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THE ETVDE

AUGUST, 1911

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Planting Time



SPRING is coming—on the other side of the Equator. Just now, when we are looking forward to the days of golden grain, purple fruit and bursting crops filled with the wealth of the fields, our cousins below the Tropic of Capricorn are casting their seeds into the awakening earth. In the same sense, this is the musician's spring time. What his harvest in May and June will be depends upon what he plants now. Now is the time for making plans, looking over new music, arranging classes—planting the seeds of success. As a text, take for yourself these lines (mixed in metaphor but not in common sense) from Butler's nearly-forgotten *Hudibras*: "As the ancients say wisely, have a care o' th' main chance, and look before you ere you leap: for as you sow, ye are like to reap."



Bright Music



The people of many Slave nations claim that they are happiest when they are sad. Judging from many of the programs of recitals we have seen, many teachers are of the opinion that the American people must have the same inclination as the Slavs. We believe that the American people, particularly those who have not peered out of the lovely aureole of youth into the pains and sorrows that come with advancing years, want just as much bright and sprightly music as they can get.

Watch the wonderful illumination that comes in a child's eyes when you play a spirited march. See the wonderfully increased interest with which the average child will work upon such pieces as the Haydn Gypsy Rondo or the Haydn Sonata in D Major. Of course, music of an opposite character is necessary for contrast, and, in fact, many students will be found who prefer slow music. Nevertheless, the music of good cheer is the music of childhood and youth. The effect of bright music upon those who are despondent is indeed remarkable. It is the musician's duty to spread as much cheer and happiness as possible. Let him try to do in music what a writer suggests in the *Progress Magazine*:

"If you have a word of cheer,
Speak it where the sad may hear;
Can you coin a thought of light?
Give it wing and speed its flight;
Do you know a little song?
Pass the roundelay along;
Scatter gladness, joy and mirth
All along the ways of earth."



A Neglected Opportunity



A WRITER in one of the metropolitan papers makes the following complaint:

"During the past season I suppose I have heard a hundred or more young men and women do musical stunts where no programs were issued, and not 10 per cent. of them told the people, who were expected to listen intelligently, what they were going to do. They simply got up and sang or played, and we had to guess what they were doing for us.

"Why don't teachers who teach pupils music teach them at the same time to make the announcement of what they are going to do? Listeners would like to know what the composition is and what it composed it, and they have a right to know. It wouldn't take half a minute, and would be worth a lot to listeners who like to know what they listen to."

There is much sound sense in this. A piece of machinery becomes twice as interesting if you know the purpose of it; a great painting takes on a new significance if you know the idea the artist had in mind in painting it; the picture of a great building becomes much more interesting if you know whether it is an opera house, a morgue or an aquarium. Why not let our auditors know something about the idea of the piece and something about the composer? The pupil who is unable to give this information in advance is a poor representative of the teacher's work.



Ethics in Education



ONLY a few years ago some aggressive, free-thinking school managers contrived to have the daily reading of the Bible "suppressed" in some schools. Not long thereafter impartial observers noticed that the pupils were not so tractable or so well behaved as formerly, and that the lack of ethical injunctions was making a noticeable difference in the characters of the little folks. Then other educators brought to light the time-old truths that learning in itself does not necessarily make character, and that the young need the continual inspiration of beautiful thoughts, beautiful pictures, beautiful flowers, beautiful poems and beautiful music. It is very probable that those schools in which the reading of the Bible has been abandoned will return to the fine old custom. Just now these schools have as a kind of substitute "devotional exercises" and what is called "ethical culture." The children are encouraged to memorize fine thoughts, such as the following from Cervantes: "By the street of 'by and by' one arrives at the house of never;" or the following from Goldsmith: "Our greatest glory is not in never falling, but in rising every time we fall;" or the following from Pope: "An honest man's the noblest work of God." The change has also emphasized the necessity for music as a means of inculcating a love for the beautiful and the harmonious. Similar to this has been the well-defined improvement in the decorative surroundings of the child while in school. Thus a movement which many thought retrogressive may produce most commendable results, although these results may come through retroactive forces.

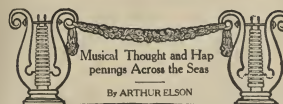


Another Kind of Education



Too little stress is laid upon the education which comes to us unconsciously. We are inclined to class as education only that knowledge which we acquire as a result of deliberate educational effort. But there is another kind of education which might be called "unconscious" education. It is made up of those facts which we have observed without really knowing that they form a part of our educational wealth. Take the case of the child of five who has never gone to any school or kindergarten. It has a little store of knowledge which is really quite astonishing when it is carefully considered. It has a vocabulary which would take an adult foreigner months to acquire. Its observations relating to its surroundings are in themselves the result of a kind of education which could not be secured in any school.

We have entirely too little of this "unconscious" education in music. Our pupils should hear more good music; they should go to more fine concerts; they should, when possible, hear music of all kinds, played upon all kinds of instruments and composed by all kinds of instruments. If it is impossible for your pupils to attend opera, oratorio and fine concerts, see to it that they have frequent opportunities to hear you play, and, if convenient, let them hear some of the world's greatest singers, violinists and pianists through the medium of the sound-reproducing machine.



WAGNER'S AUTOBIOGRAPHY.

WAGNER'S autobiography is proving a blessing to the space writers, and nearly every magazine is something to say about it. The material was dictated to Cosima Wagner at the villa of Tribschen, near Lucerne. Because the master's earlier life had been reflected in contemporary letters, which often differed in tone from the passages covering the same events in the autobiography, Dr. Julius Kapp argues that the book is the work of an embittered man. Writing in *Die Musik*, he cites from the book these lines about Wagner's sister, Cecilia, and her husband, Aveugles: "When I had brought home the 50 frames in solid five-franc pieces, and heaped them upon the table for our edification, my sister Cecilia visited us accidentally. The sight of our property had a cheering effect on the anxiety she had hitherto shown in respect to our intercourse with us (i.e., Wagner and his first wife Minna); after that we saw each other often." Or again, "This lack of all means of help was felt by us with especial bitterness when my sister and her husband had taken a summer place close by us. In comfortable circumstances, if not brilliant ones, these relatives dwelt by us in neighborly fashion, and came from house to house without our thinking it wise to make them acquainted with our endless embarrassments."

We may read, however, in the "Familienbriefe" that Wagner did borrow from his brother-in-law in Paris. In the eighteenth of these letters the composer writes: "Live happily, and remember us. As long as we live, my eyes are moist; so often do we think of you!" From this and similar comparisons, Dr. Kapp concludes that "The autobiography gives us Wagner's life not as it was, but as he himself felt it, or wished it to be." Yet this seems to be rather a rash conclusion, for who in the world would fail to be cordial in a letter to his creditors? The reader may safely trust the book even differs from the letters.

Yet the work does seem unfair in one respect—its treatment of Minna Platten, afterwards Wagner's first wife. This is the more noticeable because Wagner himself estimated her more fairly in later years, and stood back of Tappert in an article defending her honor. But in the autobiography her entire career is set forth and her mistakes dwelt upon with merciless detail. If Wagner himself were to be judged by the same thorough analysis he would not appear nearly so white as he is sometimes painted. But perhaps the reader must make allowance for the fact that the book was dictated to the second wife.

BRITISH OPERA COMPOSERS.

The *Revue Musicale* of the Société Internationale has a symposium by British composers on the future of opera in England, and many of the answers deal with the question of opera in English. Cyril Scott, with either modesty or braggadocio, said that if he had an opinion on the subject he would have been dead to give it, but as he is not, he can't do so. Such a problem; but Scott writes mostly for piano. Stanford, with *Shamus O'Brien* and *The Canterbury Pilgrims* to his credit, upholds the cause of opera in English, and many of the others agree with him. Coleridge-Taylor says that London is especially cultivated for opera in any language, but that the provinces need opera in the native tongue. A few hold that opera in a language that is not understood will always win popularity with the masses in England and America. One of these, Vivian St. Bartley, says *The Wanderer*, "In my opinion, not to understand what is staid is the secret of success for opera in England. Save it from Anglicisation, which means its ruin."

The reader can pay his money for the *Revue* and take his choice of opinions. Opera statistics show that the three great producing countries (Italy, France and Germany) hear a large percentage of opera in the native tongue. If they can stand it, why can't we, as well as our Anglo-Saxon cousins? *The Sacrifice* (Munich) have asked a forward step in American opera, and if they fall short of the highest success it is not because their librettos are in English. Some mention is made of the fact that foreign singers are very successful in their somewhat homicidal on-

slaughts on the English language; but time and study will easily solve this difficulty, and the day may be near when English will form a prescribed part of the foreign singer's education. Then the parrot-like enunciation and the lack of expression that we now meet will disappear. Such phrases as "Can it be my daughter?" or "She has not come" may easily be made ludicrous by excess of intensity; but a knowledge of the language will bring with it a knowledge of proper emphasis. Decidedly the present writer favors opera in English—if the English is good; and the two operas named above show that it may easily be made good, even if the singer always has a Tennyson for a librettist. The understanding of every word is a tremendous help to the appreciation of operatic music, and understanding the singer will produce much better results than baying one's nose in a translated libretto.

MUSICAL NOVELTIES.

Meanwhile the operatic grind goes on. Sinding's *Saved Mountain*, in a prologue and two acts, will be heard first in Germany. *Der schwarze Doktor* by Sapp Rosegger, won high praise at Graz. It deals with a village doctor who is feared as a sorcerer, a girl whom he tries to win, and a jealous lover. The music is direct in style and very effective. Other new German operas include *Der Leibarzt*, a comic opera with music by Wenzel; *Der Teufelsberg*, a fantastic affair set by Ignaz Wagnhalter; *Die Heinkelher*, a verismo product by Hlatze; and *Maler Rauer*, by Franz Pickler. Zerkow's *Der Bismarck*, dealing with a comic episode of the Egyptian campaign, proved a pleasing mixture of French marches and Oriental melodies. Bersa's *Im Eisenhammer* was held somewhat heavier in greatest living pianist. Hereafter no one will be permitted to enter during the performance of a number. Pupils should avoid anything suggesting whispering." The plan worked admirably. J. J.

In France the amphitheatre at Beirles is to be kept in commission through August for the production of *Les Esclaves*, with music by Aimé Kunc, and a subject taken from a poem by Louis Payen. *Laparra's* *La Vierge* will prove for its strength, while Debussy's *Operetta* on the martyrdom of St. Sebastian is still heralded as a great work. Among Italian works *Myrtilla*, Grecian scenes, with music by Nino Alberti, proved quite successful. Other new operas are *Obre*, by Ballard; and *Giuditta*, from Hebbel's *Judith*, by Don Giovanni Pagella.

In the orchestral field Strauss is said to be constructing another symphonic poem, on a subject drawn from Nature. Quif—if it includes a thunderstorm, opera, the Berlin premiere he audible in America? Switzerland has had its annual Tonkünstlerfest, with its usual crop of native talent. Huber the Great was not especially remarked, but the programs included symphonic and other works by Fritz Brun, Othmar Schneek, Paul Benner and Charles Chaix. On the orchestral lists at Budapest were a suite by Bela Bartok; Alois von Burtay's *Salomonische* symphony, a rhythmic and charming *Durkake* by Ladislav Toldy; and a pleasing *Ein Märchen* by the blind composer, Attila Horáti. Berlin enjoyed Selim Palmgren's four Symphonic Pictures, *At Finland*. Antwerp heard the overture to an opera, *Le Prince de Roland*, and a *Conte des Contes*, with orchestra by Joseph Ryckland. Madrid is always devoted to the Zarzuela, the Spanish form of light opera and has heard works by Saco del Valle, Calles, Barrera, Torroja and Paredes.

Among choral works, *Das Licht*, by Adolore Lorenz, scored a brilliant success at Dortmund. Heidelberg applauded Haussager's two songs for chorus and orchestra *Wald der Nacht* and *Sonnenaufgang*. The *Wald der Nacht* was a success, and Haussager's rich melodic genius and his wide appreciation that it has had hitherto. English choral novelties include *The Songs of Jesus*, by Walford Davies, a *Coronation Te Deum*, by Parry, and *Five Mystic Songs*, by Vaughan Williams. Elgar's new symphony is often frequently, while Bartok's new prelude to *Oedipus at Colonus* is a worthy addition to the repertoire.

In Paris, Gauthier's *Cortège d'Amphitrite* was considered very pleasing at a Châtelet concert. The national music society gave a string quartet by Samazez, variations by Dukas on a Rameau, and a violin solo by De Castéra. Novelties for wind instruments were Jean Vadou's suite *En Montagne* and Florent Schmitt's exquisite *Reflets d'Allemagne*. From the *Revue Musicale* comes a Rossini anecdote. The composer was listening to the two best singers who came to his house to rehearse the part of "Arnold" in *William Tell*. Suddenly the singer took a high C. Rossini

rushed to a cabinet of delicate Venetian glasses and said, "Nothing broken?" Then he added the remark, "How wonderful!" The tenor, flattered at first, was soon undeceived; but when he spoke of the public plaudits aroused by his high note, Rossini made amends by telling him to sing it twice if it succeeded.

BRIGHT IDEAS IN A NUTSHELL.

I HAVE found the organization of a "concert club" of great value in my work as a teacher. The members arrange to go to concerts in a body, and by securing the seats well in advance, and buying a large block of seats at a time, we are enabled to secure excellent positions and oftentimes better rates. Before visiting the concert we secure as much of the music as possible and study it at the meetings of the concert club. Oftentimes the artists play numbers which some of the club members have studied, and this is particularly helpful to them. In addition to this the "concert club" has found it necessary to secure a musical library in order to extend its means of securing information regarding the works heard. This has come book by book, and quite a "respectable" collection has been gathered. By all means form a concert club. Mrs. H. R.

Somewhat my pupils' recitals failed to have the drawing effect that I wanted them to have. I determined that they were not being conducted with the proper dignity. Hereafter no one will be permitted to enter during the performance of a number. Pupils should avoid anything suggesting whispering." The plan worked admirably. J. J.

FOR THE PUPIL WHO LACKS INTEREST.

I have such a pupil at present. He lost interest in the regular lesson and nothing seemed to arouse him, until one day I changed the routine and gave him an easy duty and let him look it over mentally a few minutes, and then had him play it at sight with me. In that way he had to think for himself, proved quite successful. Other new operas are *Obre*, by Ballard; and *Giuditta*, from Hebbel's *Judith*, by Don Giovanni Pagella.

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E. R. L.

CHOPIN, THE PRE-EMINENT GENIUS OF THE PIANOFORTE

By the Most Renowned of French Piano Virtuoso

RAOUL PUGNO

(Translated Expressly for THE ETUDE by V. J. Hill)

The following article, which first appeared in Europe in *Le Courrier Musical*, is one of the most sympathetic and illuminating appreciations of the genius of Chopin we have ever seen. Coming as it does from a master of the keyboard who has devoted a large part of his life to the study of the works of Frédéric Chopin, it has a special significance for ETUDE readers.—Editor's Note.

THERE is a record of production in every artist's life which is in no way governed by his actual age. Corelli did not produce brilliantly until thirty years of age; Mozart was famous at ten, and d'Annunzio at fifteen. Frédéric Chopin was one of those ardent souls whom a preëminent genius exhausts before their time, and who only seem to labor to produce because they are mysteriously warned of the shortness of their career. With Chopin, however, this precocity was not accompanied by the kind of feverish excitement so often found in persons of his temperament. On the contrary, his humor was exuberant, lively, jocular, and child-like in its simplicity. He was never allowed to be melancholy, but had rather an unusual ardor for loving as well as appreciating the everyday things.

His love of the country was as profound as filial piety. The nobility of his nature shone forth on every occasion; in the unequalled tenderness—almost a worship—that he bore his mother; in the way in which he loved his friends; in his exalted patriotism; in the sublime ideal he held before him as a musician; in the delicacy and self-respect which always governed his sentimental fervor; and even in the never-failing elegance which so well gave expression to his deep-rooted moral impeccability.

Born amid romanticism, he had little taste for any revolutionary artistic tendencies which savored of bombast and vulgarity. In the saddest moments of his passionate life, in hours when sickness made of him an extremely sensitive being, he never lost a certain chivalric courtesy and aristocratic nonchalance. His work never expressed his bitterness. What was his interest, except to find reverence for art, into his own language. When alone in his lodgings he improvised freely amid a solitude which enveloped him either as a storm, or as a tender friendship, free to sing, to cry, to weep, to laugh, to utter his voice, his happiness or distress in life. But when he wrote his art was sustained by a firm reticence of style which sternly expressed any inappropriate utterance. Whatever the transports of his lyricism, even the freest of certain pages of his bursts of inspiration, he always remains—I do not say master of himself, for he often gives the contrary impression of being carried away by a wind which sweeps him along—but faithful to the superior limitations of the conscience of a great artist.

THE INTIMACY OF CHOPIN'S MUSIC.

For Chopin was a great artist! and if we do not find in him the robustness of Bach, the commanding breadth of Beethoven, or the uniform fertility of invention of Mozart, he seems, at least, to have had the privilege of expressing himself by his art with infinitely comparable emotion and sincerity. His charm is of the most striking kind because it is that of grief-of his grief and ours. There is nothing of the aloofness and arching superiority of the great masters; but on the other hand he is much more "intimate." His music is a melancholy yet sweet collection of love letters, of secret memories, of short poems and confidences, as well able to charm us as to help us look into our

own hearts. In listening to Chopin we feel intimately understood, interpreted or judged by the clear-sightedness of an observer accustomed to the landscapes of the heart. When we consider this, we cannot help but feel grateful for this innovator, bold in his simplicity, who was able to reach the noble attainment of "opening a new era in music." For we cannot deny that he has opened wide before us the age of subjective and significant music in which to-day we find ourselves.

We must remember that before him the only classic forms known were the sonata, the concerto, variations,



RAOUL PUGNO AT THE PIANO

and, of course, those light compositions of the seventeenth and eighteenth centuries, joyous or restrained, tender or alluring, tender or sprightly, whose appellations, such as *Chamber Music*, *Tambourin*, *Polka*, *Rigaudon*, *Chourane*, *Gavotte*, *Minuet*, etc., explain that they constituted nothing but elegant pretexts for dancing. Chopin deliberately broke asunder from the last-mentioned charming but superficial forms of production. He was too independent to submit to fixed forms, and in his Sonata in B-flat minor the first part is of decidedly classic form, immediately afterward he relaxes his hold and gives free way to his genius, providing us in the finale with four sublime pages of poetic fervor wherein he liberates the whirlwind of the great lyricism which Chopin at this period lifted himself to Beethovenian heights.

CHOPIN THE INNOVATOR.

Nevertheless, whenever he attempted to use the classic forms he succeeded fairly well. His sonata for piano and violoncello and the trio (for strings and piano) are, however, rather less representative of his temperament than the rest of his work. He was more at home in compositions of a nature less distinctly limited, such as *Etudes*, *Préludes*, etc.

At this time, Etudes were but irksome means of acquiring technique. Chopin presented of the first, a technical utility, but communicated to them such a musical quality that they have become magnificent tone poems of enormous variety, traversing the entire

scale of human passions, from the peace ineffable expressed in the *Etude* in E major to the heroic enthusiasm of that in C minor. As to the *Préludes*, before his time there were only those of Bach. The *Well-Tempered Clavier* was a casket which encloses pearls, has the only jewels of musical literature capable of containing and summing up in themselves all the divine art of music. They are therefore worthy ancestors of Chopin's *Préludes*. And what worthy descendants are his.

What tender charm emanates from the *Prélude* in D-flat major! With what sombre, dramatic mystery the G sharp persists throughout a part of the *Prélude*! And in that in G minor, how shall we describe the delicious morbidity of that phrase in the left hand which unfolds itself in such a seductive way. The admirable *Prélude* in E minor is not inferior in lamentation and hidden sorrow to that of Bach in B-flat minor. It was while listening to the melancholy theme of the *Prélude* in A-flat, so the story goes, that a great artist, suffering from illness, wished to die, as if that phrase alone would have been, in his failing eyes, worthy of accompanying his last breath. As to the *Prélude* in C minor it echoes like a sepulchral cry! But need we cite more? All that music can give of grace, passion, lyricism, dramatic force, beauty, richness, fervor, and the pages which at the same time demand extremely facile, flexible, pianistic technique.

Chopin seemed determined to enlarge the boundaries of the secondary forms of music. Attracted by the charm of certain discoveries, in the realm of folk-song, mazurkas, polkas, etc., Chopin takes them, animates them, and pours his soul into them; and from these more or less simple dance themes, by remodeling them in the melting-pot of his idealism, he has made veritable masterpieces of grace, style, and exquisite elusiveness.

THE NOCTURNES AND BALLADES.

But it is elsewhere that Chopin proves himself most in an innovator. His music is more original. This time he not only renews, he creates. He created the *Nocturne* and the *Ballade*. These two forms belong solely to him and may be regarded as the immortal products of his genius. It is in the nocturnes, in fact, that Chopin has most exquisitely expressed the delicacy of his nature, enamored of mystery, of the fragment, night, and the fragrant of that Polish air which is neither rapid nor sulky ill-humor, nor undisguised melancholy, but which retains in its dreamy sentiment a certain quality of hope. Moreover, nearly all the nocturnes are born of the inspiration of love, and of a noble spirit of intimate comradeship. Some, as in the nocturne in F sharp minor, seem to be the outcome of a tender dream; others, which in the nocturne are disturbed by a thrill, as of the pressure of a hand, others such as the 17th, in B major, bring before us soft love-vows breathed in the sweetness of the moonlight; walks; or yet again, the suave but heart-rending music of Chopin's *Nocturne* in E-flat major, interrupted by the accented memory of a liturgical chant, here in some way made chapel; and in the splendid, majestic nocturne in C minor he seems to find expression for the limit of poignant human suffering. He is therefore the creator of that form of art which has been so frequently imitated since his time, but in which he who had no precursor has had no rival.

No one has since surpassed or even equalled him in the *Ballades*, of which he was also the creator, and to which he instantly gave his own distinctive style. The four *Ballades* certainly comprise one of the most important groups of Chopin's works. Each, in its own different way, portrays a distinct episode: the exalted, overwhelming passion of the first *Ballade* in G minor is admirably sustained by the insistence of Chopin's notes, which are reiterated in all their aspect of pride, mystery and resignation; the rich fantasy of the one in A-flat has the fragrance of a springtime flower; the velvet quality of the second, in E-flat, is admirably adapted to suit the chosen theme of the "Reverie"; and the last, in its epic grandeur, is the most touching, the most beautiful, and by far the most personal in its appeal.

THE CHARACTERISTICS OF CHOPIN'S MUSIC.

Chopin has also given us an entire series of charming or dramatic compositions, such as the *Scherzos*,

the Impromptus, the Concertos, and his adorable *Barcarolle*. Important as are his contributions to piano literature, however, his output in the field of orchestral music, vocal music, etc., was somewhat meagre. But it would be difficult to discriminate against him on this account. We need fear in him no mediocrity. Chopin never wrote except when under the influence of an imperative need to give expression to his inspiration, and he has given us only his best work. He is an artist who never sought to dazzle by the display of a facile talent; he rather forced his ability to serve his knowledge—somewhat limited as regards the science of music—to externalize his mental state. But whatever be the setting of his compositions, the title by which he designates them, or the character of which they bear the imprint, his music always possesses a uniformity of inspiration which renders it recognizable among any. We feel that all this radiance comes from one same center, warmth from the same hearth, which is his soul—the soul of a lover, patriot and poet.

Although his music is sometimes subtle, even a little morbid, it nevertheless remains admirable music, whether it is enriched by characteristic harmonies or allowed to die away in elusive ecstasies. It allures us with its charm, saddens us with its profound sorrow, or stirs us with the spirit of a most ravishing *cardas*; whether we are swept on by the strong rhythms of its wildest caprices, or are uplifted by its dignity and exhortation. Nevertheless, that which is uppermost is the individual, the personal element, which always conveys the intention of uttering, of revealing something, and confiding it to us as to a friend. The consequence of this intimacy has been a vital development of the art of composing piano music. Before Chopin the piano seemed to have attained the height of its power and means of expression. That pianist, artist and colossal performer, Liszt, had established a fulgurant ideal, the immense scale of which, had, in a way, compelled the piano to lay aside its usual idiom, and lend itself to a luxuriance of new tone combinations, and to passages of dizzy velocity. Like Schumann, went further; he profited by this new idiom, but made it his own, and gave it inspiration. By it he made the piano a multi-colored instrument, the resources of which, it now appeared, had not by any means been exhausted. It was a revelation of new and unsuspected powers.

We cannot truly claim that Chopin's music contains variety of orchestral timbre. Quite the reverse; his music is always, and solely, piano music, inspired by the piano, and written for the piano. But how much more varied in style! How much richer the colors from his palette than anything offered hitherto (if we except the sonatas of Beethoven)!

THE TECHNICAL DEMANDS OF CHOPIN'S MUSIC.

When playing Chopin, differences of sonority become essential; the tonal effects must be weighed, their treatment studied and modulated like the inflections of the voice. We are led to require of the piano a great many effects not heretofore contemplated; that never before would we have thought of demanding, and which respond to the exigencies of the new musical matter. The originality of his passage-work, the grace, and somewhat odd preciosity of his groups of notes and appoggiaturas, call for a different touch. In a word, it is an entirely new piano school that is initiated by Chopin, which by its sweetness, adaptability, variety, rhythmic combinations, and the independence of his fingers, clearly distinguishes it from the necessary, more encumbered with superfluous notes and often obscured by useless polyphony.

For a long time Chopin was the victim of an unjustifiable reputation as a decadent, effeminate composer, and in the eyes of many generations he passed only as a singer of sickly imaginings and morbid romanticism. He was monopolized by a certain public of cult-faddists from which it is fitting that he should be rescued. Chopin was neither neurasthenic nor hysterical; he was not weak; refined, but not affect; he was tender, but not inebriated; he was not rhetorical; and his most beautiful pages have a distinction which preserves them from decadence. His music is not morbid; there is always a more or less healthy background of his high spirits, which is really much more in evidence than melancholy; there is more rhythm than abandonment.

Certain interpretations have mutilated, distorted and almost eliminated the clearness of his works. That Chopin had an emotional, flexible style of playing is

certain, and he preferred to play to women. But this was because he disliked notoriety, and the frequent clamor of men irritated him. Nevertheless, his playing was one, fervent and passionate. Berlin reproached him for his too great rhythmic independence. This does not necessarily imply that he was effeminate; and it is rather in response to an exalted sense of accent and phrasing that he varied rhythm, which in consequence became more sensitive, less metronomic, more profoundly musical. We must therefore guard against considering Chopin as an artist imbued with mannerisms and affectation, but rather admire in him the musician of a proud race, who interpreted with rare facility, delicacy and robust vigor the sweetest sentiment and the most profound passions of the human soul.

YOUR "STOCK-IN-TRADE."

BY CHARLES E. WATT.

EACH person in this work-a-day world, unless indeed he be one of the now somewhat rare class of absolute idlers, has something to sell, a "stock-in-trade," to be exact. It may be labor, it may be education in one of a thousand branches; it may be some article of commodity, such as druggists, groceries or what not, but it is something to be exchanged for money, and if the holder would get the money in return for it he must, in some way, let the public know what he has for sale.

True, there are some things in this world so fine and so rare that the public will hunt for them and will, when found, urge the holder to sell. A few products of the natural world are almost invaluable and will bring great prices whenever found; a few art works of the past decade, a Stradivari, for example, will bring a fortune, and are eagerly sought by connoisseurs. A few, just a few very few, artists (musicians included) have attained a unique development which makes their work sought eagerly by the whole world, and which makes it absolutely unnecessary for them to make any public offer of their wares, knowing full well that the public will be only too eager to offer to buy.

But the musicians who reach this enviable position are very few, a Patti now and again, a Paderewski once in a decade, a Strauss less often, and even they keep us alive to the possibility of such genius, and while the actual recurrence of these rare ones is so infrequent, there has grown up in the music world far too much of a feeling that the ethics by which these geniuses may live should apply to all the lesser lights. In short, there is a widespread thought that advertising is belittling to art.

This is just the reason why so many composers of the past have starved and so many music workers of to-day die out a scant livelihood instead of existing in at least comfortable circumstances. They simply do not design to advertise. They stay where circumstances put them. They hide their light under any convenient covered and "wait" everlastingly for the world to come and uncover them.

Meanwhile there is lots of room in the world for them if they would but lesser themselves sufficiently to find the proper exposure. Hundreds of localities need more musical instruction. Thousands of people ought to hear more good music. If you are ready either to give public demonstration of the art or execution of music or fitted to teach its possibilities, it is your duty to do so.

Find a favorable place, and, once there, let everybody know of it. Do not wait for a newspaper or printer's ink to tell you that you are there. Let them know, too, what you can do and what you want them to do. If necessary, put your hand to missionary work of whatever kind seems best, but don't expect any longer that this will make you famous or rich.

Worship your art in your own heart all you like; cultivate a taste for purity in the art wherever you go; make it a plenty, but remember, too, that you must sell your stock-in-trade freely. Therefore advertise in all the possible ways, and let this include space in local newspapers and in musical magazines, by giving or giving pupils' concerts, by putting of your own into a thoroughly friendly attitude toward your work, and, above all, by doing of your work, not only according to good ideals, but also in an environment and your clientele.

GETTING THE MOST OUT OF FIVE-FINGER EXERCISES.

BY ELLIOT H. PAUL.

THE practice of five-finger exercises and scales is the most trying problems that a music teacher has to contend with to get pupils to practice them and to realize their value. The following suggestions, which are practical for the moderately advanced pupil, tend to make this practice more interesting, and enhances its value by demanding more concentration than the ordinary mechanical practice.

Set the metronome at a moderately slow tempo and practice in strict rhythm from the time you begin until the exercises are finished. This is, at first, just one measure between exercises, and if you have to get another book or find a new place, stop an even number of measures. In this way the entire practice is in mind and strict attention must be paid all of the time. This also helps very much to develop the necessary sense of rhythm for ensemble or orchestra work.

Another good plan is to practice all exercises in contrary motion and with the hands crossed. This breaks the monotony, requires more concentration, and helps to make the hands absolutely independent of one another.

Strike as quickly in playing slowly as you do in the more rapid tempo. Place the finger carefully over the middle of the note and strike firmly and decisively, then get ready for the next note. The value of slow practice is that you have time to think about every note, and consequently it impresses the mind more strongly. A perfect understanding between the mind and fingers is the secret of piano technique. Five-finger exercises are the key to it in all cases, using the fingering indicated for the key of C. Modern music demands the use of the thumb of the right hand and the little finger of the left hand on the black keys. This also helps in learning to transpose.

Do not practice scales with the conventional fingering entirely. Scale playing is not perfect until you can play in any key, starting with any finger. Pay especial attention to the weak side of your hand. Play, a few minutes each day, exercises which require the separation of the 3rd, 4th and 5th fingers. The following have been found very helpful in gaining strength and independence of these fingers.



PURPOSE IN PRACTICE.

BY MRS. JAMES R. EVANS.

No student should practice without having a well-defined objective point. He should know every minute of the time he is working for. He should be able to tell himself what he is working for. He should be able to tell himself what he is working for. He should be able to tell himself what he is working for.

Men have worked up to it, like digging for treasure. The worst victims of this weakness—all the horrors of the world direct this wonderful power of shining gold. Vires this wonderful power of shining gold. Vires this wonderful power of shining gold.

All things not directed from that which is best in us must some day perish, while one true motive or well-directed desire adds while one true motive or well-directed desire adds while one true motive or well-directed desire adds.



MODERN PIONEERS IN THE ART OF PIANO-PLAYING

By JAROSLAW DE ZIELINSKI

(Editor's Note:—Mr. de Zielinski's extremely instructive article "Great Innovators in the Art of Piano-Playing" which appeared in the July issue may be read as an introduction to this discussion of the more recent composers for the instrument.)

CHOPIN, THE INCOMPARABLE.

CHOPIN, who taught the staccato before the legato in order to give his pupils an independence of fingers, was a different type, yet his three sonatas are seldom heard. The first one, in C minor, Op. 4, has been denied a duty; the second, Op. 35, in the staccato and moody key of B flat minor, is a work of exceeding originality and strangely fantastic structure; it offers four beautiful movements, though of little, if any, artistic value. The third sonata, in G major, Op. 10, No. 3, after playing which Liszt once said, "I would give four years of my life to have written those four pages." Schumann and Mendelssohn (1809-1847), the former in his F sharp major rhapsody, the latter in one of his songs without words. Later Wagner made good use of similar procedure, viz., the evolution of the harmony of an ordinary chord of the seventh of a melody based on the six-four chord.

THE CHANGES LISZT WROUGHT.

One of the great innovators in the art of piano-playing was Franz Liszt (1811-1886), whose style both as player and composer grew and changed enormously with time. Brought up on Mozart, a little Bach, considerable of Hummel, and still more so of his teacher, Czerny, he came forth, as Edward Dannreuther (1844-1905) expressed it, "the mature master—a curious conglomerate—both as player and composer, whose to wear motley garments to the end of his days." The invention of alternating sixteenth between the two hands has been accredited to Liszt, but this trick was really made use of by Johann Sebastian Bach, as, for example, in his *Aria mit 30 Veränderungen* (var. 20), where he thus produces triple sixths. Liszt makes also frequent use of a rapid reiteration of identical notes covering three octaves by throwing the fifth finger over the first. Mendelssohn made use of something similar within two octaves in the Rondo Capriccioso, while Brahms (1833-1897), in his second concerto, tries to distance Liszt by covering three octaves with notes of different pitch. A pianist trained in the Liszt school, which keeps the wrist a bit higher than the knuckles, so that a coin placed on the top of the hand would have a tendency to slide down to the keys; a pianist thus trained would have no trouble in playing Hummel's music with the greatest smoothness and fluency; *per contra*, Hummel would have cried out against Liszt's études as unfit for the instrument, *unaccommodating*.

This takes me back to one Francesco Pollini (1763-1846), a pupil of Mozart, who asserts in his once famous method that the other Italian and German composers of Cramer and Clement did not hold the hand in a horizontal position, but rounded it, i. e., the knuckles high and the fingers low, though according to the teaching of these two masters the hand should be held horizontally. Evidently Pollini knew something of modern requirements which deal with the position of hands and fingers in regard to the key-

board, and reduce considerably all physical exertion if the entire weight of wrist and forearm are brought into play. Liszt knew this maxim; he adopted it and taught it, and to-day every pianist knows that whatever muscles power the fingers may or may not exert can be augmented by the full or partial weight of wrist and forearm, while for purposes of relief or further increase of power any desirable exertion from the elbow or the shoulder can be superadded. Examples of combinations offered by Pollini in one of his *Thirty-two Exercises in form of a Toccata* can be found in one of Clementi's pieces, also in a Beethoven sonata; but they are mere happenings. Pollini's work presents an elucidation of the ideas which served Thalberg as basis for the unfolding and development of a style peculiarly his own, that of singing on the piano, which instrument by this time was capable of considerable sonority. Thalberg's works are remarkable for melodious phrases, delicate sentiment and passages of great beauty, grace and brilliancy. Parish-Alesbury (1810-1849), a brilliant and exceedingly clever harp player, was really the first to introduce the pedal for the support of certain notes, while the hands were thus made free to play other notes, accompaniments, or even a melody. Thalberg (1812-1871) made good use of this invention (vide his fantasia "Moose"), but Liszt's incomparable *Chimie* (Rhapsody No. 1, "Mazeppa," etc.). Beethoven anticipated such a possibility (Largo in Op. 2, No. 2), likewise Weber (opening of *Concertstück*), and years later Mendelssohn in the introduction to his capriccio, Op. 22.

The highest point of absolute independence as regards consideration of any or all adopted rules is the B minor sonata by Franz Liszt, dedicated to Robert Schumann, and his only work of that kind. Some hypercritical writers have tried to prove that it is not a sonata because it is only of one three-part movement, and that Liszt does not stick to the established form of the so-called classical period, but substitutes a style of his own, namely, a further development after the exposition and development in place of the conventional recapitulation. Nevertheless, it is, as C. A. Barry wrote some years ago, a work in which "all the leading characteristics of a sonata in a single movement are fully maintained within the scope of a single movement," and an analysis would yield the estimate of one so versed in didactic analysis as Henry G. Hanchett, who calls it a gigantic, wholly admirable and original work. Indeed, its very complex organization appears to be a masterpiece of intellectual and the art of uninterrupted succession which was thought of already by Beethoven.

BRAHMS NOT AN INNOVATOR.

Brahms, for whom Schumann stood practically as sponsor when he declared him "Giant" has also left some sonatas, of which three (Op. 2 and 3) are for the piano, and to Schumann they were "unverschiebte Symphonien." That they are not "claviermäßig" goes toward saving. Brahms was not an innovator in piano technique; he strove to build on Schumann and Chopin, developing the beauty of the triplet and progressions of sixths, which make most insinuating music. We may seek in vain for new subtleties of form or new ideas that appeal to the intellect, particularly in the smaller pieces, the intermezzi, rhapsodies, etc. of his later life, although, according to Nitzsche, Brahms had the *Melancholie des Unvernünftigen* (the sadness of

Rubinstein, who left among some stupendous things four sonatas for the piano (Op. 12, 20, 41 and 100), his facility in writing was as great as his virtuosity, and while diffidence made him respect the absolute perfection of many of his works, they bear the embodiment of individuality in art, the impress of his magnificent nature. Particularly original was his use of the triplets, chords, and while he belonged to no school, and founded no school, his conquest of all possible technical difficulties placed him apart from all others, both as pianist and teacher. Rubinstein loved the works of Mendelssohn and Schumann, positively adored Chopin, whom he always proclaimed as the very "Claviergeist"; as technique with him was the means to an end, and never the end itself, he played but little of Liszt's music, which for him was too musical, while Brahms is conspicuous by his absence from the programs of the famous historic recitals.

DEPPE'S IDEAS.

A tone and touch teacher of importance at one time was Ludwig Deppe (1828-1890), whose pupil, Elizabeth Cland, tried to make clear his method in her book, *Die Deppe'sche Lehre des Clavieres*, published in 1897, while Anna Fay made the first recital of the orchestra and choral director widely known in this country. Some years before publishing her book, Elizabeth Cland and Tony Bandmann studied with Frederick Horace Clark, an American pianist, who had been a student of Deppe and whose theories these two women assimilated, but without credit to their teacher. If there is one in the last fifty years who strove earnestly to present a rational method of teaching the art of piano-playing, it is unquestionably F. H. Clark. In 1892 he made an exposé, in his philosophical romance *Phigeneia von Stein*, of Deppe's apparent errors. For more than twenty years Clark had worked over his anatomical studies to establish, according to Liszt's own views, the transcendental art of the pianist, and makes a strong point of this: *that the spirit of harmony lies in the art-evolution itself, as a supplementary means of development toward fecundity*. Wonderful variety of tone and color, and other different methods, and the arguments put forth remind one of Swift's absurd but incisive epigram on the well-known Handel-Bononcini operatic controversy:

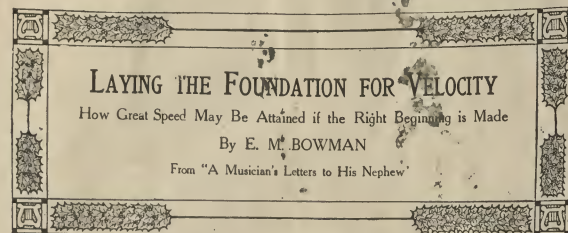
"Strange all this difference should be
Twice Twiddle-dum and Twiddle-dee!"

Charles Soulier wrote a few years ago that this fascinating form, the sonata, had died with the eighteenth century; if so, it has come to life again with all the energy of its language and the requirements of a modern modern technique. The great artists of our time, established rules were Balakirev and Rimsky-Korsakoff; their musical perception led them to realize the color of every note, and they burst the bonds that held Chopin, Schumann, Hummel, Liszt and Wagner. And the principle? It is simply this, that every given note attracts other notes without regard to any scale, consequently chords attract other chords without recourse to the well-worn cadences. In brief, it is not music of propriety, but of sensation; it is of melodies and not on scales, consequently all dissonant chords become consonant by the very reason of their existence, and I refer my readers to some splendid examples of this in the works of these composers—particularly sonatas—of Scriabin, Debussy, Dukas, Ravel, etc. The poetry of to-day, it is music for the musically educated, complex to a degree, embodying most up-to-date ideas of pianism, backed up with a finger, wrist and arm ability that would have jarred even Clement and his erratic pupil, John Field (1782-1837).

Summing up: Haydn worked on the solid basis of Bach; Mozart understood the instrument better than Haydn; Schubert understood grace and sweetness in his music; Clement, to whom the piano was everything, invented effects which were like a new world to his instrument; they were innovations of the greatest importance. Liszt and Rubinstein extended these problems far beyond the limits of the Viennese school, while the modernists, the men of to-day, added to the already existing educational attainments of training in a knowledge of complex combinations of sound and other combinations as colors do, and remaining independent of any or all scales.

"According to 'Grove's Dictionary of Musicians' this epigram was written by John Lubbock, Lord Avebury, and not by Swift, to whom it has often been attributed."—*Editor.*

"There's music in all things—if men had ears—
Their earth is but an echo of the spheres."
—Lord Byron.



"While instrument from Mr. Bowman's excellent and popular discussion of the foundation work of the piano student has to do with an open world to virtuoso and expert teachers. The student, however, may spend a most profitable hour in reading and rereading this article. The matter is taken from Mr. Bowman's forthcoming book, 'A Musician's Letters to His Nephew.' In this the well-known educator writes to an imaginary nephew, the nephew really being the author of the book. Mr. Bowman himself was an illustrious pianist in his own time, and it is not in position to take up his master's work in any day. In his book, 'Letters to His Nephew,' he is guided in a measure by the boy letters from his uncle—Ferdinand Norel."

In my last letter I tried to show you the importance of forming a good legato touch in the very beginning. The legato touch once mastered, it always leads to learn the different forms of staccato—the correct forms, too. The chief difficulty, in the beginning of piano study, is to avoid acquiring faulty forms of staccato. The reason why so many young pupils form bad habits in touch is that they are anxious to begin playing music pieces too soon. It is easy to understand this. The family are music lovers; they wish to hear "something," by which expression they mean a piece; the child loves music, too, and very naturally longs to "play something." That is the very thing that you have wanted to do, and doubtless your father and mother have the same idea as yourself and are impatient to hear your first piece. For that purpose you are now away from home. It is unlikely that either your parents or you have thought, prior to your coming to me, to play like an artist by and by, or to play even passably well, it would be positively necessary for you to have such fundamental training or preparation work as I am requiring of you before attempting to really play pieces.

DOING ONE THING AT A TIME.

In laying a foundation, we should study and practice one kind of touch or one kind of passage at a time. We should strive to do that one thing as well as possible and to establish the habit of so doing. When the single things can be done right and freely, then two kinds of touch or two kinds of passages should be put together. This, of course, is much more difficult, but if the single forms have been mastered the double or even the triple can be also. Little by little the mind and the playing mechanism may be trained to do wonderful things. The complex things will become just as easy as the simple things. Indeed, there seems to be no limit to the varieties in touch, or degrees in power and delicacy, speed and endurance, possible to the pianist's hand. But the training must be done in the right way. If Miss Proctor has had the experience of beginning in the wrong way; if she was allowed to play pieces having complex things to do before she was able to accomplish simple things, for example, if she were required a staccato touch in one hand and a legato in the other, or one hand had a melody to play while the other had soft repeated chords, and she found herself utterly unable to make it sound as her teacher played it, she will understand what I have been saying to you, and will tell you that it is all true and worth your heeding.

TRAINING SHOULD BEGIN YOUNG.

Your father has, I am told, some of the finest Morgan horses in Vermont. There are racers among them. In training them for their career as racers or roadsters, he knows that great care and skill are required to establish, while the young colts, the very best gait and style of which they promise to be capable when fully grown. Almost any person would know that about horses. But when people begin to talk about music, and that that piece of music which such and such an

artist has played or sung; this or that concert by some great orchestra; or such and such an opera that they may have heard, one would imagine from the conversation that those talking were well educated in music and well informed as to general principles in music study, whereas there is probably no subject about which the people think they know so much and which they talk so boldly and glibly as music, and, after all, no subject on which they speak so superficially and often ignorantly. Living, as do your parents, at a distance from musical centers and their advantages, it would be surprising if they were well informed as to the best methods of musical instruction. It is surprising, indeed, that they have discovered your musical talent and have brought themselves to the sacrifice of sending you away from home, in order that you may begin to study before it is too late to train your hands for a musical career. What an example to other parents, living in the country, who have musical children! Happily, musical conditions are growing better every year. Musical papers, books, good and cheap editions of the best music, good concerts and discussions about music and methods of teaching, not forgetting the advantages afforded by the telegraph and the telephone, are doing great things for the cultivation of the people in almost every city, town and farming community in our country.

GRACE, VELOCITY.

But, as I said at the beginning of this letter, today I wish to talk to you about one of the most important points in the development of your skill in touch. Some day you will need to play scale passages or arpeggios, or mixed forms of scales or arpeggios, etc.—Miss Proctor can tell you what I mean—at the rate of one thousand or twelve hundred strokes a minute. This means that their muscles and nerves have been trained just right; that right conditions have become a habit, and that they have practiced for the best position of the arm, hand and fingers, and have given you exact directions how to get the best quality of tone from the piano. From this time forward I wish you to train your fingers to make quick movements—movements which may be made just as quickly as possible, without stiffening any muscles.

Be very careful not to stiffen the wrist. You will be more likely to do that than almost any other wrong thing. The muscles which move the fingers very easily get "mixed up," so to speak, with the wrist, which controls the movement at the wrist-joint. Then the wrist-joint is apt to become stiff, the fingers no longer work freely, the tone is hard and the entire act of playing is raw and unmusical, frequently, like the wrist, the fingers may be stiffened by pressing it with the other hand, or by having your teacher or some one else do it for you. If it bends itself, like the tip of that fish-pole of yours last summer when you and I went fishing down Davis' brook and you caught the big trout at the mill-pond—your wrist is all right.

Like your ears and your nose, your wrists will now and then have their own share of work to do. The balance of the time they are to take it back seat, their work then being to hold the hands in position. This work, though, requires a pliant wrist—only—never a stiff wrist.

QUICK MOVEMENTS.

I wish now to show you the value of the "quick movements" about which I have been

writing. You are, I know, the merest beginner in piano playing, but you cannot begin too early to train your fingers to make these as-quick-as-possible motions. Every time you make any sort of a motion quickly, you are training the nerves and muscles to act more and more quickly. After some years of this kind of practice you will discover that your skill and speed are far greater than the skill and speed of others who have not received this suggestion or heeded it.

Only a small proportion of all the boys and girls who start out in learning to play the piano ever get beyond a certain degree of speed or power. The reason for this, I am quite sure, that they are not taught from the beginning to make quick motions. It seems to be natural for teachers and pupils to think of

(c) Trying to strike the right key.
(d) Trying to strike the keys for speed and tone; but
(e) Trying to strike the keys with quick-as-possible motions, and to lift the fingers from the keys the same way, is an idea that does not suggest itself. Possibly this is because the difference in value between a quick and a slow motion is not noticed as easily as it is between right and wrong keys or between loud and soft tones. It is only by paying to this matter very carefully and for years, and my experience makes me quite certain that this view as to the value of quick motions is correct, therefore very earnestly ask you and Miss Proctor to pay the best of attention to my advice and keep it up until you know by your own experience that it was good advice. Then you will not need my advice to cause you to continue the practice.

BEGIN SLOWLY.

Every form of exercise—will, five-keys, scale, arpeggio, etc.—should invariably be begun with long tones—56 to 92 tones to the minute, according to skill—never faster than 92 in the slow form. No matter how skillful the player may be, with the metronome at 56 to 60, one has time to raise the finger to playing position, pose it in correct shape, store up nervous energy, and then deliver the finger-stroke with the utmost speed. By the equally important motion, the finger that is to strike next should be lifted to its position and poised for its stroke. Let each finger move up and down, not only with all possible quickness, but with perfect ease and independence from all the other fingers—quite in the paper-test under the fingers in the table exercises.

Test the wrist also, for pliancy. When the exercise goes well, in this slow tempo (rate of movement), it may be played twice as fast, then three times to one tick. Then three, four, and, later on, eight. This should be called playing the exercise in the "ones," "twos," "threes," "fours" and "eights." The "ones" you will be making just as quick motions as you possibly can; therefore, you will be working for finger-speed just as truly and perhaps more surely than in the "eights." In the "eights" the fingers follow each other faster, but the motion of each separate finger is not a bit quicker than in the "ones." The finger-motion in both cases is "as quick as possible" and the fact that the "ones" forms ("ones") and the fact that the "eights" there can be no other difference than in the quickness in the succession of fingers.

SLOW EXERCISES NOT DULL.

Pupils imagine that slow exercises are stupid and dull. Into your practice, in playing long tones, put this idea of quick motions, as well as the careful study of hand-shaping and limber-wrist conditions. In fast playing, as interesting as exercises requiring fast playing, the wrist-joint is stiffened, and work and you will find that, in a much shorter time, you can acquire speed, power and quality. The quick motion also has more momentum; therefore, more power (momentum is force that a moving body gathers as it moves). The quick-moving finger, having more power, has less need for muscular effort or excessive flexion, and, therefore, produces a tone of better quality. These three are important points.

The quick-as-lightning attack of the key (with the finger, hand or arm) is the source of this advantage. Do not forget it. Some day you will be prouder of knowing this than you were of catching that big trout in the mill-pond.

Your affectionate uncle,
EDWARD.

Characteristic Dance Forms

NOTES UPON FAMOUS NATIONAL DANCES

(The first part of this article appeared in THE ETUDE for July. The information in this series is compiled from many different sources, and practice reader with reference matter difficult to obtain in any other way.)

LÄNDER (Laind-ler). Another German name for this is LÄNDER. This dance originated in Styria (Austria) and is a peasants' dance, resembling a waltz or Tyrolienne.

LOUR (Lour). A French dance of slow time and dignified character, which derives its name from an old instrument of the bagpipe species. It is 6/4 or 3/4 time. In later times it was taken at a more rapid tempo.

MALAGUENA. See FANDANGO.

MARCH (Ger. Marsch; Fr. Marche; It. Marcia). The slow march is played at the rate of about 75 steps a minute, and the quick march at about 108. The march is common to all nations and is either in common or 6/8 time.

MAZURKA (Ma-tur-ka). This work is found in all kinds of forms in Germany. MAZUREK, MAZUREK, MASURKA, MASURKA, MAZOUKE, MAZOUKE, MAZUR, MAZURKA and MAZURKE. All refer to the same dance. It is Polish in origin and derives its name from the province of Mazowiec. It was known as early as the sixteenth century. It is usually lively in character although some Mazurkas intended as solo numbers are played at a slow tempo. The Mazurka is usually played quicker than the POLONAISE, but slower than the quick WALTZ. The best known Mazurka rhythm is a dotted eighth followed by a sixteenth and two quarter notes. A strong accent usually comes on the third beat of each measure. In most Mazurkas the melody ends on the second beat of the last measure. Chopin was very fond of this form and in his Mazurkas he introduces many Polish national airs. These give each Mazurka in his fourteen sets a markedly national character.

MINUET (Ger. Minuet; Fr. Minuet; It. Minuetto. MINUETTO). A slow, stately dance in triple time, generally 3/4 time, invented about the middle of the seventeenth century. Haydn introduced it into the sonata and Beethoven has glorified it into the scherzo. The Minuet is the type of the form in which most dances are constructed. It consists of two main parts. The first part is in two divisions: (a) a strain, or tune, of eight or more measures, which is repeated, (b) a longer strain than the first also repeated. The second division, or "Trio" is constructed the same way. The Trio is followed by the first division without repeats, leading to a "Coda," or "tail-piece," to finish off the work.

ALLEGROTTI. MOZART, "Don Juan."

PASSACALIA (Pa-sa-kal-ia). (Fr. PASSACALIA, PASSERIE; Sp. PASSACALIA; It. PASSACALIO, PASSACALIO). A stately dance in triple time, generally constructed on a ground bass. It is related to the CHACONE (q. v.), and is thought by some to be the rural predecessor of the Minuet.

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Moderato. RUBINSTEIN, Op. 82, No. 7.

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SARABAND (Sar-ra-band) (It. SARABANDA; Fr. SARABANDE; Ger. SARABANDE). A Spanish dance of a Moorish origin. It is of a slow and stately character in 3/4 or 3/2 time, and has a strong accent on the second beat of the measure, which is often syncopated over to the second half of the last beat. It is danced by a single performer. The Saraband occurs in the Suite after the COURANTE (q. v.). Castanets are often employed in this dance.

Andante sostenuto. HANDEL.

SEQUILLIA (Say-gue-dee-ya). A Spanish dance in 3/4 time. It is peculiar in that the performers sing while dancing. A guitar and castanets are employed in the accompaniment. It is in rather slow tempo.

BIZET—"Carmen"

STRATHPEY. A lively Scotch dance in 4/4 time in which the famous "Scotch snap" is prominent. This is produced by a sixteenth note followed by a dotted eighth note. It is slower than a REEL (q. v.).

TARANTELLA (Ta-ran-tel-la). (Fr. TARANTELE). This lively dance derives its name from a town in Italy called Taranto, in the old province of Apulia. The dance has great interest because of the peculiar tradition connecting it with the Tarantula, a huge spider of Southern Italy, the bite of which was supposed to produce insanity or even to be fatal. What it really does produce was a kind of hysteria, since many experiments have proven that the bite of the Tarantula, while poisonous, is not fatal, nor does it cause insanity. However, there were literally thousands of victims of hysteria resulting from fear of the results of the Tarantula bite. Somehow, the dance with the accompanying exercise was given the credit of being the only cure for the Tarantula bite. The performers continued until they were dropped with fatigue. The dance is in 6/8 time and the speed increases gradually. It has an invigorating rhythm, which is indicated in the notation below.

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(Scene from "Tannhäuser"—Aton Production)

WAGNER'S OPERA "TANNHÄUSER"

GREAT SINGERS IN "TANNHÄUSER"



BERTHA MORENA

The principal roles in *Tannhäuser* are Landgrave (Bass), Tannhäuser (Tenor), Wolfram von Eschenbach (Bartone), Walther von Vogelweide (Tenor), Biterolf (Bass), Heinrich der Schreiber (Tenor), Reinmar von Zweter (Bass), Elisabeth (Soprano), Venus (Soprano), A Young Shepherd (Soprano). At the first performance the principal singers were: Tichatscher (Tannhäuser), Mme. Schroeder-Devrient (Venus), Johanna Wagner, Richard Wagner's niece (Elisabeth), Lehmann, Termini, Eames, Gadski, Morena, Alvary, Burgeataller and others have become especially famous in this opera. The newest *Elisabeth* to achieve European fame is Gertrude Renneyson; an American singer, who sang for years with the Savoy Grand Opera Company, but who is now one of the leading Wagner sopranos of Germany. Tannhäuser was one of the first Wagner operas to present the difficulties for the singer which later made his works a bugbear. Mme. Schroeder-Devrient, one of the greatest singers of her time, said after the first performance: "You are a man of genius, but you write such eccentric stuff that it is hardly possible to sing it." The best known musical numbers from *Tannhäuser* are, of course, the *March*, the *Pilgrims' Chorus* and the *Erving Star* (Liszt arrangement). There is also a good arrangement of *Elisabeth's Prayer* for organ.

THE STORY OF "TANNHÄUSER"

Act I. Near Eisenach, Germany, beginning of the thirteenth century. *Tannhäuser*, a minstrel knight, is a surfeited victim of *Venus*. His appeal to the Virgin Mary causes the Venus Grotto to sink into the earth. *Tannhäuser* finds himself in a woodland valley. He hears the chant of pilgrims and realizes his guilt. He meets the Landgrave, Wolfram and Walther. Wolfram tells *Tannhäuser* that the Landgrave's daughter, *Elisabeth*, has been longing for *Tannhäuser's* return to the Castle of the Wartburg.

Act II. Hall of Song in the Castle. *Elisabeth* enters singing a greeting to the hall. *Tannhäuser*, enters and kneels at her feet. The knights and ladies enter to participate in the tournament of song. The subject is "The Power of Love"—the prize being the hand of *Elisabeth*. Wolfram sings of love as the most sacred human feeling. Walther praises love as the fount of virtue. *Tannhäuser* praises the love of *Venus*. The knights draw their swords to kill him. *Elisabeth* begs that he may be spared. The Landgrave orders *Tannhäuser* to seek the Pope's pardon. The chant of the pilgrims is again heard. *Tannhäuser* staggers from the hall.

Act III. The Valley of Act I (Autumn). *Elisabeth*, kneeling before a music shrine, prays for the return of her lover. The returning pilgrims file slowly by. *Tannhäuser* is not among them. The shock prostrates her. *Tannhäuser* returns from Rome him pardon until the papal staff shall break into blossoms. *Tannhäuser* longs to return to *Venus*. A vision of the goddess appears, but Wolfram begs him not to yield. *Venus* disappears and a funeral train bearing the body of *Elisabeth* enters. Pope's staff, which has put forth blossoms—the symbol of heavenly pardon.

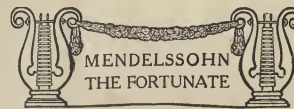
HOW WAGNER WROTE "TANNHÄUSER"

A complete novel might easily have been written about Richard Wagner and the conditions which prevailed during the time when he was fighting to secure recognition by means of *Tannhäuser*. Wagner had been preparing an opera to be called *The Saracens*, but the popular version of the *Tannhäuser* story led him to change it in his hands by chance. It was through this that he was also led to study the stories of *Lohengrin* and *Parsifal*.



WAGNER

Tannhäuser was completed in April, 1844. It was first produced in Dresden, October 19, 1845, but, like so many first productions, the opera was not a great success. The artist's personality found ideal expression. Wagner was obliged to make many revisions. Sixteen years later, in Paris, Wagner was still fighting, and the three performances given there at a cost of \$40,000, provided by the French government, program him pardon until the papal staff shall break into blossoms. *Tannhäuser* longs to return to *Venus*. A vision of the goddess appears, but Wolfram begs him not to yield. *Venus* disappears and a funeral train bearing the body of *Elisabeth* enters. Pope's staff, which has put forth blossoms—the symbol of heavenly pardon.



BY CAROLINE V. KERR.

(Last month the writer of this article presented some interesting aspects of Mendelssohn's Ideal Musical Training. This month the fortunate home influences which surrounded the composer's life are dealt with in a way which indicates how prophetic was the selection of his surname, Felix, meaning "happy" or "prosperous."—Evelyn Moore.)

FOLLOWING are some lines written by Felix for his mother's birthday, when he was still smugly on over the treatment which his youthful opera, *Don Quixote*, received at the hands of the Berlin critics:

"Is the composition grave,
They are put to sleep;
Is the composition gay,
Why, it can't be deep!"

"Is the composition long,
Mercy! they do cry;
Is the composition short,
Have another try!"

"Is the composition light,
What a dunce! you hear;
Is it full of mystery,
Growing daff? they fear."

"Let him write how he may,
Praised will he be;
Therefore, may I, let him write
As he will and as he may."

SOME DELIGHTFUL HOME MUSICALS.

These Sunday Musicals were supplemented by the so-called "Friday Evenings" of the old master, Zelter, at which time a small select number of members from the Singakademie Chorus came together for the study of difficult choral works. In a letter to Goethe, Zelter writes: "Our chief worship is dedicated to Johann Sebastian Bach, the purest, the noblest, the most dignified of all musicians. Here was that Felix first made the acquaintance of the glorious music to the *St. Matthew's Passion*. His most ardent wish was to possess the complete score, and with his grandmother attempted to carry into fulfillment. It was not without difficulty, however, that the crabbed old Zelter was persuaded to give his permission for a copy to be made, which was finished just in time to form the *pièce de résistance* which Mendelssohn found upon his "Christmas Table" in 1823. It must be remembered that this highly treasured Christmas present was intended for a boy of fourteen!"

When Mendelssohn was about to reach the age of fifteen his old master, Zelter, determined to celebrate the day by proclaiming the artistic majority of his beloved pupil. Proposing a toast to the birthday child, old Zelter took the lad by the hand, and in the language of the Master Gullis said: "My dear son, from to-day you are no longer an apprentice, but a journeyman; I advance you to the dignity of a journeyman (*gesell*) in the name of Haydn, and in the name of Mozart, and in the name of the old master, Johann Sebastian Bach!"

THE GREATEST MASTER-PIECE OF YOUTH.

In 1826, when not quite eighteen years old, Mendelssohn gave to the musical world the overture to *A Midsummer Night's Dream*, a work which was to crown his young boy with the laurels of immortality. Wilhelm Henel was perhaps right when he found in this tone-poem an echo of the happy summer days, filled to the brim with music and poetry, which had been spent in the beautiful garden adjoining the Mendelssohn home. In the overture Mendelssohn's artistic personality found ideal expression; it is a work full of delicate fancy, overflowing richness of invention, golden humor and brilliant instrumental coloring. Rubinstein calls it "a musical revelation." Mendelssohn created the new form of the "Concert Overture," for in the beginning he had no thought of writing the entire incidental music to the Shakespeare play. It was not until seventeen years later that, at the suggestion of the King of Prussia, he was persuaded to write a sequel to his youthful work.

It is not difficult to imagine the enthusiasm with which the work was received in the Mendelssohn household. After all, Felix had given the Sunday visitors a foretaste of its beauties in a piano arrangement for four hands, it was given in its full orchestral scoring, the only listener to qualify his praise being the conservative old Zelter. Later Mendelssohn used to relate laughingly that Zelter

gave him the advice (in regard to the well-known opening measures of the overture), "Never use two flutes alone, because they never accord."

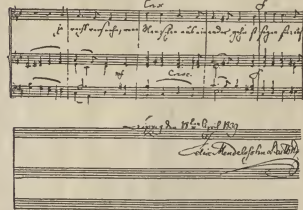
A GREAT REVIVAL.

Quite as significant as the creation of the overture was another great musical deed, which marked an epoch not alone in Mendelssohn's own life and artistic development, but which created a new chapter of musical history. This was the resurrection of the noble music which Bach had written to *The Passion of St. Matthew*.

After its first hearing in Leipzig, in April, 1729, this mighty work vanished completely from the memory of the musical world, until, by a lucky coincidence, one of the few copies fell into the hands of the young Mendelssohn.

Only a comparatively small part of the Bach compositions were ever printed during the lifetime of the composer; the rest were perpetuated by means of isolated copies, but the Bach art, in its universal greatness, seemed to have been buried in the grave of the old Thomas cantor in Leipzig. Zelter was one of the most zealous collectors of the Bach manuscripts, but it was the polyphonic construction and intricacy of counterpoint which interested him, rather than the profound depths of the music.

Mendelssohn luckily found a warm coadjutor in his friend, Edward Devrient, the actor, and the latter has given an amusing account in his memoirs of the visit he and Mendelssohn paid to the "old bear," Zelter, in order to gain his permission. After attempting in vain to dissuade the two enthusiasts by fatherly exhortation, Zelter grew violent and thundered out his indignation in the words: "And I am asked to listen in patience to such rubbish."



FRAGMENT OF MENDELSSOHN'S MANUSCRIPT WRITTEN AT THE AGE OF TWENTY.

How many other people, far wiser and much older, have hesitated about undertaking such a task, and now comes a pair of little brats who look upon it as child's play! The sensitive Felix was about to turn away, offended and discouraged, but the diplomatic Devrient pleaded his cause so skillfully (his chief card being that, after all, it would be two of Zelter's own pupils who were doing the highest and greatest thing he had taught them) that Zelter promised neutrality.

A GREAT SUCCESS.

Once outside the door, Felix threw his arm about his friend's shoulders with the appreciative words: "You are a devilishly clever fellow and a genuine Arch-jeu!" Another visit had to be paid to secure the assent of the singers from the opera. This was a more formal affair, and it was Mendelssohn's idea that they should dress themselves exactly alike. This "Bach uniform"—as he called it—consisted of black coats, white waistcoats, black trousers, black cravats and yellow chamois gloves. At last, after many preliminaries and much practice, the noble work received a second "first performance," in March, 1829, and aroused the most unprecedented enthusiasm.

Devrient himself delivered the words of Jesus; in fact, his share of the work throughout was so conspicuous that Mendelssohn, referring for the first time to his own Hebrew origin, said: "To think that it would be an actor and a Jew who would back to the people the greatest of all Christian works!"

Mendelssohn had made the music so thoroughly his own that the rehearsals, from beginning to end, were directed without a score.

More than a thousand applications for tickets could not be granted, so that a second performance was given on Bach's birthday, March 21. So great was the interest in the *Passion* music that even the marvelous Paganini, who was concerting in Berlin at the time, was quite relegated to the background. Still a third performance was demanded, but, leaving this in the hands of the old Zelter, who by this time had become a thorough convert to the wisdom of the undertaking, Mendelssohn prepared to make his first independent tour of the world, his *Händler-jahre* beginning with a memorable visit to England.

SOME DELICATE (?) CONTEMPORARY CRITICISMS OF WAGNER'S EARLY WORKS.

It is comforting for the young and struggling musician to note how most of the great masters have been obliged to fight adverse criticism. Wagner's early works were received with uproar in most cases. This very uproar was the best possible advertisement for the young composer. After hearing *Tannhäuser* for the first time, Schumann gently intimated, "Were he but as melodious as he is clever, he would be the man of the day." Prosper Mérimée, the critic, and author of the novel *Tartarin*, said of *Tannhäuser*: "I could write something as good after hearing my cat walk up and down over the keys of the piano." This is the way in which Berlioz gloated over the first performances of *Tannhäuser*. "What bursts of laughter!" The Parisian showed himself yesterday in quite a new light; he laughed at the wretched musical style. He laughed at the tricks of the fantastic orchestration, he laughed at the haughty. At last he comprehends that there is a style in music. As for the horrors, he hissed them splendidly. The second representation was worse than the first. People no longer laughed—they were furious; they hissed persistently, notwithstanding the presence of the emperor and the empress, who were in their box. When leaving the theatre, on the stairs people treat this unfortunate Wagner as a scamp, an impostor, an idiot. The press is unanimous against it! Alas, poor mistaken Berlioz—poor Paris! These seem insignificant in comparison with a criticism apropos Wagner's works. Here comes one of the ingenious descriptive epithets which crawled from the venomous pen of the reviewer: "Musical slime, sea-like harmonies, rancid music, murderous harmonies, delirium tremens in music, hell, inferno, ranting in tone, dog music, tonal bleatings, and epileptic of harmonic insanity." Where reposes the penny-afiner who invented these amusing slanders? What ever may be said of the compositions of the young composer, he may remember that Wagner was probably the most abused and incidentally the best advertised composer of all times. The only time the composer need worry is when his compositions go unnoted.

MUSIC THAT WAS MUSIC.

Some people have an idea that the great public is discriminating in its taste for music. No greater mistake could possibly be made. The public is usually the first to identify really great music when it has an opportunity to hear it. In fact, some writers consider the test of really great music or the really great performer to be continued public approbation.

C. L. Cullen, in the *Sunday Magazine*, relates an incident which occurred in a far Western town. A train-load of passengers from the East were stalled in this town on the night which had been selected for a local ball to be given by the workmen. The addition of the train was a doublet and one of the passengers volunteered to play. The dancing proceeded in good earnest, when another violinist entered the hall bearing his violin under his arm. He offered to assist with the music. The moment his bow touched the violin the dancing stopped and the rest of the evening was turned into a concert. The dancers had no idea who the player was. All they knew was, that it was music which was so different from anything that they had ever heard, that even the fascination of dancing was at once lost. At the end of the impromptu concert a collection of money was taken and a five-dollar gold piece was presented to the violinist. The player was the great Ysaye. He accepted his fee with good grace and kept the money as a pocket-piece for many years thereafter.

The Very First Lessons at the Piano

By RUDOLF PALME

(Translated by F. S. LAW)

One of the most encouraging signs of the times, musically speaking, is the fact that people are beginning to realize more and more that it is of the utmost importance that a child should be taught in a correct style from the very start. The old idea that "anything would do" for a beginner has probably done more harm than anything else. This is probably no competent teacher living who has not had pupils come to him who have spent years of their lives in almost ineffectual study of the piano owing to the fact that they never had a solid foundation at the start. It is peculiar to most modern requirements for the child beginning that we are presenting to our readers portions of Rudolf Palme's work, *Der Elementarunterricht am Klavier*, under the First Lessons in *Piano Playing*. It presents in a complete form the methods adopted at many of the best German music schools. In making the translation, however, it was found that the work as it stood was not entirely suited to American conditions. Accordingly, the work has been revised and enlarged by American educational experts so as to make it available for the needs of this country. The last month we presented the first of the lessons given in Palme's book. Not all of the work is available for juvenile purposes, but enough can be taken from it to bring to enable our readers to realize the value of the work in its complete form and to assist those who are starting out on their career as music teachers. In the German original the lessons given are longer than in the English-American children. They are therefore divided into two parts, so that teachers need not give too much at one time. —*EDITOR'S NOTE.*

LESSON II.

FIRST PART.

DIVISION OF THE INSTRUMENT INTO DISTINCTIVE OCTAVES.

In our previous lesson the pupil has been given a clear understanding of the position of the piano keys on the keyboard. He has also been drilled in the matter so thoroughly that he can locate any given piano key at once.

As there are but seven alphabetical names, the piano must be shown that these names may apply to no less than eight different groups of piano keys in different parts of the piano keyboard. Thus the pupil must have some means of distinguishing between these different groups. If the pupil is not given this distinguishing means, his first lessons will be subject to all sorts of annoying delays and misunderstandings.

For purposes of convenience we shall employ a means of dividing the keyboard into distinctive octaves. The pupil should be taught that the word *octave* comes from the Latin word *octo* meaning "eight." The keyboard is then divided into eight groups of seven piano keys, each section reaching from a given C to the next B above.

In early times, before the invention of musical notation, tones were designated by letters. The compass of all music was understood in the range of the notes used in playing and singing was shorter than at present. The lowest octave was called the *Great Octave*, because its tones were designated by capital letters: C, D, E, F, G, A, B. The next octave below was called the *Small Octave*, since its tones were represented by small letters: c, d, e, f, g, a, b. To find it is was had to the expedition of small lines above the letters.

For example, c, d, e, f, g, a, b. This was known as the *Great Octave*. The middle octave of the keyboard—the one lying almost directly under the name of the maker of the piano. For each higher octave another line is added. Thus we have the *Two-lined Octave*: c, d, e, f, g, a, b. The *Three-lined Octave*: c, d, e, f, g, a, b. The *Four-lined Octave*: c, d, e, f, g, a, b.

To determine the names of the notes as well as their positions we have recourse to the clefs. Of these there are two in general use. The *G or Treble Clef*.

PRACTICAL DRILL.

After the teacher has explained the above so clearly that the pupil cannot possibly fail in comprehending it, the following drill may be taken up and extended in ways suggested by the teacher's imagination.

Show me the small octave—the three-line octave—the great octave—the one-lined octave—the contra-octave, etc.

Show me Great G—show me Small c—show me One-lined c—show me Contra D—show me Three-lined D. In order to offer a certain variety, the pupil take the following exercises. Play each note softly sixteen times, counting one, two, three, four. It is important in counting that he should speak sharply and distinctly, since his sense of time and rhythm will be benefited by this division of speech.

RIGHT HAND.

Play $\frac{1}{2}$ third finger.
Play $\frac{1}{2}$ thumb.
Play $\frac{1}{2}$ fourth finger.
Play $\frac{1}{2}$ fifth finger.
Play $\frac{1}{2}$ second finger.

LEFT HAND.

Play $\frac{1}{2}$ fifth finger.
Play $\frac{1}{2}$ third finger.
Play $\frac{1}{2}$ second finger.
Play $\frac{1}{2}$ fourth finger.
Play $\frac{1}{2}$ fifth finger.

EAR TRAINING EXERCISES.

The teacher strikes a number of notes high, low and medium, and calls upon the pupil to distinguish their character. Of course, this is done without looking at the keyboard. Older pupils may attempt to determine the approximate octave in which the notes are located.

STUDYING THE STAFF, THE TREBLE CLEF AND THE ONE-LINED NOTES.

It is the custom of most teachers at this time to introduce the study of the treble clef just a very little after the study of the treble clef is taken up. In the following, however, only the treble clef is discussed and the introduction of the bass clef will be left for the teacher's discretion.

The various tones and the piano-keys which they struck produce them, are represented on paper by characters called notes. These notes are known by the same names as the piano-keys we have already learned.

The five lines used in writing them are known as the staff. The fact that precisely five lines have been chosen for the staff assists materially in reading the notes, since the middle line forms an easily recognizable point from which the eye can readily measure the distances both above and below it. The lowest line of the staff is the first—the one above it is the second, etc., etc.

The staff has not always consisted of five lines. In early times many lines were used, as was necessary for the time being—sometimes more than five, sometimes fewer, according to the requirements of the melody to be written.

THE CLEF.

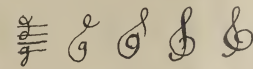
To determine the names of the notes as well as their positions we have recourse to the clefs. Of these there are two in general use. The *G or Treble Clef*.



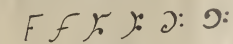
The For Bass Clef.



The Clefs are evolutions of Latin letters. The letter G was converted into the Treble Clef sign in the following manner:



The letter F was converted into the Bass Clef sign in the following manner:

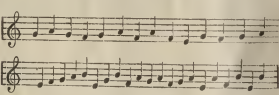


THE TREBLE CLEF.

It will be noticed that the character denoting the treble clef encircles the second line of the staff, the effect of which is to give this line the name of G. This G is the one-lined g, or the G above the C known as one-lined or middle c. If the clef had encircled the third line that would have been known as G. This clef, however, is used only on one line. It is also sometimes called the violin clef, as it is used in music intended for the violin.

Not only the five lines but the spaces as well are used in writing notes. How many spaces are there? Like the lines the spaces are counted from below upward; the first space is found between the first and second lines, the second space between the second and third lines, etc. The staff, therefore, consists of five lines and four spaces. Since they occur in regular order it is not so difficult to learn the names of the notes. It is only necessary to know the name of any one to determine the names of any other note.

Now let the teacher write the following staff, but at first without clef or notes:



Then writing the clef, he asks:
What is the name of the sign at the beginning of the staff?
What is the name of the note on the second line (after writing the note)?
What G is meant?
Where is it on the instrument?
What follows G in the musical alphabet? That is the name of the next note in the musical alphabet in the second space. Strike A—G, what octave are they both found? Where is G on the staff?

Say the musical alphabet backward from A. What comes next? G backward, where is it written on the staff that follows G backward, where is it written on the staff (the teacher writes it, as he does all the following notes, and requires the pupil to name them)? Strike F—A, read all four notes.

In this way, through constant questioning, the teacher has the pupil decipher the entire series of notes on the staff, and strike their corresponding keys as they are written down for him.

SECOND PART.

The pupil first demonstrates his command of the exercise for touch given in the previous lesson, so that all errors may be immediately corrected.

EXERCISES FOR THE TOUCH I (CONTINUED). RISING AND FALLING OF FINGERS AT COMMAND.

NEXT THE EXERCISE FOR THE TOUCH (I) is carried on in a different manner. The order of the fingers is as follows: 2, 3, 4, 1, each one separately. The pupil presses down five times, raises one finger of one hand, raises one finger loose (at first the second finger) and holds it instant after it is raised. The teacher strikes the key firmly with his lifted finger, which he instantly brings up to its former position, where it remains perfectly quiet until after a short rest. The teacher counts "two," which acts as a signal for the

finger to repeat the stroke as before, and similarly with counts three and four. In this way, by counting four, each finger should repeat the action from four to eight times in succession. The movement of the finger in making the stroke must be very quick, but there should be a considerable pause between each stroke. The tone itself is short, a mere pip, but comparatively strong.

The learner is inclined to let the tones follow in rapid succession, partly because he imagines that it is really playing when he hears them recur frequently; partly because it is an effort to hold the finger up for any length of time. This fault, however, does all the good of the exercise. The pause of the raised finger is particularly important, and should receive the greatest attention from both teacher and pupil, since it is by strict observance of this moment of rest that the metacarpal joint is strengthened and made flexible. Carry these exercises through until a certain dexterity has been acquired.

Aside from the stroke of the single finger, the task of holding of four keys at the same time is more or less difficult for the pupil to accomplish. To draw his attention to this essential point, let the teacher test him by striking these keys while they are supposed to be held. Owing to a loose and negligent grasp this will often be possible, and the pupil's efforts to prevent it will help him to achieve success.

ORDER OF PRACTICE.

1. EXERCISE FOR TOUCH I eight times with each finger, and counting aloud, one, two, three, four.
2. Repeat the musical alphabet, forward and backward, beginning with every letter in succession.
3. Learn to read the foregoing example in notes with fluency.
4. Repeat the classification of the octaves.
5. Ear training, high, low, medium.

THE MAN BEHIND THE ARTIST.

By B. A. CLIFFINGER.

To what extent is physique responsible in the making of an artist? Very little, if the verdict of history be reliable.

In matters involving taste genius is usually reliable, but in selecting an earthly habitation its judgment is oftentimes questionable. In most cases the genius would hardly be proud of what he sees in the mirror. Such self-contemplation could hardly fail to offend his sense of beauty. All of which is by way of proof that the body one carries about with him offers little evidence of the man himself. In the making of an artist we shall have to deal primarily with the man himself and secondarily with the house he inhabits.

We recognize degrees in artistic expression because some have a higher consciousness of truth than others. All do not play, paint or sing equally well. We speak of certain painters and musicians as having skillful fingers. Such a statement refers to the effect not the cause. It is a skillful mind that guides the hand of the artist, and the fingers of the pianist.

We speak of the fingers of the pianist as if nothing else were involved, or as if they were different from the fingers of other people. In the same way we speak of the law of the earth as its path around the sun, as if the earth alone were responsible; but the law in itself has no such intelligence or guiding power, and when we understand this and begin to contemplate that silent, irresistible mental force which started the earth on its path through the universe and will keep it there until its mission is fulfilled the prospect is sublime.

Every physical manifestation has a mental cause. The painter, the pianist, the singer must express themselves through a physical medium, but what they express is ideal. It is the idea which originates, directs and controls all action.

All beauty is an expression of the law of harmony. We become conscious of beauty as we come under the government of this law. The purest forms of art are the most perfect expressions of this law. The painter reveals it to the eye, the musician to the ear. In all forms of musical art that of singing makes the most instant appeal to the soul, for by which the singer communicates, the vocal instrument, is more closely associated with the soul of the performer than is any other instrument, consequently it responds more promptly to his will.

HOW I OVERCAME STAGE FRIGHT.

By A. OWEN PINNEY.

THERE is an old fairy story which narrates the experience of a youth who did not know fear. Had I been the author of that tale I should have made it with my main stand up and sing song. "I'll wager that this would have 'gotten his nerve.' What musician has not felt the torments of stage fright—that deadly fear that stiffens our fingers and throats and quenches the divine spark as effectively as if we had been immersed in ice water?

It is scarcely worth while to discuss the causes of this malady. One writer says it is lack of preparation. I have studied a solo part until I could sing it perfectly, and yet have failed miserably at the performance. Another says fright is due to physical fatigue or mental depression. I have gone to church or to a concert in splendid spirits and in the very finest physical condition, only to go to pieces just before rendering my number. Still others maintain that stage fright is the outcome of lack of concentration, a lack of interest in the work; in short, a lack of genuine desire to sing or play. This is true in part, but not wholly. I have known persons who sang or played as though inspired when alone, but who, when in public gave the flattest and most insipid performances conceivable.

So then, it is not the causes of stage fright that concern you or me so much, but the question, "How shall we overcome this soul-killer?" Having been obsessed with this disease of the imagination myself and having discovered a secret which is slowly but surely gaining me the mastery of it, possibly some account of my experience will prove helpful to other sufferers.

Stage fright, in my own case, takes the form of a "self-suggestion." I am not able to express my ideal as I see it. My conception of a song is always so much bigger than my facilities for interpreting it that I am inevitably overcome by a feeling that I shall not do it justice. Possibly I take myself too seriously, and ascribe too much importance to my work, but whatever the cause, the very dread paralyses what ability I had to start with and takes away from my rendering all sense of value I might have given it under normal conditions.

The discouragement and despair that grip one who suffers from excessive nervousness need no description here. Suffice it to say that I was about to "blow the ghost" out of my mind when I was about these words of a well-known psychologist. "When we resolutely assume right, agreeable, ideal feelings, resolutely assume right, true, ideal thoughts, we instruct the deeper soul to form corresponding habits and in time we actually feel and think as thus assumed. Then we become what we have assumed, feel, thought, and so, finally, we develop the personal atmospheres indicated by such feelings and thoughts." The inner world, as I have assumed and continually asserted, then became real and at last actually realized, has transformed us. This is the law. It is infallible.

ACQUIRING SELF-CONFIDENCE.

"Pinning my faith in this assertion, I set to work with renewed hope. My first step was to picture in my mind just what my actions and sensations would be if I could sing without fear. I tried to think how my voice would sound under this ideal condition, how my breath would act, what my face, hands and shoulders would do. I summoned images of freedom and confidence—a placid, receptive mind, a firm, flexible body. I kept these ideas in my mind constantly, until the images became solid and distinct and would appear instantly at my call.

This much gained, I then tried to feel them; that is, having drawn as nearly perfect an ideal as I could conceive, I next tried to make it real. I would banish doubts and thoughts of failure and for a few brief moments would enjoy the exhilarating sensation of "self-sureness," of absolute certainty that my voice would do exactly what I wanted it to. After a time the habit of assuming the feeling of a successful singer became quite easy.

Up to this point my little drill was performed without attempting to vocalize. I now began to try to sing without fear. In holding in mind my image of perfect self-control and self-confidence, I sang in a poised, perfectly, very softly, observing carefully and comparing every detail of the real with my ideal. After

a few notes the mental image would fade away and I would find myself again becoming tense and nervous. When this occurred I would stop and rest, then attack it again, always establishing the mental attitude first. With persistent practice I eventually became able to sing an entire song to myself without once losing the image of perfect repose.

Of course, during all this time I was going on with my public work; but with a thousand critical persons gazing into one's face it required a tremendous effort of the imagination to form the mental picture of a calm, self-possessed demeanor, and a still greater effort of the will to make that picture real in my actual performance. However, the struggle gradually became less severe, and in time, to my great delight, the success mood and the feeling of confidence became practically permanent.

I sang for the love of it, revelled in it, with joyful disregard of the old haunting doubts that used to lurk in every corner of my brain. In consequence, the quality of my work quite naturally improved. My voice became rounder and freer, taking on a greater depth of expression than it formerly had possessed, while my interpretations became truer and more artistic.

And so to every student of music, instrumental and vocal, I say: "If you are sincere, if you sincerely desire to master it, I heartily commend the method described above. The result which I myself achieved required an entire winter's work but the fruits are mine to enjoy as long as my voice endures."

ENCORES AT PUPILS' RECITALS.

By ROBERT MORRIS TREADWELL.

THERE is enough of the *Oliver Twist* in most of us to "want more" of anything that pleases us. This spirit is doubtless at the base of the enthusiasm which is so gratifying to the novice and so irritating to the artist. Applause is always desirable except in cases where the applause is excited by reasons of friendship rather than artistic admiration.

At pupils' recitals applause often becomes dangerous for the teacher, since the pupil with the most friends present is often applauded more than the one who is most deserving. It not infrequently happens that some pupil, who has made a very poor showing may, "like Cato, sit attentive to his own applause," since the enthusiastic approval of interested friends can be but little else. For this reason the teacher should announce that no encores will be permitted at their recitals.

The different numbers performed at a recital are likely to be greeted in the following manner: Number one has finished his solo, and is mighty glad to have it "over with." The audience has listened patiently, noticed an unduly lengthy pause and several false notes, so consequently the applause is rather faint. Number one is so happy to be finished, however, that he doesn't notice any lack of appreciation.

Number two has played once before at a recital, and feels confident of living through her performance. She plays well and receives greater applause than number one.

Number three is a little boy who looks ten years of age and plays like a boy of fourteen. He closes off his piece up pops a person in the front row of the audience and asks to have number three repeated. His piece is more or less feebly backed up in his request by the rest of the audience. If you are foolish you let the boy play again. The pupil thus noticed is apt to become conceited. At the same time the neglected performers become envious and discouraged. For these reasons, I have occasionally found it necessary to restrain the audience to be somewhat impartial with their expressions of approval. This is particularly the case in recitals where several grades are represented.

It is strange how much improvisation has come out of fashion in recent years. There are, of course, many who will sit at the piano and "ramble" over the keyboard, but the number of people who can take an improvisation is not so large as it once was. Perhaps the habit of "rambling" is not common only to this age of discursiveness. Beethoven once seriously engaged Hummel by asking, in the middle of an improvisation, when he was going to begin in earnest.

ROSSINI THE HUMORIST

Epigrams and Wit of the Most Whimsical of the Italian Composers

By J. CUTHBERT HADDEN

[EDITOR'S NOTE.—The following article from the pen of a representative English writer appeared first in the London Musical Opinion.]

Rossini was the prince of humorists among composers. The good stories told of him would fill a small volume and I wonder that no writer has thought of bringing them together under one cover. First let us describe Rossini as he appeared to some of his friends. Madame Ardi, the wife of the well-known conductor, whom I first encountered at Covent Garden Promenade Concerts many years ago, says that he was "the queerest looking old thing" that she ever saw; "such a quaint ungainly figure; such sharp piercing eyes; such a vivacious quick manner with it all." Usually he was clad in a very shabby loose shooting jacket and wore a conspicuously ill-fitting and ugly colored wig. The wig was a great feature. Signor Ardi had once rendered him a slight service and, calling on him one afternoon, Rossini was profuse in his thanks. He was anxious to prove his gratitude in a tangible way and glancing round the room he caught sight of his wigs. "I am sorry, Ardi," he said, "that I cannot give you an actual proof of my gratitude; but, if you would like to have one of my wigs, you can take any color that you fancy would suit you." Ardi never wore a wig—that was the joke!

Rossini was an epicure and several of the stories connected with his name bear on the pleasures of the table. He had a fastidious palate and declared that he could cook rice and macaroni better than anyone he knew. "Maestro," said someone to him, "do you remember that famous dinner given you in Milan, when they served a gigantic macaroni pie? Well, I was seated next you." "Indeed!" replied Rossini; "I remember the macaroni perfectly, but I fail to recognize you." On another occasion at a dinner in Paris at which he was observed to remain silent and absorbed, a banker who was on anything but friendly terms with him, passed savouries to the lady on his right, saying: "I have already eaten as many of these as Samson slew Philistines." "Yes, and with the same weapon," retorted Rossini.

ROSSINI THE EPICURE

Of course, Rossini was not always in what he called epicurean form. Adolphe Crémieux gave a sumptuous breakfast partly in honor of Meyerbeer, to which he invited Rossini. The latter occupied a place of honor next to the wife of his host, but refused one after another all the dainties offered to him. Madame noticed this with surprise and regret and presently asked him whether he was unwell. "I rarely eat breakfast," he explained, "nor can I depart from that rule to-day; although, should anything go wrong with to-morrow night's representation of 'Les Huguenots,' Meyerbeer will believe to the day of his death that my refusal to partake of this feast brought him bad luck. The position that I now occupy at your table reminds me of an old experience that befell me some years ago in a provincial town of Italy." He then told the story. It was connected with a performance of "The Barber of Seville," given in Rossini's special honor in a local theatre. While the overture was in full swing, Rossini noticed a big trumpet in the orchestra, manifestly blown with remarkable force and continuity by a member of the band. But not a note in the least like the trumpet could Rossini hear. So, at the close of the performance, he interviewed the conductor and asked him about the noiseless trumpet. His reply was: "Maestro, in this town there is not a living soul who can play the trumpet, therefore I specially engaged an artist to hold one up to his lips, binding him by an oath not to blow into it; for it looks well to have a trumpet in an orchestra." Rossini, who was as fat as Falstaff, used to tell this story when admiring ladies asked him to breakfast and ate nothing. "I am like the trumpet," he would say: "I look well at your table."

Rossini was often given to characteristic remarks and criticisms concerning other composers. He spoke his mind freely about everybody and never cared whether he gave offence or not. Still, what he said was mostly taken as a good joke, especially by intimates. He seldom went to the opera but he could not resist the temptation of hearing one of Wagner's works. It was Tannhäuser. Afterwards, when



ROSSINI IN THE COSTUME HE WORE WHEN CONDUCTING.

asked to give his opinion of the opera, he said: "It is too important and too elaborate a work to be judged after a single hearing, but I shall not give it a second." Somebody once handed him a score of one of Wagner's latest music dramas and presently remarked that he was holding it upside down. "Well," said Rossini, "I have already read it the other way and am trying this as I really can make nothing of it."

I have mentioned Meyerbeer. It was one of Rossini's pleasanties to say that he and this composer could never agree, because Meyerbeer liked sauer kraut better than macaroni. He imagined that Meyerbeer disliked him. Meeting Meyerbeer one day, Rossini replied, in answer to an enquiry on the subject, with an alarming catalogue of maladies which he attributed to the ready ear of his listener and to with him at the time. After Meyerbeer's death, the friend recomprated with Rossini for his levity every good man's duty to contribute to the peace and comfort of his fellow-men; and you know that nothing would delight Meyerbeer more or afford him early release. As a matter of fact, Meyerbeer died before him; and when Rossini heard the news he fainted.

A few days after Meyerbeer's death a young admirer of his called upon Rossini with an eulogy

which he had written in honor of his dead idol. "Well," said Rossini, after hearing the composition played, "if you really want my honest opinion, I think that it would have been better if you had died and Meyerbeer had written the eulogy." Rossini had scant patience with amateur composers. One such once accompanied the manuscript of his latest composition with a Stilton cheese, of which he knew Rossini to be fond. He hoped, of course, to have a letter praising his work. A letter came, but all it said was "Thanks! I like the cheese very much." Prince Poniatowski, the composer of the popular "Yeoman's Wedding Song," had written two operas and wanted very much to have Rossini's opinion as to which of the two he should choose for production in public. Rossini fought shy of the matter for a long time, but Poniatowski's impetuosity at last prevailed. Highly elated, he accompanied Rossini home. Rossini settled himself in his easy chair with his feet on another and placed a huge handkerchief over his eyes. Poniatowski sat down to the piano and worked away lustily for an hour. When, almost exhausted and bathed in perspiration, he was about to begin on the second opera, Rossini awoke from a doze into which he had fallen and touched him lightly on the shoulder so as to arrest his progress. "Now, my good friend, I can advise you," he said sleepily; "have the other opera performed." A kindred joke was tried on Liszt, who had just played one of his so-called "symphonic poems" to Rossini. "I prefer the other," said Rossini enigmatically. Liszt naturally asked which "other." "The Chaos in Haydn's 'Creation,'" was the withering reply.

ROSSINI'S WIT.

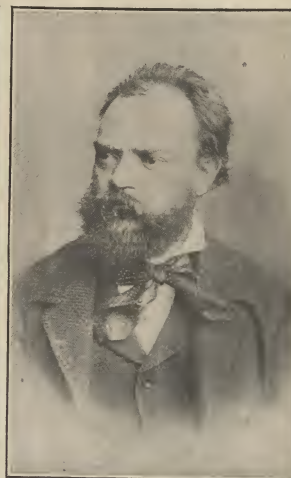
Rossini's witticisms indeed bubbled forth at all times and under all circumstances. On one occasion a gentleman called upon him to enlist his aid in procuring for him an engagement at the opera. He was drummer and had taken the precaution to bring his instrument. Rossini said he would hear him "play," and it was agreed that he should show off in the overture to "Semiramide." Now, the very first bar of the overture contains a tremolo for the drum; and when this had been performed the player remarked, "Now I have a rest of seventy-eight bars—these, of course, I will skip." This was too good a chance to be lost. "Oh, no," said the composer; "by all means count the seventy-eight bars; I particularly want to hear those." Rossini's willingness extended even to his birthday. Having been born on February 29th, in leap year, he had of course a birthday only once in four years, and when he was seventy-two he facetiously invited his friends to celebrate his eighteenth birthday! The late Sir Arthur Sullivan made his acquaintance in Paris. One morning when Sullivan called to see him, he found him trying over a small piece of music. "What is that?" asked Sullivan. "It's my dog's birthday," he replied very seriously, "and I write a little piece for him every year." All his life he had a dread of the number thirteen, as well as of Fridays. He never would invite more than twelve to dinner, and once when he had fourteen he made sure of an "understudy" who would, at a moment's notice, have been ready to this was a double superstition—he died on Friday, November 13.

Of miscellaneous anecdotes there are quite a number. When Rossini was once rehearsing one of his operas in a small theatre in Italy he noticed that the horn was out of tune. "Who is playing the horn in such an unholy way?" he demanded. "It is I!" said a tremulous voice. "Ah, it is you, is it? Well, kid, Rossini detested railways. When these were inapt a means of locomotion so little suggestive of connection a good story is told by Mr. Kuhe, the veteran Brighton musician. About the middle of the day, to the surprise of the promenaders, a huge travelling carriage was seen approaching, heavily laden with luggage. This marvelous equipage contained a very stout old gentleman with a remarkably fine coachman's seat was an elderly lady, while the in those days road-traveling being already considered an eccentric mode of proceeding, much speculation was aroused as to the identity of the occupants. The old gentleman proved to be none other than Rossini.—Musical Opinion.

The Etude Gallery of Musical Celebrities



Peter Cornelius



Antonín Dvořák



Charles Marie Widor



Alfred Reisenauer



Heinrich Wilhelm Ernst



Paul Vincent d'Indy

THE STORY OF THE GALLERY

In February, 1909, THE ETUDE commenced the first of its series of portrait-biographies. The idea, which met with immediate and enormous appreciation, was an original project created in THE ETUDE offices and is entirely unlike any previous journalistic invention. The biographies have been written by Mr. A. S. Garbett, and the plan of editing out the pictures and mounting them in books has been followed by thousands of delighted students and teachers. One hundred and eighty-eight portrait-biographies have now been published. In several cases these have provided readers with information which cannot be obtained in even the voluminous 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.

CHARLES MARIE WIDOR.

(Vee-dor.)

WIDOR was born at Lyons, France, February 22, 1845, where his father was organist at the church of St. François. His success here and as an organist won him the position of organist at St. Sulpice, Paris, in 1869, and he quickly took a leading place among Parisian musicians. He succeeded César Franck as professor of the organ at the Paris Conservatoire, and in 1896 took the place of Dubois as professor of composition there. For many years he acted as critic to a paper called *l'Étudiant*, writing under the pen-names of "Aulètes" and "Thiémis." As a composer he has written a great deal of music of all kinds and ranks as one of the foremost composers for the organ in recent times. The two collections of "Symphonies" for the organ have attained wide popularity among concert organists, as these works show great mastery of the resources of the modern organ. In addition to the organ music, however, he has written a number of orchestral pieces, including two symphonies and three concertos for piano and orchestra, and a number of songs, piano pieces, etc., besides church music, a ballet and a cantata. He has twice visited England, where his organ music is naturally much appreciated. On the last occasion, 1909, he conducted a concert at the Queen's Hall, London, entirely composed of his own works. (The Etude Gallery.)

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ANTONIN DVORÁK.

(Dvor-shahk.)

DVORÁK was born at Mühltahsen, Bohemia, September 8, 1841, and died in Prague, May 1, 1904. His father, an innkeeper, destined him to be a butcher, but music called him into other paths. He studied with his schoolmaster and others. When sixteen he went to Prague and studied organ under Pöschl, earning his way as best he could by playing the violin in cafés, etc. He got into the orchestra of the National Theatre and in 1873 became organist at St. Adalbert's. A patriotic cantata was produced at this time, and the spontaneous national character of Dvorák's music ensured its success. A government pension was provided from Vienna, and both Liszt and Brahms did much to help him. His *Schütsche Tanze* next attracted wide attention, and other larger works began to obtain a hearing. England welcomed him, and he wrote two or three cantatas, notably *The Specter's Bride* for British festivals. From 1892 to 1895 he was head of the National Conservatory in New York, and at this time produced *The New World* symphony. His works included several operas, symphonies, chamber and chamber music, such as his *Humoreske*, *Pala Graciosa* and the *Song My Mother Taught Me*. He was appointed head of the Prague Conservatory after leaving New York. Dvorák was much influenced in composition by the national Bohemian folk-music, greatly loving rich harmonies, unexpected rhythms and brilliant orchestral effects. (The Etude Gallery.)

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CARL AUGUST PETER CORNELIUS.

(Kor-ty-'le-oo.)

CORNELIUS was born at Jlayence, Germany, December 24, 1824, where he died, October 26, 1874. His father was an actor caused him to turn his attention to music, and though his training was incomplete, he soon acquired a wide general knowledge. After the death of his father, in 1844, he went to Dahn, of Berlin (1845), and studied music thoroughly until 1850. In 1852 he became attached to Liszt's orchestra at Weimar, and aided in championing the cause of Wagner by his contributions to the *Neue Zeitschrift für Musik*. In order to elucidate Wagner's ideas more fully, Cornelius wrote a comic opera, *The Barber of Bagdad*, which was produced in Weimar, 1858. The failure of this work was the cause of Liszt leaving Weimar. Cornelius also left and went to Vienna, where he met Wagner, with whom he soon became closely acquainted. When Wagner went to Munich under the patronage of Ludwig II, Cornelius went with him, and was appointed reader to the king. After von Bülow took charge of the conservatory, he being transferred to the Königl. Musikschule, Cornelius was appointed professor of harmony and rhetoric. His opera *Die Waise* was produced at Weimar, 1861. He was working on another, *Goldil*, at the time of his death. It was afterwards orchestrated by Hoffbauer and Lassen, and produced at Weimar and Strassburg, 1892. All the works of Cornelius were strongly influenced by Wagner, (The Etude Gallery.)

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PAUL VINCENT D'INDY.

(Dan-é.)

VINCENT D'INDY was born in Paris, March 27, 1851. He studied for a while with Diémer and Lavignat, but eventually became a faithful disciple of César Franck, entering his organ class at the Conservatoire in 1873. In 1875 he became a chorist-master under Colonne, and in order to gain a knowledge of orchestration, played as second trumpet in the orchestra. The same year his overture, *Piccolini*, was given a hearing, and established his reputation as a composer. He became chorist-master for Lamoureux, and had charge of the chorus at the first Paris performance of *Lohengrin*. With Franck and others he founded the Société Nationale de Musique. He was one of the founders of the Schola Cantorum in 1896, and is still its director and professor of composition. In 1905 D'Indy first visited America and conducted a few Boston Symphony concerts. He has composed several symphonies and symphonic poems, the best known of the latter being *Waldesliege*, *Itir* and *La Fête Chançante*. In addition are several operas, songs, piano pieces and much chamber music and a set of variations for the saxophone and orchestra. He has contributed to current literature, his study of the life of Franck being especially noticeable. D'Indy has never attempted to pander to popular taste, and has, of course, been charged with "dryness" in consequence. Nevertheless, his supreme mastery of the resources of modern music fully justify the highest esteem in which he is held. (The Etude Gallery.)

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HEINRICH WILHELM ERNST.

(Ahr-né.)

ERNST was born at Brinn, Moravia, May 6, 1814, and died at Nice, October 14, 1865. He studied at the Vienna Conservatory under Seyfried (composition) and Beilm, and later with Mayser (violin). He first went on tour at the age of sixteen, at a time when Paganini was touring Germany. Ernst was much fascinated by the wizard-virtuoso, and followed him from town to town to get better acquainted with his art. In 1832 Ernst went to Paris and studied for six years, also appearing in public. From 1838 to 1844 he traveled all over Europe with brilliant success, especially in London, where eventually he settled. As a composer he wrote many salon pieces of a very attractive kind, in which he displayed remarkable grasp of the possibilities of his instrument. The *Concerto in E sharp minor* however, is a work composed of many beautiful ideas, and written with great skill, though it bristles with difficulties. Ernst's most popular composition is undoubtedly the *Élégie*, which offers every opportunity to the expert violinist. Ernst was a man of warm, impulsive disposition, and played with great brilliance and fire, though he possessed a beautiful singing tone which was very popular. He was a musician of solid attainments, and had he lived even more valuable additions to violin music than those he has left. (The Etude Gallery.)

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ALFRED REISENAUER.

(Ry-'sen-ow-er.)

REISENAUER was born at Königsberg, November 1, 1863, and died at Libau, October 31, 1907. He first studied the piano with his mother, who was an exceptionally gifted musician. Later he went to Köhler at the advice of Franz Liszt, who was much impressed by his ability. Subsequently he became a pupil of Liszt, with whom he made his debut at a concert. For a time he left the concert stage to study law, but re-appeared with brilliant success. Four years later he became professor of the pianoforte at Leipzig Conservatory. Reisenauer visited the United States for the first time in 1904. He was a great wanderer. It may be said that he was something of a musical pioneer, for he was one of the first great pianists to give recitals in such out-of-the-way places as China, Siberia and central Asia. He had many interesting stories to relate of his appearances at the courts of various Oriental potentates, to whom the visit of a virtuoso was a decided novelty. As a pianist he possessed a great faculty for entering sympathetically into the ideas of the composer whose music he was interpreting. He never sought to astonish his audiences with the brilliance of his technique, but aimed rather to express the meaning of the music. He was at his best, however, when playing the works of Liszt and Schumann. (The Etude Gallery.)

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LEFT HAND MUSIC.

BY MARILETTE BROWER.

ROBERT SCHUMANN had little sympathy with music written for one hand alone, he deemed it sterile and unworthy, saying that if a child saw a pianist playing with one hand only he might innocently ask why the player could not use two hands.

Though music written for one hand alone may so impress a child, as Schumann suggests, it is possible to compose very creditably for a single hand. The reason that the left hand is thus chosen is obvious. While there is generally plenty of work for the right hand in most piano compositions, there is often not so much for the left hand to do. Composers have concluded, therefore, that the left hand must have some extra practice. Or is it that they wish to create something unique, unusual or extraordinary to see what they can do with one hand, whether the work of a single hand can be made to sound like the playing of two hands. The violinist does all of his wonderful work with only four fingers of the left hand, and the pianist, using five, can also perform some agile feats.

Left hand compositions have their value and are at times extremely useful and necessary. In the strenuous pursuit after digital perfection, players sometimes disable the right hand and wrist with injudicious and excessive practice. It is then that the left hand piece comes in for its share of attention. If one cannot present one's self to the exacting "Professor," owing to a lame right hand, one need not lose the lesson on that account; hence the necessity of the left hand piece.

The question may be asked, Do we need the left hand piece as a technical study? I answer, We do not, if correct and adequate technical training is being pursued. By adequate I mean the equal training of hands, wrists, arms, elbows and shoulders, the left hand doing exactly the same things as the right. Both hands should be able to play trills, scales, chords and octaves with equal facility and power. Such training is logical and scientific, and appeals to the common sense of every student. With such a well-balanced technical equipment, the left hand piece is in no way a technical necessity.

SOME SUITABLE PIECES.

If the player has had no such foundational training, there may be a wide difference between the facility of the two hands. He may have played much salon music, which usually requires far less activity in the left than in the right hand. In this event, the mastery of a few left-hand pieces will be of real benefit. There is quite a list of compositions of this character, and it will prove an interesting study to examine some of the best of them.

And, first of all, there are the studies which may be used as stepping stones to the pieces. Czerny has left us some of these, made in his fluent manner, and there are the *Four Short Studies*, Op. 243, by Bernhard Wolff, and the *Easy Studies*, by Bied, Op. 153; also the *Four Melodic Studies*, by A. D. Turner. Isidor Philipp, the Parisian pianist and teacher, has recently published a set of left hand studies, which are a valuable addition to the modern literature on this subject. Of single studies we have one by Lynes, Op. 21, No. 2, and the *Melodic Etude*, by Mehl, which is but a page in length. For young players there are the little pieces by Schnecker, and an *Improvisation*, Op. 185, No. 4, by Gustav Hollander's six *Intermezzi* will be found very interesting. Some of them need considerable technique to play with sufficient velocity. They consist of a pretty *Etude* in arpeggio figures, an *Abendlied*, a *Valse Melodie*, *Perpetual Motion*, and a *Humant Song*. Most of these are but two pages in length, though the *Perpetual Motion* is longer and more ambitious.

Arthur Foote has made some contributions to the list of left hand music with his *Little Valse*, Op. 6, No. 4, and his set of three pieces, Op. 37, containing the *Prelude*, *Polka* and *Romance*. Among the pieces composed by Count Geza Zieby, the one-armed pianist, may be mentioned the *Allegretto Grazioso* of two pages in length, and the brilliant *Valse d'Adieu*. The *Solfeggietto* of Emanuel Bach has been arranged for the left hand alone and is a useful study in this form, although it is advisable to master it first with two hands.

THE ETUDE

SOME LARGER WORKS.

Of the larger works for left hand solo the player will find the Rheinberger Suite, Op. 113, of sterling excellence. This composer can always be depended on to write the same healthy music, and this Suite is one of the best things we have for this special purpose. Three numbers from the Suite, a *Capriccio*, *Menuet* and *Fugue*. They will be found most useful to study and at the same time are interesting and melodious as music. The *Capriccio* is longest of the three, and is an animated and vigorous piece of writing, containing interesting themes in single notes and chords. There is no laziness nor sluggishness here; all must be delivered with the greatest precision, with exact phrasing and strong contrasts of light and shade. There is a bracing air of candor and honesty about it, which acts beneficially on the left hand technique. The piece affects one like a brisk walk on a fresh morning in Autumn. The bold strokes are crowded, the brilliant sunshine makes sharp lines and patches of shadow here and there; all is gay activity. The *Alternative* section, in F major, set in the middle, is smooth and snave, and forms a good contrast to the first part of the composition, which returns after a page of this calmer mood.

The *Menuetto*, which follows, is more familiar; it is studied separately and is more frequently played. It starts pianissimo, with a dainty little theme; there are a few measures of strong contrasted chords scattered through the piece, but for the most part the color coloring is kept in the lighter and more delicate tints. The *Fuguetta*, which closes the suite, is a short, vigorous bit of writing, well constructed. The listener would not imagine one hand only was being used.

Theodore Leschetzky has tried his hand at this style of writing by turning the sextette from *Lucia*, into a digital exercise for the left hand. It contains more than the usual quantity of broken chords—which must occur in music of this class—and there is considerable arpeggio and some octave work in it.

SOME MODERN COMPOSITIONS.

Of the more recent left hand numbers several of value may be cited. A *Salon Etude*, Op. 10, No. 5, by E. Pirkert, is an interesting little piece two pages in length. A notable feature is the use of warm and varied degrees of shading and expression, is the basis of its structure. A big climax is worked up on the second page, which subsides into a quiet and peaceful close. The piece is well edited, with very exact directions for its performance.

Serbinie, the Russian composer, has made several additions to the left hand literature. One is a *Prelude*, Op. 9, No. 1, an unpretentious but useful little piece. The second number in this opus is more ambitious. It is a *Nocturne* and has a distinctive Russian atmosphere. Starting with a theme in single notes, it soon works into chords and octaves, with several effective cadenzas. It often appears on recital programmes, and opens the eyes of the groundlings as to what can be done with the left hand.

If one is seeking some healthy velocity exercise for the left hand, Weber's *Perpetual Motion* round, arranged for left hand solo by Brahms, will furnish it plentifully.

Max Regier, too, has written a group of four "special pieces" for left hand. No. 1, a *Scherzo*, is but a page in length; No. 2, *Humoresque*, contains two pages written in thirds; the third number is a *Capriccio*, some six pages in length, and the last number, a *Prelude and Fugue*, is written in one staff, for two pages in length and much more difficult than the others.

Other pieces for the left hand which may prove useful will be found in the following short list:

Spindler—Three Romances, Op. 156.
H. Lichner—Three Romances, Op. 267.
Ferd. Hummel—Five pieces, Op. 43, *Etude*, *Valse*, *Spritz*, *Greeting March*, *Capriccio*.
C. Hain, Op. 41, *In der Dämmerung*.
Wilhelm Fink, Op. 20, No. 1, *Romanza*.
Th. Dohter, Op. 30, No. 7, *Etude in D flat*.
W. Taubert, Op. 40, No. 2, *Cantata*.

Any perfected performer always gives the impression that he plays without pains.—E. Nussbaum.

FOUR EPISODES IN A STUDIO.

BY T. L. RICKABY.

I. This pupil was unpromising. He was a young man—a farmer—of about nineteen or twenty, and this was his third or fourth lesson. Lines and spaces, clefs and notes were a puzzling proposition, and it was much easier for him to sit on a plow or planter than a piano stool. Harnessing a horse was much more in keeping with his inclinations and artistic limitations than playing exercises.

The teacher was conscientious, and tried hard to make the way as easy as possible, but this, even with the pupil's ambition and good will, had not resulted in any successful pupils. Suddenly the pupil's face lightened up. The puzzled expression was replaced by one of a decidedly more agreeable character, and the teacher, thinking that some light had broken in upon the pupil's consciousness, and that after all his work was not to be lost, waited for the gratifying expression that he felt was coming.

"Say, professor," said the young man, "I killed the biggest bullfrog this morning you ever saw!"

The teacher is still alive, and is doing as well as could be expected.

II.

A severely determined looking woman called at the studio, stated that she was about to have her daughter begin the study of music, but was undecided which teacher to select.

"How many lines and spaces do you teach?" was an astonishing question.

On being told five of the one and four of the other she paralyzed the poor teacher by saying that as Miss X—taught five lines and air spaces she would "patronize" her, because naturally she wanted as much as possible for her money!

III.

The teacher was once asked by a lady to suggest some classical music for her daughter, who had studied music at some of the conservatories.

The mother said that her daughter did not want to take lessons, because she did not need them, but merely wished to know of some music to practice, but it must be classical, very classical indeed. The teacher suggested that Beethoven might come up to the standard of "classicality" required.

"Beethoven!" exclaimed the lady in a surprised and rather injured tone. "Why, Maude passed Beethoven more than a year ago!"

"Indeed!" the teacher rejoined, "then what you need now is the music of the composers whose names I will write down for you." The lady looked at the slip of paper given her and departed evidently quite satisfied. The teacher had given the following names:

SOKALAK, KAMAROFF, BALAKIEFF, YOTEFORFF, TCHAIKOWSKI, KERESTCHENOFF, and RIMSKY-KORSAKOFF.

IV.

A man from the rural districts called at the studio, bringing his daughter, a girl of about ten years of age. He began by saying that she had gotten better, the resources of the teachers of his own neighborhood, and so he was now free to bring her to town for further development. He further volunteered the information that she could play anything she ever heard and was altogether quite a musical phenomenon.

The teacher was interested and in due course asked the little lady to play. She complied readily enough, and of what do you suppose her performance consisted? Beginning with the Key of C she played tone, subdominant, dominant and tritone chords, in every key and with every variation of rhythm that the musician had ever heard of, or since. After twenty minutes of this the father asked the teacher what he thought of it. The teacher replied that it was "the most stupendous thing he had ever heard"—and the teacher told the truth.

The development of a taste for what is good in music is a matter which should begeth in life. Goethe, the great German poet and philosopher, recommended that "Taste is to be educated by contemplation, not of the tolerably good, but of the truly excellent. I therefore show you only the best works, and when you are grounded in these you will have a standard for the rest, which you will know how to value without over-rating them."

Educational Notes on Etude Music

By P. W. OREM

ARIETTE—E. SCHÜTT

IN THE ETUDE for July, 1910, appeared a *Petite Scène de Ballet* by this celebrated Russian composer. He has recently composed two additional numbers of similar length and degree of difficulty to form a set of three pieces. One of these pieces, the *Ariette*, we take pleasure in presenting in this issue. An *aria* is a "fair" or melody, literally translated, but the term is usually applied to a vocal solo in threefold form with instrumental accompaniment. An *ariette* is a little *aria*. Either term may be applied to an instrumental piece of lyric character just as we frequently apply the title "song without words." As may be expected from Edward Schütt, his new piece, *Ariette*, is a pianist's gem. The melody is piquant and taking and the harmonic treatment is original yet refined. Note the key contrast and the striking modulatory effects gained by comparatively simple means. This piece should be played in rather free time and treated in the manner of a vocal composition, the melody brought out but the harmonic background well sustained. It is not at all difficult technically but requires a finished interpretation.

MOMENT MUSICAL—M. MOSZKOWSKI

This is the fourth of a series of Moments Musicaux, Op. 84, the first number of which appeared in THE ETUDE of May, 1910. His pieces all have a rare artistic charm, bespeaking the work of the matured master. No. 4 will make a splendid recital number for an advanced player. It will require rare finish and attention to detail. Note the delicate syncopated accompaniment and the various inner voices, each of melodic and harmonic significance.

HUNTING SONG—F. L. EYER

This is a rollicking and characteristic number by a successful American writer and teacher. Hunting pieces of various kinds seem to have appealed to composers of all schools and periods. The familiar "horn-pieces," upon which most of them are founded, afford a pleasing and popular vehicle for thematic treatment and varied harmonization. Mr. Eyer's *Hunting Song* is a very cleverly constructed specimen by a contemporary composer. It should be played in the character of the piece, but it must not be taken too rapidly lest the passage work be blurred. It will make a successful recital number for a fourth-grade pupil.

SERENADE GIOIOSA—J. L. BROWNE

This is a very good and well-constructed example of the "serenade" type of piece. The themes are distinctive and appealing and the characteristic accompaniment is neatly handled. It should be played in graceful song-like style, in free time, and without hurrying.

DULCINEA—T. LIEURANCE

This is a very clever and taking Spanish dance in characteristic rhythm by a young American composer, a portrait and sketch of whom will be found in another column. Play this piece with fire and dash and with sturdy accentuation. It will make a good third-grade recital number.

CAREZZA—LUIS JORDA

Several pieces by this celebrated Mexican composer have appeared in our music pages and have elicited favorable comment. We now present a short and rather easy number by Mr. Jorda. It is an airy and graceful dance movement of fanciful character with two well-contrasted themes. The first theme has a tinkling bell-like effect while the second is broad *cantilena* in the style of a "cello or baritone melody." Give this piece plenty of color, in the orchestral manner. A good third-grade pupil should do well with it.

JUST IN TIME—N. L. CALAMARA

This is a lively tarantella movement. The passages are all comfortably under the hands but they will require nimble fingers in order to develop the requisite speed and distinct enunciation. Pieces of this type afford excellent practice and invariably sound well.

when worked up to time. The term *tarantella* originally applied to the familiar Neapolitan folk-dance, is now used in connection with almost any rapid 6/8 movement.

MILITARY ESCORT—CHAS. LINDSAY

This is a very useful march movement either for teaching, for recital use, or for actual marching purposes. Although easy to play, well within the range of any good second-grade pupil, it has an effect more brilliant and stirring than that of many larger works. The trumpet passage in the *Trio* is particularly effective. This march should be played in the regulation military time, 120 steps to the minute, counting two in a measure.

SWEET DREAMS OF THEE—E. S. PHELPS

This is a melodious drawing-room piece, with three well-defined themes, by a contemporary American composer. It will prove an accessible number for summer study or recreation. It should be played tenderly and expressively.

MARCH OF THE FAIRIES—C. D. ROSE

This is a pleasant little characteristic piece by an American composer of promise. It will prove useful for early third-grade or advanced second-grade study and recreation. Play this piece lightly, but with the regular martial swing.

IN CLOUD LAND—C. KLING

A good easy waltz in the German style, to be played in slow, steady tempo. The themes are all melodious and tasteful, demanding an expressive, finished style. This number might be used for dancing.

NEW WEDDING WALTZ—B. LANDMANN

This is a new and revised version of an old, popular favorite. As an easy teaching piece its usefulness will be greatly increased in its present garb. It still holds its own as a recital number.

THE FOUR-HAND NUMBERS.

Two duets will be found in this issue, both by modern writers, original four-hand pieces.

Calvin's *Spring Dances* is a graceful dance movement of the modern gavotte type. It bids fair to become as popular as the same composer's *Chasse aux Gaisies*, which appeared in THE ETUDE some time ago. In *Spring Dances* interesting parts for both players will be found.

Gili's *Historical Pageant* is an easy but sonorous march movement of the classic type, in the style of some of the marches of Handel, Mozart and Gluck, dignified and stately. In this piece, in playing the heavy chords, care must be taken that the four hands of the players fall exactly together at each attack.

FESTIVAL PROCESSIONAL (Pipe Organ)—H. HACKETT

This is a good solid march movement which will serve as an effective postlude. It should also make a good opening number for a recital. The registration may be adapted readily to suit a two-manual organ. With the exception of the *Trio*, where contrasting soft combinations are called for, nearly the full organ is to be employed throughout. In playing marches of this type organists should not fall into the habit of playing too legato. In order to give the proper accentual effects the heavy chords should be slightly detached.

EVENING STAR (Violin and Piano)—R. WAGNER

Wagner's *Tannhäuser* will be found in another department of this issue, treated at length. One of the most popular melodies from this music drama is the song of Wolfram, *To the Evening Star*. This number has been arranged for all sorts of vocal and instrumental combinations but it makes a decidedly effective violin number, not difficult to play but fitting the instrument nicely and affording opportunity for the production of the singing tone and cultivating the expressive style of delivery.

THE VOCAL NUMBERS.

Mr. J. E. Roberts' "Come Unto Me" is a tender and appealing setting of a favorite Scriptural text. It will make an excellent church solo for medium voice.

Mr. Field's "Smiles and Frowns" is a naive and pleasing setting of some very clever and taking verses in rendering songs of this character the performer should be an elocutionist as well as a singer in order that not a word of the text may be lost.

Well Known Composers of To-Day



THURLOW LIEURANCE.

Among those composers who have become known through their contribution to the musical section of THE ETUDE, none have won a greater popularity than Mr. Lieurance. He was born at Oskaloosa, Iowa, 1881, and moved with his father to Western Kansas some years later. His musical ability soon made itself apparent, and at an early age he was able to perform with some considerable ability. His first song was composed when he was eleven years old. Before he was of age he became bandmaster of the 22d Kansas Regiment, and served through the Spanish-American war. After the war he went to the College of Music in Cincinnati, and also studied with many of the best teachers in the West. He was with the Castle Square Grand Opera Company in St. Louis during 1900 and 1901, and has had wide experience in many branches of musical education. Mr. Lieurance has since returned to Kansas, and is devoting himself very largely to composition. He has a remarkable gift of melody, and generally manages to invest his work with warm harmonic coloring. Among the best known of his compositions may be mentioned his songs, *Patric, A Garden Coronation and A Prayer*. The piano pieces include *Sambuca, From an Old Love Letter, Tender Musings, Valte Improvisu*, and many others equally charming.

TAKE A REAL INTEREST IN YOUR PUPILS.

By EDNA L. DE LEON.

TEACHERS expect their pupils to take an enthusiastic interest in music, but very few teachers take the same enthusiastic interest in their pupils. By studying the pupil's character you learn his likes and dislikes. Cater to these intelligently and half of your battle is won. Let your pupil see that you are interested in him and in his welfare entirely apart from his musical work. Find out what kind of books he likes, what kind of plays he prefers, what his sports are. By doing this you will find that you not only make your own work far more entertaining and profitable, but at the same time you will make the work of your pupils vastly more fascinating, and they will surely progress more rapidly.

STUDENTS should never be discouraged by what seems like failure. Often failure is success in disguise. When Puccini's *Madama Butterfly* was first produced it was greeted with hisses and cat calls by the excited Italians who did not favor the Japanese setting combined with modern costumes of U. S. Naval officers. Later the opera made one of the most triumphant successes of modern times.

JUST IN TIME

TARANTELLA

NICOLO S. CALAMARA

Allegro vivace M.M. ♩ = 152

HISTORICAL PAGEANT

CORTÈGE HISTORIQUE

Festal March

SECONDO

A. GILIS

Maestoso M.M. = 100

SECONDO

ff marcato

ff

dolce
p con espressione

cresc.

allarg.

fff rail.

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HISTORICAL PAGEANT

CORTÈGE HISTORIQUE

Festal March

PRIMO

A.GILIS

Maestoso M.M. ♩=100

PRIMO

ff marcato

f

ff

7

p

cresc.

dim.

ff

ff

1

ff

allargando

fff

fff rall.

THE ETUDE
SPRING BREEZES
LES CARESSES DU PRINTEMPS

INTRO.
Moderato M.M. ♩ = 108

Secondo

A. CALVINI, Op. 10

The left page of the musical score for 'Spring Breezes' features a piano introduction in C major, 4/4 time, with a tempo of Moderato (♩ = 108). The score is written for two staves (treble and bass clef). It includes various musical notations such as chords, arpeggios, and dynamic markings like *f* (forte), *p* (piano), and *p poco marcato*. The piece concludes with a 'TRIO' section marked *f* and a 'Fine' marking. The bottom of the page includes a copyright notice: 'Copyright 1941 by Theo. Presser Co.'

THE ETUDE
SPRING BREEZES
LES CARESSES DU PRINTEMPS

INTRO.
Moderato M.M. ♩ = 108

Primo

A. CALVINI, Op. 10

The right page of the musical score for 'Spring Breezes' continues the piano introduction in C major, 4/4 time, with a tempo of Moderato (♩ = 108). The score is written for two staves (treble and bass clef). It includes various musical notations such as chords, arpeggios, and dynamic markings like *f* (forte), *p* (piano), and *p poco marcato*. The piece concludes with a 'TRIO' section marked *f* and a 'Fine' marking. The bottom of the page includes a copyright notice: 'Copyright 1941 by Theo. Presser Co.'

DULCINEA

SPANISH DANCE

THURLOW LIEURANCE

Allegretto M.M. $\text{♩} = 72$

CODA

IN CLOUD LAND

WALTZ

CARL KLING

Tempo di Valse M.M. $\text{♩} = 54$

Semplice

THE ETUDE

a tempo

allegro.

a tempo

f *dim.* *f*

f *rit.*

f *a tempo*

p

cresc. *f* *p*

THE ETUDE

rapido

a tempo

l.h.

mf *l.h. rapido* *ff* *a tempo*

rit. *Fine*

Moderato

mf *p* *ff*

D.C.

THE ETUDE

NEW WEDDING WALTZ

B. LANDMANN

Tempo di Valse M.M. $\text{♩} = 68$

THE ETUDE

CAREZZA

AIR DE BALLET

LUIS JORDA

Allegretto M.M. $\text{♩} = 72$

FESTAL PROCESSIONAL MARCH

III Sw. full, coup. to II
 I Ch. to Prin
 Registration:
 Ped. 16' & 8'
 Gt. to Ped.

Maestoso M. M. ♩ = 96

HENRY HACKETT, Op. 30

MANUAL

PEDAL

MANUAL

PEDAL

cresc. *ff* *rall.* *a tempo* *molto rall.* *Fine of March*

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III Soft 8' & 4'

TRIO

Soft 16' & 8'

1st time only *Fine of Trio 2d time only* *roll.* *II Soft 8'* *March D.C.* *rall.* *D. C. Trio*

"O THOU SUBLIME, SWEET EVENING STAR!"
 from "TANNHÄUSER"

Edited by F. E. HAHN

Andante mosso M. M. ♩ = 46

dolce espressivo

R. WAGNER

VIOLIN

Andante mosso M. M. ♩ = 46

p

PIANO

*p**pp*

mf *pp*

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poco più mosso
f *Sul C* *Sul D*
dim. *poco rit.*
pp *ppp* *poco ritard.* *poco cres.*
a tempo *lento dim.* *pp* *dolce*
dim. *rit.* *pp*
dim. *rit.* *pp*

SMILES AND FROWNS

"ANON"

Allegretto

J. MATTHIAS FIELD

1. If I knew the box where the
 2. If I knew a box which was

smiles are kept, No mat-ter how large the key, Or strong the bolt, I would try so hard I would
 large e-nough To hold all the frowns I meet, I would like to gath-er them, ev-ry one, From

o-pen, I know, for me. Then o-ver the land and the sea, broad-cast, I'd scat-ter the smiles to
 nur-se-ry, school, and street. Then fold-ing and hold-ing I'd pack them in, And turn-ing the mon-ster

play, That the chil-dren's fa-ces might hold them fast For man-y and man-y a
 key, I'd hire a gi-ant to drop the box To the depths of the deep, deep

day, That the chil-dren's fa-ces might hold them fast For man-y and man-y a
 sea, I'd hire a gi-ant to drop the box To the depths of the deep, deep

rall. *rall.*

1 *a tempo* *rall.*
 day. If I knew the box where the smiles were kept, I'd scat-ter them all to play.

2 *a tempo* *rall.*
 sea. If I'd the key where the smiles are kept, I'd scat-ter them all to play.

8

To Mr. Ed. T. Mc Combs, Beaver, Pa.

COME UNTO ME

J. E. ROBERTS

Andante lento *molto sostenuto* *mf* *rit.* *mp* *a tempo*
 Come un-to-me, all ye that la-bour and are
 heav-y la-den, and I will give you rest, Come un-to me, Come un-to me, and
 I will give you rest.

rit. *a tempo* *mf* *rit.* *Fine*

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mp *piu mosso*
 Take my yoke up - on you and learn of me, Take my yoke up - on you and
 learn of me; For I am meek and low - ly, and low - ly of heart, and
 ye shall find rest un - to your souls, un - to your souls.

cresc. *rit.* *cresc.* *rit.*
 For my yoke is eas - y, and my bur-den is light, For my yoke is eas - y, and my
 bur-den is light.

rit. *a tempo* *mf* *rit.* *D. S.*

To Mary Lodge

HUNTING SONG

FRANK L. EYER

Allegro M.M. 120



THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY



THE NATURE OF TALENT.

"Please define all that the word 'talent' implies in music. I am a girl of eighteen and wish to determine whether or not I have sufficient talent to make music my life work."—V. M.

To define "all" that talent implies would require more than the entire issue of this magazine. In the present situation it probably need include nothing more than the double question: Have I sufficient natural aptitude on one side and business understanding on the other, to make a success of the musical profession?

Granting that all you mention in your rather long letter has been done well, that you can play the list of pieces brilliantly and with finish of technique and interpretation, I should say that you are well endowed from a musical standpoint to enter the profession. The fact that you have positive pitch, and can play well by ear, indicates that you have natural aptitude for music. The most advanced compositions you mention in your repertoire are the Bach Fugues and Chopin Etudes. As to whether you should have done more than this during the years from twelve to eighteen it would be impossible to say without knowing how many hours a day you practiced, and the nature of the advantages for study that you had, and how faithfully and with what amount of concentrated attention you applied yourself. Certainly, others have done more in the same length of time, but in spite of that you have also done well. So far as can be judged from your letter, I would say that you can enter the profession without hesitation.

So far as the business side of the profession is concerned, you will have to work out your own salvation. It will be well for you to be giving constant consideration to this during your student years, however. This is an important part of the art life, and I almost wonder that it has not been made a part of the study of those who plan to enter the profession. The conduct of one's business is of the utmost importance, and yet the majority of teachers enter life without having given it an advance consideration. So far as I know, there has been only one systematic statement of the problems that confront the business life of music teachers, a book that will be invaluable for music students to make their own before entering upon their careers. It is entitled, "Business Manual for Music Teachers," by George C. Bender.

HARMONY, SCALES AND NOTATION.

"How can I make keyboard harmony more interesting? How can I make students who dislike scales understand their necessity? Some of my pupils insist on calling the names of the notes 'C, D, E, F, G, A, B, C' as they learn them at school. How can I remedy this?"—H. K.

1. I can hardly tell you how to make keyboard harmony "more interesting," as I do not know how you are presenting it now. If you are simply teaching it as an accessory to piano study, as I infer is the case from your letter, I would say that you can only make it interesting by presenting the various steps one at a time. Each step should be dwelt upon and practiced for weeks. Teachers discourage their students in this kind of work by advancing from one thing to another with too great rapidity. Teachers find it hard to realize how exceedingly abstruse the subject of harmony is to the majority of young pupils. Therefore, make their tasks very elementary, and let them master each one before progressing to another.

2. Try and make them understand two things: First, that the development of the hand mechanism is an absolute necessity, and that no one has ever succeeded in accomplishing this except by repetitions of certain formulae that must be carried on year in and year out. Try and make them realize that there can be no attainment without work. You will find that in order for this to make any impression on their minds there will be no end to your talking it to them. Second, make them understand that all music is simply a re-arrangement of certain formulae. Putting them together in certain ways forms new musical ideas, just as ideas are expressed by different arrangements of words. You would be surprised to learn how few words are used in the ordinary conduct of life. The person that masters certain given formulae will be quickly able to learn new musical compositions. In the classical repertoire scales

predominate; in modern music, arpeggios. The music of the classical era is more diatonic in formation, and that of the present time more harmonic. Therefore, make them realize that in the mastery of scales and arpeggios of every sort they are ready to play any and all music.

3. Personally I have never been able to understand the necessity for the use of the words *do, re, etc.* Their use compels students to learn three separate names for every tone of the scale, which results in a confusion of ideas. The pitch names, A, B, C, etc., and the scale inter-relationship names one, two, three, etc., are all that are necessary. With your pupils, simply insist that they give you the pitch names by declining to know what they mean by *do, re, etc.*

FINGERS TOO SHORT.

"I have a prospective pupil who is very anxious to study, but who has a deformed left hand. All fingers are too short by at least the length of the first joint. It may be possible for the right hand to play easy pieces, but this has not been determined. My idea is to make of her a right hand pianist, provided I can find the material. She is anxious to become a teacher, and I wish to do what is best for her. What would you advise?"—E. A.

The foregoing reminds me of a story Mark Twain tells in one of his books. A visitor was making his way through an army hospital during the Civil War, and noticing one of the patients in convulsions of laughter over a booklet he was looking at, asked him what afforded him so much amusement. "Look," he said, "I have had both of my legs shot off, and the doctor has given me a tract on the 'Sin of Dancing'."

In answer to your question, I should say that it would be as easy for a man without legs to dance as for a person with a deformed hand to become a pianist. To become a good teacher one needs to know how to play. There is practically nothing written for right hand alone, although quite a respectable list for left hand. Although my inclination would be to discourage your prospective pupil, yet I would not presume to say what she might or might not accomplish. Surely, one of the greatest investigators in the field of acoustics of the first half of the 18th century, who first used the word *acoustics* to indicate the science of sound, and who detected tones that cultivated musical ears had not yet discovered, was almost totally deaf during his whole life. Plateau, who made wonderful discoveries in optics, was blind. Hence you have distinguished precedent for attempting something that seems outside the range of possibility.

PIECES WITHOUT OCTAVES.

"I have a talented pupil ten years old for whom I have difficulty in selecting pieces advanced enough without octaves or large chords. She does not like to work with me, and I would like to give her some bright and attractive pieces as well as sonatas that will be suitable for her. She is very anxious for Mendelssohn's *Spring Song*. Do you think it advisable?"—S. L.

It is often difficult to select suitable music for talented pupils whose hands are small. In many pieces, however, you can omit one of the octave tones temporarily in the case of children whose hands will later grow sufficiently to overcome the difficulty. For example, when octaves are struck in the bass for the first beat in the measure, or often, the thumb note may be omitted. Isolated octaves and chords in the right hand may be treated in same manner, that is, omit the thumb note, if they are not too frequent in occurrence. It will be well to omit pieces in which octaves and chords are featured. You can find a number of Mendelssohn's *Songs Without Words* that you can use, the *Spring Song* among them. The following pieces will serve your purpose. Sonatas by Mozart, Cotta; Haydn, 3 flat major, No. 10, and A minor, No. 16; Edition, Sonata in G minor, Variations in A, *Quanto più bello*, Beethoven, *Six Variations on an Original Theme*, Beethoven; Variations on *Nel cor più*, Beethoven; Rondo in C, Beethoven; Sonata, Op. 14, No. 2, Beethoven; *Renouveau*, Godard; *Spinning Wheel*, Bendel; *Adieu*, Schumann; *Blumenstücke*, Schumann; *Angels*, Godard; *Song of the Brook*, Lock; *Morning Serenade*, Henselt; *Shadow Dance*, MacDowell; *The Two Larks*, Leschetizsky.

A FREQUENT TROUBLE.

"I have a pupil who is very hard to deal with. She seems to enjoy her lessons, but will not practice enough to learn them. She has taken an entire two-thirds of the first book of the Standard Course, but cannot make her advance more than a few measures at a time. She is nine years old. Will you advise something that is musical but no more difficult?"—H. B.

This is not an unusual difficulty with children. It is not natural for children to want to do anything that seems like work, in which they do not differ so much from people who have grown up. As a general thing, too much is expected of children. The majority of parents are not themselves educated enough to know that children's faculties are only in a process of development. At first they do not even exist; they are only possibilities. Most children have to be made to perform their tasks or they would never accomplish them. How much would they learn in their school studies if they were not placed under the supervision of teachers who make them learn their lessons? If they could be given a similar supervision in their piano practice they would make far greater progress. But no; they are expected to give their minds to this monotonous routine without any assistance. Every moment of a small child's practice time ought to be watched. It is impossible for them to know whether they are making motions or learning their music correctly. But as this cannot be brought about in any but isolated cases, teachers will have to meet conditions as best they may. Try giving the child you mention some easy little pieces, devoting but little of the practice time to exercises. In this way you may arouse her interest. Let her do most of her finger and scale work at the lesson with you. Try *Musical Picture Book*, and *Musical Poems*, by Octavia Hudson. Also *Standard Compositions*, Grade I, selected by W. S. B. Mathews.

THIRDS AND MINORS.

In answer to questions of "E. B.," I would say that in playing the scale of C in thirds the left hand should begin on C and the right hand on E, a third higher. The place of the steps and half-steps will be the same for both hands. If you began with the right hand on C and the left on A, a third lower, you would be beginning in the key of A minor, and to carry out the key correctly the order of steps and half-steps would have to conform to the minor key.

In order to determine whether a key is major or minor requires some musicianship if one is to do so quickly. You will need to recognize your chords at a glance. At your elementary stage of progress, however, it will be sufficient if you look at the last chord in the piece, and if it falls a third lower than the given signature would require for major, the key will be minor. If your ear is good you can hardly experience any doubt the moment you begin to play. Note your signature and then examine a few measures of the music, and if the fifth degree of the major scale, in which you may have momentarily assumed the piece to be written, be raised, you will find that it is in reality the seventh degree of the relative minor, which will be your key. When you are advanced enough to have studied harmony you will note that the tonic and dominant chords will indicate your key.

PRACTICAL POINTS.

"1. What exercises can I give a girl for 'cane' humming of second and third fingers?
"2. Will you please give names of three pieces for a pupil who plays such things as Godard's *Whimsy*, *Spring Song*, and *Spring Song*?
"3. Which novel of the *Three* should follow the *Little Prelude* and *Opus*?
"4. What other pieces would be of assistance in interpreting Sonatas by Haydn, Mozart and Beethoven as well as works of Bach?"—M. T.

1. Place a lead pencil under the hand, as far back as possible between the fingers and thumb. Let the thumb hold it in position. Then practice the slow trill with heavy touch. This can be done with advantage on a table. Then practice ordinary "running exercises" on the keys, such as do not make use of the thumb. Practice for five or ten minutes a day for a couple, and you will observe a marked improvement.

2. Godard, *Barcarolle*, Op. 77; Meriel, *Polonaise*, Op. 28; Rheinberger, *La Chasse*, Op. 5; Moszkowski, *Serenade* in D; Reinecke, *The Troubadour*, Op. 266; Joubert, *Serenade Hongroise*; Bendel, *In the Goutch*; Henselt, *Morning Serenade*; Bendel, *By Moonlight*.

3. Bach's *Lighter Compositions*, which may be followed by the *Two Part Inventions*, and these in turn by the *Three Part Inventions*.

4. The following books will be of assistance: *How to Understand Music*, Mathews; *Beethoven's Sonatas*,

Etherlin; *The Piano for Santa*, Shedd; *Lecture on Musical Analysis*, by Henshaw, will give you much information on all the composers you mention. There is also an analysis of Bach's *Well-Tempered Clavier* chord, by Riemann.

RATTLING IN PIANOS.

"Is it essential to the preparation of a piano in winter to place a jar of water in the lower part of it? Will you explain the reason of this and would you advise that an amateur tamper with this?"—S. L.

If the air in your room is too dry it might be well to let a jar of water evaporate near the heater, but it would not be a good plan to place it inside the piano, as too much dampness would rust the wires. There are many causes for rattling. You would better consult with the tuner who takes care of your instrument. I certainly should not recommend that you allow anyone but an expert to tamper with the action. An "amateur" might cause mischief in five minutes that could not be repaired except at great expense.

STUDIES FOR SMALL HANDS.

"Please suggest interesting studies for pupil in fourth grade of Northern Oregon, who has small hands not large enough to play all the exercises."—M. E.

You will find further consideration of this difficulty in the answer to the question of "S. L." Have you tried the *Little Preludes* of Bach? They would better be preceded by the "First Study of Bach." In anything you may select you will probably have to make some omissions until the child grows older. The second book of *Cyrry-Liebig Selected Studies*, will provide you with excellent material. You can also with advantage use Heller Opus 47, 46 and 45, making judicious selections.

BACKWARD IN PLAYING HANDS TOGETHER.

"How can I help a pupil who plays his hands for each hand separately with readiness, but who is unable to learn to play them together?"—O. N.

Let him take up exercises, studies and pieces that are so simple that he does not need to study the parts separately, things that he can read at sight with either hand alone, without difficulty. He may feel as if he were being put back, but should be made to realize that it is not being put back to give him music that he can learn to play correctly. From this point let him gradually make progress to the point where he can think, he ought to be. Unless he can be made willing to work in this way, his case is probably hopeless.

HARMONIC OR MELODIC.

"It is better to teach the harmonic or the melodic form of the minor scale for piano practice? Must technical manuals, *Handy and Handy* for example, print out the melodic form in full, and yet so many teachers argue that the harmonic should be taught first."—B. C.

The general style of the older classical composers was diatonic, while that of modern composers is more harmonic in character. The melodic minor scale predominates in the works of the older composers, and the harmonic in the modern. Hence a well-informed player must be familiar with both. The melodic scale has been included in technical manuals because the authors have been dominated by the classical composers. From a pedagogical standpoint the harmonic minor comes first; all others are modifications of it. Hence it is better to learn the original form first. Besides, it is simpler to learn, understand and memorize. After it is thoroughly learned, practice it in a comparatively simple matter to add the melodic scale to the practice.

VELOCITY IN FIRST GRADE.

"Please tell me how rapidly the scale should be played by children of the first grade. Should it not depend largely upon the physical development of the child's hands?"—T. A.

Velocity should not be aimed at in the first grade, or you will run the risk of more or less rigidity of the muscular conditions which will seriously interfere with later progress. You can say that the child must depend upon the physical development of the child. Much will also depend upon natural aptitude, a factor that is all-important in musical progress, as there is no test speed for rapidity of scale playing in the first grade. Most attention should be given to the formation of flexibility and free muscular conditions.

THE ETUDE

WHAT IS WRONG WITH THE WAY HARMONY IS TAUGHT?

BY EDWARD BAXTER PERRY.

A Plea for More Practical Application and Less Theory.

EVER since my boyhood days, when I waded through some elementary harmony books, struggling to keep my head above the slough of obscurities, inconsistencies and contradictions which threatened to engulf my intelligence, and strove in vain to find some definite, logical reasons for rules which have more exceptions than examples, and sought to understand names which were never applied to the same things, the consciousness has been growing upon me that there was something radically wrong with our system of harmony and our methods of teaching it.

Harmony is the grammar of music—the science that underlies the art—and a knowledge of it is indispensable to every good musician; but it should be a practical, usable knowledge—a part of one's everyday working equipment, not merely a theoretical, text-book knowledge of terms and rules.

We have known many graduates of a "two-year" course in harmony at a conservatory who could not find the simplest chords in any given key on the piano in less than fifteen minutes, and could not modulate into a related key successfully to save herself from purgatory, just as I have known college graduates who could work out problems in geometry, but could not make change for a two-dollar bill correctly.

The important thing for the ordinary piano student is to be able to write a chord, to compare notes on paper, but to have a practical familiarity with the construction and relation of chords as used on the piano—that is, a keyboard command of musical materials, and this is what few teachers, and still fewer pupils, give one.

MATHEMATICAL STUNTS.

Our students are taught to do mathematical "stunts" with a pencil, with figured bass and the like; but ask them to accompany the simplest song by ear at a first hearing and they are hopelessly lost. They think the chords (if they are able to think them at all) in numbers, and not in keyboard positions or related sounds. They cannot recognize them when heard, or find them readily on the instrument. Most of them are so muddled by the confused, indefinite and constantly-varying terms and names in the different text books that they are never sure of even the simplest chords when they see them.

I do not claim to be a scientific theorist, but I offer the suggestion that our whole harmonic system might be greatly simplified and three-fourths of the superfluous rules and terminology stricken out of it to the greatest advantage.

GETTING ACQUAINTED WITH A CHORD.

Take, for a simple example, the common chord of F Minor. At my first introduction to it I was told by a teacher that it was a minor chord, or triad, containing a minor and a major third and was founded on the second degree of the C major scale. The next time I was informed that it was the key of the sixth degree, or sub-mediant in the key of F major, or, in other words, the relative minor.

On its next appearance—when I was preparing to shake hands with it as an old acquaintance—I was overwhelmed by the assurance that it was the key of the mediant, or third degree in the key of B flat. Later I learned to recognize it nearly always simply as the tonic chord in D minor.

What wonder that the immature mind of the student gets hopelessly befogged amid all this useless confusion of terms! One would not know his best friend under so many aliases and disguises; yet in reality the triad of D minor is never anything else, and the chord is called by any other name. What should we expect of a primary school class if we called a letter "a" in one lesson and "p" in the next and "C" the following week, according to its chance location in the words they were learning to read?

How much less complex and confusing it would be if we invariably connected the name with the thing, allowing each chord to preserve its special designation and its distinctive individuality on all occasions till the mind learns to associate them and the name becomes polarized with the idea, or rather the feeling of the peculiar character and color of that chord.

Why not tell the student, for instance, that in every key we find three simple, closely related chords—the tonic, dominant and sub-dominant, each consisting of a major triad composed of a major and a minor third; each of these has its corresponding minor, composed of a minor and a major third, and that on the seventh, or leading, tone of every scale is built an unique and most convenient chord, called "diminished," consisting of two minor thirds.

THE MAIN ELEMENTS OF A KEY.

There you have in a nutshell, easily grasped by any average mind, the constituent elements of every tonality. Teach the student to find these chords quickly and easily in any given key and to use them in their different positions to accompany simple melodies.

This, of course, by no means covers the whole field of harmonic possibilities. It is well-nigh limitless, and many intricacies and subtleties must come later; but that much knowledge of the elements of harmony would be of far more use to the average player than all he gets in two years of hard study under the present system.

Above all, let us have more practical application and less theory—more work at the piano and less at the desk.

Let us encourage the student to use the musical resources at his command to express himself and his emotions, rather than to work out problems in notes. Better be able to express joy, sorrow or longing in a few chords on the piano than to write a correct fugue on paper.

DEBUSSY ON "SERVILITY TO GREAT MASTERS."

The much-discussed French composer, Claude Debussy, has recently given the Paris *Excelsior* his opinions upon some subjects which may be of interest to ETUDE readers. Among other things he states the necessity for more independence:

"In our time, to my mind, people behave with most annoying servility towards the 'great masters.' I desire the freedom to say that a tiresome page wearies me whoever its author was! But I have no theories, no prejudice. I strive to be a sincere man in my art and my opinions; just that. But I consider that there is something aristocratic in art that must not be compromised. That is why I have small desire for big successes and noisy notoriety."

Music is a free, a spontaneous, an open-air art, an art to be measured with the elements—the winds, the sky, the sea! It must not be made confined and scholastic. Of course, ingenious writing, the trade of composing is very quaint and interesting. I myself was enthusiastic in that direction once upon a time. But I thought over it a good deal, and conclude that the writing of music would gain by being simplified, by the means of expression being more direct and less under the control of notes. I want to place myself at the head of a school or to be a reformer! I want simply to express as sincerely as I can the sensations and sentiments I feel. I care little for the rest."

"I have been represented in all sorts of attitudes which I have never taken up towards the great masters. I have been reported, as saying things about Wagner, Beethoven and the like. I admire Beethoven and Wagner, but I refuse to admire everything they have written just because I am told that they were great masters! Never!"

"Let me say one thing—I am not the man I am made out to be. I am just fond of quiet, peace, work, isolation; and anything may be said about my music for which I care. I do not ask to be imitated, or that my music should be copied, or that I should ever on anyone. I want to be free and independent, to do my work as I must, as I can—and that is all I can tell you."

"MARK upon me the sacrifice of all sacrifices for thy art!"—Brechtoven.

SIMPLIFYING SIGHT READING AT THE PIANOFORTE.

BY THOMAS J. HURGETT, MUS. BAC.

(The writer of this article is an educational specialist connected with the University of Leeds, England.)

WHAT is it to be able to read music at sight, just as we read a book? First, there must be a good knowledge of all the signs which stand for musical sounds and their duration; then, a quick mental grasp of groups of these symbols of time and pitch (harmonic groups), such as phrases and rhythmic ideas, exactly as we grasp whole ideas in reading prose or poetry.

To some extent the student ought to gain the ability to comprehend a composition by carefully looking through it before trying it. If a pupil has had a careful and musically training in Ear-Cultivation, and as I said above, thoroughly understands the signs by which music is recorded, the chief part of elementary training in Sight-Reading is on a fair way to be accomplished.

In the early stages of training the blackboard will be found most useful. The student should be asked to sing it (it is taken for granted that piano pupils are also taught a certain amount of sight-singing). Then the melody might be played on the piano for the pupil to hear it, which the pupil should be asked to write it again on the blackboard. The sounds and their signs are then heard and seen together. This is a most valuable training. It is the lack of this early training which is largely at the root of the bad sight-reading which is so prevalent amongst average pupils.

Many pupils read much better in the treble than in the bass clef. This is due to the fact that the treble clef is grounded in the reading of the treble clef before they were introduced to the bass clef. This wrong method has been and is at the root of much of the evil in sight-reading of music. If the pupil begins with the Great Staff of eleven lines, the difficulty which so many experience in reading the notes in the bass clef is very much lessened or altogether avoided. Learning to read in the two clefs simultaneously will prevent the pupil from thinking in the treble clef and then translating into the bass clef.

There is need of a good deal of drilling in the early stages in order to read surely and quickly. To avoid fatigue and monotony, the teacher should work in a variety of ways.

Many pupils have difficulty in reading the addol or Leger lines. If the Great Staff is mastered in the way I have suggested, then the middle, top and bottom lines form landmarks, sign-posts or starting points.

READING GROUPS.

The grouping of the black keys (two and three alternately) is a help in locating notes. In the playing of scales the position of the notes and tones (if the scales are taught properly) will be of great assistance, as the pupil's ear will be carefully trained. The pupil should be taught to visualise scales. This visualisation should, too, be carried through the playing of intervals, figures and sequences, chords, arpeggios, and arpeggios with ornamental notes.

In learning to read chords the pupil must first learn to hear and then to read. This is the only way to gain the ability to read chord groups with certainty. It is not necessary for a pupil to know harmony in the ordinary acceptance of that term. Complications to the studies already used. This will help him to establish the tonality.

These first lessons in harmony need call for nothing further than the quality of the different sounds. With these points carefully arranged, the pupil has obtained a good foundation to build up his sight-reading. Everything depends on the work done in these early stages.

Besides the little hints given for the purpose, sheets are a valuable and enjoyable exercise for Sight-Reading. These should be sufficiently easy of comprehension, so that the pupil can, at sight, obtain some grasp of the meaning of the music. The teacher should as a first process, discuss the time, key, form and style of the composition. These the pupil should recite and play the scale and the simple cadences of the key. Thus before commencing he is sure of his ground.—From the *Music Student*.

THE ETUDE

PERSONALITY THAT PAYS.

BY HANNAH S. WEST.

How is it that some who start out to teach music fail utterly both in obtaining and retaining pupils? We all know of musicians who have spent much time and money in acquiring a musical education and have the performers on the piano and yet cannot get together a class of pupils. Some such musicians, having induced pupils to study, soon lose influence, and one after another their pupils wend their ways to other teachers. Is the trouble due to lack of ability to impart instruction or to lack of the proper personality?

A SENSITIVE PLANT THAT FADED.

Listen to a little story of mine and draw your own conclusions in the matter. "Once upon a time" an ambitious young woman studied music, both piano and organ, with the best of teachers at home and abroad. She held a fair position as organist in one of our city churches for many years and was well known in her home town as a fine musician. But, unfortunately, Miss Smith was one of those rare (?) "sensitive plants," and withdrew from her field of activity the least bit hurt by any remark, however innocently made, which did not entirely meet with her entire approval and views, musically and otherwise. As a consequence, the majority of people, young people especially, avoided her socially.

She was always painfully neat in her personal appearance when making her business calls for the purpose of obtaining pupils, but never did she think it "worth while" to put on an extra dainty and pretty neck "fixing" or wear her "very bestest" hat and shoes. She was a nervous, nervous and simple. After a stiff and formal greeting to her hostess, she got straight down to the question of music lessons, with never a smile or interested remark as to the general character of the pupil whom she was invited to teach. She was not at all interested in the pleasure in the notes for the different members of the family when Marjorie had learned to play the piano.

HARSINNESS SPELLS RUIN.

Did she by chance obtain the pupil she really worked hard and conscientiously to teach. The rule she followed was harsh and stern. During the first period, and never did she think of dressing herself attractively for her pupils. "Anything will do to teach in. What's the difference?" she would say. Her pupils would study with her for a few months and then mysteriously (?) go to another teacher. Yet she wondered why she could not obtain pupils and keep them for years, as her friend Miss Wood did.

AN "ORDINARY" SUCCESS.

Now this same little Miss Wood was a musician of somewhat ordinary talent, but not ordinary taste in her music. She had worked hard to receive instruction from a good, thorough teacher in a neighboring city, and she was not at all satisfied with the results of the best of music within her reach. She had fine understanding of the fundamental rules of music, as well as being able to interpret compositions as they were intended to be interpreted by the composer. So, while not a "brilliant musician" she was not unequipped for teaching. She kept herself amiable and sympathetic with all with whom she came in contact, never insincere, but always tactful, and so attracted many to her school. Her own unaffected ways. So her popularity grew. When she made a call where there was a likelihood of obtaining a pupil she dressed as for a social call, and so attracted many to her school. She was interested herself sincerely in the prospective pupil's qualities of character and love of music, and completely won the heart of the mother in placing before her the joy of teaching her own child. She was eventually hired. You see, she had "an end in view" with her work as a teacher of music. She also dressed suitably but daintily for her lessons.

She was aroused in her pupils, and she would smile at the smoothly brushed locks of hair of the boy pupils and the cleanly kept finger nails. But how the boys and girls loved their teacher, both for her kind consideration of the children, and for her results were unusually good, as the work showed.

THE LITTLE THINGS.

Teachers must be able and well equipped to offer services and tuition in any branch of music, but all the little things which may leave undue or "off" the world of encouragement to the backward boy or girl whose fingers refuse to make the sweet sounds as readily as others, the little note of approval to the weary mother, who is perhaps denying herself that her child may study music, will all be quite sincere if such attention is right, and money is not the sole object of our teaching.

THE MAJESTY OF MUSIC.

BY HENRY LLOYD.

In the world of music kings and princes have little sway, for the orb and scepter of sovereignty go only to those whose native ability, combined with good work, legitimately raises them above their contemporaries. One of the first to assert the dignity of music was Franz Liszt, who, on being interrupted during the performance of a piece he was playing by the conversation of the Czar of Russia, stopped his performance. When the Czar, amidst the general astonishment of all present, asked the reason for this, Liszt calmly explained that "When majesty speaks all must be silent." The Czar wisely appreciated the ambiguity of this remark, and remained silent while the majesty of music held sway.

In St. Petersburg, an even more powerful sovereign, frankly admitted her own inferiority when Mendelssohn visited her at her invitation. She and the Prince Consort received the distinguished musician in her own sitting-room, no one but the Prince being present. She was so overcome by the beauty of the untidy state the room was in and began to straighten things up. Of course Mendelssohn ran to her assistance. One can imagine how his keen sense of humor must have been disturbed when the Queen of England, who was visiting him, picked up a bird cage containing a parrot and carried it into the next room. There were other parrots present, and Mendelssohn assisted the royal lady to carry them out. The parrots being duly dismissed, the Queen desired Mendelssohn to play to her. Afterwards she sang some of his songs to him. She was not altogether pleased with her own performance, and naively admitted to Mendelssohn, "I can do better; call Lablache if I cannot; but I am afraid of you."

TCHAIKOVSKI'S EXTRAORDINARY MARRIAGE.

ONE of the most astonishing manifestations of the idiosyncrasies of genius is to be noted in the marriage of Tchaikowski, the greatest of Russian masters, who remained a bachelor until thirty-seven years of age. He continually communicated with his friends the fact that he longed for the companionship of a noble woman. In fact, the condition of his mind was such that he was ready to marry. He felt that the ideal life was the married life, and often announced his intention of seeking a suitable bride.

It is the meantime there arose one of the strangest of all infatuations between Madame von Meck, the widow of a railway engineer, and Tchaikowski. The former was very wealthy and was ten years' Tchaikowski's senior. She insisted upon sending him money and tried in every way to create opportunities to give him profitable employment. They exchanged frequent letters for years, but never once conversed together. Surely no more astonishing instance of platonic devotion ever existed.

In 1877, a young woman whom Tchaikowski had known for some time, fell violently in love with him. He told her repeatedly that he did not and could not love her. In fact he never manifested any affection whatever for her. She, however, was so violently in love with him that she wrote repeatedly, threatening suicide if he did not consent to marry her. Finally, as he relates in a letter to a friend, he consented to marry her. She, however, saved the life of the love-crazed damsel. The marriage on June 18, 1877, but lived together for but a few weeks. Tchaikowski did his best to provide for the needs of his wife after he had left her.

411 Kimball Hall, Chicago

THE CHILDREN'S PAGE

Edited by JO-SHIPLEY WATSON

THE CONDUCTOR'S PARTY.

(A study player to be read at juvenile musical clubs.)

SCENE:—A large music room with raised platform at one end. The conductor's desk stands in the center at the front of the platform. Chairs are placed to right and left of the conductor's desk, also in the rear. The room is brilliantly illuminated.

THE CONDUCTOR.

(Putting on his gloves and picking up his baton.)

This party is for you, my dear little readers. I know my men, the quality of their voices and the color of their tone. We are coming together to-night for you to see and hear. Ah, there is my chief support, dear Miss First Violin!

MISS FIRST VIOLIN.

(A young lady with fair complexion and rosy cheeks.)

We're all dreadfully late, but the whole string family is on the way. I saw them. She places her violin on the first chair to the left of the conductor's desk. MADAME VIOLA, MONSIEUR CELLO and SEBASTIAN CONTRABASS will be here in a moment. I called for the WOODWINDS, and they are all coming in BASSON'S orchestra mobile.

(Enter MADAME VIOLA, MONSIEUR CELLO and SEBASTIAN CONTRABASS.)

SEBASTIAN CONTRABASS.

(A large, cheerful-looking gentleman.) I have rheumatism in every one of my strings to-night. I want swimming yesterday and caught a fearful cold.

MONSIEUR CELLO.

(A dashing, young man in evening dress.) Oh, well, a little thing like that won't affect your voice any! You always sing an octave lower than you are written.

MADAME VIOLA.

(An elderly lady with brilliant eyes. She moves about with agility.)

Dear MONSIEUR CELLO, I hope you are to sing for us to-night. I'm always thinking of gondolas and moonlight in Venice when I listen to you. Ah! my dear friend, you are the shining light of the orchestra.

MISS FIRST VIOLIN.

Oh! Madame, I think your voices blend beautifully. Perhaps you will sing a duet with Monsieur CELLO. Could anything be more lovely than your singing together in the first part of the Andante in Beethoven's First Symphony?

THE CONDUCTOR.

(Looking toward the door.)

I do wonder where the WOODWINDS are. Usually they are so prompt. What a curious family, everyone speaking a different language, and so softly one can scarcely understand.

(Enter MISS FLUTE, holding little PICCOLO across her hand. They are followed by MISS OBOE, a shy girl and Mr. CLARINET, an eloquent-looking person, and BASSON, the humorist.)

THE CONDUCTOR.

(Extending his hand to Miss Flute.)

How glad I am to see you and little Piccolo! What would we do without that aggressive little chap? He whistles and sings in all our storm music and pipes shrilly in all our military bands. Such a penetrating voice!

MISS FLUTE.

How many people, my dear conductor, think of us as wood, when in reality we are descendants from the qu-bone of a bird! The cave men knew, so do did the Egyptians, the Greeks and the Romans. And that dear, lovable Pan, who has helped us! Did you know we were the oldest instruments in the orchestra?

THE CONDUCTOR.

Yes, I know; we all have our family tree. Even I have mine. If you are the oldest, I am the newest member of our party. Less than a hundred years ago conductors were nothing more than time beaters. I remember when I clapped my hands and stamped my feet to keep time;



THE LITTLE FLUTE PLAYER.

later we used the piano to give the orchestra their cues. Look at me now. I am a virtuoso, playing upon you people as a concert pianist plays upon a piano. The orchestra is my instrument.

MISS OBOE.

I must interrupt you two. I want you both to meet my cousin, Mr. Clarinet. He's young, too, not more than a century old. His voice is superb. Berlioz called it "Sweet-sour." Bassoon is also a cousin of mine.

MR. CLARINET.

(Speaking in a rich, mellow voice.) People have flattered me, I fear. My voice is flexible and has a range of three and a half octaves; but I can tell you frankly that my high tones are somewhat shrilly.

BASSON.

(Breaks into the conversation laughingly.) Mercy, that's nothing! I've been told that I sound like a pig when I play a pumpkin vine. I'm like you, though, in one respect—I have flexibility. I'm not always humorous, as people generally believe. For instance, my neighbor's Robert the Devil I am cold and positively creepy and ghastly.

MISS OBOE.

I like you best when you are droll. You are the humorist of the orchestra, and you can't deny it, Basson.

THE CONDUCTOR.

Here are the BRASSES at last. How they have improved since I first knew them! Every one of them have changed during the century. They can all sing in semi-tones now. You see, they use valves to secure the different length of tube.

BASSON.

Ha! ha! Just think where we would be if French Horn took a notion to stretch out. We would be sitting on the floor, for he is seventeen feet long; the trumpet is eight and the tuba sixteen. It is only by their crooks and bends that they manage to sit comfortably in the orchestra.

FRENCH HORN.

Bassoon is right. Fancy a hunter carrying me when I am straight! In Beethoven's time I was nothing more than an old hunting horn. On the hunt they would me round several times and slipped me over their heads. The Germans call me "Forest Horn." I have always produced a nice, cool, woody sound, and nearly everyone can recognize my voice. It's so sweet and mellow. At one time people had trouble in reading my music; but thanks to new devices, players have no trouble nowadays. Our fundamental tone is F. All French Horn players transpose at sight, reading in any key.

(Enter CORNET and TROMBONE.)

CORNET.

I brought Trombone along. He's not so popular as I. Why, every boy in town knows me. They can't mistake my voice because they hear it so often, in brass bands, in Sunday-school and in our orchestra.

TROMBONE.

(Looking at CORNET coldly.) Well, I'm glad I'm not so common. Mendelssohn said I was too sacred to use often. For my part I would like to see any composer do without me. I can be lofty, majestic, pompous, heroic, devout, mocking, threatening. I'm as expressive as any of all of you put together.

THE WHOLE ORCHESTRA.

Please don't be offended. We know your versatility, and we know how every composer needs you. But tell us where Tuba is to-night.

TROMBONE.

He declared that he was too fat to get through the doorway.

THE WHOLE ORCHESTRA.

Nonsense! We'll go over and get him. They all go out with the exception of the tuba player.

THE CONDUCTOR.

(Opening Beethoven's Fifth Symphony.) Now I'm alone, I'll go over the score. Here are seventeen staves! I wonder how many piano students could read that page. Here on the first staff are the family of Woodwinds. Here in the middle are the BRASSES, separating the horns and trumps from the trombones, and here on the last five staves are the Violin family.

(Goes to the piano and plays, bringing all the parts together transposing those which do not stand as written, and reading the different clefs at sight as he plays. A piano student, who is watching him through the keyhole, faints at the overwhelming feat. The Violin family, who are in the room, hear Tuba and the BRASSES follow, leading the twin KETTLE DRUMS.)

MISS FIRST VIOLIN.

Here's a poor piano student I found in a faint out of the door. Don't be too hard on him, Conductor; he only reads from two clefs, you know. Tuba we found drinking soda water with the Kettle Drum. Now we are all here, can't we begin?

(They take their places in the chairs on the platform, the two Kettle Drums going to the rear. The Conductor steps forward and says with his baton, The piano student sinks into the nearest chair. At hot moment the window opens and there stands a FAIRY HARE.)

THE HARE.

Watch out for Richard Strauss! He is on his way to our reunion. I am sent to warn you.

(She disappears through the window.)

THE WHOLE ORCHESTRA.

How horrible! We shall all be worked to death.

(They scramble under tables; they hide behind bookcases and chairs. The Conductor bars the door and the music student turns off the lights.)

THE END.

QUESTIONS.

Who is Richard Strauss?
Why did the orchestra fear him?
How high can the violin sing? How low?

How is the flute played?
How does the trombone player lengthen out the note?
Why do kettle drum players have to be so fat?
Why do we need a conductor?

How many members in the Boston Symphony Orchestra?
Can you read an orchestral score?

(NOTE.—When the above play is read have each reader display a picture of the instrument he impersonates.)

HEARD AT LESSON TIME.

Ethel, who tries four pages at a time. "I never can memorize."

Ethel, who scorns an easy piece: "I didn't practice that last piece you gave me. I just read it over once and I saw no use in practicing it."

Katherine: "I can't." She said it seven times during thirty minutes.

Jean, who plays the Rondo from Beethoven's Sonata Pathétique in rag-time tempo: "Well, for my part I think minds sounds more 'Rondish' than Beethoven's."

Mary, a country girl: "Oh, Miss Mr. I just love that piece! I could play it all day."

Bessie, who has difficulty in playing Ellmrich's Spinning Song, declares ardently that she wants a Beethoven sonata to work on. "It's always at my best," she says, "when a piece is too hard for me." Grace, after two terms of lessons: "Why, I didn't know flats could have minds."

Imogene of seven asks: "What are those handles for at the bottom of the piano?" (She meant the pedals.)



AN ORCHESTRA IN HAPPYLAND.

TWO GAMES FOR LITTLE FOLKS.

THE MUSICIAN'S GALLERY.

This is the name of the first game. The object of the game is to familiarize young musicians with the names, portraits and the music of the great composers.

From the penny picture collections, or, better still, from pictured supplements of old ETUDES, procure as many pictures of famous composers as possible. At first use sixteen, from Bach to Verdi. The pictures must be of uniform size (4x6 inches). Cut off the margins, leaving only the name at the bottom. Paste upon stiff cardboard, then cut the pictures into six pieces (1x4 inches). Place these blocks, picture side up, in the center of the table; at the word "Begin" each child dives into the pile and takes three pieces. If any of these pieces match, she puts them together. The children then march three times around the table, picking from any other player's "Gallery," and from the center pile any pieces they may recognize as belonging to them. They continue to build the "Gallery" and to march around the table in search of material until all the pictures are complete.

The players then arrange the "Gallery" at the edge of the table. The leader, usually the teacher, plays parts of familiar compositions from each composer represented on the table. The children begin their march again and the one who is first to recognize the composition shouts aloud the composer's name and takes his picture as his trophy. The one who captures the greatest number of pictures wins the prize. This game may be carried into the study of present-day musicians by using the pictures which have been issued in "THE ETUDE GALLERY OF MUSICIAN CELEBRITIES" every month since February, 1909.

STARS OF THE OPERA.

The class is seated in a circle, with the exception of one who takes her place in the center; she holds a wand and she is called the "Star of the Opera." She begins to think of the hero or heroine of a well-known opera. When she has decided who it shall be she touches with her wand some one in the circle, at the same time saying the heroine's name. The one who has been touched must give the name of the opera in which the character is found and the composer's name. Thus, she, "the Star of the Opera" says, "Elizabeth," the answer must be "Tannhäuser," by Wagner. Should she fail to answer she leaves the circle at the same time, naming a new "Star," who takes the place and is later to be the one who remains longest in the circle wins the prize. A short program of operatic selections may be used effectively at the beginning of your musical career. At some time come when you have crossed the bar, and will have to face the ocean of life alone. See to it, therefore, that before you start on your musical career you are fully equipped with the sails of imagination, the captain and crew of intelligence and activity, a cargo of solid knowledge and a sturdy ballast of common sense.

Julius Riets, Beethoven's friend and pupil, was once conducting a rehearsal in Leipzig. The singer was a soprano, who was notorious for her habit of singing off the key. After many tactful attempts to keep the singer in pitch, Riets finally stopped the orchestra, and said: "Madam, will you kindly give us the 'A'?"

MUSICIANS AND FLOWERS.

A Game in Acrostics.

The first letter of the following flower names will spell a composer's name. Upon separate cards print the names of flowers, for example: *Almond, Ranunculus, Oxalis, Zinnia, Aethys, Rose, and Thyme*. Give these cards to the player; from them he will get the name of Mozart. To another give *Begonia, Rose, Alyssum, Heliotrop, Marigold, Smilax*. To the third give *Fern, Rose, Anemone, Nasturtium, Zinnia*. To the fourth give *Rhododendron, Aster, Fuchsia, Foxglove*. To the fifth, *Almond, Ranunculus, Arbutus, Umbrella-plum, Sunflower, Yering*. To the sixth, *Lily, Lavender, Saffron, Zinnia, Tuberosa*. To the seventh, *Balsam, Anemone, Clematis, Hibiscus*. To the eighth, *Hollyhock, Alyssum, Yucca, Daisy, Nasturtium*. Award a prize of the composer's picture to the successful players. During the game the leader should play short compositions of these composers and tell briefly some interesting points in their lives.

"THE GLASSES."

About two hundred years ago, in England, there was a rage for what was known as "The Glasses." In reality it was a harmonica, an instrument made of glasses, and which, by applying the finger moistened with water, produced tones which in that day were considered "agreeable comcords."

Gluck, the father of the opera, made his bow before the public at the Haymarket Theatre, in London, as a performer on the musical glasses. In one of Horace Walpole's letters. (Horace Walpole was a writer of fashionable gossip of that day.) he describes Gluck's concert on the musical glasses as stirring the fashionable world.

"The Glasses" remained a popular instrument for many years, and Mozart and Beethoven did not disdain to compose for them.

Any boy or girl can make a harmonica with glasses. Take ordinary glasses that harmonize—the tone may be varied by water—and arrange in scale. In making the tone do not press hard upon the edge of the glass; try a light, caressing touch, and you will feel a slight vibration in the finger tips as the tone is produced.

TEACHER AND PILOT.

With a great vessel, leaves the dock she is fully manned and equipped, and a long sea voyage, but before she can take her way across the long, gray stretches of ocean she has to be guided through the shallows and cross-currents of the harbor. She is, therefore, placed in the hands of a pilot, who takes command of her until the harbor bar is safely passed. The vessel can be left in the hands of her own crew.

Remember that a music teacher can only pilot you through the preliminary stages of your musical study. He can take the place of the pilot, but he cannot, and he should not, take the place of the captain, and help you with his knowledge of the eddies and cross-currents, the shoals and hidden rocks, which compass you at the beginning of your musical career. At some time come when you have crossed the bar, and will have to face the ocean of life alone. See to it, therefore, that before you start on your musical career you are fully equipped with the sails of imagination, the captain and crew of intelligence and activity, a cargo of solid knowledge and a sturdy ballast of common sense.

He who in literature is unfamiliar with the latest examples of the art, is considered uncultured. Should it not be likewise in music?—R. Schumann.

PUBLISHER'S NOTES

A Department of Information Regarding
New Educational Musical Works

The Secret of Making a "Wall" (to reverse the phrase of the master of Good Start.

Avon) would make a most excellent motto for teachers. One of the most important things about "getting ready" time is that of insuring the receipt of a full and complete stock of all of your teaching needs well in advance of the actual beginning of your season. Many teachers make the really serious mistake of postponing their selection of music until the opening of the teaching season in September. What is the result? The teacher finds himself confronted with the very necessary business of seeing that all of the old pupils come back as soon as possible. In the general confusion he has no time to make well-thought-out selections. He makes a haphazard selection, sends in his order and then expects to receive his selection in less time than express trains can possibly bring it to him. How much better it would be for both the teacher and the pupil if a well-chosen stock of standard musical necessities were already in the teacher's studio, long before the first fall pupil enters. This gives the teacher a chance to become acquainted with the musical novelties and to arrange his stock so that when the pupils do come he can "lay his finger" on any desired piece at once. Don't think that pupils do not notice whether the teacher has made these preparations or not. They "take it all in," and the estimate of the teacher's worth is based on little things (?) like this. Please send your "on side" order at your earliest possible convenience and we will guarantee that the music will be received on the day you designate.

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

New Gradus Ad Parnassum. The Trill announcing by Isidor Philipp.

This important pedagogical work devoted to special departments of technique. We have so far published "Fingering Together," "Left Hand Technique" and "Octaves and Chords." The next volume to be issued will be the one devoted to "The Trill." This is a branch of pianoforte technique to which great attention should be devoted, and it should be a source of gratification to find assembled in one volume the findings of all the best exercises devoted to the study of the trill. All forms of trills are treated, including trills for the weak fingers, trills for the strong fingers, the chain trill, combined trill and trills accompanying the melody.

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Large Platinotype Portraits. This house sells hundreds of thousands of platinotype portraits of musicians, past and present. A special catalogue has been made in large size, and it is a great specialty of musical houses to have special attention to the fact that we draw these platinotype postcard pictures in large sizes, in high-class portraits, unmounted but in class papers, size 9x11, for 50 cents each.

Our stock includes: Beethoven (2 positions), Berlioz, Brahms, Bizet, Chopin (2 positions), Debussy, Dvorak, Grieg (2 positions), Liszt, Mendelssohn, Meyerbeer, Nielsen (2 positions), Paderewski, Rachmaninoff, Schumann (2 positions), Smetana, Strauss, Tchaikovsky, Wagner (2 positions), Weber, Widor, and many others.

Mexican Dances. This interesting for the pianoforte, and striking new work by Louis Jordani, work by a native composer is now ready and the special advance price during the current month will be 20 cents, if cash accompanies the order. If charged, postage will be additional.

Treble Clef Album. The announcement of this new volume will prove of interest to all teachers who work with beginners or who have students in the early grades. We have now in preparation an album for the pianoforte which will consist entirely of pieces in which both hands lie throughout in the treble clef. We shall include in this volume also very best and most attractive treble clef pieces we can find. Every number will be a gem. All the pieces will be easy to play and the book will be carefully graded, starting with Grade I. We shall avoid the common fault in most treble clef pieces of having them too difficult. A treble clef piece, to be useful, should be easy to play and suited to small hands. Moreover, it should be melodious and of such a character as to appeal to the young student. Our new volume is planned along these lines.

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THE WORLD OF MUSIC

All the necessary news of the musical world told concisely, pointedly and justly

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 A NEW Hopes for the future of the musical world have been manifested in the Order of the Musical World. The new Order of the Musical World has been established in New York City. The new Order of the Musical World has been established in New York City. The new Order of the Musical World has been established in New York City.

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