC SINGER.

If the student, in attending vocal recitals, concerts, or opera, wishes to derive profit therefrom, he will first make clear to himself that he is not there to note how the singer "does it," but first and foremost whether the singing pleases him or not, and if not, why not?

Is it flat, is it sharp, or hard, or is the pitch indistinct and uncertain? Is the voice monotonously high and colorless, or is it dull and heavy? Should it be any of these it follows that the singing would also be unexpressive. If it pleases him, let him observe if the tone is clear, resonant, and scintillating; if he hears the text distinctly; if the words seem never to hamper the tone, nor the tone to obscure the word, if there is a vital impulse and spontaneity of expression; if the singing suggests the singer's relish of his own sound; and, above all, if it conveys something back of itself; something more than mere beauty and fine modulation of sound, an emotion, a mood, a sentiment. These are the qualities that the well advised student of amateur will look for and take note of, but let him be warned against getting interested in the singer's anatomy. Let him not waste his time in observing whether the diaphragm contracts or expands in respiration, whether the chest rises or sinks, nor what changes of position may take place in the throat or mouth. All of these outward and visible signs are fatally misleading, as they are none of them the real cause of what he hears, but only a superficial outerwork of the singer's intellect, good or bad. The real cause of that which he hears is in the mind of the singer, and is the sum total of what he is at that time capable of conceiving, and of willing to express. To certain moments of a singer is to fall into a tangle of mechanism—a veritable labyrinth from which it is almost impossible to extricate oneself. There is also great danger in taking it for granted that whatever celebrated singers do, or appear to do, is right, and something to be imitated, for not all celebrated singers are great artists. On the contrary, many of our "celebrities" have great faults and should be regarded as anything but models for young singers. There are various reasons for this; one is, that we are not our celebrities but too frequently when they are no longer in their prime, and when they are obliged, on account of their failing forces, to use vocal masks, shifts, which, if resorted to by young singers whose voices are flexible and

perfectly adapted to the conditions of the state of health, a defect in the circulation of blood, or some such cause. Let that condition be remedied by proper exercise in the open air and a general attention to the physical laws of health, and the "corps" may be permanently brought to life.

"My Voice and I"

A FEW AXIOMS.

ONE may possess true musical feeling and understanding, yet fail to give expression to them for lack of an acquired technique, but one may also have acquired a perfect technique and have nothing to express.

DO NOT strain after "concentration." Remember that concentration is not an act, but a state of mind. It is letting go of all other thoughts or objects of attention save the one we are momentarily concerned with, rather than the strenuous fixing of our thoughts on one thing.

THERE are many musicians who are not musicians, and there are many musicians who are not musicians. Let him not waste his time in observing whether the diaphragm contracts or expands in respiration, whether the chest rises or sinks, nor what changes of position may take place in the throat or mouth. All of these outward and visible signs are fatally misleading, as they are none of them the real cause of what he hears, but only a superficial outerwork of the singer's intellect, good or bad. The real cause of that which he hears is in the mind of the singer, and is the sum total of what he is at that time capable of conceiving, and of willing to express. To certain moments of a singer is to fall into a tangle of mechanism—a veritable labyrinth from which it is almost impossible to extricate oneself. There is also great danger in taking it for granted that whatever celebrated singers do, or appear to do, is right, and something to be imitated, for not all celebrated singers are great artists. On the contrary, many of our "celebrities" have great faults and should be regarded as anything but models for young singers. There are various reasons for this; one is, that we are not our celebrities but too frequently when they are no longer in their prime, and when they are obliged, on account of their failing forces, to use vocal masks, shifts, which, if resorted to by young singers whose voices are flexible and

perfectly adapted to the conditions of the state of health, a defect in the circulation of blood, or some such cause. Let that condition be remedied by proper exercise in the open air and a general attention to the physical laws of health, and the "corps" may be permanently brought to life.

"My Voice and I"

A FEW AXIOMS.

ONE may possess true musical feeling and understanding, yet fail to give expression to them for lack of an acquired technique, but one may also have acquired a perfect technique and have nothing to express.

DO NOT strain after "concentration." Remember that concentration is not an act, but a state of mind. It is letting go of all other thoughts or objects of attention save the one we are momentarily concerned with, rather than the strenuous fixing of our thoughts on one thing.

THERE are many musicians who are not musicians, and there are many musicians who are not musicians. Let him not waste his time in observing whether the diaphragm contracts or expands in respiration, whether the chest rises or sinks, nor what changes of position may take place in the throat or mouth. All of these outward and visible signs are fatally misleading, as they are none of them the real cause of what he hears, but only a superficial outerwork of the singer's intellect, good or bad. The real cause of that which he hears is in the mind of the singer, and is the sum total of what he is at that time capable of conceiving, and of willing to express. To certain moments of a singer is to fall into a tangle of mechanism—a veritable labyrinth from which it is almost impossible to extricate oneself. There is also great danger in taking it for granted that whatever celebrated singers do, or appear to do, is right, and something to be imitated, for not all celebrated singers are great artists. On the contrary, many of our "celebrities" have great faults and should be regarded as anything but models for young singers. There are various reasons for this; one is, that we are not our celebrities but too frequently when they are no longer in their prime, and when they are obliged, on account of their failing forces, to use vocal masks, shifts, which, if resorted to by young singers whose voices are flexible and

perfectly adapted to the conditions of the state of health, a defect in the circulation of blood, or some such cause. Let that condition be remedied by proper exercise in the open air and a general attention to the physical laws of health, and the "corps" may be permanently brought to life.

capable of perfect vocal action, must bring about a distinct deterioration not only in the action, but also, perhaps, in the organ itself. We must reckon with the fact that the glamour of a name is apt to outlive the cause for its existence. Again there are singers who, by virtue of brilliant qualities displayed early in their career, have acquired a high reputation, which, perhaps, may not have been founded on any too solid a basis. These latter are liable often to fall later into bad habits of which they themselves are quite unaware, but which the listening ear of the student might well take note of as a warning! Instead of this, however, both students and amateurs, hypnotized by the name of the singer, listen spellbound and swallow the celebrity whole!

This is a pity, for it leads them astray and renders confusion true confusion. To listen to any artist, no matter how famous, without trying to discriminate between what is beautiful and what is unbeautiful can do no good to anyone. Whereas, in lending an unbiased ear we may often hear the most exquisite little touches from young singers without reputation, who, at times, unconsciously sing better than they know how, because, while they have not yet established, nor even recognized their own highest possibilities, these same latent powers leak out now and again under some special stimulus and force unlooked for revelations of beauty.

It is painful to note how little that is profitable our students bring away from the song recital of a famous singer! As a rule I find that they have been impressed with a false mannerism, which in the artist is a flaw rather than a grace! It is so happens that the Diva, in a supreme endeavor to get breath enough to supply her time honored and leaky glockenspiel with an intricate phrase, does some inadvertent pumping, the students—all eyes, not ears, come home and take to pumping likewise. The logic of the situation, to their minds, being something like this: "I saw the great prima donna pump. If I pump I shall be a great prima donna!"

GENIUS does nothing without a reason. Every artist breathes into his work an unexpressed idea which speaks to our feelings even before it can be defined—Mendelssohn.

I will not attempt to explain what constitutes a beautiful song. It is as easy and as difficult as a beautiful poem.

"This but a breath," as Goethe says—Schumann.

Write for Prospectus.

H. W. GREENE, 701 Carnegie Hall, New York City

Write for Prospectus.

H. W. GREENE, 701 Carnegie Hall, New York City

Write for Prospectus.

H. W. GREENE, 701 Carnegie Hall, New York City

Write for Prospectus.

H. W. GREENE, 701 Carnegie Hall, New York City

Write for Prospectus.

Horsford's Acid Phosphate

FOR Brain Workers

Strengthens the exhausted and confused brain, relieves nervous headache and induces refreshing sleep.

BROWN'S BRONCHIAL TROCHES

Immediately relieve coughing spells and hoarseness. A pronounced superior remedy, has been used for over half a century. Prep from extracts of other harmful ingredients. May be taken freely without injurious effect. Price, 25c, 50c and \$1.00. Sample free. John L. Brown & Son, Boston, Mass.

VOCAL INSTRUCTION IN PARIS

GEORGE E. SHEA (Georges Chab) One of the Best American men to sing in Opera in France

FOR POSITIONS NEXT YEAR REGISTER NOW—

WITH THE Music Teachers' Exchange

DEPARTMENT OF THE CHICAGO MUSICAL EXCHANGE

E. A. STAVURM, Manager 1014-15 Stevelay Hall, Chicago

High Grade Positions for Music Teachers and Supervisors of Music EXCLUSIVELY

RECOGNIZED headquarters for all Artists Engagements of Every Description—Lyceum, Club, Concert and Opera. Special Free Bulletin on request. Correspondence with Music Schools and Managers of Talent invited.

PHOTOGRAVURES

THEO. PRESSER CO., Philadelphia, Pa.

THEO. PRESSER CO., Philadelphia, Pa.

THEO. PRESSER CO., Philadelphia, Pa.

THEO. PRESSER CO., Philadelphia, Pa.

THEO. PRESSER CO., Philadelphia, Pa.

THEO. PRESSER CO., Philadelphia, Pa.

THEO. PRESSER CO., Philadelphia, Pa.

THEO. PRESSER CO., Philadelphia, Pa.

THEO. PRESSER CO., Philadelphia, Pa.

Department for Organists

Edited for April by R. HUNTINGTON WOODMAN

THE "ATMOSPHERE" OF THE CHORAL LOFT.

Reader to God your best and most sincere efforts, and be satisfied with nothing lower.

The reproach that is so often voiced against organists and choir singers, that they do not enter into the spirit of what they play and sing during divine service is not entirely without cause.

Too many paragraphs from an old journal have given rise to some thoughts which I have ventured to commit to paper under the title that heads this article.

A minister was once quoted as saying that he would as soon think of disturbing a nest of hornets as to meddle in any way with the choir of his church. Whether the choir deserved the comparison or not there was certainly something wrong in the "atmosphere" of the church. A "choir row" or friction between minister and choir is a deplorable thing; and it seems needless if both departments can be conducted in a "sober, righteous and godly" manner. This is where choirs sometimes fall short and ministers are not altogether what they should be; but this article is primarily for church organists and is intended to help him create a proper atmosphere keeping the church service worthy of the object for which it is maintained—the worship of God. Of course it is assumed that the organist has been properly trained in the technical part of his work, and if he be the choirmaster also (as he generally should be) he must have the personal qualities of a leader, and be able to inspire the choir with confidence and respect.

CHURCH SERVICE SHOULD BE WORSHIP.

The most essential point to be emphasized is that, church choirs are employed as a part of the act of worship—worship without praise would be an impossibility.

Some ministers and congregations do not realize this, and where such is the case the really earnest organist has hard time. If one aims to become a real church organist he must have ever in his mind the vital fact that music in the church is an act of worship. The organist must not regard the organ and choir as convenient means for self exaltation. If he has this attitude it will take but a short time for the choir to absorb the same spirit, and the music of that church will become a concert, more or less sacred, and the atmosphere of the choir will permeate the whole church.

If this condition is accentuated by a minister who regards the choir as a "necessary affliction," the situation is worse and the trouble will eventually come to an acute stage and there will be a change, usually a new organist.

The real church organist should have besides the feeling of reverence for his work, the spirit of self-effacement. His mind should be upon his duties and not upon how well he performs them or upon his reputation by his playing and his work. This attitude should be impressed on the choir by example, mostly, although it is well to remind the singers occasionally that they are present for other purposes than simply to sing good music and have a good time. An assistant in the church work and not an assistant in the choir work and not a respect should be insisted on; and such things as candy, chewing gum, novels and newspapers absolutely prohibited.

The real church organist must have the confidence of his minister; and if it must be won if not given spontaneously. Here is where the organist must use his most tactful endeavors to make the minister feel that he (the organist) is an assistant in the church work and not the proprietor of a counter attraction. Unwise is the minister who will not meet his organist half way and use him as a help instead of regarding him as a hindrance.

MEETING THE MINISTER.

A frequent embarrassment comes from a minister asking for certain music which offends the musical taste of one who has a musical service. It is a hard proposition, but it must be handled in such a way that the minister will himself see the error of his way; or else it will be better for the organist to fall in with the minister's ideas until such time as he later becomes better educated, musically. If he fails in reasonable time to reach the point where he can at least appreciate the organist's point of view and give sensible consideration to the organist's suggestions and criticisms of the organist, the latter had better seek an engagement elsewhere; for it must be remembered that the minister is the head of his church and unless his view can be tactfully moulded by the organist along lines of musical culture, it is the business of the organist to submit it to the will of the superior or to resign. An open break simply means the organist's dismissal. An instance illustrating the above is shown in the following true anecdote of a friend of the writer.

A new minister once asked an organist, who had held the position for several years with general satisfaction, "Mr. X, I wish you would sing, after my sermon, the Gospel Hymn beginning, 'I have trusted the words of one of the hymns set to the cheapest variety of music.' The organist replied, "If you really wish that sung, of course the choir will gladly lead it, but do you not think that the hymn (naming it), which is set to a much better tune, will make a stronger impression on our people?"

The minister was reasonable. He had not been antagonized by his organist and he considered the matter; and finally said, "Mr. X, you are right; we will do as you suggest."

It did not take long for that minister and organist to become firm friends.

Organists sometimes complain that with their personal. The lack of cases known to the writer the lack of their ministers will have nothing to do with the music and as little as possible tact in the organist is very apparent.

THE MINISTER SHOULD HELP.

Ministers might do more toward creating a proper religious atmosphere in the choir by occasionally attending the rehearsals and showing some interest in the choir's work. It would be a means of musical education to many ministers whose principal shortcoming is the lack of musical culture. They are not altogether to blame; for their theological studies give but little attention to music and that usually in practical lines. It is an organist's opportunity to educate his minister by placing before him music that gives dignity to the service and emphasizes the spirit of worship, and unless conditions are very bad a minister can hardly fail to be influenced by an earnest church musician.

With the minister and organist in close accord, both working for spiritual effect, the whole service will assume a strength and dignity that is impossible under other conditions. The choir will feel it, the people will feel it and the music will have a religious effect in proportion as this spirit of worship holds sway.

THE STUDY OF COUNTERPOINT FOR ORGANISTS.

The study of harmony is pretty generally acknowledged in these days, to be a very necessary adjunct to the organist or for any one seriously interested in music.

Counterpoint, however, is not so generally understood, and in fact, the term has a kind of a mysterious profundity about it which causes one to approach it with some deference and awe. "The best definition of counterpoint known to me," was given to him in student days by the late Dudley Bach, who in turn got it from his teacher, E. F. Richter. Counterpoint is the art of working against a given melody, or more counter melodies which shall be in themselves melodious and move according to common harmonic laws."

Twenty-five years ago harmony was taught almost exclusively by means of a figured bass. Later it was found that this system was too mechanical and a student had only to write the given interval in the most convenient voice and the system was formed with almost certain accuracy—so unguessed basses and melodies were introduced, and the student had to sharpen his musical taste and do some musical thinking. This is really counterpoint in its simplest form.

AN INTERESTING TEST.

Let the student who is interested write, for instance, a hymn tune and compare it with the work of a trained musician and he can hardly fail to be impressed with the difference between his work and that of the master. Note the melodic interest of all the parts and try to imitate them—quite a different thing to do. The harmony student looks at chords, "vertically"—one by one. The old contrapuntists let their chords take care of themselves, very largely, and wrote their melodies and counter melodies as such, leaving the natural harmonic progression to take care of itself.

The modern student must combine these two systems until his counterpoint has harmonic strength and his harmony has contrapuntal flow. This gives real musical ability.

The use of auxiliary notes and passing notes is seldom mastered without the

study of counterpoint, as is witnessed by the crude melodies one hears improvised occasionally by immature musicians (?). Then again, in the study of counterpoint one uses the aid of the distance, without the aid of excessive chromatic alteration. Strength in music lies largely in such means (Wagner, Strauss and Debussy to the contrary notwithstanding), particularly for vocal effects. When scales, and all effect is obtained the principles of counterpoint are mastered with the simple harmonies, it is comparatively easy to apply them to more modern harmonic progression. The regret of a good harmonization of anything is the formation of the bass part, and special attention is given to this in the study of counterpoint. Modern systems of harmony give some practice in this, but not enough to permit the earnest student to pass over his study of counterpoint.

THE GREATEST MUSICAL THINKER.

Who is the most profound and original musical thinker the world has ever seen? The majority of musical people probably answer this question by naming either Beethoven or Wagner. The true answer is, Johann Sebastian Bach. It must be borne in mind the however great the composers of the nineteenth century are, they had the benefit of the experience of two centuries. Great predecessors, on whose shoulders they could stand for a more comprehensive survey of the undiscovered land of musical possibilities; whereas Bach was born 206 years ago, when modern harmonic music had just left its cradle; and his music, in every point of view, was Wagner's or Chopin's. If anyone should wish to have the full force of this assertion, let him compare, for instance, the last chorale in the "St. Matthew's Passion" with the "Die Meistersinger" or the "Piano, the wonderful prelude No. 24 and 20 in the "Well-Tempered Clavier" with Chopin's preludes or nocturnes.

In melody, harmony and counterpoint Bach is here quite on a level with any of the great masters that followed him—indeed, he is more modern than Brahms, Mozart or even Beethoven.

It is this extraordinary individuality of Bach which enabled him to anticipate two centuries of musical evolution, that has made him the idol of all modern composers. Mendelssohn's "Prelude in F major" is a direct descendant of Bach's "Prelude in F major." It is in proclaiming Bach as the fountainhead of music; Beethoven exclaimed that his name should not have been Bach (brook); and Ocean; Wagner found in his mottoes "The most perfect art is in existence"; Franz listed his song accompaniments on Bach's polyphonic style in which each harmonic part is a melody in itself; Chopin knew his preludes and figures lay in the same line as to shut himself up with Bach for a few days preceding each of his concerts.

BACH'S MODERNITY.

What makes Bach so remarkably modern is not so much his melodies and rhythms as his harmonies and modernities, and this leads to another question: "What is the most important element of modern melody, of course?" will be the answer of ninety-nine in a hundred. But the ninety-nine are wrong. All good music must be of course, have melody; but as Wagner remarks, "without melody no music is possible." But if you will examine art-music, from Palestrina and Bach to the present day, you will find those compositions have

Church Organs

BUILT BY HUTCHINGS ORGAN CO. BOSTON, MASS.

Write us for any desired information about organs

H. HALL & COMPANY
New Haven, Conn.
Manufacturers of
PIPE ORGANS

Distinguished for Artistic Value
Dignified and Charming.

Pipe Organs of Highest Grade Only

Our instruments comprise all features which are of real value. Many years of practical experience.

EMMONS HOWARD Westfield, Mass.

Kimball Pipe Organs

HONORED

Kimball Pipe Organs are the World's Famous. They are the most perfect in design, the greatest in harmony, and the most beautiful in appearance. They are the only organs that have been honored by the International Association of Organ Builders, the A. P. E. Exposition, St. Louis, 1904.

W. W. KIMBALL COMPANY
PIPE ORGAN BUILDERS CHICAGO

Church Organs

LAKEVIEW IMPROVEMENTS

BOSTON NEW YORK PHILADELPHIA CHICAGO LOUISVILLE DALLAS

Main Office & Works BOSTON, MASS.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

Church Organs

ESTABLISHED 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

FAIR PRICES. Established 1827. All Sizes.

W. W. KIMBALL COMPANY

proved "the fittest to survive" which are especially distinguished by beautiful harmonies and modulations. The French composer, Saint-Saëns was the first critic who had the courage to declare, in the face of public opinion, that harmony is more important than melody.

SAINT-SAËNS ON BACH.

"What the illiterate in music call, without contempt, 'accompaniments,' or, Frenchly, science, is the flesh and blood of music; is, in a word, its substance." "Beautiful melodies and beautiful harmonies," he continues, "are equally the product of inspiration; but who cannot see that it requires a much more powerfully organized brain to conceive beautiful harmonies? . . . Why is it that men of genius who originate beautiful melodies are only the men who conceive beautiful harmonies, and that no mediocre professor and savant thought of writing, e.g., the *Oro super aculeis* of Mozart's Requiem; which is nothing but a sequence of chords? . . . The power to create a completed work will always be a mark of superior organization. And in the same way, the love of beautiful harmonies indicates a public which has arrived at a high degree of culture; whereas, simple melodies or 'tune' can be appreciated by any street arse—Dominion (Toronto) Musical Journal.

HINTS TO YOUNG ORGANISTS.

Use your full organ rarely, and never longer at a time; the pedals also should be held in reserve for great effects; do not keep the manuals constantly coupled. Many players couple the Swell organ with reeds to the Great organ, and never allow the diapasons—the glory of the organ—to be heard alone. It must be constantly remembered that organ tone, from its sustained character, is trifling to listen to, and requires perpetual, but not restless, change and variety. Keep your pedals near your hands, and do not pedal too much on the lower octave. In the swelled pedal, discretion, not with jerks, and not too often. Above all, remember that rhythm is, perhaps, the most attractive constituent of music, and that it is not at all easy to mark accent and phrasing upon the organ.

The old habit of tying all notes common to successive choirs is now fast vanishing; the great benefit of organ playing. Do not play your Bach too fast, and remember that the large pipes have columns of air which are not set in motion very quickly. Be sparing in fast chords; few organists can read any chance of playing five notes with each hand if possible.

SIR WALTER PARTRATT.

A NEW YORK Methodist Episcopal church which has taken a poll of its congregation in order to determine the ten best hymns announces that the following received the respective number of ballots:

"Nearer, My God, to Thee," "Aid With Me," "Jesus Lover of My Soul," "I Love to Tell the Story," "Lead, Kindly Light," "Rescue the Perishing," "Rock of Ages," "Onward, Christian Soldiers," "What a Friend We Have in Jesus," "How Firm a Foundation," "For the Temple," "Love Divine! All Hoves Excelling," "Just As I Am," "Faith of Our Fathers, Living Still," and "In the Cross of Christ I Glory."

KINETIC ENGINEERING COMPANY

Baltimore Ave. and 57th St.

PHILADELPHIA

Chicago Office: 14444 Mondosok Bldg.

1200 MÖLLER PIPE ORGANS NOW IN USE

88 in Pittsburgh; 32 in New York; 45 in Baltimore; 38 in Philadelphia; 32 in Cincinnati; 18 in Washington; 20 in Hagerstown.

For Catalogues address M. P. MÖLLER, HAGERSTOWN, MD.

Please mention THE ETUDE when addressing our advertisers.

RELIGIOUS VALUE OF THE VOLUNTARY.

A LARGE proportion of modern organists confine their voluntaries to arrangements from oratorios, masses, etc., most of which are inappropriate for opening a service.

There certainly are good compositions by several Church composers, and many by German writers, for the organ, which are admirably adapted for producing a devotional frame of mind.

For, he remembered, it is the religious value, even more than the musical which attaches to the voluntary; and a musical sermon can be preached by the judicious and thoughtful organist during those few minutes prelude the service. Every organist, whatever his reputation, should study most intently for this solemn use of his office, which would become all but priestly in high religious intent.

Why, asked a writer, "do not our organists more justly appreciate the value of that quiet few minutes preliminary to the service?"

If I might make a suggestion to the Council of the College of Organists, it is that every candidate for the diploma of Fellowship should show powers of pure voluntary playing—chiefly using an open service.

That there is much need of reform in this direction is apparent to the minds of devotional churchmen, and it is one more responsibility resting upon the clergy when selecting an organist—*E. Griffith, in the London Musical Record.*

HOW TO STUDY BACH.

TAKE Bach home with you and commune with him, study him with loving diligence, taking first what happens most to strike your personal fancy; for even in Bach there are some things which almost anyone can like—and thus habituate yourself to this style. I know of no finer, deeper nor higher musical education than in a word, sweeping as the statement may seem, I make it circumspectly, and with complete conviction, that there is no more trustworthy gauge of a man's musical nature and culture than his appreciation and love for Bach. In him you find what is highest, noblest and best in music; and furthermore, it is through him that the other great composers are best to be appreciated.—*W. F. Apthorp.*

"OLD HUNDRED."

The origin of "The Old Hundred" has been traced back to the French Protestant Psalter of Beza, published at Geneva, in 1551. It also appeared in the year 1561 in the Anglo-Geneva Psalter, and in the same year was published in another edition of that work which was published in London. Nobody has discovered the name of the composer, but since it first appeared in a French publication it does not seem natural to ascribe the tune to an English or German composer.

MUSIC has, like society, its laws of propriety and etiquette; and even those to whom their deeper meaning has not been revealed are bound to respect and conform to them.—*List.*

MUSIC is the harmonious voice of creation, an echo of the invisible world, one note of the divine concord which the entire universe is destined one day to sound.—*Mazzini.*

The Wirsching Organ

THE PIPE ORGAN OF

INDIVIDUALITY AND EXCELLENCE

Merits and invites investigation. Literature, Specifications and Estimates sent on request. . . .

The Wirsching Organ Co.
SALEM, OHIO

FREDERICK MAXSON

CONCERT ORGANIST

Instruction in Piano, Organ, Theory

1003 South 47th Street, Philadelphia, Pa.

BOONE WM. R. ORGANIST

CONCERT

Stearns Bldg., Portland, Ore.

INSTRUCTIONS: PIANO AND ORGAN

"Recent Developments in Organ Building"

is the title of the Lecture recently delivered to the members of the College of Organ Builders, by Mr. Robert Hope-Jones.

The Lecture was given at the College of Organ Builders, 1003 South 47th Street, Philadelphia, Pa.

Complete lecture will be mailed free on request.

"I read with a smile, how one lecturer to the hon-

orings in my organ at St. Luke's, Montreal, N. J., first

condemned the organ as utterly unimportant and im-

portant. Some apostles later spoke of them as 'organs'

when upon some month later he had the organ

missionary organ, and finally he was

instructed.

Send your name and address for complete

lecture. Address:

St. John's Church, North Broadway, N. Y.

or Hope-Jones Organ Co., 1003 South 47th St.,

Philadelphia, Pa.

Complete lecture will be mailed free on request.

LYON & HEALY'S

GOOD CHURCH

ORGANS

At Reasonable Prices

We make a specialty of large pipe organs, and to study

musical organs. These organs will be found

much better than those of other organs, and

in the way of musical organs.

Illustrated catalogues. Write from \$100 to \$500.

Permitting agent's name when desired.

Address: 1003 South 47th St., Philadelphia, Pa.

1003 South 47th St., Philadelphia, Pa.

1003 South 47th St., Philadelphia, Pa.

1003 South 47th St., Philadelphia, Pa.

1003 South 47th St., Philadelphia, Pa.

1003 South 47th St., Philadelphia, Pa.

1003 South 47th St., Philadelphia, Pa.

1003 South 47th St., Philadelphia, Pa.

1003 South 47th St., Philadelphia, Pa.

1003 South 47th St., Philadelphia, Pa.

1003 South 47th St., Philadelphia, Pa.

1003 South 47th St., Philadelphia, Pa.

1003 South 47th St., Philadelphia, Pa.

1003 South 47th St., Philadelphia, Pa.

1003 South 47th St., Philadelphia, Pa.

1003 South 47th St., Philadelphia, Pa.

1003 South 47th St., Philadelphia, Pa.

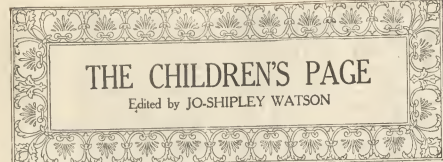
1003 South 47th St., Philadelphia, Pa.

1003 South 47th St., Philadelphia, Pa.

1003 South 47th St., Philadelphia, Pa.

1003 South 47th

THEO. PRESSER CO.,
1712 Chestnut St., PHILADELPHIA, PA.



HOW THE LITTLE GERMAN CHILD STARTS HIS MUSIC STUDY.

Musical, like flowers and children, floods Germany as sunshine floods the fields. It was at Numero 2 Kleinbeerenstrasse (Two little berries street) that I first met Renate and Peter; they were like two little berries themselves, plump and rosy.

Renate was six and Peter was nine, and they both went to school and they both took music lessons. I'm quite sure neither one of the children could tell just when they "started music," because music had been as much a part of them as the air they breathed. Even before they could reach the corner where the *Fährle* (grand piano) in the living room they could remember music being everywhere.

Their *lieber Vater* (dear father) played violin evenings and worked in a bank daytimes, and their *Frau Mutter* played piano with him, and she always sang them to sleep at night, or whenever things went wrong; and summer evenings they went to parks, where, and in the many gardens and concert halls there was music, always good music; for wherever die *lieben Eltern* (the dear parents) were on Sundays and holidays Renate and Peter went too.

Then as far back as ever they could remember there was Christmas Eve, with the singing of the chorale, *Stille Nacht, Heilige Nacht*; there was music and poetry at birthdays. Renate told me when she was just six she practiced secretly a piece of music and played it as a gift to mamma, and Peter had sung *O Tannenbaum*. There was music at Easter and in church; and how the people in Germany love to sing! There was May day, and every holiday seemed to be set to music, so they could not remember when they began until Fraulein Lischen came.

HOW LITTLE GERMAN CHILDREN STUDY.

Little children in Germany work much harder than American children; one could not live long in Germany without becoming a student of something, for everyone is studying; all is earnestness and labor.

German children begin school when they are six, and much is begun earlier. Usually they can read notes and play their first studies on the piano before school days begin. The one word in this land of discipline is *concentration*, and when Renate and Peter began their lessons the first thing they learned was to think, and to think hard.

Fraulein Lischen was a graduate of the Berliner Hochschule (Berlin School of Music), she was the daughter of the Herr Professor who lived upstairs. At first she came half an hour every day after school, but later she came four times a week, and the time the Frau Mutter saw that the exercises were practiced; and every evening the *lieber Vater* heard them

and said, *Schön, sehr schön* (beautiful, very beautiful).

Their teacher did not give them what they wanted; she gave them what she thought they ought to have. Peter was to be a violinist, but both children began with the piano, for in Germany everyone plays piano, whether he is a violinist, flutist or singer.

The one thing they did from the very first lesson was to learn *Handlung* (by heart). There surely never were a people with such memories as the Ger-



A LITTLE GERMAN GIRL'S FIRST LESSON.

mans, and it is all because they begin in childhood. We Americans admire drill, but we hate it, and American children hate to be put into harness. But Renate and Peter did not feel the harness; they practiced and went to school faithfully, like little soldiers, and the prizes of red and blue ribbon made die *Eltern* (the parents) "blessedly happy" and did not Fraulein Lischen say *Übung macht den Meister* (practice makes the master), and of course, they were going to the Hochschule some day and the examinations must be passed; so Renate and Peter practiced their little minds.

THE PRACTICE HOUR.

Practice time was divided systematically into three parts; one-third of it was for five-finger exercises; another third was for pieces and studies, and the last and best third was for sight reading. Playing *Primo Visto*, or at sight, means a great deal more in Germany than it does with us. People in the Fatherland sit down in the evenings and play at sight just as we read the evening paper; they play because they like it if a caller comes in, they are asked to play *vier händig* (four handed); Beethoven symphonies and Haydn quartets are placed upon the

cakes and *Mariäpan* (rubbed almonds and powdered sugar) are all blended into a lovely whole—home and the joy of daily living.

HOW KATHERINE'S TEACHER FOUND THE KEY FOR MUSICLAND.

KATHERINE was long curls as thick and stiff as a carpenter's shavings. There was nothing surprising about this. She always did things just the same way. She always came ten minutes late and she always said "Am I late?" with the same nasal drawl of complaint. Katherine had been "beaten" by another teacher who was unfortunate for me. She "hated" scales; she fumbled with the bass clef; she shambled over added lines and spaces, all the lessons were such hopeless affairs that I dreaded Katherine with her shaggy curls just as I dreaded catching cold. She was almost as chilling and prostrating as a cold too.

There was one splendid thing about her. "You know there is something to catch hold of in every depressing thing." Katherine had good acute hearing qualities. She heard her mistakes and corrected them, but all the joy, the life and buoyancy that goes to make music in land inhabited was shut up and locked inside of Katherine and the key was lost.

We found that key one day. Both of us saw it at the same instant, and what a wonderful find it was—almost like finding the hidden treasure in a story book, only this was more wonderful because it happened to us.

It was Saturday; how well I remember it. Katherine came as usual late and with a frown. It was far outside; every twig and branch glistened with ice; the swollen buds of the maples looked twice as large under their cold glassy coat—a fitting symbol, I thought, of Katherine's own self.

"Well, I haven't practiced this week," she began, "because we've got to take our history home to study nights." And she undid her music roll with something like a sigh.

"How would it be, Katherine, if we found some music to fit your history study?" I said it at a venture. Katherine's curls actually bobbed with excitement when she said, "Why, Mrs. Mason, I should like a box of better music than that sits down and stands on its hind legs, and he marches it sedately across the floor to the music of Le Coucou. Renate keeps a box in the music cabinet, so music and play, school, tree

last."

"Yes, indeed it was, and it was more a part of us than the event made it possible. It expresses just all every American feels, and every one of us can set, when garrison flags of the United States are lowered—in Port-au-Prince, on Governor's Island, at the Prison in the Philippines—the hand plays the *Star Spangled Banner*, and the third occurs on the flagpole of the United States naval squadron, in war or part of the world it may be."

"Oh, can't I take it, Miss Mason?" I hummed through my shelves. I found *The Star Spangled Banner* in a little collection so tastefully arranged by Rickaby, and we began.

What a joy it was for both of us. Nothing seemed hard, not even the third added line in the bass. The spirit that Francis Key breathed into his immortal poem seemed to fill the studio that day. It thrilled Katherine, and she called American sailors, and a path was cleared for her for all time.

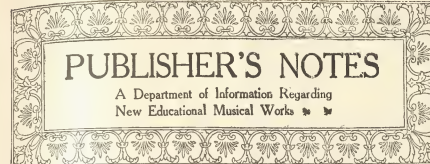
Musical meant something more than notes, and as I looked into Katherine's eyes I saw the thought of Beethoven in Schumann's song:

Suche treu, so findest du. (Seek truly and thou wilt find.) Katherine had found music and I had found Katherine.

AN EAR TRAINING PARTY.

This game is most interesting and beneficial to any child's musical growth. Invite all your young pupils, requesting them to bring a pair of well tuned ears to the party. The object of the game is to place all the objects that you know will produce a musical sound; glasses, toy whistles, small bells, triangle and drum, small horns, etc. As you strike or pluck each object, have the pupils go to the piano in turn and play the tone produced.

For each correct "guess" the player places a gold star upon his score card. The prize should be made valuable as this game in itself is of great value to both teacher and pupil.



Ten Melodious Studies for Advanced Players, Op. 876. By A. Sarterio.

style and intended for students who are well along in the intermediate grades. The studies are arranged in progressive order, beginning at about Grade 4 and advancing through Grade 5. While these studies contain many excellent features in technical development, for either of the hands, they are written in musical and characteristic style. Each study is given a distinctive title, as follows: Intermezzo, Romance, Elegy, Rhapsody, Reverie, Caprice Impromptu, Song Without Words, and Tarantelle. Each study carries objects title very beautifully, and every one of these studies might be used as separate piece. They will be found especially useful for pupils who are about to pass from the intermediate to more advanced work. The special introductory price during the current month will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

New Popular Album. The announcement of this new volume has undoubtedly created pleasant anticipation in the minds of our readers. There is always a demand for a volume of this kind; a volume which is largely made up of intermediate grade pieces of excellent character, popular in content but never less of real musical merit.

Our resources for the preparation of a volume of this kind are unusual, and we feel that the new popular album will be a great success from the start, a worthy successor to our Popular Parlor Album, which is so widely used. The preparation of this volume is well under way.

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

Bach Album. All piano students should familiarize themselves as far as possible with the works of Bach, since these works form the foundation of our modern musical knowledge. This applies to students of all degrees of advancement from the intermediate grade on. Our new Bach Album will be a comprehensive collection selected from the shorter and better known works of the master, beginning at the early intermediate grade and arranged progressively. It will contain all the works usually found in Bach albums, together with additional material of interest. Our aim is to make it the best Bach Album ever published.

The special offer on this work during the current month will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

We take pleasure in announcing another set of new studies by Sarterio, written in very attractive style and intended for students who are well along in the intermediate grades. The studies are arranged in progressive order, beginning at about Grade 4 and advancing through Grade 5. While these studies contain many excellent features in technical development, for either of the hands, they are written in musical and characteristic style. Each study is given a distinctive title, as follows: Intermezzo, Romance, Elegy, Rhapsody, Reverie, Caprice Impromptu, Song Without Words, and Tarantelle. Each study carries objects title very beautifully, and every one of these studies might be used as separate piece. They will be found especially useful for pupils who are about to pass from the intermediate to more advanced work. The special introductory price during the current month will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Imaginary Biographical Letters from Great Masters. By A. B. C. Cox and Alice Chapin. The poet Wordsworth tells us of "memory images" and a precious thought that shall not die and cannot be destroyed. Memory is all a matter of image. Why is it that you remember the story of "Red Riding Hood" so clearly, while at the same time you have completely forgotten the innumerable problems in arithmetic which took up so much time during your school days. For the same reason anything which appeals strongly to the child's imagination is valuable from the educational standpoint. That is the whole reason for this interesting little book which we shall publish shortly. Biographies there are without number, but the biography with the personal, the human element is the best. The little book which we are getting ready to publish is a much greater interest in them. Beethoven, Bach, Handel, Mozart, Haydn, Mendelssohn, Schubert, Schumann, Liszt, Chopin and many others make up the list of the most interesting. It will make your club meeting especially attractive if you arrange to read a short passage at each meeting. The advance of publication price is 40 cents.

Our "Music of Germany" Issues.

This issue is the first of two of the most ambitious studies we have ever made to publish special musical issues. The distinguished position of the contributors, the wide interest of the subjects which they have written upon and the historical importance of the issues themselves as publications of permanent value for reference purposes cannot be underestimated. The time will unquestionably come when the intrinsic value of the April and May, 1911, Etudes will be enhanced by their rarity. We advise our readers to preserve these issues with great care. Similar information would cost infinitely more if our various sources from which our information has come. Never again will it be possible to find so much real help in similar form.

Do not fail to get the second German issue. Owing to the receipt of articles from the very best features of the German issue will appear in the second German issue, which will be published next month (May). This issue will, in fact, make the opening of a new epoch of interest in the German articles by new and important writers will be published. Among some of the coming articles are those by Lilli Lehmann, the most famous living German singer; Alexander von Fleitz, German singer; Alexander von Fleitz, German singer; Max Meyer-Obersleben, Director of the Würzburg Conservatory and one of the foremost German musical educators; and many others. In fact, the May issue will be a gala issue in every sense of the word.

Playing Two Against Three. By Chas. W. Landon.

The problem of playing triplets in one hand against couplets in the other is one of the greatest stumbling blocks in pianoforte playing. In order to overcome the difficulty there must be scientific attention given to it. First of all, there must be an analysis of the mathematical division of the notes and a clear mental picture of what is to be done must be had. Then there must be suitable directions and exercises given. The whole problem is quite easily solved if gone about in the right way, but it has given more uneasiness and headache to the average piano player than anything else. Mr. Landon has given this problem the best exposition that it is possible to give it, and the little book will be published with the most valuable to any one.

Our advance price will be 25 cents postpaid. We will most likely withdraw this offer from our next issue, so send in your order this month if you desire to have it at special rate.

New Four-Hand Album. The new Four-Hand Album, which we have in preparation is on the press and will be withdrawn next month, as this is the last month in which the special offer will be in force. The music of this volume will be pretty largely compositions that have appeared from time to time in the Etude with other selections added. It will make one of the most valuable and useful four-hand collections that it is possible to put together. Teachers and pupils will know exactly what they are buying if they will look at back matter of the Etude. The interest really consist of these pieces. It will be similar to our volume "Four-Hand Miscellany" which has been a great success.

Our advance price on this little volume is only 20 cents postpaid.

Letters From a Musician to His Nephew. By E. M. Bowman.

No teacher of our time has had more fortunate opportunities to get in touch with the best in musical education than has Mr. E. M. Bowman. Aside from his association with the late Dr. William Mason for many years, Mr. Bowman has experienced the best in modern musical training in England, France and Germany. An American, gifted with the wholesome, common sense way of looking at things, he has in this remarkable series of letters presented just those facts which young teachers and ambitious piano students are so anxious to discover. Certain chapters of this book adapted to serial publication are being published with the Etude. Others equally valuable will be found only in the volume itself.

We feel that we are doing American musical education a real service in publishing these exceedingly clear and readable popular expositions of the teaching problems. Although they contain the best explanation of the philosophy and invaluable teaching theories underlying the "Touch and Technique" system originated by Dr. Mason (one of the very few real pedagogical adventures of the last century), the Bowman "Letters" are by no means confined to the Mason system, but may be read with profit in connection with any system. Many students will gain more from this book than they might from dozens of lessons. The advance of publication price is 20 cents.

Summer School. Many teachers have realized the benefits to be gained from summer study and summer teaching, but there is an opportunity for many more such classes. In the past teachers have built up profitable classes in different parts of the country, but through announcements made in the Etude under the heading of Summer Schools. For years our readers have been accustomed to look for these announcements in our columns when planning their summer vacations.

Continuous advertising in the Etude for the next three issues—May, June and July—will influence many readers in your favor, especially young teachers, and dates coinciding with the time at which they are planning to take a little recreation.

Summer school advertising is the safest and surest way to make your vacation pleasant and profitable. Correspond with us.

Another Musical Photogravure. As explained in the Etude in the columns two months ago, we experimented with the printing of a photogravure music picture to sell at a low price, just to see whether there would be enough demand to warrant us in producing a series of such pictures. The result has been more than satisfactory.

We present, therefore, this month another picture, this time a real photogravure, printed on high-class paper, without margin, ready for framing, packed in a strong tube, delivered anywhere for 25 cents postpaid. The subject of the picture is the "Farewell to the Series" will be one with which Etude subscribers are more or less familiar, "The Visions of Wagner." The same picture can be obtained in delicate watercolor for 75 cents. It is also true of the picture advertised in the February Etude, "Mozart at Salzburg."

Grove's. There is no reference to work on musical subjects in any language that can be compared with the new edition of GROVE'S "DICTIONARY OF MUSIC AND MUSICIANS" recently completed, and now being sold by subscription on easy terms, within the reach of teachers and students of moderate means. The publishers have issued the work in two styles of binding, ornamented blue cloth, gilt tops (\$25.00), and blue morocco (\$40.00). Either edition may be purchased now on easy terms, a small advance payment, and then \$200 or \$300 a month until the remainder is paid, if cash or subscription now we send THE ETUDE for a year, WITHOUT CHARGE. This is a liberal offer—three dollars for twelve issues of THE ETUDE and the immediate free delivery of the five volumes of "Grove's" without further obligation beyond the moderate monthly payments that are to begin in thirty days after acceptance of the order. Present subscribers to THE ETUDE not wishing to extend their subscription to that journal may transfer the free subscription to another person without affecting the terms of the offer. The arrangement with the publishers of Grove's "Dictionary" under which we make this offer are for a limited period only, so we recommend early acceptance on the part of those desiring a set of the large work on the easiest possible plan of payment. For further details write us.

Beyer's Piano. This method which we first Method. Have been offering in these columns at the special price of 25 cents postpaid will be withdrawn after this month. The book is now in press and will be on the market by the time the next issue is out, and therefore the offer will be of good value during the present month. Those desiring to have a copy of our new and improved edition of this most popular of all piano methods can have the opportunity of purchasing it now for only about one-fourth of its cost. Our edition contains all as well in the original edition as well as new material of the most modern kind.

Shipment. Almost every mail brings By Express. complaint to this house of the non-receipt of an order which has been sent some days previously and which, from previous dealings with us, our customers know is overdue, since every order that is received by us is attended to on the same day and should be returned by the next mail. After investigating many such complaints we find that invariably the shipment has gone forward with our usual promptness, but has been sent by express and owing to the fact that perhaps the express company, in that particular town, has no delivery, the package lays there waiting a claimant.

The deduction therefore is for our customers to always make inquiry at the express office if there is a shipment due from us. Then if no trace of the package can be found, advise us immediately that we may start to search from this end.

During the past week one customer telegraphed twice, with reference to an order due, and the fault was altogether with the express agent at the customer's end. The express agent had failed to advise the consignee by mail, which, is customary, that the shipment had arrived.

Characteristic Studies for the Pianoforte. By F. Saathil.

We will continue these studies on the special offer during the current month; they are now nearly ready. This is a fine set of third and fourth-grade studies, original and every attractive, and musical in addition to their real technical value. It is always well to review one's work in studies from time to time and to introduce new studies. It gives added interest both to the teacher and pupil.

The special introductory price on this work during the current month will be 25 cents, postpaid, if cash or company's order. If charged, postage will be additional.

The Musical Picture Book. By Octavia Hudson.

This is a veriest beginner's book of the piano, with words. They are suitable for kindergarten or for the very earliest stages of the training of the child in music. The author is a very excellent teacher for children and has produced a number of very successful works. All the music in this little volume is within the range of the average child's ability. The book will appear in oblong form with large notes and will be very tastefully gotten up.

Pianoforte Instruction During the First Months. By Rudolph Palmé.

There are so many teachers who are puzzled to know how to go about teaching the very elements of music and at just what time to introduce certain principles of technique and just how to go about the thousand and one things that constantly occur in teaching. This little volume by Dr. Palmé sets forth in a precise way every difficulty and principle in a logical way, and begins with the position of the player at the piano, and then the position of the body and the hands in preparation for touch. The introduction of scale playing and octave playing, the carrying of the thumb under the hand, ear training, legato playing and all the various phases of piano playing, are presented in a most thorough and interesting manner in this little pamphlet. Besides this there are exercises given for every difficulty which makes the pamphlet an instruction book. It is a sort of handbook to the teacher. We recommend this little book very highly. It can be bought for only 15 cents or two for 25 cents.

No Name Many of our customers, at Packages. other times than the usual season for settlement at the end of the teaching season in June or July, desire to return packages for exchange or credit. We are very glad to mention how important it is that the return packages be marked plainly with the name and address of the sender.

This precaution serves a double purpose. If the packages are lost in transit the post office will return it to the sender or when we receive it we can readily identify the sender and make the exchange or correction desired or allow credit promptly on the account of the person making the return.

In one day during February this house received 29 packages with no name or address written upon them to tell from whom or whence they came. It is most necessary that the name and address of the sender be placed on every package that is returned.

Interpretation and Mechanism. Pianoforte Studies. Op. 175. By Georg Eggeling.

This work is now ready; the special offer is hereby withdrawn, but, as usual, the book will be sent for examination to those who are interested. It is a fine set of new graded studies for advanced intermediate students. Studies which combine the technical and the musical in about usual proportion, and which tend to an all-round mechanical development as well as artistic advancement.

Anthems for Congregational Use. By E. N. Anderson.

This work is hereby withdrawn, as the anthems are excellent for the purpose and will fill a demand which is covered but by very similar works.

Music. Mail order buying of music Supplies. supplies is destined to be more used in the future than in the past. This house originated the system and that system has been followed by every dealer to some extent from the time this house was first noticed.

The number of houses carrying a stock large enough and an organization complete enough to supply the wants of the music teacher and music professional is growing less every day. This business, both in the supplying of everything which the teacher needs and in the publishing of teaching material of value is steadily progressing. We are constantly increasing our facilities in every direction—more employees, more space, more system. The future of our business is being taken care of, you see, and, as regards space, we are just on the eve of building a new eight-story building, every back of our store on Chestnut street property, on Sanson street.

As we guarantee satisfaction, the receipt of criticism and suggestion is thankfully received, and all is given careful consideration. The reason for criticism does not always belong to the dealer. We are perfectly willing to take it in every case, but it does not always belong to us. For instance, we have received in one day during February 28 packages of returned music with no name upon them, so that we could not tell from whom they came.

During the past three months we have handled 5,000 more orders than during the same three months a year ago, and we have handled them more easily and more successfully, and we are prepared to handle 5,000 more.

Our publications are carefully prepared and carefully made, without idea of expense. We want the best, the best. Our discounts and our retail prices are made as low as we can consistently make them, and, strange as it may seem, the discounts are larger and the retail prices lower than most anywhere else. We solicit the trade of every teacher and of every dealer throughout the entire country. We do not ask for all the trade of every person, but we will take care of everything that comes to us. We gladly send an On Sale package, regular orders going elsewhere, and the readers from the On Sale dealer if that is coming through the dealer's hands.

Let us send our first catalogues. The case of mail order buying and the promptness of the receipt will rather astonish those who have not tried it.

New Publications. The following is a list of the new publications issued by the Theo. Press. Co. during the month of March:

Roly-Poly Waltz, H. Engelmann, Grade 1.
Carmen March, W. P. Mero, Grade 2.
Ole Gaa, F. G. Rathbun, Grade 2.
Jolly Sleigh Ride, Chas. Lindsay, Grade 2.
The Junior Ball—Six Pianoforte Pieces, Atherton, Grade 2½ to 3.
Souvenir de Vienne, Op. 154, Thea Lack, Grade 3.
Morning Song, William R. Spence, Grade 3.
Chapel Bell, I. V. Flagler, Grade 3½.
Semper Fidelis, Henry Parker, Grade 3½.
Petite Rhapsodie Hongroise, F. G. Rathbun, Grade 3½.
Feast of Flowers, H. W. Petrie, Grade 3½.
Rapsodia Zingara, H. Necke, Grade 3½.
Valse Eccestricque, Georg Hagelung, Grade 4.
Military March, I. V. Flagler, Grade 4.
Minuet in G, Carlo Minetti, Grade 4½.
Idyl, Jos. Suk, Grade 5.
Winter, Johan S. Svendsen, Grade 6.
Abide With Me, Sacred Song, Homer Norris, Grade 6.
Fairest Lord Jesus, Sacred Duet, Two Sopranos or Soprano and Tenor, Grade 3½.

My Jack, H. W. Petrie, Grade 3.
No. 1, Louis, an Arbuthnot, C. Villiers, Stanford, Grade 3.
The Lass With the Delicate Air, Dr. Thomas A. Arne, Grade 3.
If Love Were What the Rose Is, Op. 6, No. 1, High Voice, John Lilley Bratton Grade 3.
Piano—Four Hands and Eight Hands, Viennese Lull, Waltz, Georg Horvath, Grade 3.
Tinkling Bells, Gavotte, Georg Horvath, Grade 3.
Pure and True, Meditation, H. Engelmann, Grade 3½.
Nibelungen March, G. Sonntag, Grade 3½.
Marche Grotesque, Op. 32, No. 1, Christian Sinding, Grade 5.
Taranella from "Masaniello", D. F. E. Auber, Grade 3. (Eight hands).

12 Short Octave Studies, Op. 118, R. Wolf, Grades 3 to 4.
12 Melodious Studies in Embellishments, Op. 902, by A. Sartiario, Grade 4.
VIOLIN AND PIANO.
Beauty Waltz, Leon Ringet, Grade 2.
Salut D'Amour, Edward Elgar, Grade 4.
PIPE ORGAN.
Virginia Intermezzo, Roland Diggle, Grade 3.
Marche Moderne, Op. 2, H. Edwin Lemare, Grade 3½.
OCTAVO.
The Easter Herald, Anthem Collection.
Dawn of Hope, Complete Service for Easter (Sunday Schools).
Christ the Lord is Risen Today.
Easter Processional Hymn, George Noyes Rockwell, Grade 3.
Easter Triumph, Easter Joy (Anthem).
Passion and Victory (Anthem for Passion or Easterfest), William Dressler, Grade 3.

The following is a list of the new publications issued by the Theo. Press. Co. during the month of March:

Roly-Poly Waltz, H. Engelmann, Grade 1.
Carmen March, W. P. Mero, Grade 2.
Ole Gaa, F. G. Rathbun, Grade 2.
Jolly Sleigh Ride, Chas. Lindsay, Grade 2.
The Junior Ball—Six Pianoforte Pieces, Atherton, Grade 2½ to 3.
Souvenir de Vienne, Op. 154, Thea Lack, Grade 3.
Morning Song, William R. Spence, Grade 3.
Chapel Bell, I. V. Flagler, Grade 3½.
Semper Fidelis, Henry Parker, Grade 3½.
Petite Rhapsodie Hongroise, F. G. Rathbun, Grade 3½.
Feast of Flowers, H. W. Petrie, Grade 3½.
Rapsodia Zingara, H. Necke, Grade 3½.
Valse Eccestricque, Georg Hagelung, Grade 4.
Military March, I. V. Flagler, Grade 4.
Minuet in G, Carlo Minetti, Grade 4½.
Idyl, Jos. Suk, Grade 5.
Winter, Johan S. Svendsen, Grade 6.
Abide With Me, Sacred Song, Homer Norris, Grade 6.
Fairest Lord Jesus, Sacred Duet, Two Sopranos or Soprano and Tenor, Grade 3½.

My Jack, H. W. Petrie, Grade 3.
No. 1, Louis, an Arbuthnot, C. Villiers, Stanford, Grade 3.
The Lass With the Delicate Air, Dr. Thomas A. Arne, Grade 3.
If Love Were What the Rose Is, Op. 6, No. 1, High Voice, John Lilley Bratton Grade 3.
Piano—Four Hands and Eight Hands, Viennese Lull, Waltz, Georg Horvath, Grade 3.
Tinkling Bells, Gavotte, Georg Horvath, Grade 3.
Pure and True, Meditation, H. Engelmann, Grade 3½.
Nibelungen March, G. Sonntag, Grade 3½.
Marche Grotesque, Op. 32, No. 1, Christian Sinding, Grade 5.
Taranella from "Masaniello", D. F. E. Auber, Grade 3. (Eight hands).

12 Short Octave Studies, Op. 118, R. Wolf, Grades 3 to 4.
12 Melodious Studies in Embellishments, Op. 902, by A. Sartiario, Grade 4.
VIOLIN AND PIANO.
Beauty Waltz, Leon Ringet, Grade 2.
Salut D'Amour, Edward Elgar, Grade 4.
PIPE ORGAN.
Virginia Intermezzo, Roland Diggle, Grade 3.
Marche Moderne, Op. 2, H. Edwin Lemare, Grade 3½.
OCTAVO.
The Easter Herald, Anthem Collection.
Dawn of Hope, Complete Service for Easter (Sunday Schools).
Christ the Lord is Risen Today.
Easter Processional Hymn, George Noyes Rockwell, Grade 3.
Easter Triumph, Easter Joy (Anthem).
Passion and Victory (Anthem for Passion or Easterfest), William Dressler, Grade 3.

Te Deum in F, George Noyes Rockwell, Grade 3.
O Sing Unto the Lord (Anthem for General Use), T. D. Williams, Grade 3.
See the Streamlets Swiftly Flowing (Tune for Women's Voices), William R. Spence, Grade 3.
If Love Lies Dead (Part Song for Men's Voices), Richard Ferber, Grade 3.
Album of Sacred This volume contains sacred duets for all voices in general use. The duets are varied in character and suited to all occasions and practically all combinations of two voices are represented in the collection. The material is all new and original, chiefly by American composers. None of the duets have appeared in any previous volume.

As the volume is now ready, the special offer is herewith withdrawn, but we shall be pleased to send the book for examination to all who may be interested.

Eight Melodious This fine set of octave studies for piano and character studies for piano, Op. 911, by A. Sartiario, now ready, and the special offer is hereby withdrawn. Good octave studies are always in demand, and we feel sure that the teacher who will give this book a careful examination will not only use it once, but many times over, as the studies will surely accomplish the purpose for which they are intended.

Foreign Publishers' Announcements

EUGEN D'ALBERT (Paris) has published the piano and character studies for piano, Op. 911, by A. Sartiario, now ready, and the special offer is hereby withdrawn. Good octave studies are always in demand, and we feel sure that the teacher who will give this book a careful examination will not only use it once, but many times over, as the studies will surely accomplish the purpose for which they are intended.

Just Published By Schlesinger, Berlin

GODOWSKY

SONATA for Piano Solo, \$4.00

Ask for new issues of Godowsky's, Chopin Studies, Renaissance, Weber-Paganini

Special Notices

RATES—Professional Want Notices five cents per word. All other notices eight cents per word. Nonpareil work, cash with orders.

BALALAIKA Russian folk songs for piano played everywhere, 20 cents, postpaid. Big Discount. Washington, D. C.

"SOMEHOW OR OTHER," a beautiful song, 10 cents. Great music bargain. Sample pages free. E. R. Guilford Music Pub. North Adams, Mass.

CORRESPONDENCE LESSONS in Music—Theory, Harmony, Composition, etc. by E. R. Guilford Music Pub. North Adams, Mass.

PROGRESSIVE TEACHERS invited to correspond with LOUIS ARTHUR RUSSELL, Carington Hall, W. Manchester (Sunday Schools). The introduction and use of the Musical System (Sunday Schools). Hints, Vocalists, and Theory Class Work. The Musical System is coming into use among some musicians throughout the country.

WANTED—MUSIC TEACHERS, qualified by best printing and experience to fill responsible positions in Educational Institutions. Address Boston Musical Bureau, Tremont St., Boston, Mass.

SIX MONTHS OF REMARKABLE "ETUDE" FEATURES

INCLUDING THE SPECIAL

"Music of All Germany" May Issue (Section II)

containing a wealth of information, advice and ideas from many of the great composers and teachers of the Land of Masters.

Plan for a Summer of Success and Progress

During the next six months THE ETUDE will offer students and teachers a remarkable opportunity to progress by means of home study. Our editorial staffs are bursting with articles of the very greatest usefulness.

Many students and teachers go backward every Summer. Resolve to go ahead this Summer by letting THE ETUDE point the way. Commencing with the May issue—the second of two exceptional tributes to the Music of Germany, THE ETUDE will publish some of the most interesting and stimulating articles ever printed. We have selected them from hundreds, solely with the view of giving you real help.

WM. H. SHERWOOD. This article was written and completed only a few days prior to our foremost American Virtuoso's death. Its subject is "The Spirit of Life in Music—Rhythm" and is one of the best he ever wrote.

PROF. MAX MEYER-OLBERSLEBEN. One of the most eminent of German musical educators will tell "What is Expected of the Student in the Modern Conservatory."

DR. OTTO NEITZEL. The Distinguished Virtuoso and Authority on German Musical Art writes on "Teaching Traits Which Have Made Germany Famous."

FR. CORDER. The Professor of Composition at the Royal Academy of Music of London has written a special article upon "The Simplicity of Harmony."

RAOUL PUGNO. The great French Piano Virtuoso on "An Insight to the Works of Frederic Chopin."

DR. L. L. C. LATSON. "The Physical Culture Side of Strengthening the Pianist's Hand," by the editor of the well-known Physical Culture Magazine.

THOMAS TAPPER. "How to Analyze Musical Compositions" (and other articles) by this able American educational specialist.

H. W. GREENE. "New Ideas in Voice Training."

S. F. LAW. "Why Playing in Polyphonic Style is so Beneficial."

PERLEE V. JERVIS. "How to Develop Delicacy in Your Playing." A favorite pupil of Dr. Mason gives out some valuable secrets.

HARRIETTE BROWER. "How to Plan Your Music Aboard."

J. de ZIELINSKI. "Great Innovators in Piano Playing" (A vital article discussing the great make-making changes in pianoforte study.)

C. SAINT-SAENS. The Great French Composer talks upon "The Road to Progress in Music."

A. HEINEMANN. "The Physiology of Practice."

A DEBATE (NOT A SYMPOSIUM)

"Shall Teachers Have State Licenses?"

AFFIRMATIVE **NEGATIVE**

E. M. Bowman **Dr. Hugh A. Clarke**

Dr. J. Humphrey Anger **Professor of Music at the University of Pennsylvania**

Dr. J. Lawrence Erb **Professor of Theory at the New England Conservatory**

W. S. B. Mathews **Distinguished American Educator**

This debate will be conducted upon absolutely new and unique lines and will deal with a condition which is arousing an immense amount of interest in various parts of this country. The judges will be our readers themselves and the matter will be determined by letters from our readers.

Renew Your Subscription During April

Get Your Friends and Pupils to Subscribe

Subscriptions entered now will give the reader the benefit of the results of the most active educational campaign we have ever conducted.

THE ETUDE subscription is the subscription you never regret.

LIBERAL PREMIUMS AND CASH DEDUCTIONS ON CLUBS OF SUBSCRIPTIONS

SCHOOL OF PIANO TUNING

REGULATING AND REPAIRING

through practical individual instruction which is availing of themselves in a short time; free practical. Low terms. 19th year. Highly graded. Prospective students.

ALEX. SCHNEINERT

2840 N. 11th Street

Professional Directory on page 728

inserted 12 times before Fall Million Musical

People for \$15.00

Please mention THE ETUDE when addressing our advertisers.

E. M. BOWMAN

Style 705. Modified Mission Design IVERS & POND PIANO

THIS charming upright in its extreme simplicity of design conforms to present-day taste. It expresses the best spirit of the styles now most in favor—the "Mission," and the "Colonial." In weathered oak it carries out the rugged severity of the former. In rich antique mahogany it harmonizes ideally with the latter. Write for our catalogue describing this and other attractive styles.



Style 705. Modified Mission Design
can Educational Institutions and 50,000 discriminating homes.

IVERS & POND PIANOS

embody half a century's experience. Their beautiful tone and sterling integrity of construction have made them the choice of nearly 400,000 American discriminating homes.

OUR UNIQUE SELLING PLAN

by which we ship "on approval" and pay railway freights both ways, should the piano fail to please, it is available wherever in the U. S. no dealer sells the IVERS & POND. Old instruments taken in exchange. Attractive easy payment plans available wherever you may live.

We especially invite correspondence from musicians and teachers.
Write for our catalogue and full information.

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

A TRIBUTE TO AMERICAN PEDAGOGY

1,000,000 Copies Sold of
These Works

TOUCH AND TECHNIC

By DR. W. M. MASON

In four books. Price, \$1.00 each.
A complete technic from the beginning to the finished artist.
Two-finger Exercises; The Scales; The Arpeggio; Octave and Bravura Playing.

THE STANDARD GRADED COURSE OF STUDIES

By W. S. B. MATHEWS

In 10 grades, to books. \$1.00 each.
A compilation of standard studies progressively arranged, edited, fingered, annotated, for the cultivation of Technic, Taste and Sight Reading.

Universally used by the leading educators of America.
American works for American teachers.
Thousands of unsolicited testimonials are being
constantly received.

Recommended by the world's greatest musicians.

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

THEO. PRESSER CO.
1712 CHESTNUT STREET PHILADELPHIA, PA.

"The Crowning Attribute of Lovely Woman is Cleanliness"



NAIAD DRESS SHIELD

ODORLESS HYGIENIC
Supreme in
Beauty! Quality! Cleanliness!

Possesses two important and exclusive features. It does not deteriorate with age and fall to powder in the dress—can be easily and quickly sterilized by immersing in boiling water for a few seconds only. At the stores, or sample pair on receipt of 25c. Every pair guaranteed.

The C. E. CONOVER CO., Mfrs., 101 Franklin St., N. Y.

This Trade-mark Is on Every Genuine Package of

Baker's Breakfast Cocoa



Registered U. S. Patent Office

which has a world-wide reputation for high quality—a delicious flavor given by the scientific blending, and an unquestioned value as a pure and healthful beverage, supplying the body with some of the most essential elements of nutrition.

A beautifully illustrated booklet of Choice Recipes, sent free, will tell you how to use it in the best way.

53 Highest Awards in Europe and America

WALTER BAKER & CO. LTD.
Established 1780 DORCHESTER, MASS.

VOSE PIANOS

have been established 60 YEARS. By our system of payments every family in moderate circumstances can own a **VOSE** piano. We take old instruments in exchange and deliver the new piano in your home free of expense. Write for Catalogue D and explanations.
VOSE & SONS PIANO CO., Boston, Mass.