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James Francis Cooke

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A MONTHLY JOURNAL FOR THE MUSICIAN, THE
MUSIC STUDENT, AND ALL MUSIC LOVERS.

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MANUSCRIPTS.—All manuscripts intended for publication should be addressed to THE ETUDE, 1712 Chestnut Street, and should be written on one side of the sheet only. Contributions on topics connected with music-teaching and music-study are solicited. Those that are not available will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 5th of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO.,
1712 Chestnut Street, Philadelphia, Pa.
Entered at Philadelphia P. O. as Second-class Matter.

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We have waited a long time for this opportunity,—the privilege of presenting our readers with a particularly good issue, which they might use in introducing THE ETUDE to their many friends who would be benefited by subscribing regularly. This issue has in it a FORCE which may incite many young music lovers to great success,—which may revive the hopes of many discouraged teachers. It is just the right kind of an issue to induce pupils to get at their Fall work as they never have before. Here is an opportunity to have the spiritual uplift of your friends and promote the general musical welfare of our country. Kindly ask your friends who do not take THE ETUDE to secure this October "Self-Help, Uplift and Progress" issue, and judge from this how indispensable THE ETUDE will be to them.

Many extremely successful teachers add the price of a subscription (\$1.50) to the first tuition bill of the season knowing that THE ETUDE supplements the work of the teacher and complements the work of the pupil. The teacher's success depends upon giving parents satisfaction and in this THE ETUDE will help her more than anything else possibly could. Show this issue to the intelligent parent and he will see at once that it will be worth many times \$1.50 a year to the pupil. Read what one student has to say on page 708 of this issue.

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	\$2.25				

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34-36	1.50	2.70	36-38	1.50	2.70
38-40	1.50	2.70	40-42	1.50	2.70
42-44	1.50	2.70	44-46	1.50	2.70
46-48	1.50	2.70	48-50	1.50	2.70
50-52	1.50	2.70	52-54	1.50	2.70
54-56	1.50	2.70	56-58	1.50	2.70
58-60	1.50	2.70	60-62	1.50	2.70
62-64	1.50	2.70	64-66	1.50	2.70
66-68	1.50	2.70	68-70	1.50	2.70
70-72	1.50	2.70	72-74	1.50	2.70
74-76	1.50	2.70	76-78	1.50	2.70
78-80	1.50	2.70	80-82	1.50	2.70
82-84	1.50	2.70	84-86	1.50	2.70
86-88	1.50	2.70	88-90	1.50	2.70
90-92	1.50	2.70	92-94	1.50	2.70
94-96	1.50	2.70	96-98	1.50	2.70
98-100	1.50	2.70	100-102	1.50	2.70
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106-108	1.50	2.70	108-110	1.50	2.70
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114-116	1.50	2.70	116-118	1.50	2.70
118-120	1.50	2.70	120-122	1.50	2.70
122-124	1.50	2.70	124-126	1.50	2.70
126-128	1.50	2.70	128-130	1.50	2.70
130-132	1.50	2.70	132-134	1.50	2.70
134-136	1.50	2.70	136-138	1.50	2.70
138-140	1.50	2.70	140-142	1.50	2.70
142-144	1.50	2.70	144-146	1.50	2.70
146-148	1.50	2.70	148-150	1.50	2.70
150-152	1.50	2.70	152-154	1.50	2.70
154-156	1.50	2.70	156-158	1.50	2.70
158-160	1.50	2.70	160-162	1.50	2.70
162-164	1.50	2.70	164-166	1.50	2.70
166-168	1.50	2.70	168-170	1.50	2.70
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178-180	1.50	2.70	180-182	1.50	2.70
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186-188	1.50	2.70	188-190	1.50	2.70
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194-196	1.50	2.70	196-198	1.50	2.70
198-200	1.50	2.70	200-202	1.50	2.70
202-204	1.50	2.70	204-206	1.50	2.70
206-208	1.50	2.70	208-210	1.50	2.70
210-212	1.50	2.70	212-214	1.50	2.70
214-216	1.50	2.70	216-218	1.50	2.70
218-220	1.50	2.70	220-222	1.50	2.70
222-224	1.50	2.70	224-226	1.50	2.70
226-228	1.50	2.70	228-230	1.50	2.70
230-232	1.50	2.70	232-234	1.50	2.70
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238-240	1.50	2.70	240-242	1.50	2.70
242-244	1.50	2.70	244-246	1.50	2.70
246-248	1.50	2.70	248-250	1.50	2.70
250-252	1.50	2.70	252-254	1.50	2.70
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278-280	1.50	2.70	280-282	1.50	2.70
282-284	1.50	2.70	284-286	1.50	2.70
286-288	1.50	2.70	288-290	1.50	2.70
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314-316	1.50	2.70	316-318	1.50	2.70
318-320	1.50	2.70	320-322	1.50	2.70
322-324	1.50	2.70	324-326	1.50	2.70
326-328	1.50	2.70	328-330	1.50	2.70
330-332	1.50	2.70	332-334	1.50	2.70
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342-344	1.50	2.70	344-346	1.50	2.70
346-348	1.50	2.70	348-350	1.50	2.70
350-352	1.50	2.70	352-354	1.50	2.70
354-356	1.50	2.70	356-358	1.50	2.70
358-360	1.50	2.70	360-362	1.50	2.70
362-364	1.50	2.70	364-366	1.50	2.70
366-368	1.50	2.70	368-370	1.50	2.70
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374-376	1.50	2.70	376-378	1.50	2.70
378-380	1.50	2.70	380-382	1.50	2.70
382-384	1.50	2.70	384-386	1.50	2.70
386-388	1.50	2.70	388-390	1.50	2.70
390-392	1.50	2.70	392-394	1.50	2.70
394-396	1.50	2.70	396-398	1.50	2.70
398-400	1.50	2.70	400-402	1.50	2.70
402-404	1.50	2.70	404-406	1.50	2.70
406-408	1.50	2.70	408-410	1.50	2.70
410-412	1.50	2.70	412-414	1.50	2.70
414-416	1.50	2.70	416-418	1.50	2.70
418-420	1.50	2.70	420-422	1.50	2.70
422-424	1.50	2.70	424-426	1.50	2.70
426-428	1.50	2.70	428-430	1.50	2.70
430-432	1.50	2.70	432-434	1.50	2.70
434-436	1.50	2.70	436-438	1.50	2.70
438-440	1.50	2.70	440-442	1.50	2.70
442-444	1.50	2.70	444-446	1.50	2.70
446-448	1.50	2.70	448-450	1.50	2.70
450-452	1.50	2.70	452-454	1.50	2.70
454-456	1.50	2.70	456-458	1.50	2.70
458-460	1.50	2.70	460-462	1.50	2.70
462-464	1.50	2.70	464-466	1.50	2.70
466-468	1.50	2.70	468-470	1.50	2.70
470-472	1.50	2.70	472-474	1.50	2.70
474-476	1.50	2.70	476-478	1.50	2.70
478-480	1.50	2.70	480-482	1.50	2.70
482-484	1.50	2.70	484-486	1.50	2.70
486-488	1.50	2.70	488-490	1.50	2.70
490-492	1.50	2.70	492-494	1.50	2.70
494-496	1.50	2.70	496-498	1.50	2.70
498-500	1.50	2.70	500-502	1.50	2.70
502-504	1.50	2.70	504-506	1.50	2.70
506-508	1.50	2.70	508-510	1.50	2.70
510-512	1.50	2.70	512-514	1.50	2.70
514-516	1.50	2.70	516-518	1.50	2.70
518-520	1.50	2.70	520-522	1.50	2.70
522-524	1.50	2.70	524-526	1.50	2.70
526-528	1.50	2.70	528-530	1.50	2.70
530-532	1.50	2.70	532-534	1.50	2.70
534-536	1.50	2.70	536-538	1.50	2.70
538-540	1.50	2.70	540-542	1.50	2.70
542-544	1.50	2.70	544-546	1.50	2.70
546-548	1.50	2.70	548-550	1.50	2.70
550-552	1.50	2.70	552-554	1.50	2.70
554-556	1.50	2.70	556-558	1.50	2.70
558-560	1.50	2.70	560-562	1.50	2.70
562-564	1.50	2.70	564-566	1.50	2.70
566-568	1.50	2.70	568-570	1.50	2.70
570-572	1.50	2.70	572-574	1.50	2.70
574-576	1.50	2.70	576-578	1.50	2.70
578-580	1.50	2.70	580-582	1.50	2.70
582-584	1.50	2.70	584-586	1.50	2.70
586-588	1.50	2.70	588-590	1.50	2.70
590-592	1.50	2.70	592-594	1.50	2.70
594-596	1.50	2.70	596-598	1.50	2.70
598-600	1.50	2.70	600-602	1.50	2.70
602-604	1.50	2.70	604-606	1.50	2.70
606-608	1.50	2.70	608-610	1.50	2.70
610-612	1.50	2.70	612-614	1.50	2.70
614-616	1.50	2.70	616-618	1.50	2.70
618-620	1.50	2.70	620-622	1.50	2.70
622-624	1.50	2.70	624-626	1.50	2.70
626-628	1.50	2.70	628-630	1.50	2.70
630-632	1.50	2.70	632-634	1.50	2.70
634-636	1.50	2.70	636-638	1.50	2.70
638-640	1.50	2.70	640-642	1.50	2.70
642-644	1.50	2.70	644-646	1.50	2.70
646-648	1.50	2.70	648-650	1.50	2.70
650-652	1.50	2.70	652-654	1.50	2.70
654-656	1.50	2.70	656-658	1.50	2.70
658-660	1.50	2.70	660-662	1.50	2.70
662-664	1.50	2.70	664-666	1.50	2.70
666-668	1.50	2.70	668-670	1.50	2.70
670-672	1.50	2.70	672-674	1.50	2.70
674-676	1.50	2.70	676-678	1.50	2.70
678-680	1.50	2.70	680-682	1.50	2.70
682-684	1.50	2.70	684-686	1.50	2.70
686-688	1.50	2.70	688-690	1.50	2.70
690-692	1.50	2.70	692-694	1.50	2.70
694-696	1.50	2.70	696-698	1.50	2.70
698-700	1.50	2.70	700-702	1.50	2.70
702-704	1.50	2.70	704-706	1.50	2.70
706-708	1.50	2.70	708-710	1.50	2.70
710-712	1.50	2.70	712-714	1.50	2.70
714-716	1.50	2.70	716-718	1.50	2.70
718-720	1.50	2.70	720-722	1.50	2.70
722-724	1.50	2.70	724-726	1.50	2.70
726-728	1.50	2.70	728-730	1.50	2.70
730-732	1.50	2.70	732-734	1.50	2.70
734-736	1.50	2.70	736-738	1.50	2.70
738-740	1.50	2.70	740-742	1.50	2.70
742-744	1.50	2.70	744-746	1.50	2.70
746-748	1.50	2.70	748-750	1.50	2.70
750-752	1.50	2.70	752-754	1.50	2.70
754-756	1.50	2.70	756-758	1.50	2.70
758-760	1.50	2.70	760-762	1.50	2.70
762-764	1.50	2.70	764-766	1.50	2.70
766-768	1.50	2.70	768-770	1.50	2.70
770-772	1.50	2.70	772-774	1.50	2.70
774-776	1.50	2.70	776-778	1.50	2.70
778-780	1.50	2.70	780-782	1.50	2.70
782-784	1.50	2.70	784-786	1.50	2.70
786-788	1.50	2.70	788-790	1.50	2.70
790-792	1.50	2.70	792-794	1.50	2.70
794-796	1.50	2.70	796-798	1.50	2.70

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We will send to anyone sending us 25 cents any three copies of THE ETUDE from June to November. This is more than a trial subscription offer. Hundreds of teachers take advantage of this offer, some even donating the subscription. In addition to the above, these three issues will contain fifty new and standard pieces of music at the cost of about one-half cent each. This is in addition to the inspiration and the interest which is awakened by the reading of THE ETUDE pages. Let every teacher consider this offer, 25 cents cash for any three of the Summer issues. It will pay to recommend its acceptance.

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THE LATEST PORTRAIT OF VLADIMIR DE PACHMANN
(Photo by Elliot & Fry, London.)



RICHARD WAGNER'S GREAT SACRIFICES FOR SUCCESS.

The Master Composer's Own Description of His Fight Against the Bitter Poverty and Continual Failure.

YOUNG musicians who are enduring great privations to win success find much comfort in reading of the sacrifices made by the immortal composers of the past. Surely no man ever lived who met with vaster difficulty in winning his later triumphs than Richard Wagner. In a letter translated by Michel Delibes from the *Temps* and printed in the *Boston Transcript*, we have a communication of Wagner to one of his personal friends who had become blind through an accident while horse-back riding. This friend, Theodor App, saved Wagner's letters and they are to appear in book form.

My THEODOR.—In a plight you probably have no idea of and in which I regard myself as having reached the limit of all possible misfortune, I write once more to the friend of my vanished youth, the friend who has been true in the dire affliction.

To avoid all semblance of hypocrisy, I begin this letter—the first after so many years of silence—with selfish words that might better come at the end: I am at the last extremity of misfortune, and you must help me!

A bitter sadness will be yours; but why—oh, my God!—why am I capable of resisting at all? What have I come to when I confess that during my life I have lived with wife and children earning a groshen, without a penny to call my own? Think of all that this confession involves, and you will understand what drives me to begin this first letter, after all these years of silence, in this way.

Four years have passed since we last saw each other, and during that time you have become blind and I am forced to begin my first letter in this way: fate has dealt cruelly with us; we both have our griefs to bear.

Hardly had we begun to enjoy our youth when we were doomed to see it destroyed; your ambition is blasted by blindness, mine by eternal gloom.

When we separated and I went North, do you know the sad presentiment that obsessed me? It came a presentiment that the two men who shook hands would never again see each other as they were then.

LEARNING RENUNCIATION

My struggle has been hard and full of bitter consequences, for I have had to learn renunciation and to fight against my whole nature. Not one of my enterprises for reaching my supreme purpose in life has succeeded. I managed to get my opera accepted in Berlin; all I needed was enough to live on for six months, so that I could stay there and keep a finger on the weak, vacillating director, over whom I had some personal influence.

But I was poor and no one wanted to help me. I left my opera, just as I abandoned many things later on, and set out for Koenigsberg, where a place was assured me. There I married; but only trouble and poverty pursued me.

I was unable to secure the promised position, and had to get out of the predicament as best I could. It was then that I first heard from you indirectly on meeting someone who had just seen you at Leipzig. From that day I understood what my presentiment meant, but I never could have believed that it would be so cruelly fulfilled.

When we next meet, ask my wife what I have become since then. The poor woman has suffered much herself. All happiness, all freedom, all frankness have departed from me. I can no longer better describe my condition than by saying that during

that year of my life I did not write one note of music, I was too wretched.

After that year of torment, my affairs improved, at least outwardly; I received a good and honorable position as orchestra leader at Riga. I spent two comparatively calm years there. I might say that I began to pull myself together, had it not been for my growing conviction that I was not intended to earn my bread in that way.

I sought to drown my worries by keeping feverishly active. But the Northern climate was unfavorable to my constitution, and I could no longer endure that life. I fell seriously ill. A nervous fever came near ending me. Hardly had I begun to mend, when I got news that during my illness my self-styled friend Dorn had robbed me of my position in the most perfidious manner.

It was a terrible thing for me. Yet in my overwrought state, I explained it as the will of God. I told myself that it was a sign that I must not remain passive, but must go on struggling to achieve the supreme purpose of my life.

I got together a few hundred rubles, and told my wife that we were going to Paris. She had never had lofty hopes, and she foresaw what poverty we were destined to encounter, but because of her love for me she consented. We went aboard a sailing vessel, and after a voyage that lasted four weeks and three came near sending us to the bottom, we reached London, sailing thence to Boulogne.

POVERTY IN PARIS.

My savings were so quickly exhausted that it was impossible to consider even a few weeks in Paris. Then my astonishing destiny brought me in contact with Meyerbeer in Boulogne. I introduced myself to him, acquainted him with my compositions, and he became my friend and protector.

I knew that with a man like Meyerbeer to back me, I might succeed in Paris. I plucked up courage once more, and decided to tempt fortune.

What had I come to here in Paris? Oh, such a mingled hopes and disappointments. Meyerbeer has remained indefatigably faithful to my interests. Unfortunately, family reasons have required him to spend most of his time abroad, and as nothing but personal influence can serve me here, his absence paralyzes all my efforts.

I am sustained only by my hopes, which are reason every day, but you will realize that in my plight, with a wife to support and with no way of earning a copper, is simply indescribable. More than once I have wished myself dead; in any case, death has no terrors for me.

Am I true then that you have just published a volume of poems? You are still a poet? Poor, poor friend! Now you can sing, for you have sounded the depths of human suffering!

Let me tear myself away from my sorrows for a moment, and tell you that I, too, am still a poet—or perhaps neither of us has really been one till now.

God knows that it seems to me as if we were once more looking at a lovely landscape, and as if

you could see it as before. Hope, hope, my Theodor! We shall see the light again!

And you must know how close I have been to you. The work I have just finished is "Rienzi," the last of the tribunes. Who first had the idea of that work? I believe we wrote it together. At all events, I have done my part to the best of my ability.

Let me tell you (you see I am prattling on just as if nothing was wrong) that our "Rienzi" is now an opera in five acts. I brought it here half finished, and hoped to get it performed in Paris. But I soon became convinced that I must wait two or three years before having a work of that extent accepted here. I must first establish a reputation by producing little operas.

So as not to lose my favorite work entirely, I decided to write "Rienzi" in German, and give it to a German theatre. I chose Dresden, which is in some sense my native city, and, with Meyerbeer to help me, I have taken all the steps necessary to make sure that my opera will really be presented. In a month I shall send the score. Early next year my opera may actually be staged and I may go there for the premiere.

Well, this is like all other times; you would know nothing of all this if you had not published a volume of poems. You see, my Theodor, there are lightning flashes that sometimes illumine my darkness, but they don't dissipate the fog for oh, how many of my hopes have vanished! Truly, I should prefer certain death; but here it does not seem that I can die so easily. Paris is too rich, too rich in day dreams and too varied for a man not to attach himself each time to a new hope.

So, for the moment, I am in fairly good relations with the mighty Opera regarding a work in two or three acts, "Der Fliegende Holländer." The scenario I have proposed has been very agreeably welcomed. What wonder I begin to have hopes?

THE CRY OF DESPONDENCY.

And yet at the moment I wish I could buy my wife the medicines I need. I'll she contrive to endure this misery, and shall I contrive to endure hers? Lord God, come to my assistance! I know not what to do. I have exhausted all the resources of a starving man—all, all. Oh, miserable man that I am! Till to-day I never learned to know pain. "Money" is the accursed word that destroys all that is noble. A fair-weather friend grows cold at sound of it. Relatives stiffen before the word is out of your mouth. And yet I have never learned to suffer there without that assistance, the most efficacious of all? Anybody who knows poverty knows that the only cure for it is money.

In the old days, when you made sacrifice after sacrifice for me, I thought I already knew poverty. Idiot that I was, I mistook embarrassment for poverty. I have learned better now!

To be obliged to buy bread with your last bit of jewelry, your wife's last bit of china, to be unable to help her when she is ill and in pain, because the money you raised by pawning your wedding rings was not enough to buy bread and medicines! If I am to suffer these difficulties poverty, what name is there left for this?

In a word—God forgive me—I curse life. The first words I address to a friend I have just found again are to ask prompt assistance from him. I ask three hundred francs, and I realize that when you send them I shall be eight months behind, for during all that time I have paid only for bread. If you, too, turn your back upon me, I know not what will be my fate.

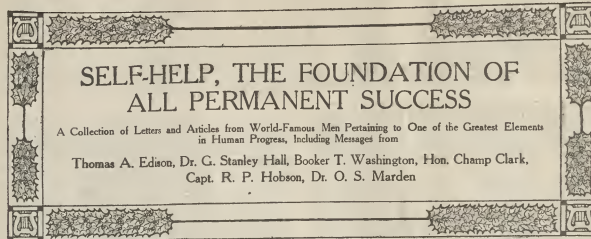
You see, this is the cry of my poverty. Will it change? Shall I again see good fortune? To those questions I reply only with a bitter sigh! And yet there are hours when I behold the baseness of more than one person I have met, and could be proud of my situation if I were not obliged to consider my poor, good wife! She has sacrificed her youth for me, and all I can do for her is to write you this letter. I do it without her knowledge. I know she would advise me not to; she no longer has the faintest hope.

Do you desire once more to give me a day's happiness? Write me at once. Meanwhile I shall live in hope that we may see each other again. Ah, to see each other again! In happiness? My Theodor, let us hope, let us hope! Farewell, my friend.

Your

RICHARD WAGNER.

25 Rue de Heider, Paris.



SELF-HELP, THE FOUNDATION OF ALL PERMANENT SUCCESS

A Collection of Letters and Articles from World-Famous Men Pertaining to One of the Greatest Elements in Human Progress, Including Messages from

Thomas A. Edison, Dr. G. Stanley Hall, Booker T. Washington, Hon. Champ Clark, Capt. R. P. Hobson, Dr. O. S. Marden

WHEN THE ETUDE commenced preparations for the present issue, letters were sent to several eminent self-help men inviting them to send THE ETUDE a short expression of their own appreciation of the word self-help principle which has had so much to do with the development of our country.

The result has been some very unusual messages which should in themselves be a source of great inspiration and encouragement to students, whether they have the good fortune to have a good teacher or whether they are compelled to fight their battles alone.

Truly, I should prefer certain death; but here it does not seem that I can die so easily. Paris is too rich, too rich in day dreams and too varied for a man not to attach himself each time to a new hope.

So, for the moment, I am in fairly good relations with the mighty Opera regarding a work in two or three acts, "Der Fliegende Holländer." The scenario I have proposed has been very agreeably welcomed. What wonder I begin to have hopes?

Truly, I should prefer certain death; but here it does not seem that I can die so easily. Paris is too rich, too rich in day dreams and too varied for a man not to attach himself each time to a new hope.

So, for the moment, I am in fairly good relations with the mighty Opera regarding a work in two or three acts, "Der Fliegende Holländer." The scenario I have proposed has been very agreeably welcomed. What wonder I begin to have hopes?

EDISON'S MESSAGE TO ETUDE READERS.

The subject you refer to is one of the very few that could induce me to lay aside my usual tools to take up a pen.

I am a disciple of the principle of self-help and believe in the old adage that "God helps him who helps himself." It is the only help which leads to valuable accomplishment.

It is not what you are told so much as what you have found out yourself that forms your store of knowledge. The things I have been told I may believe, but those I have found out myself I know. A man must indeed be in a lamentable condition whose fund of knowledge is based solely upon information obtained from others. I do not see how such a man could ever be assured of himself.

Keeping eternally at a subject with every faculty you possess concentrated on the matter in hand will place you where no help from outside sources is needed.

A cultivation of the habit of self-help leads to self-assurance, without which not one can succeed or can hope for success.

Yours very truly,

THOMAS A. EDISON.

A WORD FROM THE SPEAKER OF THE HOUSE.

The Hon. Champ Clark, Speaker of the House of Representatives, and one of the brainiest statesmen our country has ever produced, sends our self-help readers the following words of encouragement. Although our speaker, who was born in Kentucky in 1850, has had unusual educational advantages (he is a graduate of Bethany College and the Cincinnati Law School, and was the president of Marshall College, W. Va.), he has always made a point of never permitting himself to depend upon the knowledge he obtained in any educational institution but has spent years in developing himself through exhaustive reading of the classics and the law. For this reason and this reason alone, he stands pre-eminent among the students who graduated from college in the same class with him. The principles of self-help should not apply only to those who have not had a teacher but to those who have had the best training as well.

To THE ETUDE:

I am glad that you are going to have a special issue upon the subject of "Self-Help, Uplift and Progress." My own observation is that those succeed best who have learned to help themselves most.

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To THE ETUDE:

In response to your favor of the 11th, I can only say that having been brought up on a Massachusetts farm till the age of fourteen and having supported myself to a great extent through both college and professional school by teaching and otherwise, I am a great believer in self-help.

This belief is greatly confirmed by observing young men of the rising generation who have everything done for them, and who never, till their education is finished, earned a dollar nor rendered a cent's worth of real service to the world.

Self-help is the best self-education.

Very truly yours,

G. STANLEY HALL.

FROM A DISTINGUISHED NAVAL OFFICER.

Captain R. P. Hobson (now Representative Hobson), who during the Spanish-American war set the world aflame with his heroism in sinking a steamship off the entrance to Santiago Harbor, right under the guns of the Spanish forts, is a great believer in self-help. He writes as follows:

To THE ETUDE:

I am very glad indeed to have the privilege of adding a word to your issue devoted to self-help.

I am the more glad to do this because I realize that activity regularly repeated and persisted in is the key to the development of character, and that the necessity for self-help prompts and stimulates more than any other factor in human experience. It is not surprising therefore that the great men of to-day and of the days gone by, who have contributed most to the uplift of the

world, have been men who in their own progress were under the necessity for self-help.

Wishing you every success in the splendid undertaking, I remain

Faithfully yours,

R. P. HOBSON.

FROM THE SLAVE BOY WHO BECAME WORLD FAMOUS.

Remarkable as are the achievements of the men whose messages have been printed above, they in no way excel the wonderful progress made by Booker T. Washington, born a slave in Virginia (1858), and now the best known representative of his race. At first he worked in a salt furnace and then in a coal mine. By studying at night school he managed to gain admission to the famous Hampton Institute. After some years of study he was placed in charge of the Indian students at Hampton and later was given the position of director of the Tuskegee Normal and Industrial Institute, which then existed in name only. The Institute was started in an old church and a shanty. By dint of enormous work and the most supreme kind of self-help Washington has built this school until it now accommodates 1384 students, employs 112 teachers, and has an annual income of \$341,000. The institution strives to teach self-help in the highest sense of the word. The negro students for the most part are given a practical training along industrial lines. Mr. Washington is a very forceful public speaker. His letter is an exceptionally fine one.

To THE ETUDE:

I am happy to learn that you are soon to publish a number of THE ETUDE designed to encourage and assist those students and music lovers who are pursuing their studies without the aid of a teacher. While I do not believe that anything can take the place in a student's life of that inspiration which one gets from contact with a good teacher, nevertheless it should not be forgotten that there are some things in which one person can help another, and there are other things in which one must help himself.

For example, I believe that every one of us can and should find something to do in this world that will ever have life in it. We can be a first-class performer, whether it be shoeing a horse, playing the piano, or merely helping someone else in the kitchen, in the shop or on the farm. There is something, no matter how humble, each one of us can do well.

Now I think it safe to say that no one is made into a first-class person in any direction by the help of someone else. A teacher may succeed by drill, discipline and helpful suggestion in bringing a student to a certain degree of perfection. But the point at which the student goes beyond this and becomes a first-class person is the point where that student takes hold of and directs himself. All really first-class performance is the result of individual initiative.

By no means is this a new principle, and it is important. To a very large extent the happiness we get out of life depends very much more upon ourselves than it does upon any power or circumstance outside of us. Now part of the greatest happiness we can ever have in life lies in bringing out and developing the resources and powers that we have within ourselves. There is no pleasure or satisfaction in the world I venture to say equal to that which we feel when we are able to see that every day we are making some advance in life, no matter how small, in some direction we have chosen to follow. It is what we put into things that determines what we get out of them. That is why the person who helps us most is the person who helps us to help ourselves.

Yours very truly,

BOOKER T. WASHINGTON.

(Dr. Marden's contribution to this series will be presented in the next issue. The distinguished editor of *Success* is doubtless the greatest living writer upon self-help.)

IMITATION is the bane of society, and in artistic training is not only detrimental to progress, but positive destruction to the healthy growth of intellectual power. Study is necessary to develop to the highest extent; but if we desire to be real artists we must eventually give forth from within, rather than take in from without. The teacher who cultivates the faculty of imitation in his lessons, and the student who adopts it, are equally in the wrong; but it must be remembered that only one is culpable, for the latter is passive, while the former is active.—Henry C. Lunn.



A SELF-HELP COURSE FOR PIANO STUDENTS

A Series of Educational Works, Technical Studies, Etudes and Pieces, selected especially for this issue by well-known teachers with wide experience in America and in Europe

CONTRIBUTING TEACHERS

Harriette Brower, New York, (B.); LeRoy B. Campbell, Pennsylvania, (C.); J. L. Erb, Ohio, (E.); C. G. Hamilton, Massachusetts, (H.); Carl W. Grimm, Ohio, (G.); Mrs. Herman Kotzschmar, Maine, (K.); John Orth, Massachusetts, (O.); James H. Rogers, Ohio, (R.).

THE ETUDE believes most emphatically in the desirability of a good teacher when one can be secured. Many pupils who are obliged to struggle along at a discouraging rate might with an able, inspiring mentor accomplish results in one-half the time. However, if it is absolutely impossible for you to secure a teacher and if you have the mighty will to fight your way alone, do not despair. By dint of close study and great concentration you can make a path for yourself as hundreds of teachers and pianists have done.

After all, even with the best of teachers it is the pupil who learns to help himself at all times who accomplishes the most work.

A DIFFICULT AND COMPLICATED UNDERTAKING.

We desire to impress upon our readers that the following course has been compiled only after great thought and consideration. One of the most difficult things the teacher can do is to map out a good course to meet the requirements of many pupils. Many teachers refuse even to attempt to make up a course, contending that all pupils are different, and with the great amount of technical and musical material obtainable the course must be made to fit the pupil as the teacher carries the work along. While this is true, a course can be outlined which will indicate to the self-help student the main line of his work.

In the following, which represents the pedagogical opinion of well-known teachers located in different parts of the United States, the reader will observe at once a great difference of opinion in the grading. In order that the ideas of each teacher may be identified, we have keyed the above list of names of the contributing teachers by putting the initial of the teacher's last name after the state. In the following the appearance of this initial suggests the name of the teacher who proposed the exercise, piece or study. Reading the course closely the student will note a great difference of opinion regarding the Bach *Inventions*. They are first suggested by Mr. Grimm as pieces in the Fourth Grade. They are next suggested by Mr. Hamilton as *technical exercises* in the Fifth Grade. They are next suggested by Mr. Erb as studies in the Fifth Grade. They are next suggested by Miss Brower as *studies* in the Sixth Grade. (In the same grade Mr. Erb suggests *The Three Part Inventions*.) They are next suggested by Mr. Rogers as *studies* suitable for the Seventh Grade. They are next suggested as *studies* in the Eighth Grade by Mr. Campbell. Thus these *Inventions* appear in no less than six different positions, and this indicates that six different teachers fail to agree upon the place in the students' works where these inventions should be introduced. Such a result as this is most natural. It is likely that each teacher had a different pupil or grade of pupils in mind. A smart pupil might easily take the Bach *Inventions* at an early grade, whereas a backward pupil would have difficulty in mastering them at a later grade.

THE VALUE TO THE SELF-HELP STUDENT.

Of what value then is this course to the self-help student when so many different teachers disagree as to the best road to travel? Of the greatest possible value to the self-help student who can read between the lines. By careful observation of the following the pupil will note that the road itself is pretty much the same from end to end. The teachers have put the mile posts at different positions along the road. Possibly the safest course for the pupils who travel without a teacher is to take the works indicated at a more advanced stage. That is, the pupil who must work his way alone will very naturally not be able to take up

any such work as the Bach *Inventions* at as early a stage as the pupil who has a teacher to point out the way. The chief advantage then for the self-help student is that of reading between the lines. Several of the teachers state that they use the Mason *touch and technique* throughout the course and also the Mathews' *standard graded course*. The latter course will suffice for a course of graded studies to be applied with any method or system.

It is safe to say that efficiency will come to all who can play effectively the principal studies outlined in this course. In order to indicate to our readers how much effort has been made to present this course, it may be said that the preparation, correspondence, etc., has lasted over several months. The course itself represents the experience of many years. Consequently it is a thing to be preserved for future reference. Teachers who are in search of a guide book for their own courses may find some extremely valuable suggestions in this course.

GRADE FIRST.

TECHNICAL EXERCISES:

Hand-Training Exercises, Slow Trills, Simple Chord Exercises, (B.); Presser's *First Steps*, (C.); Mathews' *Graded Course*, Book First (C.); Stephen Emery's *Foundation Studies* (E.); Köhler, Op. 190 (H.); Grimm's *Practical Instruction Book* (G.); Virgil's *Foundation Exercises* (K.); Bellini's *Pianoforte Technique on a Rhythmic Basis* (O.); Finger Exercises on Five Notes for Securing a Good Position of Hand (R.).

STUDIES:

Duvernoy, Opus 120, I (B.); Mathews' *Graded Course*, I (C.); Bugby's *First Grade Studies* (E.); Gurliitt, Opus 117 (H.); Köhler, Opus 157 (G.); Gurliitt's *First Steps* (K.); Burgmüller, Opus 100 (O.); Mathews' *Graded Course*, Grade I (R.); Gurliitt, Op. 83 (R.).

PIECES:

Köhler, Opus 157 (B.); Special Ear Training, Mental Training and Scales (B.); *With the Garçon*, by Ferber (C.); Melody, *Humming Song*, little piece by Schumann, Opus 6, Nos. 1-3 and 5, or *Slumber Song*, *Songs without Words*, Gurliitt, Opus 101, Numbers 6 and 9 (E.); Selections from Schumann's Opus 68 (H.); Clementi, Opus 36, Numbers 1 and 11, Reincke, Opus 127, Number 1 (G.); *Jack the Giant Killer*, by Meister, *Barcarolle*, by Reincke, *Under the Linden*, Reincke (K.); Clementi Sonatas (O.); Mr. Orth suggests that the pupil carefully read and study Tappan's *Music Talks with Children*, *The Holiday by Duvernoy*, *Melody Waltz* by Orth, Sonata in C by Clementi (R.).

GRADE SECOND.

TECHNICAL EXERCISES:

Trills, Passage Work, Scales, Chords, Arpeggios, etc. (B.); Mathews' *Graded Course*, Book II (C.); Major Scales, hands separately and hands together as far as three sharps and three flats (E.); E. Biehl, Opus 7, Book I (H.); Grimm's *Modern Technical Exercises* (G.); Dewey's *Evolutionary Technique* (O.); Finger Exercises on Five Notes, Scales of C and G (R.).

STUDIES:

Duvernoy, Opus 120, Number 2 (B.); Duvernoy, Opus 176 (E.); Loeschorn, Op. 65, Books One and Two (H.); Köhler, Opus 256 (G.); Köhler, Easy (K.); Clementi, *Sonatinas* (O.); Mathews' *Graded Course*, Book II, Duvernoy, Op. 176, Gurliitt, Opus 141 (R.).

PIECES:

Silfegietto, by P. E. Bach, *Water Sprites*, by Heller, Easy Mozart Sonatas, Selections from the Schumann Album, Study of Triads in Major Keys (B.); *Charming Butterflies*, by Dennee (C.); Schumann, Opus 68, Nos.

2, 4, 7, Gurliitt, Opus 161, Numbers 1, 2, 3, 4, 5, 7, 8, Heller's *Little Tarentelle* (E.); Oesten's *May Flowers*, Heller's *Little Tarentelle* (E.); Oesten's *May Flowers*, Opus 61 (H.); Kallau, Opus 55, 1, and Opus 20 (G.); Christmas Bells, Kotescher, Evening Bell, Kallau, Christmas Bells, Kotescher, Evening Bell, Kallau, Little Trumpeter, Spindler (K.); Clementi's *Sonatinas* (O.); *Spinning Song*, Ellmenreich, *First Violets*, Rhode, *Spring Flowers*, Biedermann (R.).

GRADE THIRD.

TECHNICAL EXERCISES:

Wickie Technique (C.); E. Biehl, Opus 7, Book 2 (H.); Zwintscher's Scales (G.); Dewey's *Evolutionary Technique* (O.); Handrock's *Mechanical Studies* (R.).

STUDIES:

Duvernoy, Opus 120 (3 and 4), (B.); Streabog, Opus 63 and 64, commence with Lechner-Bach (C.); Simple Clementi Sonatinas, Loeschorn, Opus 65, Duvernoy, Opus 120 (E.); Burgmüller, Opus 100 (H.); Czerny, Opus 261 (G.); Easy Studies, by Streabog (K.); Czerny, Opus 740 (O.); Bergthall, *Twelve Easy Studies*, Bertini, Opus 100 (R.).

PIECES:

Beethoven, *Sonatinas*, Rondos, Mozart *Sonatas*, easy salon music (B.); *Song of the Leaver*, by Kern (C.); Schumann's *Happy Peasant*, Op. 68, Grieg's *Album Leaf*, in E minor, Op. 12, Hollaender's *Canzonetta*, Grieg's *Elfin Dance*, Op. 12, Thome's *Simple Confession* (E.); Grieg's Opus 12 (H.); Mozart's Sonata in C, Handrock's *Frühling Sonata*, Opus 86, Reincke, Opus 47 (G.); Stryker, by Tschakowsky, *L'Avalanche*, by Heller, *Simplette*, by Fravarger (K.); Bach *Inventions* (O.); *Kinderstücken*, by Schumann, *Canzonetta*, by Dussek, *Rondo in D*, by Mozart (R.).

GRADE FOURTH.

TECHNICAL EXERCISES:

Passage Playing in all Keys, Scales, Arpeggios, Octaves, Trills, Accent Exercises (B.); Wickie Technique Continued (C.); Major and Minor scales, hands separately and hands together, Metronome 80 to 96 (two, three and four notes to the beat), Arpeggios (E.); Berens, Opus 6, Book I (C.); Zwintscher Chords (G.); Schmidt, *Daily Exercises* (K.); Mason Touch and Technique (O.); continue Handrock, Major and Minor Scales, begin Arpeggios (R.).

STUDIES:

Duvernoy, Opus 120, all studies in this Opus. Czerny, Opus 299, Numbers 1 and 2, played slowly (B.); Burgmüller, Opus 100, Concorte, Opus 24 (C.); Czerny's *Velocity Studies*, Selected Studies, by Heller, Sonata Album I (E.); Heller, Opus 47 (H.); Czerny, Opus 299, Velocity (G.); Le Couppey Studies (K.); Cramer Studies (Von Bülow edition) (O.); Brauer, Opus 15, Duvernoy, Opus 120, Mathews', Book IV (R.).

PIECES:

Farfalletto, by Marks (C.); Schumann's *Träumerei* and *Romance*, Merkel's *Spring Song*, Chopin Waltz in D flat or the one in A minor, Chopin Mazurka in B flat, Mendelssohn's *Songs Without Words* (*Forle Song and Consolation*), Schubert's Scherzo in B flat (E.); Haydn Sonata in F (Peters Edition, No. 20) (H.); Bach *Inventions* and *Suites*, Mendelssohn's *Songs Without Words*, Numbers 4, 9 and 30, Haydn Sonatas in F, D and G (G.); *Für Elise*, by Beethoven, *Elfin Dance*, by Grieg, *Gypsy Rondo* by Haydn (K.); Easy Mozart and Haydn Sonatas, Easy Mendelssohn *Songs Without Words* (O.); *Barcarolle*, by Nevin, *The Flatterer*, by Chaminade, *Valse Lente*, by Schütz (R.).

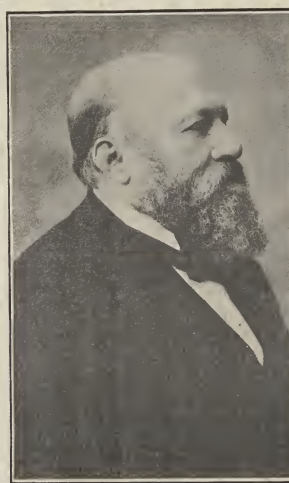
SPECIAL NOTICE.

OWING to the great amount of special material prepared for this issue, it has become necessary to reserve the presentation of the remaining five grades in this course for the November issue. In addition to this there will be published a composite course in tabulated form. This has been prepared after careful investigation of the courses employed by the best schools and teachers of America and Europe. This is one of the most valuable features THE ETUDE has ever secured. It may be used for reference by teachers as well as students. THE ETUDE does not represent that every student can go through this entire course without a teacher. To accomplish such a gigantic task would be next to the impossible. However, we do know that the composite course to be presented in the next issue will prove a boon to thousands of students who have had limited educational opportunities and who as for thousands of young teachers who are continually in need of a guide of this kind to help them in their work.

The Etude Gallery of Musical Celebrities



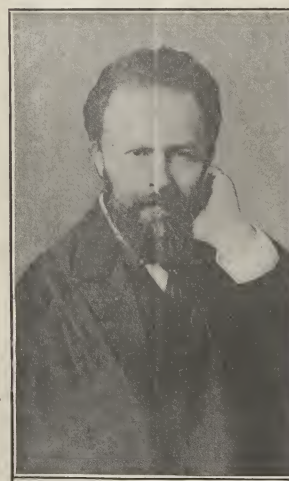
Felix Mott



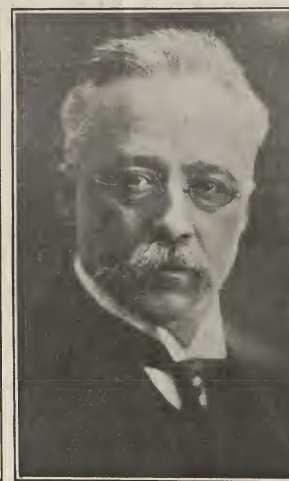
Hans Richter



Arthur Nikisch



George Henschel



Max Fiedler



Frederick Stock

INSPIRING SELF-HELP THOUGHTS

Selected Especially for "The Etude" Self-Help Issue

This page has been arranged so that it may be removed and framed for studio purposes. Thousands of ETUDE readers have been encouraged and incited to do higher and greater things by uplifting words of this kind.

Every day we spend without learning something is a day lost.

LUDWIG VAN BEETHOVEN.

Difficulties are the things that show what men we are.

EPICETUS.

A truly inspired artist always plunges into his work with enthusiastic abandon.

RICHARD WAGNER.

The world's great men have not commonly been great scholars, nor its great scholars great men.

DR. OLIVER WENDELL HOLMES.

Nothing can be accomplished in music without inspiration.

ROBERT SCHUMANN.

Do what you are afraid to do,—this is moral courage.

RALPH WALDO EMERSON.

Zelter, Mendelssohn's teacher, once said of Mendelssohn: "It is not his genius which surprises me and compels my admiration, for that was from God and many others have the same. No, it is his incessant toil, his bee-like industry, his stern conscientiousness, his inflexibility toward himself and his actual adoration of art. He will gain a name in everything he undertakes."

When you get in a tight place and everything goes against you, till it seems as if you could not hold on a minute longer,—never give up then,—for that's just the place and time that the tide will turn.

HARRIET BEECHER STOWE.

The heights by great men reached and kept
Were not attained by sudden flight,
But they, while their companions slept,
Were toiling upward in the night.

HENRY W. LONGFELLOW.

To me, nothing is easy.

RICHARD WAGNER.

The fingers of thy hand are as good as mine. I was obliged to be industrious; whosoever is equally industrious will succeed as well.

JOHN SEBASTIAN BACH

Do what your present state of opinion requires in the light of duty and let that doing tell; speak by acts.

CARDINAL NEWMAN.

Be sure, my son, and remember that the best men always make themselves.

PATRICK HENRY.

In order to learn anything thoroughly, you must learn and forget it eight times.

PYTHAGORAS.

Our greatest glory is not in never falling, but in rising every time we fall.

Attributed to CONFUCIUS

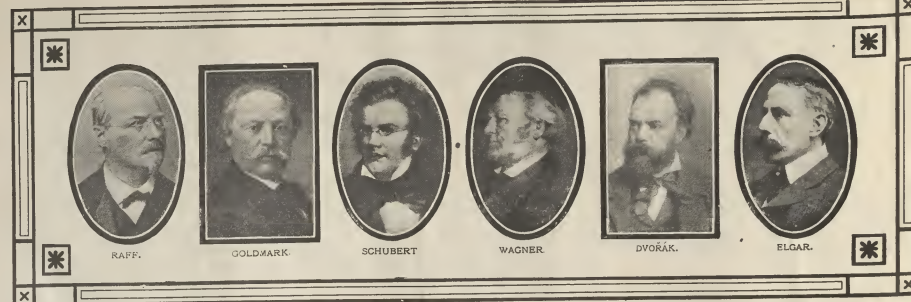
Every person has two educations, one which he receives from others, and one more important which he gives to himself.

GIBBON.

One endowed with talent and yet unable to rise above mediocrity, should ascribe his failure to himself rather than to external causes. He does not cultivate his gifts as he could and should, and generally lacks the iron will of perseverance, which alone can conquer obstacles in the way of success.

FELIX MENDELSSOHN-BARTHOLDY.

The late Dr. David Wood, a celebrated blind organist of Philadelphia, who thought nothing of playing lengthy works like the *Messiah* from memory, was once asked how he acquired such an enormous repertoire when he had not the use of his eyes. His reply was: "By agonizing."



MASTERS WHO HAVE TRIUMPHED BY SELF-HELP

By CAROL SHERMAN

"Now at some times are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings."—WILLIAM SHAKESPEARE. (*Julius Caesar*, Act I, Sc. II.)

THERE is a vast difference between the words "Self-Help" and "Self-Taught." All great masters are in a measure self-taught—but only in a measure. Practically all have been obliged to depend upon "Self-Help" for success. Very few have been born like Mendelssohn "with a silver spoon in the mouth." This article then does not deal so much with self-taught musicians as "self-help" musicians.

It is safe to say that the great masters who have been obliged to get along with little instruction have been those who have worked the hardest. They have acquired an immense amount of information and knowledge and this has not come from many heartaches, and might have enabled them to do much greater work by showing the quickest road to musical success. One who has to find his own way may be compelled to pass through many a wilderness before he arrives at a goal. Who knows what Schubert might have accomplished if he had had some masterly instructor to help him mould his talent. Schubert died at the age of thirty-one. Let us suppose that instead of wasting time in experimenting and in committing many musical blunders as history tells us he did—he had had his knowledge classified and available as had Beethoven and Haydn. Those thirty-one years might have produced a still greater master.

The marvel of it all is that those who have had meagre educational opportunities have been able to accomplish so much. A short time ago a famous American pianist was requested by the author to give some account of his struggles, his privations, his sacrifices which he was compelled to undergo before reaching success. When told that it was to be incorporated in an article for *THE ETUDE*, the artist refused, saying, "It would discourage too many young musicians. Let them find it out for themselves. The Almighty only knows what I have been through for my art—it has been terrible, terrible, but I won out at last and the triumph of winning has been sweet to me." I do not think that the editors of *THE ETUDE* wish to suppress anything, and I do think that if the young artist has the right spirit he will glory in the knowledge that all of his struggles will not be in vain if he persists—he will find sympathy in the fact that the great masters have been compelled to work out their own salvation—he will find encouragement in reading of the victories of the masters over the innumerable obstacles which fate seems to cast in the path of all who are destined for greatness. No struggle in all history was so great as that of Richard Wagner. His autobiography is at times heart-rending. Yet who of us is so small that we would not covet the privilege of giving to the world such great masterpieces as those of Wagner.

Following are just a few facts regarding the battles of great musicians who have not been afraid to work, wait and sacrifice. The price is a big one, but if you

are willing to pay it success almost invariably follows. The great trouble is that students are rarely willing to pay the price. Let teachers who desire to inspire their pupils read of the following achievements and let the pupils ask themselves whether they are making similar sacrifices.

DR. THOMAS ARNE'S STRUGGLES.

Dr. Thomas Arne, one of the most distinguished English musicians, author of *Rule Britannia* and many charming songs, was the son of an upholsterer. He was educated at Eton college, and after his graduation was intended for the law. His father was insistent, and the boy was placed in a solicitor's office for three years. His love for music was so great that he took every possible secret means to pursue his favorite study. He had a spinnet in his bed room, which was draped to look like a trunk during the day. At night he muffled the strings so that it could not be heard in other parts of the house. Thus he was not only compelled to get his education by means of self-help but also by surreptitious means. He also made a clandestine arrangement whereby he took a few lessons upon the violin. He made such great progress that he was soon leading an amateur band. Sometimes he would borrow a servant's uniform in order that he might attend the opera in disguise. Finally his father discovered his bent, and it was only after much persuasion that the maker of bureaux and bedsteads consented to let his son become a musician.

AUBER'S REMARKABLE EARLY EFFORTS.

Auber the great French composer of light operas and later the director of the famous French Conservatoire for many years, had very meagre musical opportunities as a child. But by dint of great enthusiasm, work and patience he accomplished wonders as a performer and as a composer. He wrote some songs which proved extremely popular, although the composer was at that time only eleven years old. Nevertheless a stern parent determined that Auber should follow a commercial career. Consequently he was sent to London and held the position of a clerk for a considerable time. Here again his music attracted a great deal of attention. He attempted to write an opera for a society of amateurs. Fortunately the great Cherubini was among the auditors and insisted upon leaving Auber, who was then nineteen, come to him for lessons. After that Auber's road was easy and his success quick. His last opera was produced when he was eighty-seven years old. Wagner considered Auber's *Masaniello* a great French masterpiece.

BACH'S PERSISTENCE.

Johann Sebastian Bach was not satisfied with the excellent lessons he received from his father and later his brother. We are all well acquainted with the well authenticated story of how the boy craved for music which his brother forbade him to play, thinking it too advanced. Bach managed to get the music he wanted out of the bookstore and copied it entire by the light of the moon. When his brother

found what he had done he tore up the copies. We also know that he made continual efforts to secure instruction outside of that received from his family. He continually made trips many miles in length for the opportunity of hearing such masters as the great Keinken and the great Buxtehude. Several of these trips were made on foot and with very little money for food. Who can wonder that Bach succeeded when he was made of such stuff?

A FAMOUS RUSSIAN EXAMPLE.

Cesar Cui, the Russian composer, received some fragmentary instruction in his childhood but his parents' desire to have him rise in military life compelled him to give the major part of his attention to the Russian army. He rose to the position of professor in the Royal Military Engineering School at St. Petersburg, and among his pupils in this position was the present Czar of Russia. He became a Lieutenant General in the Russian army. Later he met the Russian composer, Balakirev, and was inspired by him to attempt musical composition again. Although almost entirely self-taught he commenced to compose, and the results astonished not only his companions in Russia, but the entire musical world as well.

STRUGGLES OF A BOHEMIAN MASTER.

Antonín Dvořák, the greatest composer his country has ever produced, was intended by his parents to follow the mundane but necessary career of the butcher. Fate intervened, however, and saved the little Antonin from a life devoted to weighing out chops and sausages. In his childhood a troupe of traveling players used to gather in front of his father's inn at Mühldhausen. He begged the village schoolmaster to give him a few lessons upon the violin and he also went to every possible musical event. Later he sang solos at church, but was so nervous when great works were performed that he continually broke down. When twelve he went to a better school, and his musical education was continued under somewhat more favorable circumstances. His teachers were not masters but they were capable in a way. When he returned he arranged for the performance of a polka, which when played by the orchestral instruments for which it was written revealed such hideous discords that the composer was forced to withdraw it. His uneducated father took this as a sign of lack of talent and insisted upon his original intention of making a meat-cutter of his boy. Much persuasion resulted in the young Dvořák going to the School for Church Music at Prague. For a time his father sent him a very small allowance, but then the parent became disgusted and withdrew his support. Then Dvořák showed his real self-help spirit. He joined one of the little town bands and for a considerable time earned his living, playing at cafes and beer gardens. Step by step he fought for success until he became the greatest musician of his race.

(The triumphs of other masters who have profited by self-help will be told in the next issue.)



STRUGGLES WHICH LED TO SUCCESS

Distinguished Musicians Tell of Their Battles for
Fame and Prosperity.

THE ETUDE presents a few messages from well-known teachers and virtuoso on the subject of success. Each one contains a story—a story with a human element and a personal appeal. Like all of the other matter in this issue, it should have a most stimulating effect upon young musicians.

FREDERICK CORDER.

PROFESSOR OF COMPOSITION AT THE ROYAL ACADEMY OF MUSIC, LONDON, ENGLAND.

You ask me to tell of my early struggles. The tale is not an encouraging one for Englishmen to read and was better left for my posthumous memoirs, but yet Americans rightly prize themselves upon possessing far more of the qualities that make for success than we can boast of.

My one passionate desire was—and is—to become a writer of music-drama. As a means to that end I had a slight stage experience and a good all-around musical education with everybody urging me to become a pianist. On coming out into the world I found that I was expected to take a post either as church organist or pianoforte teacher or both. For neither did my education fit me in any way. After hanging on for some time to the skirts of journalism—which I have never wholly abandoned—doing literary hack-work of all sorts, I obtained a post as conductor at a place of public entertainment. For two years I fought for the cause of good music, and when at last defeated, I had at least improved myself and become a stronger man. Success in my own department just danced before my eyes and vanished with the death of our solitary impresario, Carl Rosa. Quite against my will I drifted into the position I have occupied for the last twenty-two years, but having found myself there, I resolved to make it the basis of a reputation. I mastered the most difficult of all branches of our art, the teaching of composition, with no one to help me. I raised up a school of English composers that—cruselly unappreciated by our press of to-day—will be the pride and glory of England when I am gone. If I could not touch the goal of my personal ambition I was resolved to reach it through the labors of others. The chief difficulty I have had to battle with in this work has been the deplorable tendency of the young aspirants to feebly echo the utterances of their eminent contemporaries, instead of courageously speaking their own thoughts. Note this, American students, for it has been the same with your young men also. But I need not enlarge upon this matter; I am only writing these lines to point out to the student that under the most untoward circumstances there is always something to be done—success to be reaped, though not what you desired; happiness to be gained, though perhaps at second hand. Remember the words of the Greek philosopher:

Καὶ τοῦτο μόνον ἐστὶν τὸ ἀγαθὸν ἅπαντα καὶ κακία.

"And this is the greatest stroke of art, to turn an evil into a good."

MISS MAUD POWELL.

AMERICA'S MOST DISTINGUISHED VIOLINIST.

The earliest fidelistic struggles I seem to remember nothing whatever about. To get up at six-thirty, practice an hour before breakfast or to come home after school to practice another hour before supper seemed perfectly natural and right because the habit had been formed—mother's word was law. To play with my teacher was a joy; to play in the local orchestra of sixteen or more pieces was an ecstasy of delight. To play in an occasional concert was interesting, except that I hated the grand clothes necessary for those occasions. When I went abroad I fell right into the foreign way, loving the new impressions and sensing the artistic atmosphere at once.

Conscious nervousness overcame me first when I rehearsed the first time with an orchestral accompani-

ment. This was at the Gewandhaus in Leipzig when I was thirteen. I broke down, went, went home in disgrace, but came back the next day to pull through triumphantly. Since that time I have always suffered more or less from the torments of nervousness. Fortunately the worst moments of nightmare are those immediately preceding the first entrance upon the stage, for, once lost in the music, nervousness readily turns to inspiration.

The un happiest period of my life was perhaps after I returned from my studies abroad. I missed the student life, the sound of music all about me, the talk of music and comparing of ideas with fellow-students. I missed the architecture, the parks, the organized life of well-governed cities. In fact I was miserably homesick. I felt lost and was like a rudderless ship. I was only sixteen, but had made my bow as a professional violinist with some distinction under Theodore Thomas' baton at the New York Philharmonic, so must henceforth stand on my own feet artistically.

Many were the times when I longed to seek advice in both a musical and a business way, but I was morbidly shy and foolishly proud, so I pegged away alone, often wondering if I were on the right track. These years of uncertainty were six or eight. I practiced and studied a good deal. All the time I tried to keep a level head. I sought inspiration wherever I could find it and tried to cultivate taste.

I read more than I have ever had the time to read since. People thought me cold, but despair was in my heart, and I worked constantly if I was a fool to keep on. I doubted my talent (at times), I doubted my strength and endurance, I doubted the ultimate reward of my labors. Yet I kept on, simply because of the "something" within that drove me on. I had a reverence for art—instilled into me in Germany—and I had the real artist's yearning for self-expression. And so I passed through the dark years and gradually came into my own.

I believe the successful outcome was a matter as much of character as of talent. Through all, in spite of praise or censure, whether just or unjust, I kept a certain poise of self-judgment and self-criticism. I have ever sought artistic truth according to the light that has been given me. Whatever conviction carries with my work is because it has been developed and is myself.

RAYMOND HUNTINGTON WOODMAN.

NOTED AMERICAN COMPOSER, TEACHER AND ORGANIST.

The story of my life is not so much that of a struggle as an example of how sometimes our course is shaped by a higher power, almost in spite of ourselves. As a boy I had no idea of following music as a profession, although I was always fond of music and particularly of organ and church music.

Opportunity for organ study and practice came to me at the age of twelve, when my father was called to be organist and choirmaster of a church in one of the suburbs of New York, where the organ could be used for lessons and practice.

I played first in a service on my thirteenth birthday, and before reaching the age of fourteen was obliged to take my father's place for several weeks on account of an injury to one of my hands.

I continued playing under his direction for over three years, meanwhile entering college, still having no thought of music as a profession.

When I was eighteen my father's income was greatly reduced and it seemed advisable that I should try to get a church position at a salary. After some weeks of anxiety I received the appointment of organist at Christ Church, Norwich, Conn. It necessitated my leaving college, and during the year I decided to make music my profession. On my return to New York the following year (to the same position I now have held for thirty-one years) I placed myself under the instruction of the late Dudley Buck, and for four years worked hard to make myself an all-around musician.

My only struggle was to overcome the objections of my relatives to entering the musical profession. My father alone supported me in my decision, but after a few years the wisdom of my choice was admitted. Then I saved money enough to go to Paris and study with the great César Franck, organ, composition and improvisation.

An interesting feature of my life is the way I have followed in my father's footsteps. He began his musical life in Norwich, and he formerly held the two positions which I now hold in First Presbyterian Church of Brooklyn and in the Packer Collegiate Institute of Brooklyn, and I have also had negotiations for other positions that he formerly held.

MRS. HERMANN KOTZSCHMAR.

WELL KNOWN AMERICAN TEACHER AND WRITER.

The great good fortune came to me when I was twenty to marry my piano teacher, Dr. Hermann Kotzschmar, the foremost musician and teacher of Maine. Several years before I had begun piano teaching and after marriage I was unwilling to give up my work. When the editor of THE ETUDE asked me to write of the difficulties I had to overcome in beginning my career as a teacher, I exclaimed, "I had none, for my husband blazed the way for me," but on second thought I recalled my unvarying determination to hold and interest my pupils, and I feel that I have, at least, a word for young teachers which can but be helpful, that word is "Enthusiasm."

While there has been no difficulty in securing pupils, I am confident that the ability to retain them I owe to my unquenchable enthusiasm. I love my work. Each pupil for the hour with me is to all intents and purposes the only one I have. The improvement of that pupil is vital to me. The corrections I make must be reiterated until fixed in the student's mind. Each week must show some progress, be it ever so slight.

Nothing is stationary; a pupil advances or retrogrades. With my pupils it must be advance. At frequent intervals I interview the mothers by telephone or evening call and discuss means of increasing the pupil's interest in practice and urge the imperative necessity of keeping the repertoire ready for any emergency. The pupil must feel your all-consuming desire for improvement. Remember, the only thing that counts in teaching is "Results." If you do not obtain *anything* from a pupil, you are a failure as a teacher with that pupil. Do not hide behind your good intentions. It is your business to make that pupil learn and you *can* by persistent, incessant enthusiasm. I will find a way, you will find that nothing will lighten your burden, but glorify your task like enthusiasm. If you must go into the byways and hedges for your pupils, this same blessed enthusiasm will draw all children unto you. To the thousands upon thousands of young teachers who read THE ETUDE I call back from more than forty years' experience, "Have Enthusiasm!" Nothing is more inspiring. It means confidence in your pupil, in yourself, courage for your pupil, for yourself, and it means above all for yourself, *concentration*.

(Two additional contributions to this issue, from Mrs. Pupin and Miss Harriette Brower, will be included in the next issue.)

THINK TWICE AND PLAY ONCE.

BY ALICE L. CROCKER.

Some students work too hard with their fingers and too little with their minds. They play twice and think once, whereas they should think twice and play once. They seem to forget the old saying, "He who goes slowly goes wisely." The brain must be trained at the same time the fingers are trained—otherwise improvement is impossible. Some pupils evidently think that they can sit at the keyboard and dwell away their time by playing without thinking. One might as well try to run a locomotive with coal and without water. Both coal and water are needed.

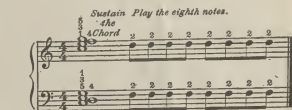
One thing which produces "practice without thinking" is the fact that teachers do not insist upon a pupil resting for a few moments now and then. Of course it is difficult to get the pupil to do this without taking advantage of the teacher or without imposing upon the parent. So we must insist upon the principle of concentration. Concentration is possible for a very short period of time only. Any different type of exercise affords rest to the mind. From this the reader may readily see that it is unwise to practice too long at a time upon any one exercise or piece.

SECOND PART.

EXERCISE FOR TOUCH I IN EIGHTH NOTES.

In this exercise both hands play at the same time, one octave apart. When the second finger in the right hand plays, the second finger in the left hand also plays, etc.

The following model is for the teacher's assistance. It indicates in notation how the EXERCISE FOR TOUCH I should be played in eighths.



This example shows only one position: that in which the second finger plays and in which the first, third, fourth and fifth fingers are sustained. The exercise should be taken in all positions, so that each finger has an opportunity to play. Slowly, perfectly equal counting with sharply uttered syllables is absolutely essential. The fingers should strike with quick, even strokes. The hands play one octave apart.

EAR-TRAINING

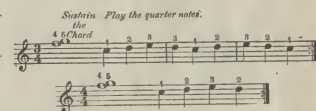
(Higher and Lower Octaves.)

Through the playing of the foregoing exercise the pupil learns to recognize the interval of an octave. Let him now distinguish between the higher and the lower octave. Take a tone, neither very high nor very low, and play its octave above and below until he can easily distinguish one from the other.

LEGATO EXERCISE II (First Half).

(Three Fingers Playing, Two Fingers Held.)

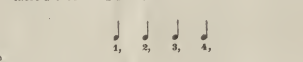
The following model is for the teacher's assistance. It indicates in notation how the LEGATO EXERCISE II (First Half) should be played. The first model shows the exercise in three-quarter time and the second shows the same exercise in four-quarter time.



The whole note is an unfilled head. The half note is an unfilled head with a stem. The quarter note is a filled head with a stem and a hook. The eighth note is a filled head with a stem and two hooks, etc. A whole note is equal to two halves, to four quarters, eight eighths, etc. Instruct the pupil as far as thirty-seconds. A half note is equal to two quarters, four eighths, eight sixteens, etc. A quarter note is equal to two eighths, etc. The pupil should then be questioned as follows: How does a half note differ from a whole note? How many quarters are equal to a whole note? How many eighth notes are in one half? etc. Let the teacher show the pupil notes of various lengths and values in printed music and let the latter name them; also let him search for notes of given value.

COUNTING.

A whole note is composed of four quarters, and these are counted as follows:



The eighth note is one-half of the length of a quarter note. Therefore, two eighths are equal to one quarter. In order to make this apparent in counting, the syllable "and" may be added to each spoken number. This method is followed by many teachers with uniform success. It is needless to say that when "and" is counted, it is employed uninterruptedly. That is, the "and" is counted for quarter notes as well as when eighth notes come in.

In the following each hand plays separately up and down.

(a) 1 2 3 2 3 4 3 4 5. Count three quarters in eighths.
(b) 1 2 3 2 3 2 3 4 3 3 4 5 4 } Count four quarters in eighths.
(c) 2 1 3 1 3 2 2 4 2 4 3 5 3 }
(d) 2 1 3 1 3 3 4 2 4 4 5 3 5. }
(This exercise is continued in the next lesson.)

The formation of the different exercises should be so explained to the pupil that a glance at the beginning of each will be enough for him to recognize it and to develop it himself. This is advisable, so that he may look at his fingers and not at the figures.



THE VERY FIRST LESSONS AT THE PIANO

The Fourth Lesson

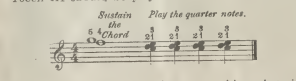
By RUDOLF PALME

(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. There is probably no competent teacher living who has not had pupils come to him who have spent years of their lives in almost useless study of the piano owing to the fact that they never had a solid foundation at the start. It is precisely to meet modern requirements for a right beginning that we are presenting to our readers portions of Rudolf Palme's work, *Der Anfängerunterricht am Klavier*. The first lessons in *Pianoforte Playing*. It presents in a complete form the method adopted at most of the leading German music schools. In making the translation, however, it was found that the work on intervals was not suited to American conditions. Accordingly, the work has been revised and edited by American educational experts, so as to make it available for the needs of this country. Not all of the work is available for journalistic purposes. Not enough can be presented in this *ETUDE* to enable our readers to realize the value of the work in its complete form, and to assist those who are entering out on their careers as music teachers. The German original has been given are longer than is suitable for American children. They are therefore divided into two parts, so that teachers need not give too much at one time.—EDITOR'S NOTE.)

AFTER the order of practice at the end of the third lesson has been followed we may undertake the next step in the study of touch.

The following model is for the teacher's assistance. It indicates in notation how the EXERCISE FOR TOUCH III should be played.



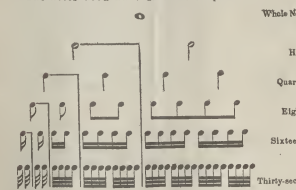
This example shows only one position—that in which the first and second fingers play—it should be taken in all positions. The following shows the notes sustained and the notes played when the left hand is employed:



In this, two fingers hold down their keys, while three fingers strike together. This exercise should be played each hand separately, the hands to meet in order to avoid strain. Count one, two, three, four.

(a) 1 2 3 2 3 4 3 4 5.
(b) 2 1 3 1 3 2 2 4 2 4 3 5 2 3 5 2 3 4 5.
(c) 1 2 3 2 3 2 3 4 3 3 4 5 4 }
(d) 2 1 3 1 3 3 4 2 4 4 5 3 5. }
These should be brought down together at precisely the same instant. As in all exercises, the pupil must always look at the fingers, not at the figures or notes.

When instructing the child in the valuation of the notes the following outline may be employed. The notes used have different shapes.



In addition to this there may be 64th notes and 128th notes. The last named are very rare.

THE ETUDE

ORDER OF PRACTICE.

1. EXERCISE FOR THE TOUCH III: each hand separately and in quarters.
2. LEGATO EXERCISE II: first half, each hand separately.
3. EXERCISE FOR TOUCH I: both hands, counting eighths.
4. EXERCISE FOR TOUCH II: particularly sections (b) and (c).
5. LEGATO EXERCISE I: particularly those exercises in which the fourth and fifth fingers occur.
6. Reading of the notes naming all the notes in the written examples and the value of the notes in the printed music.
7. Ear-training: higher and lower octaves, legato and staccato.

6,000,000,000 MELODIES.

In these days, when composers of the ultra-modern type are seemingly striving all they can to make their music as ugly as possible, it is interesting to see whether simple, plain, "straight" melodies have all been used up. After all there are only seven notes to a scale, or counting the chromatic intervals, twelve, it would seem therefore that we must by now have exhausted all the tunes.

The subject has engaged the attention of Mr. C. A. Davies, an English writer, in *The Monthly Musical Record*, who demonstrates quite satisfactorily that there is still a possibility for any composer with sufficient genius to write beautiful melodies without plagiarising on the masters of the past. Here is a portion of his article.

Is the attempt to write anything like an original melody absolutely hopeless? Dr. Ralph Dunstan's remarks upon this point are instructive. Discussing an article written some years ago in *The Musical Times*, "it was shown," he says, "that even with such a short musical form as the Anglican single chant, which consists in its simple statement of ten notes, no less than sixty million different melodies are possible, without regarding the multitudinous differences formed by passing and auxiliary notes, harmonies and rhythmic accentuation." Supposing only one in a hundred of these tunes were musically interesting, we have a possible repertoire of 600,000 single chants. And if this be true of such a simple and restricted form of melody, with what overwhelming force does it apply to longer and more important compositions.

If we take the chromatic scale, consisting of twelve different notes, we find the number of possible permutations very much greater still. The first note may be chosen from any of the twelve, the second from any of the remaining eleven, the third from either of the ten left, and so on. By the simple algebraic law of permutations, we have only to multiply all the numbers, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, together to find the total number of arrangements.

To save the reader the trouble of working this out, and to gratify the lover of statistics, it may be said that the number is somewhere about 479,001,600. No note is repeated in any of these arrangements. Add to the twelve the octave of the tonic of the scale, and the number of variations still without repeating the same note exceeds 6,000,000,000. It is possible to repeat any of the notes twice or thrice, even in juxtaposition, without appreciable monotony, and by so doing the total becomes greater still. Of course many of these variations, as in the case of the chant, would be quite worthless; but, on the other hand, by the introduction of rhythmic changes, it will be seen that the resources of melody and rhythm combined are infinite, inexhaustible.

Hence, it would appear, there is no valid excuse for attempting "to deplete melody from her throne." It is refreshing to find that composers like Verdi, Rossini, Weber, Schumann, Schubert, Beethoven, Gounod, Haydn, Mozart, Auber and Balfe still retain their hold upon the affections of true music-lovers.

It is perhaps too much to say that clothes make the music teacher; yet they probably do more to make an impression than a diploma with the majority of people. As Sir John Lubbock has said, "If you are careless and untidy about yourself, it is a fair, though not absolute, conclusion that you will be careless about other things also."

A FAMOUS "SELF-HELP" CHORUS-CONDUCTOR

(The recent international tour of the Sheffield Chorus attracted the attention of the musical world as a whole to the astonishing achievements of Dr. Henry Coward, who, with Sir Edward Elgar and Ernest Frost, stand as the most representative examples of the modern musical conductors. England knows no better choral conductor, and no man has had so little academic training and none has had more battles for success. The following account is taken from the biography written by J. H. Rogers—Editor's Note.)

HENRY COWARD was born in Liverpool, November 26, 1849. His father was a Sheffield working man—a grinder—with a bent towards music, for as soon as his apprenticeship with a big firm of cutlers was ended he became a banjoist, and what is called in England a "nigger" minstrel. The child was greatly influenced by the crude music he heard while with his parents on their tours from one amusement resort to another. Once when a boy he marched six miles, to keep within earshot of a famous regional band. The father died when the boy had not had six months consecutive schooling of any kind. Necessity drove him to help in the bread-winning of the family. At a time when most children are occupied with toys and games and elementary school tasks, this boy was working to get on. He was apprenticed to his uncle, who was a cutter in Sheffield, and for twelve years he worked at the trade. These proved to be twelve eventful years, for in that time the seeds of musical ambitions were sown, the awakening of his latent musical instinct was brought about, and that crowning asset of the self-made man, an implicit self-reliance, was evolved out of the hard schools of toil and poverty. Inensibly, his character was being "hardened" and "tempered," to use a cutter's terminology. Young Coward learned to think, and act far, and believe in himself.

HOW HE "GOT ON."

He made up his mind to "get on," and determined that no obstacle should stand in his way. His spelling was deficient. He taught himself by reading the placards and advertisements in the streets on his way to work. Walking for him was a waste of time unless he had a book to read or a score to pore over on the way. He thought shorthand might be useful to him; he acquired it by a laborious method.

One day he stepped outside a large boarding in a central street of the town. He learned that the Duke of Norfolk was laying the foundation stone of the new Albert Hall. Coward climbed up to investigate. A friend called to him, "Hey, 'Arry, come down, there's a lobby coming!" Coward came down—but on the inside, and saw the ceremony through. Thus he witnessed the genesis of the building where, thirty years later, he was to win his chief successes.

A WIND OF FATE.

A chance remark of a fellow-workman set the young thinking. Sheffield workshops are untidy places, grimy, dull, forbidding. The workers, to brighten them, pin colored pictures on the walls. One of these in boy Coward's "shop" showed a castle as dismantled by Cromwell. "How was it that Cromwell could do all this?" He asked an old workman.

"'E used 'is 'ead," the man replied. "'It's them as use their 'eads as gets on in the world." Coward pondered the words in his heart: "He used his head; why should I not use my head?" he meditated.

Early habits of clean living and solicitude for the welfare of his physique gave Dr. Coward his pre-eminence. He boasts he has never had a headache in his life. At forty he took his first holiday.

So, lodger at his home was a professional flutist and harp player. He taught the boy the rudiments of Sunday-school teacher. Mr. John Peace, saw his musical aptitude, and gave him some violin lessons. All this time he was working at his trade. He practiced early and late, his studio being the garret. A considerable portion of his pocket money went in the purchase of candles. As time went on he found the difficulties of practical musicianship were so great that he determined to be a theorist. He never learned the piano or organ, a remarkable and probably unique fact in the case of a musician holding the degrees of Mus. Bac. and Mus. Doc. of Oxford University.

By joining various local "Tonic-Solo" societies and by means of singing in the chapel choir and attending local concerts and operatic performances,

his musical education expanded upon the broadest lines. One day his employer passed the youth's bench, and said: "Well, my boy, what is your pleasure?" Swift came the reply, "Music's my pleasure, sir." "Music!" exclaimed the enraged manufacturer, "you may as well go the devil as learn music." Coward decided to risk it, and persevered.

A WORKMAN'S CHORUS.

At the age of eighteen Coward organized a class in Tonic-Solo, composed almost entirely of apprentices. They started their work in a "dungeon-like room," but Coward's musical enthusiasm was such that he forgot all about his surroundings. A successful concert was given at the end of the first season and, according to one of the members, "there was a lovely prima donna in pea-green silk." The second concert was a failure financially, and the young found himself loaded with what then seemed to him an enormous debt of \$125.00.

In the meantime it should be remembered that he was in no sense neglecting his trade—the source of his bread and butter. Coward was not of the kind who find their daily tasks irksome while they dream about their ambitions. His daily work was done thoroughly and efficiently. He put the same enthusiasm in the necessary little details which cropped up, hour by hour, as if he was going to be killed in his life. He did not cheat himself by anything but the truth. He did not cheat his employer by avoiding things which seemed disagreeable to him. As a result, he won many prizes agreeable to him. For the last knives he made he received the high price of \$15.00 a dozen. He was never out of work a single day, even in times of trade depression.

AN AMBITIOUS YOUNG TEACHER.

He, however, wanted to become a teacher, and he shortly secured a position, and gave away his cutter's tools the next day. His position was that of a pupil teacher, and the pay was ridiculously small. Well might it be, for he was almost totally unprepared for doing more than teaching the beginners. He set aside five hours a day for sleep, rising at five A. M. in summer and six in the winter. Hard work and hard study enabled him to win a scholarship at the South Kensington School. This he did not take, however. Before a year was out the youth became the head master of his school. Later, by dint of hard study, Coward won a teacher's certificate in twenty months, representing a course of six years' study.

AN ENORMOUS CHORUS.

During all this time spent as a school teacher, Dr. Coward kept up his musical work, organizing choral societies and festivals with great success. He was frequently called to conduct choruses of prodigious size. Sometimes they were composed of twenty thousand singers. It is impossible for us to recount the many achievements of this wonderful man. Entirely unaided, except by books upon the subject, he passed the Oxford University examinations leading to the degrees of Bachelor of Music and Doctor of Music. His examiners were Sir Frederick Gore Ouseley, Sir John Stainer and Sir Hubert Parry. Where his wonderful Sheffield Choir has appeared it has produced deep admiration and astonishment among musicians. In Germany the choir created the greatest imaginable musical sensation. The choir has visited Canada twice. In 1897 Dr. Coward was called upon to conduct a chorus of sixty thousand children. In this he was assisted by a fine band of trained musicians. Together, this made a body of musicians nearly a quarter of a mile in length, and it is said that the great mass of musicians "marched" in a most astonishing manner. Each little singer was trained to observe the signals of the conductor, and it is reported that they sang with a unity that would have done credit to a choir of sixty.

We are very much as we make ourselves! Those of us who care to look back a little will find that some of our failures have been in those things to which we have not put little effort. In reference to this value on himself. The price we charge for ourselves is given us. Man is made great or little by his own will."

THE ETUDE



(Scenes from Act I, Metropolitan Opera House Production)

PUCCINI'S MASTERPIECE, "MADAMA BUTTERFLY"

FAMOUS SINGERS IN "MADAMA BUTTERFLY"

The cast of *Madama Butterfly* includes the following roles: *Madama Butterfly* (known as *Cho-Cho-San*), soprano; *Suzuki*, *Madama Butterfly's* servant, mezzo soprano; *Lieutenant Pinkerton*, tenor; *Sharpless*, United States Consul at Nagasaki, Japan, tenor; *Prince Yashichi*, baritone; *The Bonze*, uncle of *Madama Butterfly*, and a religious fanatic who hates the Americans, basso.

EMMY DESTINI.

The wonderful success of this opera has attracted almost all of the present day singers capable of singing this rôle to the part. The best known singers of the leading rôle are Emmy Destini, Geraldine Farrar and Alice Nilson. One reason why this particular opera has been such a success is due to the fact that it offers far more dramatic opportunities than most other pieces. The leading rôle is a very powerful and emotional tragic part and at the same time captures the sympathy of the audience by its extremely pathetic undercurrent. Caruso and Scotti have made individual reputations in the rôles of *Pinkerton* and *Sharpless* respectively. Riccardo Martin and Henri Scott are two American singers who have met with great success in this opera abroad. The great success of this opera has been made in spite of the fact that Puccini's other works it contains no tune or melody which has won wide popular recognition. *One Fine Day* is widely sung as a high-class soprano solo.

THE STORY OF "MADAMA BUTTERFLY"

Act I. Scene: A garden in Nagasaki, Japan. A Japanese marriage broker has arranged a marriage between a maiden (*Cho-Cho-San*) known as *Madama Butterfly* and *Lieut. Pinkerton*, U. S. N. *Sharpless*, the American consul, entreats *Pinkerton* to stop the marriage as *Madama Butterfly* considers it binding. *Pinkerton* regards the vows as a joke. The happy little bride appears and it is revealed that she has renounced her religion to marry her lover. The contract is sealed, and during the following celebration *Butterfly's* uncle enters and denounces her and urges all her relatives to forsake her. Happy in her love for *Pinkerton*, *Butterfly* is consoled.

Act II. Scene: A room in *Butterfly's* home overlooking the harbor of Nagasaki. Three years later. *Pinkerton*, who has been upon a voyage to America, has promised to come back "when the robins nest again." A little golden-haired child has come to gladden *Butterfly's* life. *Sharpless* comes with a letter from *Pinkerton* telling him that he has married an American wife, but he has not the heart to break the news. *Butterfly* shows her faith in her husband by refusing a native suitor (*Prince Yamadori*). The booming of guns presages the arrival of *Pinkerton's* ship the *Abraham Lincoln*. *Butterfly* decorates her home with festal flowers. With her servant and child she sits at the *shoji* to wait all night for *Pinkerton's* coming.

Act III. Scene: *Pinkerton* comes, but with his new wife and with the plea for the child. *Butterfly* tells the wife that she may have the little one in half an hour. She binds a cloth around the toy's eyes and places a tiny American flag in its hand. Then she retires behind a screen and takes her life with her father's sword, which bears the prophetic inscription: "To die with honor, when one can no longer live with honor."

HOW "MADAMA BUTTERFLY" WAS WRITTEN

The story of *Madama Butterfly* was written by John Luther Long the American author, playwright and lawyer. It originally appeared as a magazine story, and he had little idea that it would become the subject of an enormously successful play and later the plot of an opera which has already earned hundreds of thousands of dollars. The play was written in conjunction with that incomparable wizard of the stage, David Belasco. It was given for a long time in America in one act form. Puccini heard the work in London and was charmed with it, although he was unfamiliar with English. The Italian librettists Illica and Giacosa made the book into the opera and the work was first produced at La Scala, Milan, in 1904. The audience did not like the combination of Japanese and American atmosphere and hissed and booed so that the opera was declared a failure and withdrawn after one performance. Two months later it was given again in Brescia, this time with enormous success. Today there is no opera in greater demand in the opera houses of the world. In fact the other operas of this fecund Italian composer (*Le Villi*, *Edgar*, *Manon Lescaut*, *La Bohème*, *La Tosca* and the more recent *Girl of the Golden Weave*) have been eclipsed by the popularity of *Madama Butterfly*. The opera was first produced in London in 1905. It was first produced in English at Washington, U. S. A., in 1906, by H. W. Savage.



G. PUCCINI.

THE ETUDE

MASCAGNI'S BITTER STRUGGLE
FOR SUCCESS

TOLD BY THE COMPOSER.

(Editor's Note.—One of the younger composers of today has had such a fight for recognition as has Mascagni. The extremely dramatic manner in which he tells his story has led us to believe that he is a man of great talent. We have had us induced to secure permission from the "Sunday Magazine" to publish the following article.)

CONDUCTOR AT ONE DOLLAR A DAY.

When one has arrived in art or worldly affairs, it is possible to look back without regret upon the hardships of the years of apprenticeship that paved the way to success. Time softens the memory of want and struggle, the poignancy of wrecked ambition, and we get the true perspective of our lives and a realization of the value of our failures as well as of our achievements. How flat and uninteresting would be the retrospect, if there were no shadows to bring out the high lights!

The true musician is never a misanthrope. Cost what it will, he remains steadfast in his love and devotion for his art. And when, perchance, he deviates from the inspiring draft of success, the memory of past defeats and struggles leaves no bitterness in the cup.

HUNGER AND HARDSHIP.

Why hunger and hardship and adversity cling to me, through the days of my apprenticeship, I have never questioned Providence. Whatever happened was part of human experience. It is over now; but my present disappointments are lessened in view of those which are past. We can look forward with serenity when we realize that Fate has dealt us its hardest blows. For that reason I keep ever fresh the memory of my youth. Perhaps some young musician, struggling as I did, may find in the recital some sustaining hope.

The clearest recollection of my infancy is the keen delight I felt when I could steal to the piano and touch it softly, so that none could overhear. I longed for the day to come when I might be old enough to take lessons and be free to practice as long as I pleased. When that day came, healthy and boisterous youngster as I was and fond of all the childish sports, I found my greatest delight in the instrument. Even in those days my ambition was to create rather than to be a virtuoso. When I was ten I struggled for weeks over my first serious effort at composition, a setting for three voices of the "Kyrie Eleison" of the mass service. Of course it was my childish ambition to write an entire mass; but my teacher advised me to wait. After I had struggled awhile with the "Gloria," I decided to take his advice.

In my eighteenth year I left my home in Leghorn to enter the Conservatory of Milan and begin the serious study of composition. What would I give to be able to feel once more the furious enthusiasm of that year! The Universal Exposition of 1881 was then in progress at Milan, and I composed for a setting of the "Pateroster" and "Ave Maria" for the prize competition, and was rewarded with honorable mention. Among my other compositions that winter were a musical setting to Schiller's "Ode to Joy" and a little two-act opera, "La Filadelfia," which I had the honor of dedicating to Ponchielli, the composer of "Gioconda."

An inspiration that obsessed me for years came during my second year at the conservatory. I had translated for Heinrich Heine's "William Ratcliff" fell into my hands. The drama took such a hold on me that Mascagni's verses were indelibly fixed in my memory. I recited them day by day and at night I dreamed of Ratcliff's fantastic passion. During the winter I composed three scenes of the opera; but in the following summer, while at home in Leghorn, I cast aside most of the music of the "Love Drama" and did not complete it to my own satisfaction until my return to the conservatory the following season.

During my third year I began to yield to the promptings of youthful conceit. I was in love with a girl not much of my age, and I was vain of my artistic and my own abilities, and much given to proclaiming how we were going to startle the world.

expense of living on out of pocket, and when we were in Ascoli I was always out of the penny.

If there is in Italy a special Providence for us, surely there is in Providence for the young musicians. I found sympathetic friends, and when I saved me from downright starvation, and when I played for them what I had already written of my opera "Ratcliff," their kindness was increased and I was proffered help so that I might push the opera to completion.

My patrons, however, were far from prosperous. My little help they generously gave was not and little help they were experiencing the pangs of the unsatisfied appetite. I tried to obliterate the consciousness of an empty stomach by feverish devotion to work. The physical pangs of hunger I might to work, but the mental effects overcame me. I began to "see things," as you say, and found my work to be a torment. I had two phantoms always before him. All the time I was writing letters for help, here, there, everywhere, not remembering the help, here, there, everywhere, not remembering the moment a letter was posted whether it was sent or to whom I had addressed it.

My entire wardrobe at the time was a gold ring and a silver watch and chain. I sold them in desperation and squandered two lire on a square some steps toward working it out. When Novi Leno, Deputy for Leghorn, died in 1888, I availed myself of the reduced railroad rates granted to electors and returned to my birthplace to request my friend Tergio to compose a libretto for me. He was not enthusiastic, and I returned to Cernigola very heavily hearted. Professor Michele Sinichalchi then tried to persuade his friend Master Rocco Pagliara to furnish me with a libretto for me. He could not give up the time to the work without some positive assurance of compensation. He offered to do so if I could find a publisher to buy "Ratcliff."

Just at this time the publisher, Edward Sonzogno, offered his great prize for an opera in Italian. To win it meant not only relief from poverty, but the performance of my work by the best artists, and therefore the fullest opportunity to show what talent I possessed. I was tempted to accept the offer. At my lack of money to procure one. Finally, after I had bombarded my friends in Leghorn with letters begging them to induce Tergio to help me, I was overjoyed by receiving word from him that I should have the libretto for "Cavalleria."

A FAMOUS ALARM CLOCK.

Then, indeed, I began to dream in real earnest. My head was full of the music of the various scenes as I had conceived them. And all the time buzzing in my ears were the words, "They have murdered Neighbor Turridi!" I wanted a big effect for that scene to close the work with a strong dramatic impression.

One morning as I walked the main street of Canossa on my way to a lesson, the finale burst upon me, swift and vivid as a lightning stroke. I could hear those words not sung by friends but by surprise and horror, which was echoed by a crashing theme in the orchestra as, Sanzura reeled on the stage and brought the work to a close with her despairing cry for her dead lover. The scene was clear before me, and it went into the opera without alteration. I can say, therefore, that the end of the opera was its beginning.

When I received by mail a few days later the first version of the libretto for the "Stelliana" for the prelude was an afterthought, I was very happy, and in a joking mood said to my wife:

"What a great expense to meet."

"What is it?" she asked with anxiety.

"We must buy an alarm clock."

"And for what?"

"To-morrow I must rise before daybreak and begin to write 'Cavalleria Rusticana'."

That added all possibility of protest, and, with reckless disregard of our scanty financial horde, we went out joyfully together to make the big purchase. I remember to this day that our shopping expedition resulted in the purchase of a nice alarm clock.

I set the alarm, and we retired early. But our purchase proved an unnecessary luxury, after all; for during the night, February 3, 1889, our little angel child was born. I was so tired that I gave up to myself, and day was just breaking when with a heart full of joy and gratitude I began to write the opening chorus of the opera that soon after brought me fortune and fame.

THE ETUDE

TEN "SELF HELP" MUSICIANS WHO HAVE
"MADE GOOD."

[The following are brief statements of the facts of ten cases which have come under the personal observation of the editor of this Etude. Almost any self-help musician of today could relate an equal number of instances. They are given in brief, not "self-help" style.]

A young musician was compelled to give up his educational work under a second-rate teacher owing to lack of funds. He played in a café orchestra for two years, continually striving to work elsewhere. He then bought a local multi-millionaire with a love for music heard the young man play a solo. He played it so well that an investigation was made. The boy was sent abroad for further study. He is now the concert master of a great symphony orchestra.

A music-loving amateur determined to gain more technical skill. This was his daily program: Rise, six A. M.; five-mile walk to railroad station; two-mile walk from Grand Central Terminal to his place of business downtown in New York City; work hard all day. Six P. M., spend one hour in gymnasium; walk back to Grand Central Depot; walk (sometimes run) five miles home in country; practice two or three hours meals, sleep and rest squeezed in somehow. This man is now one of the finest musical amateurs in the country. The excellent position he now holds he attributes to the fact that he has gained him a certain amount of self-help which enabled him to meet his present employer.

An accident killed the father of a young lady amateur. Sickness made her mother an invalid. She had no means of earning a living except her father. She started teaching children and realized that her income would be in proportion to her ability. Consequently she bought books and determined to make the best of it. Thousands have been helped in similar circumstances. This young woman, however, kept house, taught and frequently nursed her mother all night. After nine years she bought her own home and has a few thousand dollars in bank.

A young Russian Jew with exceptional talent wanted to study with a representative teacher. He was still in High School. He arose at five o'clock every morning and devoted an hour to study and practice. His father gave him clothes and board. He has now gone abroad partly on money earned before and after school.

A girl in a business determined to become a singer. All she had to do was to stand up before the judges in a department store. When night came she went home to a hall bedroom, and with the assistance of a tuning fork and her own good common sense, she devised exercises of her own to practice as she had heard a girl who had studied in a big conservatory. Once a week she managed to get money enough together to take a top seat in the top row at the opera or at a big concert. Finally she was discovered by a private musician attended by a noted teacher. He immediately accepted her as a pupil without pay.

A newsboy in a large city developed a great liking for the organ. As he had no money to buy anything, he bought something of the piano, and by patronizing the books in a public library he picked up considerable knowledge of the organ. Then he made the acquaintance of a kindly organist who, in exchange for his news, gave him a three-manual organ. The sexton finally permitted him to practice on the soundless keyboard early in the morning when there was no chance of the regular organist being around. Finally the church organist came early one morning and found the youngster on the keyboard and permitted him to hear his own playing. The organist took him as a free pupil, and the former newsboy became an accomplished organist.

A young woman piano teacher in a small town realized that it was impossible to go on with her studies and support a young brother and two young sisters. She was limited to her own talent as a stenographer. She went to New York, and her first position was in a theatrical office of a somewhat vulgar type. However, the salary was very high and she determined to hold herself above her surroundings. This she did, and in a few months she had saved enough to support her folks and give herself a very fine musical training.

A young blind organist desired to become an accomplished organist. In spite of the fact that he was blind, he went to concerts and took notes of the songs most frequently sung. He memorized the accompaniments of these and of several well-known chorals. He discovered that by training his

memory he could learn a new song in an hour and play it without error. He has added to his income considerably by engagements as an accompanist for a vocal musical society. About six years ago he was once called to a Southern town when he was a young man. When he got there he found that he had not the funds to return North to his home and had no means of earning enough to support himself and his family. He was sufficient to take him home. He had brought no music with him except Beethoven's Sonatas. He secured a position with a small salary, and in his spare time he studied Beethoven every second. He found that he mastered a great deal of music in a short time. Then he tried another until he was able to play them all with a skill that surprised him.

An editor of a large city newspaper, who as a youth had been compelled to abandon music in order to support a rapidly increasing family determined to carry on his musical work as an amateur. For ten years he rarely missed an hour at the piano every day. He has now one of the finest positions in journalism, earning \$25,000 a year, but he is also a most accomplished pianist.

HOW RIGHT THINKING BRINGS SUCCESS.

BY JAMES ALLEN.

A MAN'S mind may be likened to a garden which may be intelligently cultivated or allowed to run wild; but whether cultivated or neglected, it must and will bring forth its fruit. If any useful seeds are put into it, then an abundance of useless weed seeds will fall therein, and will continue to produce their kind.

Just as a gardener cultivates his plot, keeping it free from weeds, and growing the flowers and fruits which he requires, so man must tend the garden of his mind, weeding out all the wrong, useless and impure thoughts, and cultivating toward perfection the flowers and fruits of right, useful, pure thoughts. If a man's mind is not cultivated, it will grow up with weeds, and the flowers and fruits of his mind will be of the same kind. It is the master gardener of his soul, the director of his life. He also reveals within himself the laws of thought, and understands with every word and deed the power of his own mind and mind operator in shaping the character, circumstances and destiny.

Every man is where he is by the law of his becoming; the thoughts which he has built into his character have brought him to his present position. The law of his life there is no element of chance, but all is the result of a law which cannot err. This is just as true of those who feel out of harmony with their surroundings as of those who are contented with them.

Man is buffeted by circumstances so long as he believes himself to be the creature of outside conditions, but when he realizes that he is a creative power, that he may command the hidden soil and seeds of his being, out of which circumstances grow, he then becomes the rightful master of himself.

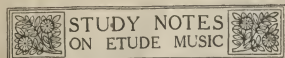
Then circumstances grow out of thought every man knows who has for any length of time practiced self-control and self-purification, for he will have noticed that the alteration in his circumstances has been in exact ratio with his altered condition. A true self-control is not a man's external application of force to remedy the defects in his character, and makes swift and marked progress, he passes rapidly through a succession of vicissitudes.

Every thought seed thrown or allowed to fall into the mind, and to take root there produces a tree of blossoming sooner or later into act and bearing its own fruitage of opportunity and circumstances. Good thoughts bear good fruit—bad thoughts, bad fruit.

A man does not come to the almshouse or to jail by the tyranny of fate or circumstances, but by the pathway of groveling thoughts and base desires. Nor does a pure-minded man fall suddenly into crime by street or by chance. He is a criminal because he has long been secretly fostered in the heart, and the hour of opportunity revealed its gathered power. Circumstance does not make the man. This does not mean that a man cannot be saved enough to support her folks and give herself a very fine musical training.

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THE ETUDE



By PRESTON WARE OREM

MINUET—E. GRIEG.

This interesting movement is taken from the only sonata written for piano solo by the great Norwegian composer. It is an early work, Opus 7, but it is full of character and originality and striking harmonic effects. It should be worked up with strong dynamic contrasts and with variety in color, almost in the orchestral manner. At the entry of the *Trio* in the eighth time there is no change of pace, a dotted quarter-note of this portion being equal to a quarter-note of the preceding three-fourth time. The groups of four eighth notes occurring in certain measures of this portion of the piece are played just as would be four sixteenths if three-quarter time were indicated. The entire sonata has now become a standard teaching piece for advanced students. The "Minuet" is rather less difficult than the remaining movements and goes very well as a separate piece.

VALSE LENTE—DELIBES.

Leo Delibes (1836-1891) was one of the most popular composers of ballet music, a form of composition in which the French writers have been peculiarly successful. Perhaps the best known work of Delibes is the grand mythological ballet entitled "Sylvia," first produced in 1876. Two movements from this ballet are played continually, the "Pizzicati" and the "Valse Lente." Although originally written for orchestra, both these numbers make acceptable piano pieces, particularly the "Valse Lente." In playing this piece one should have in mind the various orchestral effects and endeavor to imitate them. Note the harp-like accompaniment, the flowing melodies assigned to the strings and instruments and the occasional passages for wood wind and horns. All these characteristic passages may be readily recognized. A *valse lente* is, in slow waltz; note the *metronome* time but play with grace and freedom.

HUMORESKE—A. DVORAK.

Antonin Dvorák (pronounced Dvor-shahk') (1841-1904), the great Bohemian master, has proven one of the most successful of modern composers, not only in all the larger forms, as well as a variety of chamber music, piano pieces, songs, duets, etc. Many of his piano pieces are well known, but the most popular of all is the "Humoreske," Op. 101, No. 7. A "Humoreske" is a short lyric composition of whimsical or humorous character. This type was first popularized by Schumann. Humoreske is the German form of the word: *Humoresque* is the French. The specimen of Dvorák is naive and appealing in its delicate humor. This piece must be played with the utmost finish and attention to detail. The rhythm of the first theme will require particular attention. The common tendency in rhythm in this character is to play them as though written in triple time; the first member of the group of two or the rest following is given too little value and the final note is given too much value. The effect should be crisp and incisive. Do not play the piece more rapidly than the given metronome time; if anything, a little slower. The second theme should have a rather languorous effect, contrasting with the more sprightly quality of the first theme. The original key of the piece is G flat, but many find it more convenient to play it in G, as we present it here.

SCENES OF SPLENDOR—M. GREENWALD.
This is a showy concert polka, of moderate difficulty, but full and brilliant. Pieces of this type are always pleasing to the general listener and serve to display one's technical attainments to good advantage. From the teacher's standpoint they serve as studies in style and delivery and as useful recital numbers. Any good fourth or fifth grade pupil should do well with this piece.

MARCH OF THE MARIONETTES—H. REINHOLD.

This is an interesting teaching piece in semi-classic style by an accomplished modern writer. It is a valuable study in rhythm and in *staccato* touch. The detached chords should be taken with the up-arm touch, reserving the down-arm touch for the accented tones and sustained chords.

VEIL DANCE—R. EHMAN.
This is a dainty and piquant number in the modern ballet style, by a composer who has not been previously represented in our music pages. It must be interpreted with taste and delicacy. It should make a good intermediate grade recital piece.

VALSE MINIATURE—C. J. HUERTER.
This is the work of a young and promising composer who is also new to our readers. It is a miniature waltz only as to length. It is modern in structure and cleverly harmonized. Fine for a rather advanced player.

THY HEART'S DESIRE—C. W. KERN.
A tuneful "song without words," one of Mr. Kern's prettiest inspirations. This is in the style of one of the old German folk-songs. It must be played quietly and with full, round tone.

TARANTELLE—R. R. GILLETTE.
This is a well-written, brilliant teaching piece which might serve as a study in velocity. It is almost a "perpetual motion," so nearly continuous is the rapid motion. It will make a good recital number for third grade pupils. It must be played steadily and with accuracy.

BOY SCOUTS—PIERRE RENARD.
This is a young march and two-step which will be enjoyed by second grade pupils. It has a rhythmic swing which is positively infectious. The *Trio* is particularly melodious and well constructed.

THE GRAND PROMENADE—W. LEWIS.
This is an easy teaching piece, reminding one in structure and harmonies of some of the old-fashioned marches by Handel and others. It should be played in a slow and stately manner. It will serve to familiarize students with double notes, especially the intervals of the third and the sixth.

ON A VISIT—GEO. L. SPAULDING.
This is a sprightly little teaching piece which cannot fail to please young players. It introduces grace notes and rapid two-finger work. It should be played with dash and go.

MELODY IN F (FOUR HANDS)—RUBINSTEIN.
This is one of the standard piano pieces, a piece which has established the fame of the composer. It had been written nothing else. The original form of this piece is a piano solo, of course, but it has been arranged in all possible ways. Pure music, or a good melody, always sounds well no matter what written or how arranged. As a piano duet the "Melody in F" is very rich and effective, affording an excellent opportunity for bringing out the theme.

ON THE BOULEVARD (VIOLIN AND PIANO)—F. A. FRANKLIN.

This is a lively first position piece for violin and piano which has met with much favor. Good march movements are written for this instrumental combination, which are easy to play and not easily obtainable, but "On the Boulevard" is satisfactory in every particular.

CANZONETTA (PIPE ORGAN)—J. F. FRYSINGER.

A portrait and sketch of this rising composer will be found in another column. His "Canzonetta" is his most recent composition. It is more particularly adapted for recitals, but it will make a good soft voluntary. It affords good opportunity for tasteful registration.

THE VOCAL NUMBERS.

We present three songs this month—two entirely new and original ones and an old favorite.

The name of Nevin is a familiar one in American musical compositions. No less than three successful American writers have borne this name. A fourth representative now appears. Gordon B. Nevin, the composer of "Love Waits to Greet Thee," is the son of George B. Nevin, whose songs have frequently appeared in *THE ETUDE*. This young composer is talented and promising. His song is melodious and expressive.

Thurlow Leurance has been represented frequently in our music pages. His new song, "At Parting," is quiet but effective, touching in sentiment and a good teaching number.

Harrison Millard (1830-1895) was one of the most popular American writers of the older school. He wrote much church music and over 350 songs. His "Faith and Hope" is a real "home song," a type which bids fair to be revived.

Well Known Composers of To-Day



J. FRANK FRYSSINGER.

Mr. FRYSSINGER was born at Hanover, Pennsylvania, in 1878. His musical studies commenced at the age of eight when he was placed under the instruction of Frederick W. Wolf, of Baltimore, with whom he studied piano and harmony. Later he went to New York and studied for three years at the New York College of Music under Engel (piano) and Kelly (harmony). Three years with the virtuosos, Burneister, in New York, followed this. Later he studied voice and choir training with Ralph Kirtler, of Philadelphia, next he went to London and studied with the famous blind organist, Wolstenholme. Returning to America he was organist of the Emmanuel Reformed Church at Hanover, and later organist of the First Presbyterian Church of York, Pa. He also held the position of head of the school of music of the Woman's College at Frederick, Maryland. Mr. Frysinger has recently been given the direction of the department of organ instruction at the University of Nebraska at Lincoln, Nebraska. His organ compositions have been played by many distinguished organists and his compositions for piano are much liked.

Or all the arts, music seems to be the one which breeds the harshest critics. There are thousands of people in the world who base their confidence in their own musical knowledge on the quickness with which they are able to detect a wrong note—not apparently realizing that this merely signifies a very rudimentary species of ear-training. Yet they will often condemn an excellent musician on the strength of this tiny capacity. "I thank God," said Webster, "that if I am gifted with little of the spirit which is able to raise mortals to the skies, I have none as I trust, of that other spirit which would drag angels down."

A NEW PIECE BY POLDINI.

THE ETUDE takes great pleasure in announcing that a new composition by Ed. Poldini, the distinguished European composer of enormously successful piano compositions, "The Dancing Doll," "Marche Mignonne," and "Valse Serenade," will be presented for the first time in *THE ETUDE* for November. Poldini compositions are rare. He has written only a few, but all are gems. The coming composition will be an extremely fascinating value of about the fourth grade. This, as in the case of the Moszkowski and Schmitt novelties already published, is in keeping with *THE ETUDE*'s policy of presenting the latest music of the best composers whenever attainable.

THE ETUDE

SCENES OF SPLENDOR

POLKA DE CONCERT

M. GREENWALD

INTRO.
Allegro brillante

Tempo di Polka M.M. ♩ = 108

CODA

last time in Coda

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THE ETUDE

p
mf
ff
p
mf
ff
con espressione
ff
mf
ff

THE ETUDE

mf
ff
D.S.

MARCH OF THE MARIONETTES

HUGO REINHOLD, Op. 58, No. 10

Allegro giusto M.M. $\text{♩} = 108$

p
mf
ff
p
mf
ff

THE ETUDE MELODY IN F

Secondo

ANTON RUBINSTEIN, Op. 3, No. 1

Moderato M.M. ♩ = 69

p

marcato

cresc.

stringendo

rit.

Tempo I.

THE ETUDE MELODY IN F

Primo

ANTON RUBINSTEIN, Op. 3, No. 1

Moderato M.M. ♩ = 69

p marcato

cresc.

stringendo

rit.

Tempo I.

THE ETUDE

Secondo

Musical score for the Secondo part of "The Etude". The score is written for piano and includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. Key markings include *cresc.*, *stringendo*, *rit.*, *Tempo I. marcato*, and *p*. The score concludes with a Cadenza section marked *r.h.* and *l.h.*, followed by a final measure marked *1* and *p*.

THE ETUDE

Primo

Musical score for the Primo part of "The Etude". The score is written for piano and includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. Key markings include *marcato*, *cresc.*, *stringendo*, *Tempo I.*, *rit.*, *cresc.*, and *p*. The score concludes with a Cadenza section marked *Cadenza*, followed by a final measure marked *p*.

a) These figures refer to the notes of the Cadenza played by the Secondo, serving as a guide to the entrance of the Primo.

THE ETUDE

THE GRAND PROMENADE

W. LEWIS, Op. 407, No. 6

Maestoso M.M. ♩ = 108

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THE ETUDE

HUMORESKE

ANT. DVOŘÁK Op. 101 No. 7

Poco lento e grazioso M.M. ♩ = 72

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MINUET

from Sonata, Op. 7

EDVARD GRIEG

Alla Menuetto ma poco più lento
M.M. ♩ = 96

THE ETUDE

VEIL DANCE

INTERMEZZO

RAY EHMAN, Op. 7

Allegretto con grazia M. M. ♩ = 66

p

poco rit.

a tempo

Energico

brill.

cresc.

ff

p

pp

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VALSE MINIATURE

To Prof. Adolph Frey

CHARLES J. HUERTER

Allegretto grazioso M. M. $\text{♩} = 63$

Allegretto grazioso M. M. d. 63

p

f

last time to Coda

cresc.

ff

p

CODA

cresc.

rit.

atempo

p

dim.

pp

cresc.

ff

rit.

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THE ETUDE

VALSE LENTE

from "SYLVIA"

LÉO DELIBES

Sostenuto M. M. ♩ = 42

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THE ETUDE

Un poco piu animato

Un poco animato

poco rit. To top of next page

Handwritten musical score for "L'Espresso" by Debussy, Op. 27, No. 1. The score is in G major and 3/4 time, featuring a piano and a violin. The piano part includes a "poco rall." marking and a "D.C." (Da Capo) instruction. The violin part has various ornaments and trills. The score is written on four systems of staves.

ON A VISIT

Allegretto moderato M. M. ♩ = 104

GEO. L. SPAULDING

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is in 3/4 time and includes various musical notations such as notes, rests, and fingerings. The piece is in G major and 3/4 time. The score is divided into three systems. The first system is a piano introduction, marked 'mf' and 'Andante'. The second system is the beginning of the waltz, marked '1st time' and 'Finis only'. The third system continues the waltz, marked 'f' and 'Allegretto'. The score includes various musical notations such as notes, rests, and fingerings. The piece is in G major and 3/4 time.

ON THE BOULEVARD

MARCH

F. A. FRANKLIN, Op. 40, No. 7

Tempo di Marcia M. M. $\bullet = 120$

[illegible]

LOVE WAITETH YET TO GREET THEE

GEORGE KLINGLE

Andante con espressione

GORDON BALCH NEVIN

mp

1. Though the ice - storm sweep-eth o - ver And the
2. Though the soul be touched by an - guish, And it

sun-mer-blossoms are dead: Though the dark-ness stoopeth low - er From the cloud-wings o-ver head: There is blue beyond the
shir-ing stands a - part: Love's lips are cold And si - lent As the si - lent, frozen heart: There is life beyond the

cloud - wings; There is sun-shine, and you know — The flower-heart on-ly sleep-eth in its ice - wreath and the snow. —
si - lence; There is joy be - yond the cloud — Love wait-eth yet to — greet thee in the rap - ture — of God. —

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FAITH AND HOPE

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H. MILLARD

Tempo sempre ad lib et variato

1. O, don't be sor-row-ful, dar-ling! Now
2. We're old folks now, com - pan-ion - Our
3. But God is God, my faith-ful, Of

don't be sor-row-ful, pray! For tak-ing the year to - geth-er, my dear, There is - n't more nights than day.
heads, they're grow - ing gray, But tak-ing the year to - geth-er, my dear, You al-ways will find the May.
night, as well as of day, And we feel — and know, that we — can go Where ev - er He leads the way.

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Tis rain - y weath-er, my lov'd one, Time's waves, they heav - i - ly run; But tak-ing the year to -
We've had our May, — my dar - ling, And our ro - ses long a - go, And the time of the year is
Aye! God of night, my dar - ling, Of the night of death, so grim, But the gate that from life leads

geth-er, my dear, There is't more cloud than sun. —
come, my dear, For the long dark nights and the snow. —
out, good wife, is the gate that leads to Him! —

AT PARTING

WM. FELTER

Andante

THURLOW LIEURANCE

1. When I am far from thee — Will you be lone - ly, And
2. When I am far from thee — Your pray'r at eve-ning, Brings

will you sigh for me — And — love me on - ly? When in shad-ows deep You miss me dear-ie. Sweet-heart, pray do not
hope and joy to me — Just — by be - liev - ing. When at twilight full You're sad and lone-ly, Think that tho' far a -

weep, Tho' life be drear-y, Sweet-heart pray do not weep, Tho' life be drear-y.
way I love you on - ly, Think that tho' far a - way — I — love you on - ly.

D. S. al Fine

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To my friend, Roland Diggle Esq.
CANZONETTA

J. FRANK FRYSSINGER

Sw. Vox Celeste
 Registration Ch. or Gt. soft Flute 8'
 Ped. Bourdon

Andante M. M. ♩ = 48

MANUAL

PEDAL

Con espress.

rit.

a tempo

last time only a tempo

ad lib.

rall.

Vox celeste only

rall.

Fine

Pochetto piu mosso

Sw. soft 8'

Ch. Violes d'Orchestre with Trem.

a tempo

rit.

D. S.

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BECOME INTIMATE WITH YOUR INSTRUMENT.

BY EDITH L. WINN.

PLAYERS of keyboard instruments often make the fatal error of failing to listen attentively enough. The mere act of pressing down a piano key makes some sort of a tone, but unless the pianist listens with great attentiveness the tone is likely to become too suggestive of the mechanism of the piano. On the violin or the French horn, for instance, an entirely different condition exists. In this case the performer has an intimate control of the making of the tone. Of course, the quality itself must remain peculiar to the instrument, but there is, nevertheless, in all instruments much latitude for color.

The orchestra leader has a palette filled with a great variety of colors. Most of the leaders who play piano are noted for the skill with which they invest their playing with color. Nearly all celebrated conductors of our time have played the piano in their youth. This does not entitle them, however, to rank as pianists. While by no means mediocre pianists, we could not look upon Emil Paur, Felix Weingartner or the late Gustav Mahler as piano virtuosos because of their broader relation to the orchestra. That the conductor cannot accomplish effects of light and shade in his piano playing, with and without orchestral accompaniment, which he so quickly and skilfully obtains from his orchestra, is easily explainable. He has not lived in constant communion with his piano, nor has he discovered, as have de Pachmann and Paderewski, all the resources of the instrument.

The piano boasts of a literature of its own, distinguished by the intimate and personal contributions of the composers of all time, who, in spite of their prolific piano works, believed that the orchestra furnished a broader scope for their genius. No other instrument possesses as wide and varied a field of literature as the piano. The nobility and grandeur of orchestral composition can never compete with the intimate, tender and subtle character of the piano. Yet the latter does not claim to be the exponent of grand passions and noble themes.

In dynamic contrasts and variety of tone color its rival, the orchestra, eclipses it at every point. The piano is like a chameleon in its sensitiveness. No one can truly say he has seen a rainbow in musical art until he has sat under the spell of de Pachmann. The piano at the time of Liszt lost its distinct charm in one direction and gained in dynamic and tonal contrasts. Technic pure and simple dominated the artists who followed the brilliant and meteoric Paganini. So it is with the piano to-day. Boasting of a classical literature unparalleled in the world's history, it has lent itself to the reflection of the most intimate and human experiences of life, just as truly, just as sincerely, and often as nobly as the opera of Debussy symbolized truth in the portrayal of elemental instincts, and even more adequately than Richard Strauss, in whom beautiful music is wedded to the most ignoble characters in the history of the world while working out a new school of music which shall link life so forcibly with art that the humanizing element may atone for the vulgar display of elemental passions.

NEW AVENUES OF EXPRESSION.

Every gifted artist and composer seeks first to exhaust the possibilities of composition, choosing one instrument or another, not as he is satisfied until he has explored the whole gamut of instrumental forms. The gifted are forever reaching out, seeking some new avenues of expression, for, in spite of many intimations to the contrary, the great will be great whatever field they choose to enter. Bach, Beethoven, Mozart, Mendelssohn, Brahms, Saint-Saëns, Tchaikovsky, Grieg and others wrote for the violin and other instruments as well as for the piano. Most of the greater orchestral works of all time were produced by men who first wrote for the piano and who played the instrument. Berlioz and Wagner offer exceptions.

No student can afford to neglect piano study, at least before a definite choice of a musical life-work has been made. A refined nature can find life-long joy in the piano, if indeed one keeps to its limitations and reverences its mission. I may sit by my pianino in the early evening hour, before the lamps are lighted, and I may tell what my day's life has been like.

SELF-HELP BOOKS THAT POINT TO SUCCESS.

DR. SAMUEL SMILES, a Scottish writer (born in 1812, died in London in 1904), has undoubtedly through his excellent books on self-help assisted many of the great men of our country in their youthful days. He was one of our countrymen, and later became editor of the *Leeds Times*. Later he became successfully engaged in railroad work. During a very busy life he found time to indulge in writing industrial books and inspirational books. All of the young readers of *THE ETUDE* who may be fortunate enough to secure copies of his books, *Self-Help*, *Thrift*, and *Self-Effort*, will certainly be benefited.

Dr. O. S. Marden, editor of *Success*, seems to be the logical successor of Samuel Smiles. His books have an immense circulation and have been warmly praised by men like John Borroughs, President McKinley and President Roosevelt. His best known works are, *The Secret of Achievement*, *The Optimistic Life*, *Peace*, *Power and Plenty*, *Getting On*, *The Miracle of Right Thought*, *Rising in the World*, and *Pushing to the Front*. We most earnestly advise our readers who aspire to do great things to avail themselves of the splendid optimism and rich suggestion which these books contain. These books are not expensive and they may be the key to success.

Ralph Waldo Trine's *This Mystical Life of Ours* contains much that may serve to straighten out the thought lines of ambitious people who are working without directing their efforts properly. Other books which deserve the serious attention of those who have big life purposes are: *The Battle of Life*, by Henry Vandyke; *The Blessing of Cheerfulness*, by J. R. Miller; *Self-Cultivation in English*, by G. H. Palmer; *Self-Culture*, by William E. Channing; *As a Man Thinketh*, by James Allen; *Success in Music*, by H. T. Finck.

In 1822, when Rossini was celebrating his first German triumphs, he said: "The German tone-poets demand that I shall write as did Haydn and Mozart. If I should give myself all possible pains I could only become an inferior Haydn or Mozart. Consequently I have resolved to remain myself, Rossini!"

SUCCESS OR FAILURE—WHICH?



AT WORK IN THE GARRET.

This young musician has no time to waste in telling what he is going to do. Like Schubert in his garret-room, the present is his chief consideration. He is not afraid of what people say. He knows that if he keeps on working he will some day be a great artist and will have thousands of music lovers captivated. He is tiring of the sacrifices of which Great Masters were made.

PROFESSOR CAPITAL I.

Prof. Capital I is obliged to tell, Oh, ever so many people every day just exactly how important he is. He is not compelled to practice daily, for he has not the "God given" talent which exempts him from hard work, and has he not received a diploma from Prof. Gilafovitch, whose very presence confers virtuosity upon all who pay him \$15.00 a lesson? He does not see that his indolence and conceit will secure him the position of concertmaster in a "mud-gutter" band.

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Department for Organists

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THE ORGAN, YESTERDAY AND TO-DAY.

By the Distinguished French Master,
CAMILLE SAINT-SAËNS.

[Editor's Note.—This article, which appeared for the first time in the French language, will give organists another opportunity to wonder at the versatility of the distinguished French composer who seems to be equally at home in organ, piano, symphony, composition, criticism, conducting, and many other fields. He is now in his seventeenth year and the following article is one of his most recent literary efforts.]

When the god Pan, half man, half horse, died together a few reeds of an even length to form the instrument which bears his name, he originated the organ. Only the addition of a keyboard and bellows was needed to form an instrument which the early painters placed in the hands of the creatures of their dreams, together with violas, theobords, trumpets and cymbals, for the portable organs of those days was not by any means associated only with sacred matters. Through slow development and evolution, little by little the organ lost ground to the most noble of instruments, and with its richness of tone, increased tenfold by the resonant qualities of vaulted cathedrals, has become itself a religious character. The organ is more than an instrument; it is an orchestra in which the Pipes of Pan range from a set of pipes such as children might use to a set of pipes as large as the columns of a temple. Yet each set of pipes constitutes what is known as an organ "stop," and the number of these stops is unlimited.

THE ORGANS OF ANTIQUITY.

The Romans manufactured organs which were certainly very crude from a musical point of view, but sufficiently complicated in structure to employ hydraulic pressure. This employment of water in a wind instrument has greatly puzzled many commentators, but Cavallé-Coll, having studied the matter, has solved the problem, and shown that hydraulic means were employed to compress the air. The system was ingenious, but impracticable, as the instruments were of a very primitive kind. The keys, he tells us, must have been very stiff, and would respond only to a blow of the fist.

But let us leave history for art—the crude instrument for the perfected one. At the time of Bach and Rameau the organ had attained a more noble form; the number of stops were increased, and could be pushed in or pulled out at will, enabling the organist to use them for registration.

In order to provide further resources at his disposal, the organ builders increased the number of manuals, and added the pedal keyboard. Germany alone at that time possessed pedal keyboards worthy of the name, which were adaptable for the performance of an interesting bass part. In France and elsewhere the pedals were so rudimentary that they could be used for only a few tones and prolonged notes. Nobody outside of Germany could have performed the works of Sebastian Bach.

On the old instruments, performance was tiresome and uncomfortable. The touch was hard, and when the manuals were coupled considerable demands were made upon the physical strength of the player. It was also very difficult to pull the stops out or push them in, and sometimes they were quite out of the player's reach. In fact, an assistant was necessary when playing on organs as large as the ones at Harlem or Arrheim, in Holland. Often it was impossible to change the combination of stops when playing, and adjustments were impossible, except for alternating a brusque, staccato touch with a smooth one.

THE WORK OF A GREAT FRENCH ORGAN-BUILDER.

It was reserved for Cavallé-Coll to change these conditions, and to open up huge vistas of possibilities for the organ. He introduced into France pedal keyboards worthy of the name, increased the compass of the instrument by the addition of harmonic stops, thus adding a brightness to the tone quality hitherto lacking. He invented marvelous combinations, which enabled the organist to alter the registration and to vary the tone quality without the aid of an assistant. Since his time the idea has been conceived of enclosing certain stops in a case supplied with shutters, which can be opened and shut at will, permitting the most delicate shades of tone; and by various means the touch of the organ keys has been rendered as easy as that of the piano.

Since those days the Swiss organ builders have invented new facilities which make the organ a kind of machine; the manifold resources of the instrument are at his command, obedient to his slightest wish.

THE IMMENSE RESOURCES OF THE ORGAN.

The resources available are prodigious. The compass of the organ, both in the higher register and the lower, is far beyond that of all the orchestral instruments. Only the harmonies of the violin attain the same height; but the organ's range and how restricted their usage! In the lower register what instrument can rival the thirty-two foot stop, going two octaves below the bottom C of the violoncello? From a piano to a tremulous, awe-inspiring volume of sound, all degrees of intensity are within the scope of this bewitching instrument.

The variety of its tone qualities, harmonies; red stops of all kinds, gambas stops approaching string tone, mutation stops, in which several pipes are connected so that with each note sounded the ear hears its fundamental and harmonics—a special property peculiar to the organ; imitations of orchestral instruments, trumpet, clarinet, cornet, organ (instrument now obsolete, where used) and many others (and elsewhere), bassoon, vox celeste and other different kinds, in which special effects are produced by two pipes playing the same note, but not tuned exactly in accord, the famous *vox humana*, a favorite with the general public on account of its nasal, tremulous, seductive quality; and the innumerable combinations of these stops, and all the gradations of tones by which one obtains an infinite blending of colors from this marvelous palette.

Added to these qualities the inexhaustible wind-supply of the huge lungs of the monster, giving to its tones the incomparable and inimitable suavely so familiar to all. The power needed to pump the bellows has only recently been supplanted by human agency—the organ-blower working by hand. Nowadays we have improved on this system. The bellows of the gigantic organ at the Royal Albert Hall, London, are worked by steam, thus assuring the organist of an inexhaustible wind supply, but eliminating all possibility of improvisation.

Alas! Improvisation, the glory of the French School, has been largely discounted through German influence. On the plea that an improvisation is not equal to the masterpieces of Sebastian Bach and Mendelssohn, the young organist has been denied its privileges. This way of looking at the matter is unfortunate, for it is the wrong point of view. It is simply a negation of speech. Suppose that on the platform, in the pulpit, or at the bar only speeches learned by heart were to be heard! Surely everybody is aware that the orator or the lawyer may dazzle us with their eloquence, and yet lose their power as soon as they put pen to paper? The same phenomenon is noticeable in musical music. Letfibre-Wely, who was a remarkable extemporaneous performer (I am speaking of what I know, for I heard him) has left only insignificant pieces for the organ, and I could mention, among our own contemporaries, some who only fully reveal themselves when improvising. The organ is an inspiration in itself; it appeals to unexpected depths in one's inner consciousness; a new and undreamed-of world springs up, as if one sailed across the sea and discovered some enchanted isle never to be found again.

Instead of these fairy imaginings what does one too often have to listen to? A few compositions of Sebastian Bach or Mendelssohn repeated ad nauseam; pieces which are undoubtedly beautiful, but concert pieces which have no place in the Catholic service, with their organ and its accompaniment composed for old-fashioned instruments which are not at all suitable or ill-adapted for the resources of the modern organ; and one is asked to regard this as progress.

I am well aware that objection can be raised to improvisation. There are poor extemporaneous players whose performance is of little interest. But then there are preachers and lawyers who are poor speakers. This has nothing to do with the case. An indifferent extemporization will always be tolerable if the organist is inspired by the idea that music in church should always be appropriate to the service and an aid to contemplation and prayer. And if the organ played in this way produces harmonies which are not music in the strictest sense, does it matter if these musical sounds are not worth the dignity of being written out, are they merely reminded of the old stained glass windows in which one has difficulty in recognizing the faces, yet which charm one, nevertheless, more than the most beautiful of modern stained-glass windows. Music of this kind might, at

THE ORGAN DEMANDS LONG STUDY.

This fantasy of Liszt is the most extraordinary piece for the organ in existence. It lasts only forty minutes, and the interest never falls for an instant. Just as Mozart, in his *Fantasy and Sonata in C minor* anticipated the modern pianoforte, so Liszt, writing this fantasy half a century ago, seems to have foreseen the instrument with its thousand resources, which we now possess, as they can and should be! Let us admit that too often they remain unused or in but little favor. Before the resources of the organ can be drawn upon to their utmost, it is necessary to

know the instrument thoroughly, and this knowledge cannot be acquired in a day. The organ is a combination of instruments, the number of which is optional, so that a great variety of alternatives is at the command of the organist, and consequently not two instruments alike. The organ is a theme with innumerable variations, determined by the space the builder has to fill, by the financial means at his disposal, by his inventiveness, and by his personal caprice. Only after a long time can the organist know his instrument "as well as he knows his own pocket," so that he can manipulate the mechanical part of it as unconsciously as a fish glides through the water, and be free to concern himself solely with the music. It is his free tool, and he will vary the colors of his vast palette, and to plunge freely into extemporization.

A PLEA FOR EXTEMPORIZATION.

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times, be easily more appropriate, one might suppose, than a fugue by a great master. Only that is good in art which is appropriate to its surroundings.

SOME AMUSING RECOLLECTIONS.

During the twenty years I presided over the organ of the Madeleine, I always improvised, permitting myself to follow the dictates of my own fancy, and it was one of the greatest pleasures of my life. There is, however, a story to be told in this connection. I was a musician much given to austerity in style. It was generally believed by the public that I continually played fugues; so much so that on one occasion a young lady about to be married begged me not to play them at her wedding service! It is also true that another bride asked me to play funeral marches. She desired to weep at her wedding, and not having any sorrows available, she was relying upon the organ to bring tears to her eyes! But this was the only instance of the kind. As a rule, it was my severity which occasioned alarm. This severity, however, was only practised in moderation.

One day a member of the parish clergy undertook to lecture me on this point. The congregation of the Madeleine, he said, was composed for the most part of well-to-do people, who frequently went to the Opera Comique, and had formed musical tastes which it would be well to gratify. "Reverend sir," I replied, "when I hear the dialog of the Opera Comique spoken in the pulpit, I will provide appropriate music, but not before."

WHY NOT PAID ORGAN RECITALS?

BY CLARENCE EDDY.

[The following is part of a paper read by the late Clarence Eddy, at the National Convention of Organists, at Ocean Grove, N. J.—During the Fall Term.]

I never could understand why organists should devote their money, their time, their strength, to perfecting themselves in their art, and then be expected to give the public the benefit of their experience and talent, with no form of remuneration. If their work is of no value whatsoever, then why inflict it upon the public? It would be far better merely for the sake of acquiring experience for them to invite their friends to attend a private performance, and profit by their criticisms. I am aware that the American Guild of Organists is making the giving of free recitals by its members, and that such a habit has become a conspicuous feature, but although a founder and member of this organization, I have never been in favor of this sort of thing. In my opinion, it cheapens the profession, and demoralizes the public. If the profession places such an estimate upon its services, why should the public be expected to manifest a higher appreciation? A man is said to be worthy of his hire. How much more should an artist be

worthy of his stipend! In all cases where there is no stipulated fee, no salary attached, I would recommend that a fund be established, which shall be devoted to defraying the expenses of each recital, or series of recitals.

Let an admission fee be charged whenever it is practicable, even if it is a very small one, and allow the receipts to be turned into this fund, then let the organist be liberally compensated for his services so that he may be deflected in spending plenty of time in preparing his programs carefully and thoroughly. This criticism of the "free recital" does not apply to official positions where the player receives a salary, and is required to give his best energies for the elevation of the public taste through the perfection of his art. Under such circumstances organ recitals cannot fail to be of the highest value musically in any community, especially if the programs are selected with discrimination and sound judgment.

An important factor in any musical education is the opportunity of listening to masterpieces interpreted by all the greatest artists, whether they are organists, pianists, violinists, or singers, and here let me urge all organists to hear good orchestral concerts frequently, for by so doing they will learn better than in any other way how to phrase properly, how to play clearly and rhythmically, and how to combine the stops in a manner which will produce the most artistic and satisfactory effects.

I do not mean that it is at all necessary to imitate the orchestra in every particular, for in many instances it would be merely an attempt and, after all, why should we seek to become the greatest music of all instruments? There is, however, much, very much, which can be learned by listening to the blending of the different instruments, to the wonderful varieties of touch, accentuation and phrasing of a well-trained orchestra.

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THE CHILDREN'S PAGE

Edited by JO-SHIPLEY WATSON

TO THE LAND OF THE HARPSICHORD CHILDREN.

For Reading at Children's Musical Clubs.

(SCENE—U. S. A. about 1911. Music room. Mary is trying to play a Mozart Sonata. Ben, in the window seat, is solving fish hooks.)

MARY.
(Whirling around on the piano stool.) This is the hardest old thing teacher ever gave me! I wish I was a prodigy, then I wouldn't have to practice. I'd just play all the time.



FATHER MOZART TRAINING HIS WONDERFUL CHILDREN.

BEN.
(Inquiringly.) Prodigy? Well—what's that?

MARY.
(Scornfully.) Don't know what a prodigy is! The very idea. Why—well—a prodigy is a person who doesn't have to prod over every single measure and he can't have to dig out every piece, note at a time! That's what a prodigy is! They can't be made, they're born that way! Mozart was one. Music was as clear as glass to him.

BEN.
(Doubtfully.) I bet prodigies do prod, too. Can't tell me there isn't work in everything. Look at these fish hooks, now! All mixed up worse than a Bach fugue!

MARY.
(Thoughtfully.) Well, maybe prodigies prod when they have fathers to make them. Josef Hoffmann did, so did Mischa Elman, and Mozart's father gave him his whole time to training his children to play.

BEN.
(Becoming interested.) Wonder how many prodigies there are in Museland?

MARY.
Let's ask teacher, let's put them all down in our scrap-book and get pictures to match.

BEN.
(Looking at the clock.) It's 'most lesson time now; we'll have to run or we'll be late. (They snatch up the Mozart Sonatas, grab their hats and hurry down stairs.)

ALL ABOARD FOR SALZBURG.
(SCENE—Street in Salzburg, Austria, about 1766.)

MARY.
(Crying.) Oh, how we're lost. This isn't home! It's some awful foreign looking place!

BEN.
(Looking up at the castle hill.) Of course it is. Who said it wasn't? Didn't the conductor call Salzburg when we got off? I call this real luck, stopping at the very town where two such famous prodigies live! Let's find their house at once.

MARY.
(Still crying.) Oh what will teacher say!

BEN.
(In disgust.) Oh bother! Teacher! And don't be a cry-baby and spoil the whole thing. The conductor took the wrong transfer and punched Harpsichord town instead of Fifth Street, and that's the way we got here.

MARY.
(Listening intently.) Oh, Ben, I do believe that's the very Mozart Sonata I was trying to play this morning. Could it be Wolfgang Mozart do you suppose?

BEN.
(Looking at the guide book.) It could. That's the house, No. 7 Gettelgasse. Let's ring before we lose our nerve.

(They approach the entrance and ring violently.)

BEN AND MARY.
(Timidly backing away from the door.) Some one is coming now!

FATHER MOZART.
(Rushing down the stairs and opens the door with a bang.) Wer ist's? (Who is it?) Interrupting the nice morning practice of my little Wolferl when we are right in the middle of that delicious bit of Fugue, "Gratus ad Parnassum!" What a pity! What a tremendous play! (He looks up and down the street.)

BEN.
(Pulling Mary forward by the hand and speaking rapidly.)

We're from America; we called to see the prodigies; we are making a collection of them for our scrap book. We play the piano some; we take lessons from—

FATHER MOZART.
Not another word my dears. I know all about you and all the other good children who love Wolferl and his music. Come, you are welcome and we are delighted and honored. You will find us not yet settled after our long concert tournee. It has been many months since we have been in Salzburg.

IN THE MOZART HOME
(SCENE—A large sunny room. A beautifully inlaid harpsichord stands near the window. To the right a tiny spinet. To the left a desk covered with manuscript copies of music. On the table in front of the sofa are two rare looking violins. The walls are hung with family portraits. A boy of ten and a girl of fourteen are seated at the harpsichord.)

FATHER MOZART.
Komm Kinder (Come children). Here are two of your cousins from across the sea.

WOLFGANG.
(A fair-haired child, with delicate face and expressive eyes, jumps down and runs forward with charming frankness.) We're so glad to see you, aren't we, Nannerl?

FATHER MOZART.
Nannerl is our pet name for Maria Anne, Wolferl's sister.

WOLFGANG.
(Eagerly.) Yes, and we love each other and play together always, don't we, Nannerl?

MARIA ANNE.
Why of course we do, Wolferl; what a silly question! Perhaps you know that we are just home from one of our longest tours. We have been to Vienna, Munich, Frankfurt, Brussels, Paris, London and The Hague and a great many smaller places besides.

WOLFGANG.
And the Emperor called me a Kleiner Hecumenister (Little musician), and as a joke had me play with one finger and then he covered the keys and I played through a cloth. Wasn't that a funny thing to do? In the Frankfurt concert I wore a frizzled wig and carried a little sword. In the audience there was a boy named Johann Wolfgang Goethe, who wrote great books afterward.

FATHER MOZART.
(Seating himself upon the sofa.) Come, children, let us sit here, then we may talk like the adults.

(They all cluster around the elder Mozart.)

WOLFGANG.
(Jumping up on his father's knee.) Can't I show them first the pretty jewels that the court ladies gave us?

FATHER MOZART.
Not now, my son; you looked at them only yesterday, and once a week is often enough.

MARY.
(Excitedly.) Let's begin with the concerts, and do tell us what city you liked the best.

MARIA ANNE.
That would be difficult, but I think London was the most interesting. We arrived there in May and our first concert was given in Hickford's Room, Brewer Street, Golden Square. See, this is the program we played. (Handing the program to Ben and Mary.)

MARY.
(Reading aloud.) "For the benefit of Miss Mozart, aged thirteen, and Master Mozart, of eight years of age, prodigies of nature, a concert of music, with all the overtures of this little boy's own composition."

BEN.
I never heard of an overture on the piano!

FATHER MOZART.
Overture really means a prelude to some longer work, but it can mean pieces of concert music which illustrate some special idea in music. That's what these pieces were, all special musical ideas of Wolferl.

MARY.
What's a "prodigy of nature?" We don't have them in America.

FATHER MOZART.
That's my own name, and a very good one, too. Prodiges usually are out of the course of nature, but Wolferl here is direct from nature. He is pure music.

WOLFGANG.
(Interrupting.) I wore my nice new knee breeches that night and silk hose and real shoe buckles, and I had on a satin coat with lace ruffles and a sword at my side like a gentleman from court.

MARIA ANNE.
Never mind that, Wolferl. The pieces we played will outlast our clothes I hope.



MOZART ASTONISHING THE MONKS AT AN ITALIAN MONASTERY.

WOLFGANG.
Oh, well, I know what we played! A piece for four hands they call a duet now; it was quite uncommon then. We just love to play four-handed, don't we, Nannerl? And the harpsichord played on was one of the most beautiful we have ever used at our concerts. It had been made for the King of Prussia. We were the first to play it. There were two keyboards, one above the other, like manuals on an organ, then there were pedals, unusual things then.

MARIA ANNE.
What a fine night it was! The concert began at twilight. Outside the Sedan chairs and the footmen of the court ladies and gentlemen looked each other and our chair was almost tipped over in the crush, wasn't it, Papachen?

MARIA ANNE.
It was in Chelsea near London, that Wolferl composed his first symphony, Op. 15. Our harpsichord was locked and we had to keep as quiet as mice. Wolferl had to do something, so he was the symphony.

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FATHER MOZART.
Indeed, it was a great event; a veritable sensation.

MARIA ANNE.
Every bench and chair was filled when Papa led us upon the stage holding each of us by the hand. As we bowed there was wild applause. Wolferl played first, then I played, and then we played together, and after the concert we were almost smothered in caresses.

FATHER MOZART.
(Proudly.) They were fited and petted by all, but not spoiled; thank God for that.

MARY.
Were you scared? I'm always so fearfully nervous when I play.

MARIA ANNE.
Oh, we are never nervous. I was perhaps a little frightened when King George summoned Wolferl to his palace. That was after our first concert, and do you know he put pieces by Bach, Abel, Wagenseil and Handel before him to be played at sight. After that he asked Wolferl if he would play upon the great organ. Was that not a great undertaking for a little boy of eight, and was not Papa quite right to call him a "prodigy of nature?"

WOLFGANG.
(Shuddering and putting his hands over his ears.) I can hear it yet; a terrible sound. Music ought not to wound the ears.

MARY.
(Turning to Maria Anne.) And he copied all of your music lessons, didn't he?

MARIA ANNE.
Oh, yes; before he could reach the keys he stood listening to my lessons, then he would play them over with all my study. He knew far more than I, with all my study.

FATHER MOZART.
It is a wonderful thing to think of, my dears. Wolferl never began music as most children do. It was there before anything else, before speech even. It was of him picking out the thirds on the harpsichord when he was three! (Loud knocking is heard below stairs.)

MARY.
Herein! Herein! Come in! Come in!

HERN SCHACHNER.
(A genial old gentleman enters, with a trumpet under one arm and a violin under the other.) Here I am, coming all the way from Vienna to give you a surprise!

WOLFGANG.
(Running toward him and trying to reach the violin.) Oh, Herr Schachner, you have brought my better fiddle!

HERN SCHACHNER.
Warum denn "Butter fiddle" (Why, then, "Butter fiddle"?)

MARIA ANNE.
(Laughing.) Oh Wolferl always calls that your "butter fiddle" because the tone is so rich and mellow.

FATHER MOZART.
All went well until I became ill. Then we had to go to Chelsea to rest and get well again.

MARIA ANNE.
It was in Chelsea near London, that Wolferl composed his first symphony, Op. 15. Our harpsichord was locked and we had to keep as quiet as mice. Wolferl had to do something, so he was the symphony.

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It was in Chelsea near London, that Wolferl composed his first symphony, Op. 15. Our harpsichord was locked and we had to keep as quiet as mice. Wolferl had to do something, so he was the symphony.

WOLFGANG.
But I composed a concerto long before that, Nannerl!

FATHER MOZART.
To be sure you did, when you were about five. It was so difficult no one could play it.

WOLFGANG.
That's just why it is called a concerto, Papa; people must practice until they can play it perfectly. (Father Mozart laughs heartily.)

BEN.
(Looking at Wolfgang's ears.) Is it true that your ears are so sensitive?

FATHER MOZART.
They are extraordinarily sensitive and accurate. Wolferl can distinguish an interval as small as an eighth of a tone. He can't hear the sound of a trumpet either. I have tried to break him of this, but it is no use and far too dangerous. He falls to the floor in a faint every time I blow a blast on that instrument.

WOLFGANG.
(Shuddering and putting his hands over his ears.) I can hear it yet; a terrible sound. Music ought not to wound the ears.

MARY.
(Turning to Maria Anne.) And he copied all of your music lessons, didn't he?

MARIA ANNE.
Oh, yes; before he could reach the keys he stood listening to my lessons, then he would play them over with all my study. He knew far more than I, with all my study.

FATHER MOZART.
Let us send our first catalogues to all who are interested in mail order music buying. We originated the system. We want our dealings satisfactory in every way. Our prices are the best, when good editions are considered; our terms are the best obtainable. We are always ready at any time during the year to send an additional

On Sale order to supplement the first stock order of the year. Selections for special needs have our prompt and careful attention.

Explicit directions in ordering save an endless amount of time and trouble.

The following mentions some suggestions of value on this subject: Some terms, such as "classical," "romantic," "popular," have very wide interpretation. Likewise the grading of pieces. Grade IV may mean a comparatively simple piece to one, while it might mean a difficult piece to another. The best way to give us an idea of the kind of music you would like to have is to send us on selection is to give the names of some standard prototypes of pieces you need. For instance, "Send me some pieces of the type of the 'Idylle,' by Lach; 'Frantelle,' by Heller; 'Nocturne in E flat,' by Chopin, etc." In order to facilitate explicit ordering we have in preparation a new blank which our customers will receive in the future, and which will enable them to tell us more definitely just what they really need.

In ordering a special piece it is well to remember four things:

1. Always give the complete name of the piece when you know it. Chopin "Nocturne," Strauss "Waltz" or Mozart "Sonata" mean nothing in themselves as each composer wrote several of each type of composition.

2. Always give the composer's name accurately, when possible, giving first names as well. For instance, there are three well-known composers by the name of Nevin. Which one do you mean?

3. When possible, give the opus number. This is a great help and often saves much time.

PUBLISHER'S NOTES

A Department of Information Regarding New Educational Musical Works

Mail Order Music Supplies.

By the time this issue reaches our subscribers, the busiest month for the supplying of teachers and schools with their initial stock orders, will have passed and our organization will have been taxed to the utmost.

Hundreds of our patrons have ordered early, and we desire to thank them for this consideration. Every effort has been made in the way of preparation. Over 180 clerks, carefully trained to this business, are doing their best, at all times, to fill every order, no matter how large or how small, promptly, intelligently and at the lowest price possible.

This house has the best selected and one of the largest stocks of miscellaneous publications of all publishers, both foreign and American, that is to be had anywhere in the world. Even the present building, especially equipped for this business, has been found inadequate in only eight years, and we have now, in the course of building, a new ten-story addition, 54x65, connected by bridges and a tunnel. It will be ready for occupancy January 1, 1912, and these two buildings will be our permanent home.

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4. Always give the name of the publisher of a rare or new piece when possible. Some novelties are not included in the recent European catalogues. If it should happen that we did not have the piece in stock, we might be obliged to start a search through our European agents. These few suggestions will assist us to avoid any misunderstanding and assist us in giving you the best possible service.

New Music on Sale. Our novelties to patrons during the teaching season in monthly packages of about ten or twelve pieces, give teachers an opportunity to examine our new things as they come out. These packages have been found unquestionably valuable by the average teacher, and there are a great many of our patrons who take advantage of them. There may still be some who do not know that they can receive our new music monthly, which is returnable at the end of the season.

This holds good not only with our piano music, but with vocal and octavo as well. Our patrons have the privilege of having the packages discontinued at any time. This music is billed at unusual low rates. Why not give this plan a trial for the coming season?

Kunz's Canons for the Pianoforte. This work, which will soon be added to the Presser Collection, is one of the most popular educational works for the piano. It is, in fact, a school for contrapuntal playing. It may be taken up by pupils of the third grade. The study of this work comes along in line with the study of Bach, and it is extremely educational and interesting.

We advise those who are not acquainted with the work to take advantage of our special offer, which is in force at the present time. We will send the work to anyone when published, postpaid, for 20c.

Music Teachers' Hand Book. This is, in reality, a catalogue, but a very valuable and useful one. We will send it free to every one who asks for it. It contains a list of almost everything that is of interest to the teacher and the school. It includes Rudiments, Works, Writing Books and Materials, Blackboards and Stationery, Bookkeeping and Business Hints, Forms of all kinds, Musical Novelties, Pictures, Metronomes, Rolls, Satchels, Folios, Music Cabinets and Stands, Kindersymphonies Instruments, etc., etc.

The net prices are listed. We believe that this is the most complete, if not the most, useful catalogue to the

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music teacher that we have ever published.

We draw particular attention to our Metronomes and their prices quoted in this catalogue, and which we herewith print:

American make, no bell. \$2.25
American make, with bell. 3.25
Foreign make, no bell. 2.50
Foreign make, with bell. 3.50
J. T. L., no bell. 4.00
J. T. L., with bell. 4.25
Transportation 32c each, extra.
Pocket Metronomes, post-paid. 1.50

\$600 Prize Offer for Vocal Compositions. We desire to call attention to the announcement of our "Etrus Vocal Prize Contest" to be found on another page. Full particulars and conditions of the contest are given. It is of a nature similar to our "Etrus Prize Contest for Piano Compositions." This latter contest was a great success, and it is now our purpose to simulate the same in vocal compositions and we trust with equal or even greater success. It will be noted that we are offering prizes for practically all styles of songs, first and second prizes in each class. It will be further noted that the contest is open to composers of all nationalities. All are welcome.

Publications. This is the season when reprinting large quantities of our music is being attended to. We will make the list, therefore, more complete than it actually is, but it shows the popularity of the works listed.

First Steps for the Pianoforte, by Theodore Presser, and *Foundation Materials for the Pianoforte*, by Chas. W. Landon, are printing, the two most successful piano instruction books in use by the American teacher to-day. The first of the 50c collections of *Standard Compositions*, a grade to each volume of the *Graded Courses*, are reprinting. As usual at this time of the year, a number of pages in length. In case any director wishes to perform it with orchestral accompaniment, the parts may be had of the publisher. The text is selected mainly from the Scriptures and from several familiar hymns and chorales.

The special introductory price during the current month will be 25 cents, post-paid, for a single copy to one person, if cash accompanies the order. If charged, postage will be additional.

First Dance Album, Students' Popular Album for Violin and Piano, the *Kuhlen Sonata Album*, *Schulz's Scales*, and *Lehmann's Spanish Dances for Four Hands*, are on press, as well as the new collection of recital pieces just published a few months ago—*The Young Virtuoso*.

As like to chronicle these reprintings because they show what other teachers are using, what a great many other teachers are using. All of our books are obtainable on the most liberal inspection plan that it is possible to have the advantage of.

A Christmas Oratorio. We desire to call attention to the chorale of choral directors, their masters and others to be found in this volume. The first published, copies of which are ready for delivery. It is now about the time to select suitable works and to begin rehearsal for the various church performances either in church or concert. W. W. Gilchrist is one of the foremost choral composers and direc-



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"If I were asked the question: 'Where did you get your musical education?' and answered it properly, I should have to say that I got the most of it out of THE ETUDE. And I have had considerable all the points that are valuable to teachers, as well as important information along other lines that I never would have been able to learn from a term of lessons with some teachers."

ELIZABETH MC CALL, Pittsburgh, Pa.

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THEO. PRESSER CO.
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together for 40c postpaid. "The Trill" by itself is no longer to be had at the special price.

Bach Album for This work is now the special offer for a short time. Our aim is to make this the best popular Bach Collection yet published. It will contain all the favorite numbers which appear in the usual collections, together with a number of others of great importance. Every number is a gem. The work will be edited with the utmost care after comparison with all standard editions, and will be handsomely and substantially gotten up.

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

New Graded and Piano. This fine new series of piano-forte studies in Arpeggios. By L. Philipp. eight separate books, classified according to the various departments of technique, is now rapidly nearing completion. The useful book which we last offered, "The Trill," is now ready. Other books previously issued are "Left Hand Technique," "Hands Together," "Octaves and Chords." This month we are announcing another book, "Arpeggios." This is a very important feature of modern pianoforte technique, and we feel sure that teachers and students will be pleased with the material to be found in this volume. The first published, copies of which are ready for delivery. It is now about the time to select suitable works and to begin rehearsal for the various church performances either in church or concert. W. W. Gilchrist is one of the foremost choral composers and direc-

The special introductory price for "Arpeggios" will be 20c postpaid, or we will offer "Arpeggios" and "The Trill"

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

New Piano Pieces. We wish to draw attention to the fact that we have recently published or are now in the deal of use for a good portrait of themselves, and such a picture can be used most advantageously in publicity work.

New Beginners' Method for the Pianoforte. This very first instruction book is now in course of manufacture.

It is under the supervision of Mr. Presser personally. Material for this work has been gathered for the last four or five years. The greatest pains have been taken with each particular number. The work will also be suitable for pupils of a very early age.

Lightful Petite Scene de Ballet by Schmitt. This is a dainty waltz movement and in the very best vein of this

popular writer. He has recently added two other numbers to form a set with this piece, these numbers being entitled *Arriette* and *En Souvenir*. The *Arriette* will be found in the music of this issue. Both of these last-named pieces will shortly appear in sheet form. We shall be pleased, also, to send these for examination.

The Virtuoso Pianist. This important work by C. L. Hanon. is now on special offer, and it will be published in a very short time. The work is one of the standard works for piano technique. In fact it is the one work that is used more than any other for piano technique at the present time, by the best teachers. The work is modern in character and can be taken up by anyone who is in about the grade of Czerny's *Velocity*. The work is largely composed of technical exercises. There are exercises carried through in sequence form and scales, and arpeggios are also used in the same manner. There is no attempt made at melody or rhythm. All divisions of technique are covered, such as the trill, repeated notes, octaves, double notes, etc. The work is one which is thoroughly practical from cover to cover.

The introductory price will be 40c. postpaid, if cash accompanies the order. The work is usually three or four times this price. Now is the opportunity to purchase the work at about the cost of paper and printing.

Those patrons of this publishing house whose present selection of On Sale music was sent during the past teaching season, from September, 1910, to June, 1911 and which selection is satisfactory for future use, can retain the same for another season by corresponding with us. This work is intended to be a supply such need. The pieces are extremely pleasing, and at the same time educationally. The work can be used with an instruction book, and may be taken up by a pupil who has had only a few months of practice. Our advance order price for the work, postpaid, is only 25c.

Four-hand Piano. This interesting and instructive work is nearly ready, but the special offer will be continued for a short time. This set of duets is especially recommended to those desiring practice in sight reading and in ensemble.

Platynote. It is possible to obtain these cards manufactured by the Theo. Presser Co. in this very attractive finish at a comparatively small price in lots of one thousand or more. Well-known teachers and virtuosi have a great deal of use for a good portrait of themselves, and such a picture can be used most advantageously in publicity work.

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parts published at a later date, but the first part is the only one that we are now offering at our special offer price. We advise all teachers to procure at least one copy of this work.

New Photogravure. It is our aim to publish a new musical picture. Our list now includes: "Mozart at Salzburg," "Schubert: The Maid of the Mill," "The Approaching Storm: Beethoven," and "The Wanderer: Schubert." They are all about 10x15 and the price 25 cents in one color, or 75 cents hand tinted.

No more striking musical picture could be obtained than the title of this issue of *The Etude*, "Abbe List." We will have this picture, without printing, in photogravure ready for delivery when this issue reaches our subscribers. Price and size the same as the rest of the series mentioned above.

We have in preparation portrait heads in the same style and at the same price. **Thanksgiving Music.** Our stock of anthems is exceptionally large and well selected and we invite all choir directors to take advantage of our plan of sending music for examination. We guarantee prompt service and liberal discounts.

Instructive Album. We shall issue in the near future a short time an important educational work by this popular composer. This collection of twenty pieces are educational in the extreme. At the same time they have musical worth and are full of rhythm and melody of a pleasing order. This little volume will prove acceptable to any piano pupil for collateral study. All along the pathway of a pupil's career encouragement is needed, and this work is intended to supply such need. The pieces are extremely pleasing, and at the same time educationally. The work can be used with an instruction book, and may be taken up by a pupil who has had only a few months of practice. Our advance order price for the work, postpaid, is only 25c.

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ple playing. The pieces are original four-hand pieces, not transcriptions, and they lie chiefly in the second and third grades. We feel sure that all duet lovers will be pleased with them.

During the present season the special introductory price will be 25c postpaid if cash accompanies the order. If charged, postage will be additional.

Letters from a Musi- If the well-known pianist, known in piano by E. M. Bowman, teacher and confidant of Dr. William Mason had made a collection of the questions commonly asked by students and teachers in search of more accurate information upon pianistic subjects and then had answered them in the most interesting manner possible, he could not have produced a more useful pedagogical work than this forthcoming "Letters from a Pianist to His Nephew." So many important phases of pianoforte study are discussed in this work that it is impossible to even attempt to give in detail in this notice. However, it may be safely said that no student or teacher can read through this work without receiving splendid new ideas presented in a wholesome common sense which has marked most of the works of American pedagogues. Advance of publication price, 20 cents.

Not one musician in a thousand has had business training to equal that of the business man. Yet most all are content to believe that they have all the business acumen necessary for their needs. Mr. Bender's book will open their eyes to the fact that they are lacking in this respect. The year to year practice of the ideas this book presents. The book costs one dollar, and contains practical advice which will enable teachers to earn hundreds of dollars. The matter of musical advertisement is a very important one. Theatrical managers, piano manufacturers, and other business men who are interested in the music business should have this book. It is self-promoting, self-explanatory, abundantly illustrated and comprises 200 pages. The child of Ten Years can obtain a copy by addressing him at 42 E. 25th St., New York, N. Y.

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RATES—Professional Want Notices five cents per word. Other notices eight cents per nonpareil word, cash with orders.

PROGRESSIVE TEACHERS invited to correspond with LOUIS ARTHUR RUSSELL, Manager of the *Etude*, for the valuable materials, regarding the introduction and use of the *Etude* in the classroom. Study the materials, Vocalists, and Theory Class Work. The Russian and Italian songs into the hands of earnest musicians throughout the country.

CORRESPONDENCE LESSONS in Harmony, Counterpoint, and Composition, by Mrs. Bace, Landman, Pa., and 1114 Chestnut St., Philadelphia, Mich.

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All music teachers and mothers are urged to investigate this method, the object of which is to reduce the difficulties experienced by children when commencing the study of music.

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