

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

4-1-1912

Volume 30, Number 04 (April 1912)

James Francis Cooke

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



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

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 30, No. 04. Philadelphia: Theodore Presser Company, April 1912. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/579>

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

PRESSER'S MUSICAL MAGAZINE

THE ETUDE

April
1912



COPYRIGHT 1912
T. PRESSER

The Old Minstrel



The Dancing Master's Pay-Day.



A Sweet Strain



A Difficult Passage

Price
15
Cents

\$1.50
Per
Year

The 18th Edition

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

Edited by JAMES FRANCIS COOKE

Subscription Price, \$1.50 per year in Advance, payable by check or money order. Single Copies, 10 Cents. The City of Shanghai is \$1.75 per year. In Japan, \$2.00 per year. In Germany, \$2.50 per year. All other countries, \$2.00 per year.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

REMITTANCES should be made by post-office or express money orders, bank check or draft, or registered letter. United States postage stamps are always received for cash. Money sent in letters is at the sender's risk, and we are not responsible for its safe arrival.

DISCONTINUANCE.—Write us a definite notice if you wish THE ETUDE stopped. Most of our subscribers do not wish to miss an issue, so THE ETUDE will be continued with the understanding that you will remit later at your convenience. A notice will be sent to you at the time of expiration.

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which you will be expected to pay, which serves as a receipt for your subscription.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on music-teaching and music study are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must be paid for in advance. The rate of 10 cents per line per month preceding date of issue is in force for all advertisements.

THEORETICAL PRESS CO.

Entered at Philadelphia, Pa., as Second-class Matter. Copyright, 1912, by Theodore Presser Co.

CONTENTS

"THE ETUDE"—April, 1912.

Editorial	257
Musical Notes	258
Piano Standard Blues	259
Making Music	260
The Golden Age of Music	261
Does It Pay?	262
Pittsburg	263
Daily Hint	264
Perplexing Embellishments	265
Perplexing Embellishments	266
To Which Class?	267
Marvels of Memory	268
Help to Sight Reading	269
Why the Teacher Gains by Writing	270
Common Sense in Methods	271
Playing Arranged Chords	272
Cultivating Repose	273
Modern French and German Opers	274
The Real Ole Bull	275
Classical "Companions"	276
Spring in Our Music	277
Be Ready to Express	278
Study Notes	279
R. M. Smith	280
Teachers' Round Table	281
Anecdotes of Richard Wagner	282
More than Melody	283
Punctuality and Conscientiousness	284
Department for Singers	285
Department for Organists	286
Violin Department	287
Violon and Music	288
Children's Page	289
Publishers' Notes	290
World of Music	291
Questions and Answers	292
Saint-Saëns on Chalk	293
Publishers' and Readers' Notes	294
New Books	295

MUSIC

Vacation Rambles	296
Gayety March (Four hands)	297
Pleasant Thoughts	298
To the Hunt, from "Boatman No. 1"	299
Fortunata	300
Agitato	301
Georgi (Bun Bum)	302
My First Party	303
Avantelle	304
The Trumpet Call	305
Petit Menuet	306
Les Mousquetaires de Concert	307
Blushing Rose	308
Air du Roi Louis XIII (Piano Organ)	309
Dance Caprice (Violin and Piano)	310
Sleep on, Dear Heart (Vocal)	311
Love's Good Night (Vocal)	312
An April Fancy (Vocal)	313

HEADQUARTERS FOR EVERYTHING IN MUSIC

THEODORE PRESSER CO.

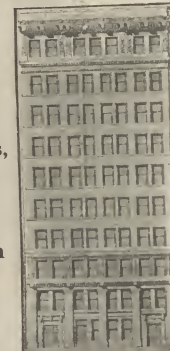
1712-1714 Chestnut St., Philadelphia

The Quickest and the Largest

Mail Order Music Supply House



THE PRESSER BUILDING
1712-1714 Chestnut Street
Philadelphia



THE PRESSER BUILDING ANNEX
1714-1715-1717 Sanson Street
10-story fireproof building just completed

Built
on
Promptness,
Economy
and
Satisfaction

29 YEARS OF PROGRESS—The Theodore Presser Company are shown in the illustrations above. Established primarily as a sequel to the foundation of THE ETUDE—then only a journal for piano teachers, it has grown to be the largest mail-order music supply house in the world. Every addition to the equipment has been with the idea of catering still more successfully to the needs and desires of a large and increasing clientele of educators in music.

29 YEARS OF ECONOMY—makes it possible to give the largest discounts obtainable from *fair retail prices*, and the most favorable terms. Our best endeavors are always devoted to the teachers' interests—saving time, thought and labor—giving the greatest value for the least outlay.

29 YEARS OF EXPANSION—At the beginning a few clerks were ample to take care of the needs of the business. To-day over 175 employees, every one selected because of particular efficiency, are required. It is a significant fact that of the number employed 10 years ago, 80 per cent. are still with the firm.

29 YEARS OF PROMPTNESS—A stock, second to none, drawn from every quarter of the date of its receipt, whether for one piece of music, or the stocking of a music store. Large or small orders receive exactly the same attention.

29 YEARS OF EXPERIENCE—has given the Theodore Presser Company an intimate and unusual knowledge of the needs and requirements of teachers of music. This experience combined with economy, promptness, courtesy, efficiency and satisfaction as a basis of all transactions, has brought innumerable staunch friends and patrons.

29 YEARS OF SATISFACTION—The personal confidence gained by these years of fair and helpful dealings is the greatest factor in the success of this business. Satisfaction in the works published, and satisfaction in the service, are attested by over 25,000 regular accounts.

29 YEARS OF NEW PUBLICATIONS—Original publications of great educational value are continually being added to an already large catalogue. All are adapted to modern demands, being carefully edited and annotated by the foremost teachers. "Matthew's Standard Graded Course," one of the publications of the Theodore Presser Company, enjoys the unique distinction of having been imitated to a greater extent than any educational work ever published.

FILL OUT AND MAIL THIS COUPON

The Presser Collection

An edition of Standard Studies and Classical Collections in book form, containing only well-known works—those universally used in teaching. Retail prices are low, with liberal discounts to teachers.

Theo. Presser Co., 1712-1714 Chestnut St., Philadelphia.

Gentlemen:—Please send me, postpaid, music catalogues and complete information regarding your original "On Sale" plan of purchasing music.

Name _____
Address _____
Teacher of _____ Pupils _____
(Voice, piano, violin or organ) (Number) _____

THROUGH the five centuries marking the evolution of the piano, no name has made so great an impress, or has signified so much in the creation of the piano—the perfect instrument of music of modern times—as the name

STEINWAY

To own a Steinway
is to possess the best.

UPRIGHT PIANOS from \$550 UP
GRAND PIANOS from \$750 UP

STEINWAY & SONS

STEINWAY HALL

107 and 109 East 14th Street, New York

Subway Express Station at the Door

Represented by the Foremost Dealers Throughout the Country

GEORGE P. BENT



At this period of the world's work, there is made in Chicago a line of artistic pianos of unusual merit. The George P. Bent Grand and the Crown Uprights stand for the highest development in the art of piano building. To play a George P. Bent Grand is to be fascinated with its tone and touch which the strongest superlatives could not overpraise. Should you like to know more about the George P. Bent Grand and the Crown Upright Pianos, it will be a pleasure to us to send full information, with prices of the instruments delivered in your home, and on easy terms of payment if desired.

Write to-day, if you are interested, to
GEO. P. BENT COMPANY, Manufacturers
214-216 So. Wabash Ave. Chicago, Ills.



The New Shampoo

The troubles you have had with the usual shampoo have been due both to the means and the method. The ordinary shampoo removes much of the dust and dandruff, but also takes away the natural oils of the hair and scalp, leaving them dry and lifeless. *Hand Sapolo* by its special ingredients cleanses even more thoroughly than "special" preparations, and its delicate vegetable oils furnish a stimulating health and richness to the hair and scalp that make shampooing delightful and profitable. *Hand Sapolo* has made a new quality to the Toilet, Bath and Shampoo.

FOR TOILET AND BATH

Delightful Easter Trips

VIA THE

OLD DOMINION LINE



TWO TO FIVE DAYS

Meals, Stateroom Berth and All Expenses Included

A Trip Over-Night to Virginia

Round-Trip, All Water, or Part Water and Rail, between New York, Old Point Comfort, Va., Norfolk, Va., and Richmond

New York to Old Point \$14.00 and return \$15.00
New York to Richmond \$15.00 and return \$16.00

The Old Dominion Line Service is daily (except Sunday) between New York, Old Point Comfort and Norfolk. Sailings from New York (Pier 25, North River, foot of North Moore Street) at 3.00 P. M. Sailings from Norfolk (Company's Wharf, foot of Church Street) at 7.00 P. M.

For reservations or detailed information concerning these "SHORT SEA TRIPS," address

OLD DOMINION S. S. CO.

Pier 25, North River, New York

J. J. BROWN, Gen. Pass. Agent
W. L. WOODRUFF, Traffic Manager
Or Agents and Representatives of the Old Dominion Line everywhere

Cantatas—Operettas and Musical Recitations

PUBLISHED BY
THE WILLIS MUSIC CO., CINCINNATI, O.
CHICAGO, ILL.

The Feast of the Little Lanterns

Chinese Operetta by LAURENCE PAUL BLISS. This new operetta, written by the author of "The Land of Sometime," is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The operetta is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE LAND OF SOMETIME An Operetta

By GRACE S. SWENSON. This operetta is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The operetta is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THREE SPRINGS

Operetta for Three Parts (Soprano, Alto, and Tenor). This operetta is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The operetta is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

QUEEN OF MAY—A Children's Cantata

By W. OTTO MESSNER. This cantata is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The cantata is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

PRINCE CHARMING OR THE CAPTURE OF

A Castle. Operetta for Three Parts (Soprano, Alto, and Tenor). This operetta is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The operetta is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE CROWNING OF THE GYPSY QUEEN

Operetta for Three Parts (Soprano, Alto, and Tenor). This operetta is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The operetta is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

LAZARUS—A Sacred Cantata

By ALEXANDER S. THOMPSON. This cantata is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The cantata is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

JESUS AND THE WOMEN

By PAUL BLISS. This cantata is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The cantata is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE TRIUMPH OF DAY

By PAUL BLISS. This cantata is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The cantata is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE GREAT GOD PAN FOR MALE VOICES

By HARVEY B. CAUL. This cantata is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The cantata is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

SNOW WHITE

By HARVEY B. CAUL. This cantata is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The cantata is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

OUR LINCOLN

By PAUL BLISS. This cantata is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The cantata is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

The Nightingale and the Rose

A Musical Recitation. This recitation is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The recitation is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE ROMANCE OF THE DAWN

A Recitation with Piano Accompaniment. This recitation is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The recitation is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

BRUSHWOOD

A Recitation with Piano Accompaniment. This recitation is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The recitation is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE WILLIS MUSIC CO., CINCINNATI, O.

CHICAGO, ILL.

GORDON'S GRADED PIANO COURSE

9 GRADES (First 8 now ready) - 50 CENTS EACH

TEACHERS! Can you give clear and concise definitions of Ritard, Ritenuto and Rialtando and differentiate among them? You can't! Don't look in the dictionaries, they conflict. Get Gordon's Graded Piano Course, a most complete and up-to-date work.

Send for circulars and special prices
H. S. GORDON, - 114 W. 30th Street, - NEW YORK

Price 75c

EVERYONE INTERESTED IN MUSIC

Should have a copy of

GEO. L. SPAULDING'S

NOTE-SPELLER

Trade-mark registered 1911.

THIS is a new system of learning to read and write the notes in music, and is destined to revolutionize modern elementary methods.

If you are learning to sing or to play the piano, violin, cornet, clarinet, flute, trombone or ANY other musical instrument, the "Note-Speller" will teach you to read the notes accurately in small fractions of the time heretofore consumed, without in the least interfering with your present routine of practice.

The "Note-Speller" will prove a most valuable adjunct to every course of musical instruction, being, in fact, indispensable in the modern studio, classroom and kindergarten.

In one MONTH, students of the "Note-Speller" will have leaped a YEAR ahead in their studies.

60c REGULAR PRICE-50c

To Readers of this Ad.—One Copy to a Person.

35c SPECIAL PRICE 35c

Postpaid

M. WITMARK & SONS

Dept. "T" 48 Witmark Building, NEW YORK

Ask for Special Rates for the Advertising of

SUMMER SCHOOLS

On Pages 288 to 301

THE CENTURY EDITION

OF THE

WORLD'S BEST MUSIC!

FOR 10c. A COPY

Some dealers ask from 25c. to 50c. a copy for "Century Edition" sheet music. It's worth it—but don't pay more than TEN CENTS (10c.) our price.

Look over the following list of standard and classic compositions, which are sold in other editions at from 25c. to 75c. each.

"Century Edition" prices in TEN CENTS (10c.) a copy, no matter what the market price may be, and of all of us, we will

guarantee that each and every copy is as good as, or better than, the copies you can find at many times the price we ask.

In paper, printing, binding, fingerings and general excellence, this edition cannot be surpassed, there can be nothing better at any price.

Every claim we make is not a represented, we will refund your money.

PIANO SOLOS, 10 Cents per Copy

Albin, Transcriptions, Composer Grade

Andreasen, Violin, Solo, 10c.

Bach, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

Berens, The Well-Tempered Clavier, 10c.

AMATEUR OPERAS

SINGING THE SAILOR, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

THE MERRY MILKMAIDS, text and music by Alfred C. Wallish.

The text is a most charming and original work. It is a musical play in one act, with a story line that is both interesting and original. The music is by the author, and is of a high quality. The opera is suitable for schools and churches, and is a most valuable addition to the repertoire of any musical organization.

Say a Good Word for THE ETUDE

No other force can do as much good for music in a community as THE ETUDE, as it is to-day the most powerful and active agent in stimulating musical thought and progress in America.

Less, we are striving to reach still greater influence and usefulness.

Musical lovers in every community should make THE ETUDE their guide to the best in music.

You can cooperate with us in bringing THE ETUDE to the attention of music lovers of your acquaintance. Tell your friends how helpful THE ETUDE has been to you. You can thus greatly assist us in making new friends by simply saying a good word for THE ETUDE.

Bind Your Copies of THE ETUDE

A year's file of THE ETUDE can be very readily preserved in "THE ETUDE BINDER." It is

Special Discounts to Teachers
HINDS, NOBLE & ELDREDGE, Publishers
 31-33 W. 15th St., New York City

In making my classifications, however, I must be careful, since there are many etudes that sound under a different name, just as there exist a great many etudes that belie their names. For instance, if you study Beethoven's *Thirty-two Variations for C Minor* you will certainly be occupied with more beautiful and interesting music, but at the same time you are practicing music that has all the value of the "etude." You do the same when you play

DOES IT PAY TO BE OVER-GENEROUS?

BY CLARA A. ROHN.

"DEAR ME!" sighed my friend, as she sank exhausted, in an easy-chair. This particular friend is one of long standing, a teacher of reputation and experience, who likes to unburden occasionally from the pedestal of dignity thrust upon her by the status of her pupils.

"Dear me, dear me," she reiterated.

She was visibly unhappy and discouraged, so I queried, "what's the trouble?"

Again she sighed. "I've been teaching for twenty years, but these Edsons are the limit."

"You mean those two dear little girls who play duets so beautifully?"

"Yes. You know my whole heart and soul was wrapped up in those children."

"Surely. You gave them a partial scholarship this season, I believe."

"I did. You see, they were only taking an hour together a week, and of course that was not nearly enough at their stage of advancement."

"Certainly not. Half an hour a week is too little for advanced pupils."

"I devoted half an hour to the ensemble work, so there was only quarter of an hour left for solos for each."

"Hm."

"So I called on the parents in regard to the matter. The mother is a nonentity who seems to understand little of the art-life, so all of my dealings have been with the father. I explained the case to him, but he was firm in his assertion that an hour a week was enough. He said, 'I can't afford to pay more than \$3 a week.'"

"That's plausible."

"Of course it is. So I suggested a partial scholarship."

"You were only too ready to do it. I know your generous disposition."

"It isn't generosity, it's selfishness. Those children are a good advertisement."

"And what did Mr. Edson say to your proposition?"

"He wanted to know what a partial scholarship is. I told him, that for every hour that he pays for, I would give the two girls another hour for nothing."

"Plain enough."

"It would seem so, but it wasn't. So I specified. I said, 'Instead of the one hour that I have been teaching your children on Tuesdays, I will give them two. You pay for the first hour, and I will give them the second hour free of charge.'"

"Surely, an idiot could understand that."

"So one would imagine. But it was paving the way for trouble."

"How so?"

"One holiday week, the younger child spent out of town with an aunt, so the older sister took but the regular one hour that week. I never gave the matter a thought. After I had sent the bill of \$30 for ten lessons. Here, the older child, remarked that I had charged her father \$150 too much. I said, 'How so?' and she replied, 'you know Bertha did not take a lesson during the holidays.'"

"I was staggered for a minute, the surprise was so paralyzing. I reminded her of the agreement, but she wouldn't understand. She insisted that two hours at three dollars were one and a half dollars for one hour, and that I had overcharged her father to that extent."

"Well, well," I exclaimed, sympathetically—

"By this time I was beginning to get angry, but there was no sense in arguing with a child, so I dropped the subject until I could consult her parents."

"How did it turn out?"

"Very badly. Worse than I anticipated. I visited the family and pointed out that, even if they had been right in their conception of the price, I was entitled to the money, as no previous notice had been given that the child would omit the lesson."

"And then?"

"The father claimed to be convinced, but delayed paying the bill. In the meantime, four more weeks had passed and then the time arrived for my closing my studio and arranging for the summer vacation."

She paused.

"And what do you think?—Mr. Edson refuses to pay the bill at all. He refuses, absolutely and point blank."

We were silent for a time; then her face brightened, and she said, with characteristic optimism, "After all, this is an isolated case, and if the same opportunity were to present itself once more, I should act exactly the same."

And we both agreed that, for one instance of ingratitude, there are dozens of favorable one, therefore our faith in human justice and the value of kind deeds remains unspooled.

PITFALLS IN THE ROAD TO MUSICAL SUCCESS.

BY EDWIN H. PORCE.

EVEN the most conscientious and successful teacher of music has occasion to feel discouraged at the small proportion of his pupils who reach a satisfactory degree of proficiency at the large number who seem to have wasted considerable time and money, only to abandon the study at last, with no apparent results. An investigation of the lists of graduates of the leading European conservatories will reveal that only a very few of these music students ever rise above mediocrity in later life. The same ratio doubtless applies to other artistic professions. All this lies outside of the control of the teacher, and to a lesser extent outside the control of the pupil. Possibly, if some of the many pitfalls in the road to musical success are pointed out, they may be the means of helping some students to avoid much annoyance and disappointment.

Pupils, or in some cases, their parents often ask the teacher's opinion upon the musical talent they may possess. The statement may occasion some surprise, but it can be said with all confidence, that unless the case is one of preparing a pupil to enter the musical profession, it is hardly necessary to worry about the question of "talent." Any person who is fond of music, has good hearing and is physically normal in other respects will be found able to develop "musical talent," given proper conditions and sufficient perseverance. Of course, there is such a thing as "tone-deafness" or inability to distinguish pitch, but my experience shows me that this is extremely rare. In twenty years teaching I have met only three persons who were unable to distinguish pitch.

The causes of failure, then, must be sought elsewhere. The first and worst is lack of will-power and fixed purpose. They give up the study as soon as it loses its novelty, or as soon as they fancy they would rather spend the money for something else that has just come into their thoughts. This is a fault that lies deep in the character, but has not the slightest connection with the absence or presence of specific "musical talent."

The next serious cause of failure is the lack of robust health. The practice of music makes far greater demands on the nervous system, and even on the muscles, than is commonly supposed. A pianist, in playing a Liszt *Rhapsodie*, for instance, does one of the rapid strokes of the fingers representing a few ounces, does manual labor in the aggregate fully equivalent to carrying a ton of coal up two flights of stairs, running upstairs with each scuffle. Even that comparison is inadequate, for the pianist must use not only the brute force, but an exquisite adjustment of the same to the location of the keys of the piano, the rhythm and the expression. Memorizing also becomes extremely difficult, unless there is a proper circulation of healthy blood through the brain; and the formation of correct muscular habits of the fingers, which one has in view in the practice of scales and other technical exercises is most favorably carried on when there is an actual growing of new muscle. I have spoken here in terms of the pianist, but the same truth holds good even more forcibly in case of the singer or the violinist.

A third drawback is the lack of a habit of concentration. Also, there is too great a diffusion of time and strength over a multitude of unrelated topics. I have a strong feeling that much of the blame for this lies at the door of our modern system of general education. There is too much effort to make things interesting, and too little cultivation of the power to set one's self at a task because it must be done.

The fourth cause of failure is discouragement due to previous inordinate overestimate of one's own powers and attainments. This is so exceedingly common, yet it has wrecked the progress

of more than one otherwise very hopeful pupil. Such pupils are too impatient to build a good foundation, technically, and wish to be put at once into advanced work for which they are not prepared. They frequently drift from one teacher to another in a vain search for an easy road to the musical Parnassus. They never attain success unless they wake to their own limitations.

This leads us to the fifth cause of failure—lack of confidence in one's teacher, and unwillingness to follow his advice and direction. One of the first and most ominous signs of this lack of confidence is unwillingness to buy the necessary music, or a wish to choose something else than that advised. I have never, in my whole experience, seen a pupil who objected to buying the music needed who amounted to anything whatever in his musical career. Of course, it is possible that the objection may arise from actual poverty, but in that case it will naturally happen that the pupil will not have funds to continue lessons very long, so the final outcome will be the same.

DAILY HINTS FOR DILIGENT PUPILS.

BY EDWARD O'CONNOR.

Your teacher sets time. Don't rob him of any of his stock by being late.

When you become a great virtuoso you may relinquish the habit of counting every note of your pieces and etudes, but not until then.

Would you practice writing for four hours at a time? Then why practice the piano without intervals of rest?

Vital playing comes from a vital mind and a vital body. Vitality is impossible without oxygen. Breathe deeply.

You know what you think of stoop-shouldered pianists. Moral: Don't be one.

The best machine is the one which develops the least friction. Avoid friction in your playing machine by holding the wrists and arms loose.

Think of a city composed of roofless buildings! Is your repertoire filled with half-completed pieces?

Don't spend any time entertaining discouragement. If you don't progress as you think you should let your "watchword" be work—not sighs and tears.

Don't do your musical thinking entirely in piano keys. Join a good choral society or a good church choir.

Artists seek to put atmosphere in their paintings. The pedals are the brushes with which the artist at the piano puts musical atmosphere upon his tonal canvas.

If you want to make a caricature of yourself by affecting long hair, "lamin quarter" neckties and misfit clothing, do it in vaudeville where it may be profitable. The freak musician is the fading shadow of another era.

Condemn your colleague and your prospective pupil will know at once that you are a teacher of little consequence to yourself. If you must be jealous tell it to the mirror and then forget it. Every time you encourage a less fortunate contemporary you make a friend.

Persistence means the habit of not stopping until you have accomplished what you set out to do. Have you really persevered?

Make yourself at home with musical history. It will sharpen your interpretative insight one hundred-fold.

A VERY ANCIENT MUSICAL FESTIVAL.

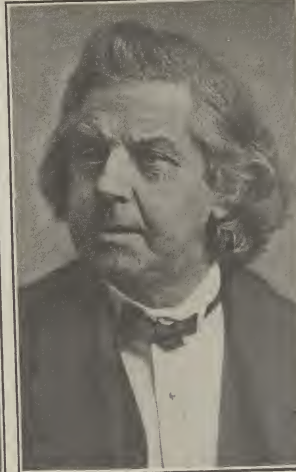
The Eisteddfod of the Welsh is possibly the oldest existing form of the musical festival. When we remember that the Minnesingers of Germany date from the twelfth century and the Troubadours of France date from the eleventh century, one is forced to look with no little veneration upon the Eisteddfod which were held in the seventh century when the greater portion of Europe was evolving from a sifting of wise men. The word means "a sitting of wise men." Only the most proficient were allowed to participate. The leading bard a silver and gold chain, and wore on his chest the talisman (as the intricate Welsh language calls its festivals in the plural) were very elaborate. In fact, the festivals were not considered legal unless they Eisteddfodau are now held by people of Welsh blood in many different parts of the world.

The Etude Gallery of Musical Celebrities

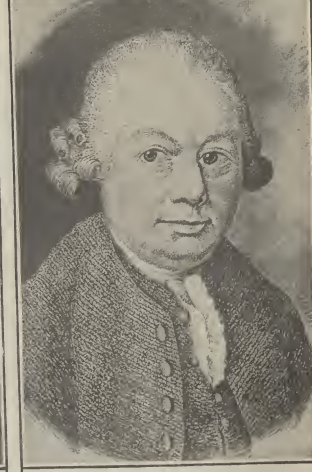


Photograph by Matson Co., Chicago.

Ermanno Wolf-Ferrari



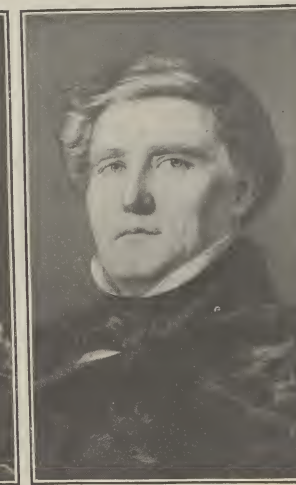
Niels Wilhelm Gade



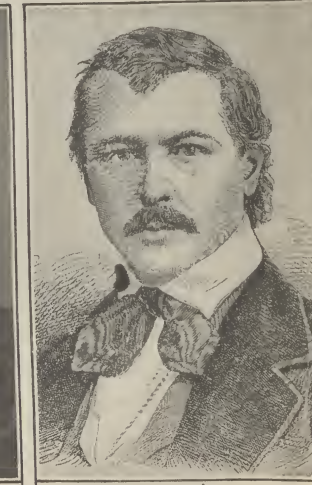
Carl Philipp Emanuel Bach



Dom Lorenzo Perosi



Johann Carl Gottfried Loewe



Taken from a rare wood cut.

Carl Tausig

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out the pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, or on the fly-sheet of a piece of music by the composer represented, or use on bulletin board for class, club, or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. This feature contained in the issue of *The Etude* for February, 1909, and has been continued every month since then. Thus, two hundred and thirty-four of these instructive portrait-biographies have already been published.

CARL PHILIPP EMANUEL BACH.
(Bach, final of guttural.)

CARL PHILIPP EMANUEL, the third son of John Sebastian Bach, was born at Weimar, March 8, 1714, and died at Hamburg, December 14, 1788. His father educated him with a view to studying philosophy at the Thomasschule and at the Universities of Leipzig and Frankfurt on Oder, where he studied law. Musical influences, however, proved stronger, and in 1738 he entered the service of the Crown Prince of Prussia (afterwards Frederick II). He remained there in uninterrupted service until 1767, when he succeeded Telemann at Hamburg. His unusual combination of sound musicianship and scholarly attainments along other lines won him immense popularity, and his genial wit and kindly disposition endeared him to all with whom he came into contact. As a composer he marks the transition between the polyphonic school of Bach and Handel, and the monophonic school of Haydn and Mozart. It is to Emanuel Bach we owe the modern cyclical sonata form, with its combination of different movements closely related in spirit, a form so plastic that Haydn employed it for moods of infinite grace and delicacy, while Beethoven made it the expression of " Fate knocking at the door." Emanuel Bach did much to advance the pianoforte technique of his day, and wrote a large number of pieces for this instrument, alone as well as in combination with other instruments.

(The Bude Gallery.)

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

NIELS WILHELM GADE.
(Galt, del.)

GADE was born February 22, 1817, at Copenhagen, where he died, December 21, 1890. He was the son of a maker of instruments, and after struggling with the guitar, violin and piano with indifferent success, he studied music under Weschall, Bergegren and Weyse. After playing for a time in the royal orchestra at Copenhagen, his *Ozian* Overture won a prize, and attracted the attention of the King of Denmark. Gade received a pension, which enabled him to travel abroad, and in this way became acquainted with Mendelssohn, who took a great interest in him. After leaving Leipzig, Gade traveled in Italy. He soon returned, however, and during Mendelssohn's absence conducted the Gewandhaus orchestra. In the winter of 1845-46 he acted as sub-conductor to Mendelssohn at the Gewandhaus, and after Mendelssohn's death he became the chief conductor. Gade returned to Copenhagen in 1848, to occupy a post as organist, and to direct the Musikverein. In 1861 he was appointed Hofcapellmeister. Gade's compositions show the influence of Mendelssohn, but are nevertheless strongly imbued with the Northern spirit. He wrote eight symphonies, *The Crusader*, the *Aqueduct* (for piano), besides much orchestral, choral and chamber music, including the beautiful trio in F for violin, cello and piano. His sonatas for violin and piano are exceedingly fine.

(The Bude Gallery.)

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

ERMANO WOLF-FERRARI.
(Volf-Fayr-rat'-re)

WOLF-FERRARI was born in Venice, January 12, 1876. His father was a German painter, and it was originally intended that the son should adopt his father's career. Music always claimed his attention, however, though he was self-taught until his nineteenth year. He went to Munich in 1893, and for two years was a pupil of Rheinberger, under whom he made a thorough study of composition. In 1902 Wolf-Ferrari was appointed director of the Liceo Benedetto Marcello in Venice, a post which he retained until 1909, when he resigned in order to live in Germany. Since then he has become very widely celebrated as a composer of operas, and no less than three of his works have been produced in America during the season 1911-12, under his own conductorship. These works, *Le Donne Curiose*, *The Secret of Suzanne* and *The Jewels of the Madonna*, have established Wolf-Ferrari's reputation as a composer whose remarkable melodic gifts are equalled by his technical equipment—a rare combination. Other works of his which have won attention are the opera *La Gioconda*, the oratorio, *La Cenacola* and *La Vita Nuova*. Among his less ambitious works are a sinfonia da camera in B flat (for twelve instruments), a violin sonata and a piano quintet.

(The Bude Gallery.)

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

CARL TAUSIG.
(Tow'-sig)

TAUSIG was born at Warsaw, November 4, 1841, and died at Leipzig, July 17, 1871. After studying piano with his father he became the most brilliant of the Liszt pupils at Weimar, where his fellow-students included Bülow, Bronsart, Klindworth, Pruckner, Cornelius, Joachim (concertmeister), Raff and a host of brilliant musicians. He made his Berlin debut in 1858, and his technical ability caused great excitement, though his lack of restraint occasioned some criticism. After giving concerts in various German cities he went, in 1862, to reside in Vienna. Here he attempted to repeat what Bülow was doing in Berlin—to give orchestral concerts of a very "advanced" type—but without success. For a time he lived in comparative retirement, but in 1865 he married, and settled in Berlin. Opinion as to his genius was now unanimous. Added to his phenomenal skill was the authority and restraint of a scholar and a master. Though he was highly gifted as a composer, he was able to create little during his short life. His remarkable arrangements of Schubert, J. Strauss and other composers are still often found on the concert programs, and his *Daily Exercises* are the forerunners of all virtuosic technical studies. The Tausig-Clementi *Gradus ad Parnassum* is of inestimable value to piano students.

(The Bude Gallery.)

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

JOHANN CARL GOTTFRIED LOEWE.
(Lay'-veh, almost Luev-eh)

LOEWE was born November 30, 1796, at Loechejen, and died at Kiel, April 20, 1869. He obtained a place in the choir at Cöthen in 1807, and Turk, the conductor of the town choir society, befriended him greatly. Turk persuaded King Jerome to give Loewe a pension of 300 thalers, and by this means he was enabled to pursue his musical education. The outbreak of the war of 1812 deprived Loewe of his means of livelihood, but through the help of Niemeyer, chancellor of the Cöthen gymnasium, he entered the University of Halle as a theological student. In 1820 Loewe was appointed professor at the gymnasium and seminary of Stettin, and a year later became Music-director to the Municipality, and organist at St. Jacobus. He soon established a distinguished reputation both as professor and as composer. He visited Vienna, London and other important centers, and was a favorite of the German emperors William III and IV. His compositions include five operas and many oratorios, symphonies, concertos and other works. His most important works, however, are his ballad songs, which he often sang himself. These include *Edward*, *Archibald Douglas* and *The Maid of the Inn*, three ballads which find a welcome place in the repertoire of many modern singers.

(The Bude Gallery.)

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

DOM LORENZO PEROSI.

LORENZO PEROSI was born at Tortona, Italy, December 20, 1872. He was the son of the director of music at the cathedral in Tortona, and was early destined for the priesthood. He studied music at Milan conservatory, 1892-93, and then went to Ratisbon to study church music under Haberl. After a short time at Imola he was made choirmaster of St. Mark's, Venice. In 1898 he was appointed musical director at the Sistine chapel in Rome. There is little doubt that the marked improvement in the music which culminated in the decree of Pope Pius X was largely due to Perosi's influence. He first attracted general public attention, however, by his trilogy of oratorios, *The Transfiguration*, *The Raising of Lazarus* and *The Resurrection of Christ*, which were given in Italy in 1897-99, with great success, and were given in London in 1899. Two more oratorios followed, and this brings us to the most ambitious of his works, *The Last Judgment*, which was written in Italy in 1897-99, with great success, and were given in London in 1899. Two more oratorios followed, and this brings us to the most ambitious of his works, *The Last Judgment*, which was written in Italy in 1897-99, with great success, and were given in London in 1899. Two more oratorios followed, and this brings us to the most ambitious of his works, *The Last Judgment*, which was written in Italy in 1897-99, with great success, and were given in London in 1899.

(The Bude Gallery.)

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



Perplexing Embellishments and Their Execution

By the Distinguished German Musical Savant
DR. HUGO RIEMANN

Author of "Riemann's Dictionary," Lecturer on Music at the
Leipzig University

(The first article in this valuable series appeared in THE ETUDE for February.)

THE most perplexing of all the ornaments is the double appoggiatura (*schleifer*, or *slide*), which consists of several short appoggiaturas that progress in steps of seconds. The great force and energy that characterize them is often destroyed by their being played before the beat. We illustrate by means of an example from the movement we last quoted:



All short appoggiaturas must be played in this manner. When played directly upon the beat of the principal note and with proper precision there results an increased brilliancy.

That is certainly a most excellent precept, and could hardly be misunderstood but for the after-note (*nachschlag*), which is expressed by small notes, the value of which has already been explained. These small notes do not possess definite rhythmic value in the measure, but instead of detracting from the value of the note which follows, as in the case of the short appoggiatura, they borrow time from the note which precedes them. These after-notes may be distinguished by the fact that a slur connects them with the preceding note. Unfortunately composers are careless about writing this slur. In cases such as the following (from Beethoven's D major Violin Sonata, Op. 12, I, complete edition):



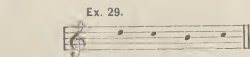
the carelessness of the music engravers has made it very difficult to determine whether the slur under the sixteenth notes should connect those notes to the D or to the C, but surely it is applied to the D, because otherwise there would ensue a disturbance of the diminuendo on D-C at the close, hence a faulty interpretation. Such vaguely written after-notes, written in connection with diminuendo effects are especially common in Chopin. An even more noticeable instance of this carelessness is to be found in the *Adagio* of Beethoven's Sonata, Op. 10, I:



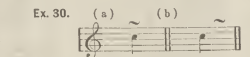
Here also the engravers drew the slur under the notes in such a way that its application cannot be determined, and it might just as well have been omitted. Inasmuch as low F begins a new phrase, and cannot in any way be considered the end of the preceding motive (which would have a terrible effect), the descending arpeggio surely leads over to this tone, two octaves distant from the end of the previous phrase, and cannot absorb any of its time value. The low F has a peculiar double meaning, as it is not only the beginning of a new phrase, but is the intermediary note between a *fortissimo* and a *piano*. Consequently there should be a very slight prolonging of the time value of the high F, then a *diminuendo* that is also a slight retard, but one that is entirely free from any effect of lameness. There are times when only one's good taste and natural instinct respecting the expression which certain passages demand will be the guide to the correct manner of playing such ornaments. In such cases rules are wholly inadequate. Chopin's frequent writing of groups of after-notes in diminuendo passages with an extraordinary number of notes makes it impossible to play such passages with any departing from the strict pulsation of the measure. The beginner is advised to content himself with only a moderate relaxation of the tempo when called upon to master such exuberant arabesques.

We have now reached the turn, which is at once the most important as well as the most ambiguous of all the ornaments. It is indicated by a relic of the neume notation ∞ , but frequently there is met the sign ∞ , which was used by Hummel in his *Klavierschule*. We shall not consider the sign of the real inverted turn (∞) because it is no longer in use, and when required the composer always writes it in full (it was wrongly used by Schobart in 1765).

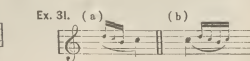
The ordinary turn consists of four notes, namely, an upper auxiliary note, a principal note, an under auxiliary note, and, lastly, a principal note, for example, for C:



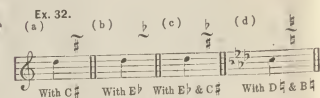
therefore, it is a combination of a principal note, a short appoggiatura from above and another short appoggiatura from below. The proper disposition of the notes of a turn relative to the principal note will depend upon whether the sign ∞ stands directly over or directly after the note, for example:



In the first case the turn is a species of short appoggiatura, and in the second it belongs to the after-notes. In the first case it consists of only three notes beginning upon the beat of the principal note, while in the second case it consists of four notes appended to the principal note. When small notes are written instead of the sign ∞ , then affairs will appear as follows:



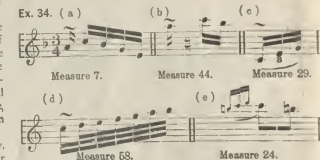
Because a turn makes use of two auxiliary tones, the accidentals (b, #, #, etc.) can refer either to the note above or the note below the principal note. For which reason it becomes important to observe how these are used in connection with the sign, therefore, the case does not parallel that of the inverted mordent and the mordent. Accidentals above the sign refer to the upper auxiliary note, while those below the sign refer to the under auxiliary. When the composer has been careless in supplying the accidentals then the player has some excuse when he plays wrong notes! The normal methods of using accidentals in connection with the sign ∞ are as follows:



When the turn is expressed by small notes instead of the sign ∞ , then the accidentals are written before the notes themselves that are to be affected, namely:



A few words only are now necessary to explain the precise rhythmic execution of a turn when the sign is written either above (like an appoggiatura), or else after the principal note. If the ornamented note is short, then the turn is resolved into four or five notes having equal velocity, as, for example, several different turns in Beethoven's *Andante* to his F minor Sonata, Op. 2, I, which is a fruitful field for the study of the turn.



At (a), (b) and (d) the sixteenth note is resolved into four sixteenth notes, and at (c) four thirty-seconds are a sufficiently satisfactory means of rendition, although even a better resolution would be:



The after-note of a turn resolves only a portion of the close of the long note into short note values, but just how short these notes shall be cannot be precisely stated; however, there must be perfect fluency and no dragging. A suggestion relative to this is found in the *Adagio* (measure 25) of Beethoven's C minor Sonata, Op. 10, I:

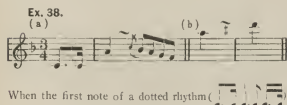


where the turn-sign ∞ stands after the third eighth note, and, therefore, resolves only on this note:



THE ETUDE

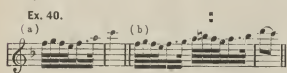
In the two following illustrations taken from the *Adagio* of Beethoven's Op. 2, 1, it is necessary to resolve only the second half of the embellished quarter note:



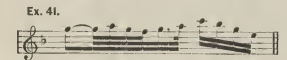
When the first note of a dotted rhythm (as in the illustration) has a turn it requires a special manner of execution, namely, a resolving of the first part of the time value of the dotted note, and as far as possible, in such a way that the dotted rhythm may be conserved in half the written values, thus:



for example, from Beethoven, Op. 2, 1:



Example 39c represents a class by itself. It is a case where the turn, being written directly above a note, is played before the note. According to Czerny's authority a correct example would then be played as follows:



In the first movement of his Sonata, Op. 2, III, Beethoven makes a most remarkable use of the turn:



which is played:



And the following would express the same thing in another way (see also 39c and 41):



Apparently in this case Beethoven chose the form of notation that best would favor the execution of the turn. But an interpretation such as I found in the Lebert edition (Cotta) must be rejected:



In concluding these brief explanations I trust that they will suffice to remove all anxiety on the part of the ambitious piano player when he encounters the ordinary ornaments in use in music; and, at the same time, it is my hope that however superficial this little treatise may be, yet it may encourage the young musician to find his chief enjoyment in the beauty of melody and the depth of harmony.

THE MENTAL TECHNIC OF MEMORIZING.

BY EARL DELOS HAMER.

It was said that good piano playing is one-third playing and two-thirds thinking. Yet with the majority of piano players of average ability finger class who employ all of their energies? We may make five well-defined classifications of musicians and students.

First: Those musicians and students whose minds and souls have no chance to develop, owing to physical or mental disabilities or owing to untoward surroundings. However, in this well lighted country this class is not large.

Second: There are those students and musicians who are unambitious, who never grasp an opportunity and never "arrive" anywhere. Such people are not worth considering.

Third: There are those musicians and students who start out with some degree of enthusiasm, but only use a very small percentage of their powers, soon becoming discouraged or uninterested.

Fourth: Let us consider the large army of music workers who use seventy or eighty per cent. of their strength. This great army is to be applauded, for the people who compose it are faithful workers, appreciative auditors and lovers of the beautiful. Alas! they think they accomplish all that they are capable of doing, but by redoubting their efforts and calling upon their reserve strength and persistence they would be able to mount still higher.

Even a man of small ability will often achieve success if he has the quality of persistence to the highest degree, where a man of great talent or genius without it will fail.

Fifth: Let us consider the few who are recognized as captains who have used the full one hundred per cent. of their powers and have triumphed by this hard work and persistent effort. Even though they have triumphed they dare not stop working and watching for they know how easy it is to fall backward.

A great composer for the piano once said, "When composing every single note must be weighed, and if it weighs one grain too little—a way with it, and do not rest until the right one is found."

Never was there a composer more conscientious than Felix Mendelssohn. Apropos of this trait in Mendelssohn, Ferdinand Hiller relates the following anecdote: "One evening I came into Mendelssohn's room and found him looking so heated and in such a state of excitement that I was frightened."

TO WHICH CLASS DO YOU BELONG?

BY DOROTHY M. LATCHUM.

"What's the matter with you?" I called out. "There I have been sitting for the last four hours."

He said, "trying to alter a few bars in a song and I can't do it yet."

He had made twenty different versions, many of which would have suited most people without question.

"What's the matter with you?" I called out. "There I have been sitting for the last four hours."

He said, "trying to alter a few bars in a song and I can't do it yet."

He had made twenty different versions, many of which would have suited most people without question.

"What's the matter with you?" I called out. "There I have been sitting for the last four hours."

He said, "trying to alter a few bars in a song and I can't do it yet."

He had made twenty different versions, many of which would have suited most people without question.

"What's the matter with you?" I called out. "There I have been sitting for the last four hours."

He said, "trying to alter a few bars in a song and I can't do it yet."

He had made twenty different versions, many of which would have suited most people without question.

"What's the matter with you?" I called out. "There I have been sitting for the last four hours."

He said, "trying to alter a few bars in a song and I can't do it yet."

He had made twenty different versions, many of which would have suited most people without question.

"What's the matter with you?" I called out. "There I have been sitting for the last four hours."

He said, "trying to alter a few bars in a song and I can't do it yet."

He had made twenty different versions, many of which would have suited most people without question.

"What's the matter with you?" I called out. "There I have been sitting for the last four hours."

He said, "trying to alter a few bars in a song and I can't do it yet."

THE ETUDE

SOME MARVELS OF MUSICAL MEMORY.

BY JOSEF HOFMANN.

The following is from an interview with Mr. Hofmann published in the *New York Times*:

"Glazounov has an extraordinary memory. I remember once when I was playing the Schumann concerto in St. Petersburg, Glazounov came up to after the performance and asked: 'Why did you play F sharp?' 'What do you mean?' I asked. 'You played F sharp instead of F natural on the thirty-second bar of the third page.' There is Glazounov. Of course, few pianists have ever succeeded in playing through a concerto from memory, and getting every note right, especially if they rehearse from memory."

"This reminds me of a story of de Pachmann, who was sitting in the third row at a performance Rubinstein gave in his prime. Pachmann burst into hilarious laughter. He rocked to and fro. Rubinstein was playing beautifully, and Pachmann's neighbor, annoyed, demanded of him why he was laughing. Pachmann could scarcely speak as he pointed at the pianist and said: 'He used the fourth instead of the third finger in that run! Isn't it funny?'"

"A memory like Toscanini's is a different matter. That is a memory of the musician, not a poetic memory. I doubt if there has been another like it in the history of music. That man's genius and memory are the marvels of the musical world. How can he conduct a work like 'Tristan'—or anything else—without a score is something to be marvelled at."

"In memorizing pieces for my own repertoire, first I study a work at the piano, and later, although I do not seem to be thinking of it, I find I have absorbed it. Little by little it settles into my brain, and in two or three days, when I am ready to play it, it is all there."

SOME PRACTICAL HELPS TO SIGHT READING.

BY S. HARRISON LOVEWELL.

Many piano players continue to be unable to read at sight, in spite of a reasonable proficiency along other lines. This inability is usually due to a wrong beginning, and a consequent lack of clear understanding of the principles of musical notation. The following suggestions may help to clear up some of the vagueness with which many piano students approach the subject of notation and its collateral, sight-reading.

1. Let middle C be the starting point.
2. Count up a fifth from C to G, and downwards a fifth from C to F. By this means the three latitudinal lines will be established. Each one of these notes is on a line from which the clefs take their name, the G clef being the treble, and the F clef the bass (the C clef is still in use with certain orchestral instruments).

3. Notice that each of the landmarks is the starting place of a new scale closely related to that of C. The G scale contains all the notes found in the scale of C with the exception of F sharp, while the F scale contains all the notes of the C scale except that F is flattened.

4. Having learnt the notes between the three landmarks, continue to the octaves above and below middle C, and so on until the positions of all the notes are recognized in relation to the clef signs.
5. Notice the fact that middle C represents an imaginary line between the two staves, treble and bass, the ledger lines become quite simple. It will soon be observed how the two staves "borrow" from each other.

6. From the beginning, no piano key should be learnt from the eye but from the finger. The keyboard has its landmarks just as the staff has—the black keys. They serve to develop the sense of position. The second of position should be so developed that the hand finds its right place on reading the notes on paper without the eye once glancing at the keyboard.

7. Learn as soon as possible to read music not merely by note, but by phrase. Every piece of music contains "motives" or "phrases"—little musical sentences, as it were—which keep recurring through the piece. Learn to look for them, and to have the hand ready for them, and to be prepared for any slight changes which may occur in them.

WHY THE TEACHER GAINS BY WRITING HIS THOUGHTS.

BY STANLEY F. WIDENER.

The greatest factor in the growth of musical appreciation in America in the last quarter of a century has been the musical magazines. Not all aspiring writers, however, can secure publication for their articles in these magazines. Writing seems to be the happiest and easiest hobby in which some music teachers can indulge, and it is a pity that more do not attempt this most satisfying pastime, because there is in it such a chance to be helpful to others. Furthermore, there is no better training for teaching than the practice of writing. It separates the chaff from the wheat, enables us to disentangle what we really believe from what we conventionally adopt, and greatly helps us to a clear expression of thought and idea during the teaching period.

I believe in writing for publication, even if one never gets into print. Preparing a creditable, wide-awake article on any subject requires deep thought, careful research, and even though we should never reach the heights of genius in musical description, we may, through an intense earnestness awaken a slumbering soul to higher and better work.

MAKE TIME TO WRITE.

Too many teachers think they do not have time to write, but there is no form of music work that does not leave a margin sufficient for some writing.

Of course the idea of having your manuscript accepted and published is one great stimulus to writing. The young teacher fresh from graduation is apt to feel a certain sense of personal superiority and with no experience, his attempt at elucidation often results in nothing more than the expression of knowledge gleaned from the brains and experience of others. The editors usually want your own experience. They want short, "bright" articles on topics having a direct bearing on some form of musical educational work.

It is hardly necessary to say that any one attempting this work of writing, should be a subscriber to one or more of the leading music journals, that he may study the style and character of subjects handled by the editors. He should also gain a clearer insight into the manner of proper expression by reading books on English, viz: *Talks on Writing English*, by Arlo Bates, and *English Composition*, by Barrett Wendell, and similar books easily obtained from any of the public libraries of the land.

SELF-EXPRESSION RARE.

If what one writes is acceptable it will be paid for and published. Most manuscripts are rejected because the subject matter is not what the magazine requires. But I don't believe any composer or entertainer, a thought regarding any pecuniary benefit he may receive. A teacher may write for his training, or for any of several other reasons, but never to make money. This habit of honest self-expression is too rare among musicians. The lack of it is one reason why the music-teaching business has not maintained the confidence it justly merits in the mind of the general public. We are able to learn of the mental calibre of an instructor only through his voluntary expression of ideas pertaining to his work, and only along this line may we ever hope to educate the masses as to the real difference between the finished and unfinished product when selecting a music teacher.

This article is not meant to convey the idea that every amateur musician should consider himself qualified to flood the editorial departments of the musical magazines with the product of his fertile brain, but is simply a testimony of one who has become a better, more thorough, more patient teacher because of the writing he has done. One very successful musical writer in America submitted manuscripts to a paper for seven years before one was accepted. He is now editor of that paper.

AN INSTANCE of the manner in which a musical excitement may run to an abnormal height is to be found in the historical instance of the burning of Rousseau in effigy by the members of the Grand Opera at Paris in 1753. Rousseau had opposed French music in favor of Italian, and the musicians took this dramatic form of resenting it.

CALENDAR OF FAMOUS MUSICIANS FOR APRIL



Ferruccio B. Busoni
Born April 1, 1866, at Empoli, near Florence, Italy.

Famous Pianist, Composer and Director.
Best known works: *Compositions for orchestra and piano, chamber music, and excellent transcriptions for piano of Bach's organ works.*



Ludwig Spohr
Born April 5, 1784, at Brunswick, Germany.

Violinist, Composer and Conductor.
Best known works: *Little Jew-music, symphonies, and violin concertos. He also wrote eleven operas and was a famous teacher.*



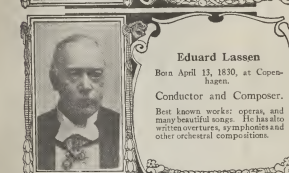
Eugene d'Albert
Born April 10, 1864, at Glasgow, Scotland.

Pianist and Composer.
Best known work: *IN TRELAND. He has written other operas, symphonies, much chamber music and two piano concertos.*



Giuseppe Tartini
Born April 12, 1692, at Pirano, Istria, Italy.

Violinist and Composer.
Best known work: *TRILLO DEL MISTERO. Said to have been inspired by a dream of the devil.*



Eduard Lassen
Born April 13, 1830, at Copenhagen.

Conductor and Composer.
Best known works: *Concerto for piano, and many other pieces for orchestra and other orchestral compositions.*



Ludwig Schytte
Born April 29, 1830, at Aarhus, Denmark.

Pianist, Teacher and Composer.
Best known works: *Concerto for piano, and many other pieces for orchestra and other orchestral compositions.*

Common Sense in Methods of Piano Study

By HARRIETTE BROWER

IN an admirable article which appeared in THE ETUDE some time ago the following paragraph appeared: "All musical Europe has been upset during the last quarter of a century over the vital question of whether the pressure touch is better than the angular blow touch. There was a time in the past when an apparent effort was made to make everything pertaining to piano technique as stiff and inflexible as possible. The fingers were trained to hop up and down like little hammers, the arm was held stiff and hard at the side. It was also found that the time spent in developing the hitting touch, along mechanical lines, was wasted, since superior results can be achieved in a shorter time by means of pressing and kneading the keys, rather than by delivering blows to them." (The italics were inserted by the present writer.)

These are strong statements and of high authority, and perhaps a student or young teacher, on reading them, may have felt a little bewildered or even a trifle discouraged, especially if he is using the up-and-down finger motions, believing that he needs the positiveness and exactness which such motions give—and especially if he has fought rather shy of the pressure, kneading touch, as one which can, and very often does, degenerate into mere slovenliness.

This statement in regard to the so-called "hitting" touch was doubtless true twenty-five years ago, but the case is quite different now. Shall we then go to the other extreme and cast aside all the mechanical elements, on account of the mistakes of our fathers, in combining them with stiff arms and wrists?

The writer has had some experience along all these lines. As a student she suffered from both of many (hand) physicians, and never reached a condition of definiteness until she could make just those up-and-down finger movements. With them she gained velocity, something she had vainly struggled for years to acquire. She also gained an even trill in various degrees of softness and power. Scales and arpeggios were a hundred per cent. easier, and, best of all, she had something positive back of them all.

FREE FINGER MOVEMENTS.

These up-and-down finger movements are looked upon with misapprehension by many. Such movements need not stand for things stiff, nor altogether mechanical. There is no need for rigid arms—indeed, they are obsolete. Loose, free-arm conditions are not incompatible with exact finger movements; loose arms are a necessity; so are loose wrists. But with these we can combine regulated and exact finger action. I have arrived at this conviction by long and devious paths—by analysis and experiment, by watching great artists and world-famous pianists. I have seen these models of our art use finger touch more or less, and they, one and all, have a finger development that could never have been attained through mere "kneading" and "pressure" touch. Let me give you the quickness of action, the exactness of movement, which enable them to execute the most intricate passages with the utmost speed.

In my search for a logical and sensible method I have been required at various times and by different masters to "begin over again." Once, after arriving at a considerable efficiency of power and fluency, I was forced to drop everything and "play softly" for a long time; I was advised to be careful of my hand. After six months; the result would be that I would hardly know my playing afterwards. I hardly did know it, for I had lost all vim and force, which were a long time in returning. Another time again I was put under everything in order to master this same despised up-and-down finger movement, that I might at last have something exact. This I should have been taught at the very outset of my piano studies. Pressure touch could then have been administered later on. The common-sense thing is to get something exact in the beginning.

ACCURACY IMPERATIVE AT THE BEGINNING.

We must not fear the word "exact," what would our study be without it? There must be exactness of movement, if we wish to gain precision and velocity. Neither should we fear the term "mechanical," for

there is an important mechanical side to piano technique, and if we are wise we shall not ignore it. The common-sense view is to see and realize that the mechanical side has its place. We must learn to make correct up-and-down finger movements; we must be able to play with a metronome. All these imply mechanical action—that is exact enough to be "true, true, true, to a hair."

Of the many pupils who came to the writer, not one, when she first started teaching—she can truthfully be said—had any clear idea of exact finger movements, of supple wrists and arms, of discriminating tone sense or correct time sense. Although some of these pupils had been taking lessons for years, they were almost in the condition of those who had never had a lesson; indeed, the latter are easier to teach, as they have as yet no faults to unlearn. So one had to begin and teach these pupils what free up-and-down finger movements were, how to acquire balance of finger action, how to count with exactness, how to use the metronome.

It does not seem common sense to teach the "kneading touch" to a beginner. His tendency is to it. My experience has taught me to be very exact with a beginner. A new pupil who has never studied the piano is, or should be, like clay in the hands of the potter; and great is the potter's responsibility, for he has the making or marring of that pupil. If he does not get the first lessons with clearness, if he does not teach correct and exact finger movements, should he be surprised if the pupil does not develop these qualities later on?

PRE-KEYBOARD TRAINING.

Mr. Fink's, in his illuminating article on *Pre-Keyboard Training*, speaks of what may be done for very young children to render them musical, and quick to distinguish musical sounds and different tones. This may be supplemented by the suggestion that when the children are old enough to begin piano study they should have a week or two of finger training at the table to prepare their little hands and fingers for the work of playing notes at the piano. How can it be expected that one may go to the piano and at once make correct finger movements without any previous effort in that direction? The writer is not of those who believe that we are born capable of making perfect up-and-down movements of fingers, wrists, and knuckles, and therefore do not need to practice them. If we consider a moment we shall realize how seldom we use all our fingers in every-day occupations. The fourth and fifth are scarcely ever brought into requisition, and they are the ones that need the most discipline for piano playing. The fourth and fifth must be as strong, flexible and agile as the others in order to play the piano. These fingers never become properly developed through the kneading and pressure process alone; much more action is necessary.

PRELIMINARY MUSCULAR TRAINING.

The beginner should have preliminary muscular and finger training, in order to learn how to move the fingers aright, how to secure correct conditions and position of hands, arms and body. When these are secured he can put fingers to keys with some assurance of making correct conditions. Let him employ exact up-and-down finger movements; when coupled with supple condition of hands and arms there will be no danger of a hard or dry tone. And this balance of finger action, the basis of perfect up-and-down movement, is the first requirement in piano playing. It is the touch for trills, passage playing, scales and arpeggios. As soon as may be it can be varied by a judicious use of arm touch for chords and staccatos in different forms. When the pure legato touch, made with perfect balance of finger action, is under control, so fixed that it cannot be forgotten, the student can study melody playing with the kneading touch. Let us see the common sense of this. First, a thorough foundation of finger action, and then what arm touch needed to bring out the effects in the music, which we wish to pain, may be employed.

Four things a man must learn to do if he would make his record true: To think without confusion clearly; To know his own mind sincerely; To act from lowest motives correctly; To trust in God and heaven securely.

—Henry van Dyke.

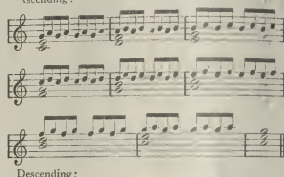
HOW SMALL HANDS MAY BE TRAINED TO PLAY ARPEGGIO CHORDS.

By G. A. BELL.

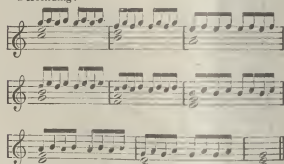
PUPILS with small hands, or those with the inability to stretch the ordinary distances demanded in chord or octavo playing always prove obstacles to the teacher. The great danger in prescribing exercises for conditions of this kind is that unless the greatest imaginable care is taken the hand may be strained and injured in a serious manner. The very moment the least stiffness or hardness is felt the pupil should be instructed to stop. While playing the exercises I suggest below, the hand, wrist, forearm and full arm should be kept relaxed every minute of the time. In the case of a very young pupil no stretch should be attempted if the pupil complains or even makes a wry face.

I once had a pupil with a very tiny hand, but whose intellectual attainments were such that she was able to play pieces far more difficult than those others which she could not attempt solely because they contained stretches covering intervals which her hand could not encompass. I tried many plans, but finally hit upon the following, which was very effective. This is for a very small hand. For larger hands an octave above the root of the chord may be added.

Ascending:



Descending:



At first my pupil found this extremely difficult. But, by practicing just a little at a time she soon got in the position where she could play them fluently, and to my surprise all of her octave work was vastly improved. In the cases of pupils who are thoroughly familiar with the different keys the practice of transposing the exercise into all related keys will be found very desirable.

CULTIVATING REPOSE IN PIANO PLAYING.

By ALFRED L. CRICKER.

REPOSE is only another name for confidence. Can you imagine any one having repose without confidence? Repose is the beautiful blossom which grows from the positive knowledge that all of one's work has been done thoroughly—that all the notes have been learned correctly—that nothing that ought to have been done has been omitted.

Anything that tends to rob you of your confidence will mar your repose. For instance, suppose you are asked to play before an audience composed of ignorant people. The moment you touch the piano they commence to talk. With every word your confidence crumbles. For you can cultivate repose under such circumstances? Perhaps the best way is to concentrate your mind upon the work itself, to be sure, but also, try to make it more and more beautiful. One's aim in practicing should be to attract the attention of some skilled performer with the right confidence can overpower of beauty.

Think of what you are playing. Fix in your mind the thought that you are going to make it worth listening to, and you surely will hold your audience and your own repose.



EDITOR'S NOTE.—This is the last of a series of articles dealing with the history of opera. These articles have been appearing monthly beginning with the January issue of THE ETUDE in the following order: "The Beginnings of Opera," by H. P. Fink; "The Conflict of Speech and Song," by Frederick Corrier; "Modern Italian Opera," by Louis de Piano; and the present article. In this discussion of the subject Mr. Arthur Elson has endeavored to render the opinion of the representative musical critics of our time, supported, of course, by his own individual observations. This may not correspond with the opinions held by some. Even readers and we must remind them that THE ETUDE can not enter into discussion of the merits of particular composers except in the manner represented in separate articles of this kind. The two opera issues editorial restrictions of any kind. The two opera issues editorial restrictions of any kind. The two opera issues editorial restrictions of any kind. The two opera issues editorial restrictions of any kind.

THE MAKING OF DEBUSSY.

SOME years ago there was in the Paris Conservatory a young man who did not take kindly to the orthodox in music study. The chords and progressions that he heard were very unusual; yet he said, "I do not understand your harmonies, but I understand my own." This was Achille Debussey. He had been destined at first for a maritime career; but a lady friend, a former pupil of Chopin, saw that he had talent, and also a very sensitive ear, and could hear some of the overtones, or upper partials, that he was getting; these being inaudible to the average man.

When he was ready to graduate he tried for the Prix de Rome. At the advice of a teacher he laid aside, for this contest, his new system of harmony, and wrote along conventional lines. He produced *L'Enfant Prodigue*, sometimes called a cantata, but now given with operatic setting. It won the prize easily. It was melodious and well-balanced, and was considered the most interesting score that had come to the judges' attention for some years.

Far different is *Pelléas and Mélisande*, the work of Debussy's maturity and the concrete illustration of all his theories. Before writing this he had developed his style in songs, piano pieces and orchestral works. He used effects drawn from a scale of whole tones; he reinforced certain overtones by high notes; he often used chromatic progressions; and he grouped his chords in a detached impressionistic fashion that has been aptly termed "musical stippling." In the songs and piano works this detached style was very effective. One picture—*Jardin Sous la Pluie*, *Rebelle*, *Jeune Litanie*, and so on. But the larger works are less effective. Debussy's sensitive ear leads him to effects of great delicacy in tone color, but the school of fugitive dissonances which he has built up is too monotonous in a way.

Another thing that tends to rob you of your confidence will mar your repose. For instance, suppose you are asked to play before an audience composed of ignorant people. The moment you touch the piano they commence to talk. With every word your confidence crumbles. For you can cultivate repose under such circumstances? Perhaps the best way is to concentrate your mind upon the work itself, to be sure, but also, try to make it more and more beautiful. One's aim in practicing should be to attract the attention of some skilled performer with the right confidence can overpower of beauty. Think of what you are playing. Fix in your mind the thought that you are going to make it worth listening to, and you surely will hold your audience and your own repose.

Modern French and German Opera

By ARTHUR ELSON

Author of "A Critical History of Opera"

The Last of THE ETUDE Series of Articles upon the History of the Opera.
Especially prepared by noted authorities

RICHARD STRAUSS

It is not fair to say that Debussy's music is without beauty, even to the opposition. But it is most beautiful, and most popular, when it departs least from the ordinary harmonic system. Even a dissonance should be intelligible, and Debussy's are not always so. Ugliness for its own sake is a morbid doctrine. The extravagance of Debussy and his followers by them open to criticism. According to them, the new school supersedes everything that has gone before. This is as people think; music is a matter of taste, and the world's taste has not abandoned Bach, Beethoven, Wagner, Schumann or Brahms. The real question is psychological, in part. No doubt Debussy is so built that his music does seem the best to him, unless we assume that pioneers like him (say Strauss and Regner, too) adopt a pose for advertising purposes.

Debussy has recently finished *The Martyrdom of St. Sebastian*, with solo, chorus and pantomime effects. It has elements of strength, but the composer's most popular work for the stage is still *L'Enfant Prodigue*, in which he wrote along the old lines. Other short works by him are *The Devil in the Belfry* and *The Fall of the House of Usher*.

PAUL DUKAS.

Another Frenchman with modern tendencies is Paul Dukas. His orchestral tone-pictures, *The Sorcerer's Apprentice*, is a deliciously effective work that has made him known through two continents. In opera he is represented by *Ariane and Bluebeard*. The text is from Maeterlinck, and interesting enough. Ariane is Bluebeard's sixth wife, and on opening the forbidden chamber she hears from the depths below the voices of her five predecessors. She breaks the wall of their dungeon and shows them the way to freedom. Later, in the castle hall, she dresses the wounds Bluebeard received from the populace, but leaves him afterwards. The other wives stay, but he looks only at her as she goes. Moments of inaction and repetition mar the work's popularity, but the music is wonderfully ingenious. Set melodies are avoided, and everything is in the plastic style of the music drama. There is a wealth of shimmering tone color, and many fine orchestral touches.

Another interesting opera is *The Blue Forest*, which Dukas has included in his repertoire. It is by Louis Aubert. It is a fairy opera, evidently an echo of *Hänsel and Gretel*, with a dash of Pieni's *Children's Crusade* added. Hop-o-my-Thumb loses Red Ridinghood in the village where they live, but his father is very poor. The father loses his children in the woods, the birds eating the cake crumbs that they strew on the path to find their way home again. Meanwhile a prince comes to woo the princess. There is a spinning-chorus, the princess pricks her finger, and she is taken off to become the Sleeping Beauty. Red Ridinghood, walking to her grandmother's, finds the other children in the forest. The ogre comes, but a fairy taps a tree and lets out some magic wine. When the wine is drunk the children take off his seven-league boots; for without these he is powerless, and a prey to their laughter when he awakes. The prince comes and chains the ogre, taking the children and the boots with him. The work ends with the waking of the princess. The music is a curious mixture of modernity and simplicity. There is much use of guiding motives, also fairly definite numbers, such as a harvest song, the spinning chorus and a love duet

and a "Noel" in the castle. The score is striking and interesting, even though the fairy tales are somewhat mixed.

SAINT SAËNS AND MASSENET.

The less radical school of composition is still represented by St. Saëns and Massenet. Except for *Samson et Dalila*, the former's operas are seldom heard outside of France. Massenet has been more fortunate in this respect. *Manon and Thaïs* are well enough known as examples of his fluent style, while *La Vierge* gives military realism, and *The Jongleur of Notre-Dame* (originally written for male voices only) makes a charming story. Of his newer works, *Don Quixote* seems most interesting. His orchestration is sometimes light, but his themes are always graceful and pleasing.

Many French operas are in some sense historic landmarks, even if they are seldom performed. César Franck, for instance, was the founder of the modern French school, and his *Hulda*, on a Viking subject, should not be forgotten. Vincent d'Indy, his greatest pupil, has made several incursions into opera. D'Indy's early attempt, *Les Burgondes*, was not finished, but his one-act comedy, *Attendez-Moi Sous l'orme*, has been given frequently. His *Fervent* is on a Druidic subject, while *L'Étranger*, with the scene in a maritime village, is a symbolic story dealing with charity and unselfishness. Chabrier's *Gaudefroy* is another Viking subject, strongly treated, while his *Le Roi Marmite* has proved a success in a lighter vein. Brumès's many sincere attempts at realism have been somewhat too heavily-handled for the best results, and his chief success is the early *Attique du Moulin*, on a subject from the Franco-Prussian war. Chausson, whose early death while bicycling was a great loss to music, wrote the grand opera *Le Roi Arthus*, which is full of charming melody and rich harmony.

CHARPENTIER'S "LOUISE."

An opera that has caused much discussion is Charpentier's *Louise*. It is the story of a working girl whose parents object to her admirer and force her to choose between their sordid home or a Bohemian life with her lover. Charpentier has lived in Montmartre, where the scene is laid, and is practically a socialist in his efforts to help the working classes. Thus *Louise* becomes a protest against hard conditions. It is very realistic in its scenes, even incorporating the Parisian street cries in its score. The music is earnest and sincere, and one may hope that the world will soon have its first plain-plaqué sequel.

Delibes really belongs with an earlier school and penetration—the time of Godard and Lalo, or even Reyer and Offenbach's dainty *Tales of Hoffman*. But he deserves mention, not only for the delicate charm of his *Lakmé*, but for the ballet *Coppélia*. The ballet is a form that is receiving a good deal of attention at present, and may grow more prominent in future. This musical pantomime, like melodrama (spoken words against music), has not yet reached its full possibilities.

There are many other recent French composers who deserve mention, though space will not serve for all. Widor, Dubois, Bourgault-Ducoudray, Pienié and Coquard have all tried their hand at opera. Camille Erlanger, Georges Heu and Gabriel Dupont have written popular music. Raoul Laparra's *Habemus* and *Quo Vadis*, by Jean Nougues, are known in several countries. The styles vary, but the operas are all

more or less representative of the two schools—the conservative view of Massenet and St. Saëns, or the more modern radicalism of Debussy and Dukas.

WAGNER'S FOLLOWERS.

If France, with its modernism and music dramas, shows more Wagnerian influence, Germany naturally displays this in a much greater degree. There were many efforts to create a Wagner school before it was discovered that Wagner succeeded by genius rather than method. Thus when he died, Cyrill Kistler was looked upon as his probable successor; but time has not ratified that verdict. His *Kunlied* has a legendary subject, but without the beauty of the Wagnerian li-brettos; and the music is decidedly without the Wagnerian greatness. Other works by Kistler are *Eulen-spiegel*, *Baldur's Death* and the idyllic *Im Hain*, while *Walden im Hag* is an echo of *Die Meistersinger*.

Max Schillings is another unfortunate follower of Wagner. His *Ingevalde* is one more of the viking works that came in the wake of *Tristan*, while *Der Pfefferling* was another attempt to create a *Meistersinger* atmosphere. Schillings has done better work in the field of orchestra and cantata.

August Bangert went Wagner's Ring two letters and planned a Hexology—a set of six works from the *Iliad* and the *Odyssey*. *Achilles* and *Klytemnestra* are from the former, while the latter offers *Klytemnestra's Odyssey's Return* and *Odyssey's Death*. There is a wealth of beautiful material in these subjects—all the gamut of human passion, set in scenes of natural beauty and endowed with classic charm. The librettos are captivating, thanks to Homer. If Bangert has not given them the music of a very great genius there is still time for some other composer to do that.

Siegfried Wagner, as son of his father, is surely entitled to model his works on those of the Bayreuth master. But he has met with more failures than the others—perhaps because he has written more operas. Their subjects are almost all drawn from Teutonic legends, sometimes those dealing with animals. *The Vengeance of the Blaggen* is the most recent. His first work, *Der Bären-häuter*, dealt with a hero who wandered about wrapped in a bearskin; and in a Munich carnival the composer was caricatured as a man in a bearskin grasping at a laurel wreath that was always drawn up just out of his reach. But if his operas fail as a whole, they may still contain much good music; and excerpts from them, when given in concert, have met with decided praise from the critics.

An opera along original lines is *Der Evangelist*, by Wilhelm Kienzl. Its plot is based on a real case drawn from the Austrian village of Gützwitz. Two brothers, Mathias and Johannes, love the same girl, Martha. Her choice of Mathias angers Johannes, who sets fire to a farm building where the lovers are meeting, and then denounces Mathias as the incendiary. Mathias is sentenced to twenty years' imprisonment in spite of Martha's protests. At the end of this period Mathias returns to find his brother dying and forgives him. The music is excellent and the plot exciting; so it is no wonder that this opera has been translated into seven languages, and performed in many countries. Kienzl's other operas include the Hindoo subject, *Uraus*, the romantic *Hell-mar der Nari*, and the tragedy-comedy *Don Quixote*.

HUMPERDINGK'S SUCCESS.

But the most popular of recent German operas is surely *Hänsel und Gretel*. Engelbert Humperdinck the composer, is a devout Wagnerian, but not an imitator. The plot of this opera is too well known to need telling, following as it does fairly closely the story in Grimm's Fairy Tales. The music demands constant praise for its straightforward expression, its charmingly melodic character, and its happy combination of variety and simplicity. It comes faithfully, and with sympathetic accuracy, the spirit of the plot, and charms the auditor back into fairyland.

Humperdinck's other works, written chiefly for family reunions, include *Dornröschen*, *Saint-Cyr* and *Die sieben Geiseln*. But these are unfamiliar, and his Moorish Rhapsody not great. Now, however, his *König-*

kinder, written first in 1896, bids fair to equal or exceed his earlier success. It is the story of a prince and a goose girl, with whom he falls in love. She lives with a witch, and is perhaps an enchanted princess, but at any rate has true nobility of character. The people of Hellabrun, seeking a ruler, are told by the witch that their ruler will enter the city at noon on the next day. The prince has been put to work as a swindler, and at noon the goose girl enters and finds him. But the people, with few exceptions, do not recognize their royalty and they are driven out. After many wanderings, they suffer cold and hunger. A minstrel, one of those who aggregated their true character, leads the people in search of them, but comes too late, as the pair have died after eating a poisoned loaf left by the witch. The plot is allegorical, showing

clim opera with much delicate music. *Die Abscheu* is a pretty story of an indifferent married couple who are brought to appreciate each other by the unwelcome attentions of an outsider. *Kain* is an impressive one-act opera of the realistic school. *Der Improvizator* is based on Victor Hugo's *Angelo, Tyrant of Padua*. *Die Ver-schelte Fran* is D'Albert's latest dramatic work, though it is hardly out as yet. All the early works are excellent, but by far the most popular of his operas is *Tief-land*, at present one of the most frequently heard stage-works in Germany. It is based on a Spanish story in which the intrigues of a wicked lowland Alcalde are balked by true love, which afterwards takes refuge in the purer air of the mountains.

Among many modern composers, Hugo Wolf is known by *Der Corregidor*. Heinrich Zoellner's *Sauke-* Bell and other works show artistic merit. Hans Pfitzner has written *Der Arme Heinrich*, *Die Rose vom Liebesgarten* and other good works. Leo Blech produced a strong bit of village intrigue called *Das War ich* and more recently the lively comic opera *Per-sieglitz*. *Isabell* is a bright fairy opera by E. Klose, and *Capitaine und Lobenstein* are old tales set by Ludwig Thuille. Julius Bittner's *Der Musikant* and *Der Bergsee* are more recent successes. These are enough to show that German opera is now original and no longer an unsuccessful imitation of inimitable models.

RICHARD STRAUSS.

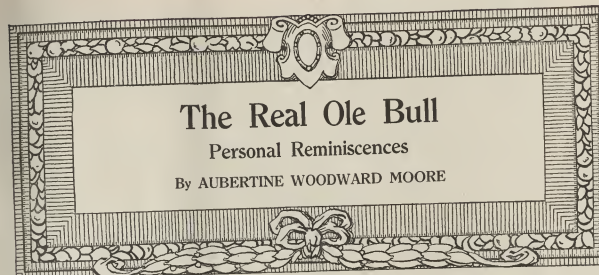
Last, but not least, comes Richard Strauss. His first work, *Götterdämmerung*, is much like what on *Tannhäuser*, and is seldom heard now. *Faust* is not a more interesting score and has some of the rich harmony that marks Strauss at his best. Then came the instrumental deluge, in the shape of *Salmé* and *Elektra*. To criticize these is much like pointing out some of the faults of the composer's orchestral works. The program idea, pushed too far in *Don Quixote* and the *Domestic Symphony*, is perfectly suited to operatic music, which should be descriptive by nature. Yet even here Strauss is too often objecting. He will echo the footsteps of a sacrificial procession, but he will not give us the broad sweeps of emotion that a Wagner uses. Neither does he show Wagnerian beauty, in spite of a more complex orchestration; and the noisy score often drowns the voices. These operas do show a large unity and a tremendous intensity of dramatic effect, but their faults prevent them from becoming really popular, and in number of performances they fall very far behind a more rational work like *Tiefland*. *Der Rosenkavalier* that was to be a second *Marriage of Figaro* in popularity, meets the same fate, and is rated as "good in spots." The German Empire gave us a deserved rebuke by making Strauss leave out some of the more risqué parts of the plot; and one may even suspect that they were included at first as a cheap method of drawing attention. *Ariadne* is put by Hoffmannsthal as an entertainment at the end of his version of Molière's comedy, *Le Bourgeois gentilhomme*. It is a serious work, and the left-over bits of the comedy that occur in it are used to make a good contrast. Those who have looked over the music call it very charming, with a succession of rich melodies at the wedding of Ariadne and Bacchus. Strauss can write beautifully, and we know that he did in his songs; but he will almost a new departure for him to do so in opera.

This brief summary of the schools shows us that many forms of opera are to be found, instead of the Wagner school that people are expected. In France we may find almost everything we have looked for. Sentiment to the bits of Debussy; while German opera gives us at the same time the milk of human kindness in *Hänsel und Gretel*, and the strong draught of passion in *Elektra*. We find, moreover, as in Wagner's works, or the plastic and melodiousness of the music drama, or even opera of earlier schools and more definite numbers. *Tristan* has not abolished *Faust* or *Corneille*; and any composer who writes interesting music has his chance of success at present, no matter which method he employs.

D'ALBERT'S TRIUMPH.

Eugen D'Albert is a composer who has achieved notable success in opera. His first venture was *The Ruby*, based on Heibel's version of an Oriental tale. *Ghis-then* is a tragic story of love between a princess and a young man of noble nature, but low degree, who is ready to die rather than reveal her secret. *Gernot* is an

"Ecticism in art is the love of the beautiful."



In Philadelphia, late in the seventies, I first saw and heard Ole Bull. My vivid recollections of the man and his music make me desire to part the tissue of romance that has been woven about him and reveal the real Ole Bull, a personality well deserving attention.

It had come in my way to hear him much discussed by musicians. His art had been pronounced artificial, his dazzling effects, charlatanism, and numerous incidents cited to illustrate his lack of serious musicianship, among these his displeasure with a certain orchestra that failed to grasp his intentions, when these were so inadequately indicated the composer alone could have interpreted them. On the other hand, I had heard the most extravagant praise of his colossal technique, superb tone, unrivalled staccato, splendid power of singing on the violin, and marvelous control of his audience.

HIS DISTINGUISHED PERSONALITY.

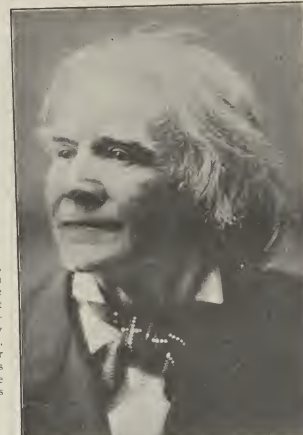
When circumstances finally led me to meet Ole Bull, all unfavorable impressions I had in regard to him were speedily dissipated in the presence of this distinguished-looking gentleman with his cordial, kindly words and manner, his benevolent, paternalistic and his air of high breeding combined with the simplicity that belongs to it. His invitation to go with him and his wife to his concert at the Academy of Music I gladly accepted. Every seat in the body of the house being taken, one of the stage chairs was assigned to me. With elastic step Ole Bull passed me on his way to the front, where he stood, lithe and erect, bowing right and left, with princely graciousness, his face beaming. There was no reminder of his almost seventy years in the manly grace of his carriage and pose, nor in the vigor and delicacy of his stroke, as, after bending his ear to the strings he softly plucked, his bow which was so much heavier than other bows that powerful muscles were needed to wield it.

SOME FORGIVABLE FAULTS.

On his program was a concerto by Nardini, Tartini's favorite pupil, a graceful composition, tinged with exaggerated sentimentalism. Ole Bull gave it a coloring of his own, and I remember being impressed by his singing tone, as well as noticing occasional lacks of purity of intonation. The audience realized no flaws; both hearing and vision were bewitched by the tall, nobly-built virtuoso, as he stood bravely at work, his large, blue eyes now scintillating sparks of glowing light, now half, now entirely closed, his sensitive face illustrating every nuance of the music, his silvery locks falling about his splendid head. Over his own compositions on the program he cast so dazzling a glamor I could not analyze them until later.

Ending an encore piece, a Norwegian melody, he held his bow over the strings long after the sound had ceased. While the house still rang with applause, he softly whispered, as he passed me: "Did not I play it finely on the public?" Soon comments were heard on the refinement of an ear that could distinguish tones inaudible to others. One imaginative person thought she had detected an ethereal murmur to the last, admitting that she might have been influenced by the impression of angelic song mirrored on the artist's face. How Ole Bull laughed when I repeated this to him! If he were a charlatan, it was certainly of an innocent type.

In the autumn of 1879 I met Ole Bull again, in Madison, Wis., where I had gone in quest of health, and where he was passing some weeks in his Madison home, a beautiful place on the shores of Lake Mendota, later purchased by the State as a gubernatorial residence. What is now the Governor's drawing-room was the music-room of Ole Bull, and led by him according to correct acoustic principles.



OLE BULL IN OLD AGE.

Here it was my good fortune to accompany on the piano this artist from Norway. He had been told I could read notes readily, he said, and he urged me to his Chickering Concert Grand the first time I entered his house. We played then and often afterward his favorite Mozart sonatas for piano and violin, one of them the A major, six-eight time signature, *Allrejo malto*, and an *Andante grazioso* theme with variations. He cherished profound reverence for Mozart, declared there could be no loftier expression of human thought and aspiration than in his works, and had been complemented by the master's widow for his thorough understanding of her husband's compositions. I certainly never heard a Mozart sonata, especially the slow movements, played better than by him.

HIS LACK OF RESPECT FOR BEETHOVEN.

With Beethoven he was less happy. Once when we tried Op. No. 3, he skipped passages, and breaking in at the wrong place interrupted piano solo phrases. In Mozart he would not even have variations for piano alone omitted, calling every note

I cried, "pray consider Mr. Beethoven." He laughed. "Good! You are right to call me to account. Let us try again." Soon he laid down his bow. He was not in the mood for Beethoven he said.

It has been generally admitted that he rarely succeeded with this master. Once he played the Kreutzer Sonata with Liszt, at a London Philharmonic Society concert, and was rewarded with a piece of plate, although a diversity of opinion existed among critics in regard to the performance. If he managed to pull through satisfactorily, it was due to Liszt's influence on his impressionable nature. He liked to test of christening the Cellini Gaspar da Salo violin by playing the Kreutzer with Mendelssohn in Liszt's presence; how well he did not mention.

HIS FAVORITE VIOLINS.

Moving to and fro, in his music-room, with springing step, every fibre of his being alive with enthusiasm, he introduced to me the weird, plaintive, strong and soulful folk-songs and dances of his native land, now woven together and blended with his own original melodies, some of them, improvised for the occasion, others composed earlier and including his beautiful, popularly known *Chalet Girls' Sunday*. Sometimes his violin was unaccompanied, sometimes he had no less than a piano accompaniment, often indicating the chords he wished.

He used the Zoller Gaspar da Salo, his chief concert violin after 1862. It had admirable singing qualities, but was inferior in nobility of volume to the Josef Guarnerius del Gesu, labeled 1742, with which he had scored the triumphs of quarter of a century before presenting it to his son Alexander. The latter frequently had it at my home, and brought out its tone with fine effect in his father's favorite music.

Alexander Bull was Ole Bull's son by his first wife, a French lady, and was very sensitive to his father's magnetism. As a child he was so bewitched at hearing this adored parent play Stradivari's *Prayer*, he burst into song, bringing upon himself a severe rebuke. He next heard his father in Albany, N. Y., after the Oleana disaster, in Paganini's *Witches' Dance*, and was grievously disappointed. One of a single violin were now compared with the bewildering orchestral effects the fame of Ole Bull had led him to expect.

HIS READINESS IN EMERGENCES.

"Some years later, at the Bergen National Theatre he had founded," so Alexander wrote to me, "I heard father play the same composition. The witches and all their paraphernalia seemed to surround him, as his long hair fell over his face. When I thanked him, he gazed at me with a haggard, far-off look." Alexander remembers listening to his father, in 1878, play Paganini's second concerto, when during the *Andante*, the E string snapped, but Ole Bull, ever ready for an emergency, continued to climb on the A string to the admiration of all who had noticed the mishap. "What was that period," wrote Alexander, "father gave the impression of one who had returned to earth after a long absence, and was striving to give utterance to his strange experiences."

A typical representative of the romantic virtuoso period, Ole Bull used to say he wished to raise a curtain, when he played, that his hearers might view what was in his mind. Three influences moulded his genius: love of fatherland; Italian art, with its ingratiating melodies and flimsy architecture, much *en vogue*, in the early thirties, when the young Norwegian genius first went abroad, ripe for decisive impressions; and the powerful individuality of Paganini, which after they met, in 1839, led Ole Bull to practice the more remote and singular difficulties of the violin, until he became a second whimsical wizard of the bow.

OLE BULL'S STYLE.

He acquired a style peculiarly his own. By means of a level bridge and flat finger board, he gained an original way of playing four separate voices at once. His large bow was one of the secrets of his staccato which critics unhesitatingly extolled. Apart from certain songs, his compositions lacked structure, were never fully written out and depended on his warm, noble cantabile and his magnetism for success. His genuinely Italian *Mother's Prayer*, his Norwegian and other compositions, he played with convincing skill.

HIS LIMITED FIELD.

Although able to do pretty much as he pleased with his violin, being a child of moods, his unbridled spirit only moved him to undertake what struck his fancy. The newer German tendency did not attract him. Beethoven remained to him, for the most part, an unknown quantity, the Mendelssohn violin concerto found no place on his programs, and Wagner was positively repugnant to him. He could not quite forgive his son Alexander for enjoying *Lohengrin*.



HOW OLD BULL HELD HIS VIOLIN.

(This illustration, which is used by permission of Houghton Mifflin Company, is taken from "The Life of Old Bull." Bull's method of holding the violin has been widely discussed.)

In the present day of giant virtuosi, this man of Norway could not be called the world's master violinist, nor was it as such he won his place in the hearts of his countrymen everywhere. It is as the patriot, the seer, the father of what his country has achieved that he is and ever will be honored. Born February 5, 1810, he grew up with the growth of Norway under its independent constitution, and became saturated with the idea of her glorious past, present and future. When he carried a place in the world, he never let it be forgotten that he was a representative of Norway. Wherever he went he talked of the land, its gifted people, majestic scenery and health-giving climate, told its story folk-tales, played its stirring music, and turned the world's attention to his sturdy little fatherland.

Much of the promise he say has been fulfilled, and the genius of his beloved home land has been recognized.

MUSICAL "TEMPERAMENT" AND EXCITABILITY.

There is a vast difference between the measured utterances or impassioned eloquence of an accomplished orator and the rantings of a street "politician" with anarchic tendencies, and the difference is marked by practically everybody. Curiously enough, however, people don't seem to understand that the same difference exists between the musician who is an artist and the musical "ranger" who makes up in fervor what he lacks in understanding and execution.

No piece of music is played perfectly unless there is present a perfect sense of rhythm, not only as regards each separate measure, but also each musical sentence. There must also be genuine sentiment present, but this must be kept in bounds so that each climactic is duly and properly brought out. The player should have sufficient knowledge of music theory to bring out any little points of "imitation," etc., concealed in the inner parts, and beauty of tone should always be present. There is a vast difference between playing in which sentiment and intelligence are evenly balanced and playing marked by exaggerated emphasis on wrong notes, or unimportant beats, which is often supposed to represent "feeling."

SPRINGTIME IN OUR MUSIC.

BY LULA M. LARRABEE.

One touch of nature makes the whole world kin.—Shakespeare.

With the coming of spring a freshness seems to cover everything. The sky is colored anew; the green of the maples, the pink of the apple trees are fresh, and many-hued flowers bedeck the brown old earth. Eyes, tune the springs of your heart to a new song; for spring is here; music is everywhere, and we can hear laughing, wind-awakened melodies whenever we stop to listen. Even hundred scales take on new life when played to the rhythm of a falling leaf. The exercise breathes with the sighing of the wind, and the ripple of the brook sounds through all.

From the window one can see an apple tree with its wealth of pink blossoms. Every now and then a petal falls, and, slowly turning, shows first this side, then that. There is no sudden, awkward movement, but all is graceful and lovely. Carry in mind the falling petal when playing the scales. Let each note in the scale be a turning of the leaf, with no sudden jar to mar it. Then begin again. A sudden breeze springs up, sending the petal quickly on its way to the ground, but still with its graceful, airy movement. Again play the scale, but faster this time, to match the speed of the falling leaf. Once more begin. A strong wind is blowing now, and lo! thousands of snowy petals fill the air, and the notes of the scale ripple joyously over each other in their mad play as leaves in the wind.

A small youngster came to me the other day for his regular music hour. He was fresh from a game of ball and was more interested in that than in the exercises. "O! I'm tired," he said, "my fingers slipped from one key to another, more often striking the wrong one than the right, and finally ended in a nerve-racking discord that brought a smothered 'O!' from both player and listener."

"Jack, what the matter?" I asked.

"O, I don't know. I just hate that piece; I don't play it wrong, but my fingers slip into the wrong places."

"What have you been doing this afternoon, Jack?"

"Playing ball. It's great, I tell you, what a teacher, when I grow up and do as I like, I'm going to play ball all the time."

"Do you have hard work hanging onto the ball, Jack?"

"O, no, ma'am, when I once get ahold of it, I hang on for real life."

"He was waxing warm on the subject and exercises were forgotten. Presently I said:

"Jack, my boy, I want you to play a new game of ball now."

The merry eyes brightened and a joyful "O!" escaped him.

Your balls are the notes and I want you to throw these and catch them again and be sure they don't slip out of your fingers."

It took but a second for him to catch the spirit. Such a bounding of notes was never heard before. When I slipped away the little catcher would immediately go back and pick it up. When the hour was over and the little fellow free again, he surprised me by saying:

"Lots of fun, teacher, let me do it again some time."

It is not the mere playing of the notes that makes the musician—it is the breath of life, the pouring out of the best in our lives. So when the breath of spring is in the air and we feel that it is good to be alive, let us carry this feeling with us when we shut ourselves up for lessons or study hour.

THE MESSAGE OF THE ROBIN.

Often a sense of oppression will steal over us and our efforts seem in vain. When such times come to me, I remember the lesson the robin taught. It was a dreary afternoon when the rains of March were holding sway. I seated myself at my window to see if I could find inspiration in any living thing. I had tried to practice, but it was like Hamlet with Hamlet let me lie. I had tried to read, but it seemed a failure. Suddenly a plump robin, red-breasted flew to the ground. A body looked drenched, but he didn't mind. His whole body was like he poured out his song. Joyfully he told of the coming spring; he told his whole story of love in that one song. And he was doing it all by

faith; he knew the sun would shine again; he knew his mates would soon fly north and meet him.

If it could be filled with love and faith and if we could weave this love and faith into our music during life's spring, then, when the hot breath of summer scorches the blossoms of hope that cluster around our lives and lays ambitious low, we could turn to that music which would be to us a fountain of spring; we could feel again the green grass beneath our feet and hear the ripple of the brook.

In the autumn of life, when the golden fruits are gathered about us and the only thing of sorrow is that his beauty is the beauty of decay, the breath of spring in our music would recall the time when life was all before us and the memory would bring back the faith of old.

And, at last, when the snows of winter chill us and we feel our feet slowly but surely approaching the river; when the bowed heads and gray locks remind us of the coming parting, then the songs of youth would come to us once more—the spirit of spring long past would bring not only memories, but hopes anew for what lies before us in the great unknown. Then the picture is robbed of its gray shadows, and the sunlight of spring shines over all.

LITTLE KNOWN MUSICAL FACTS.

BY J. M. ALLISON.

In 1454 musicians were "impressed"—that is, forced by law—into the service of the Chapel Royal and cathedrals in England; and this practice continued until after the reign of Queen Elizabeth.

The music of the ancient Greeks was founded upon the tetrachord—a musical interval which we now call a perfect fourth, as from G to C. The intervals of the third and sixth, upon which all modern music is largely based were not regarded with favor. The tones within the interval of the fourth were extremely variable and included quarter tones as well as half and whole tones.

The Russians sometimes amuse themselves by means of hunting horns combined to form a "horn band." Each performer produces only one note, which he plays whenever it occurs in the music.

While hymns as we know them to-day are a comparatively recent innovation in church services, they are a very ancient institution and existed long before the Christian era. Many important collections of hymns date back to about 500 years before Christ though of course hymns existed long before that period. Among the collections which have come down to us from then are the Sanscrit *Rig-Veda*, a Chinese *Book of Odes*, the Buddhist *Hymns*, the Grecian *Homeric Hymns* and the *Odes of Pindar*. The Latin Hymns, or hymns of the Western Church date from the 4th to the 12th centuries, while the *Lutheran Chorales* date from the 16th century. The hymns which play so prominent a part in the services of the modern Protestant churches were not in wide general use until about 1800.

Only one system of fingering is used on the harp, and there are no scales to be learnt as on the piano. The harp is tuned to the key of C flat—seven flats. One for each note in the scale. There are seven pitch half a tone, and if pressed down half way, raise the pitch a whole tone. Thus, if C natural half way and all the way down on the pedal would be affected. Further pressure on the pedal would raise the pitch to C sharp. Any passing chromatic notes are very difficult to perform on the harp at a quick rate as they need quick pedal work.

He (Beethoven) was very strict till the interpretation had become correct down to the minutest detail; violent, threw the music rather than the music itself. He took no money, though he was poor, but he accepted them. He did not like to play his own works, but merely improvised, and if the slightest noise was made he got up and left.—Count GALLEBERG, in an interview with JAMES.



The Road to Expression

From an Interview Secured Expressly for THE ETUDE with the Eminent Pianist

HAROLD BAUER

(The first section of Mr. Bauer's interview appeared in the March issue.)

"One sole means of expression, then, in piano playing lies in the relation of one note to the other notes in a series or in a chord. Herein lies the difficulty, the resistance to perfect freedom of which I have spoken before, the principal subject for intelligence and careful study, and yet so few students appear to understand it. Their great effort seems to be to make all the notes in a given series as much alike as coins from a mint. They come to the piano as their only instrument, and never seek to take a lesson from the voice or from the other instruments which have expressive resources infinitely superior to those possessed by the piano. The principal charm of the piano lies in the command which the player has over many voices singing together. But until the pianist has a regard for the individual voice in its relation to the ensemble he has no means with which to make his work really beautiful.

"There is a great need for more breadth in music study. This, as I know, has been said very often, but it does not hurt to say it again. The more a man knows, the more he has experienced, the wider his mental vision in all branches of human information, the more he will have to say. We need men in music who are far too prone to become over-specialized. They seem to have an unquenchable thirst to master the jargon and the infinite variety of methods which are thrust upon us in these days rather than a constant desire to develop their musical aims. Music is acquiring a technology as confusing and as extensive as bacteriology. There seems to be no end to the new kinds of methods in the minds of fertile and fertile inventors. Each new method in turn seems to breed another, and so on ad nauseam.

"Among other things I would suggest the advisability for pianists to cultivate some knowledge of the construction of their instrument. Strange as it may seem, it is nevertheless a fact that the average pianist knows practically nothing of a piano, being in many cases entirely unaware of such simple things as how the tone is produced and the function of the pedals. This ignorance leads frequently to the employment of motions and methods that can only be characterized as ridiculous in the extreme.

MUSIC FIRST, THE INSTRUMENT AFTERWARDS.

"From the manner in which many students and earnest students play, it would seem that they had their minds fixed upon something which could not be conveyed to the world in any other form than that of the sounds which come from the piano. Of course the piano has an idiosyncrasy of its own, and, like any instrument, has employed this idiom with such natural freedom that their music suffers when transposed for any other instrument. The music of Chopin is peculiarly pianistic, but it is first of all music, and any one of the wonderful melodies which come from the fertile brain of this Polish-French genius could be played upon one of many different instruments besides the piano. The duty of the interpreter should surely be to think of the composition as such, and to interpret it primarily as music, irrespective of the instrument. Some students sit down before the keyboard to 'play' the piano precisely as though they were going to play a game of cards. They have learned certain rules governing the game, and they do not dare disobey the rules."

"I have heard rather than the music itself—the music itself. The idiom of the Italian language is appropriate here. The Italians do not say 'I play the piano' but rather 'I sound the piano.' (*Suono il pianoforte*). If I had a large number of sound effects, the piano that is, producing real musical effects, and a little less playing on ivory keys, the playing of our students would be more interesting.

VARIETY THE SPICE OF ART.

"It can hardly be questioned that the genesis of all musical art is to be found in song, the most natural, the most fluent and the most beautiful form of musical expression. How much every instrumentalist can learn from the art of singing!

"It is a physical impossibility for the voice to produce two notes in succession exactly alike. They may sound very similar, but there is a difference quite perceptible to the highly trained ear. When a singer starts a phrase a certain amount of motive power is required to set the vocal apparatus in vibration. After the first note has been attacked with the full force of



HAROLD BAUER.

the breath, there is naturally not so much weight or pressure left for the following notes. It is, however, possible for the second note to be as loud, or even louder, than the first note. But in order to obtain the additional force on the second note it is necessary to compensate for the lack of force due to the loss of the original weight or pressure by increasing what might be called the nervous energy; that is to say, by expelling the breath with proportionately greater speed.

MUSCULAR AND NERVOUS ENERGY.

"The manifestation of nervous energy in this manner is quite different from the manifestation of muscular energy, although both are, of course, intimately connected. Muscular energy begins at its maximum and gradually diminishes to the point of exhaustion, whereas nervous energy rises in an inconceivably short space of time to its climax, and then drops immediately to nothing. Nervous energy may be said to be represented by an increased rapidity of emission. It is what the athlete would call a 'spurt.'

"What I have said about the voice applies equally to all other instruments, the piano and the organ alone excepted. It is obvious that the playing of the wind instruments must be subjected to the limitations of the breath, and in the case of the violin and the other stringed instruments, where the bow supplies the motive power, it is impossible for two notes played in succession to sound absolutely alike. If the first note of a phrase is attacked with the weight of the whole bow behind it, the second note will follow with just so much less weight, and if the violinist desires to intensify any of the succeeding tones, he must do so by the employment of the nervous energy I have mentioned, when a difference in the quality of tone is bound to result. The pianist should closely observe and endeavor to imitate these characteristics which so vividly convey the idea of organic life in all its infinite variety, and which are inherent in every medium for artistic expression.

PHRASING AND BREATHING.

"It would take a book, and by no means a small one, to go into this matter of phrasing which at any now discussing. Every student who takes a book there would doubtless be many points which would be open to assaults for sticklers in psychological technology. I am not issuing a propaganda or writing a thesis for the purpose of having something to defend, but merely giving a few off-hand facts that have benefited me in my work. I am glad to learn that *The Etude* does not open itself for polemical discussions, for the very discussion of such a subject as this would become rapidly so involved that little profit could come from it. However, it is my conviction that it is the duty of the pianist to try to understand the analogy to the physical limitations which surround the more natural mediums of musical expression—the voice and the violin, and to apply the result of his observations to his piano playing.

THE NATURAL EFFECT OF EMOTIONS.

"There is another relation between phrasing and breathing which the student may investigate to his advantage. The emotions have a direct and immediate effect upon the breath, and as the brain informs the nervous system of new emotional impressions the visible evidences may be first observed in the breathing. It is our nature to go into the physiology or psychology of this, but a little reflection will immediately indicate what I mean.

"It is impossible to witness a disastrous accident without showing mental agitation and excitement in hurried breathing. Joy, anger, fear, love, tranquility and grief—all are characterized by different modes of breathing, and a trained actor must study this with great closeness.

"The artist at the piano may be said to breathe his phrases. A phrase that is purely contemplative in character is breathed in a tranquil fashion without any suggestion of nervous agitation. If we go through the scale of expression, starting with contemplative tranquility to the most dramatic, the breath of the mind will be emitted progressively quicker and quicker. Every musical phrase has some kind of expressive message to deliver. If a perfectly tranquil phrase is given out in a succession of short breaths, indicating, as they would, agitation, it would be a contradiction, just as it would be perfectly inhuman to suppose that in expressing dramatic intensity it would be possible to breathe slowly.

"In conclusion, I would urge students to cultivate a very definite mental attitude as to what they really desire to accomplish. Do you wish to make music? If so, think music, and nothing but music, all the time, down to the smallest detail even in technique. Is your ambition to play scales, octaves, doublings of the octaves and triplets? Then by all means concentrate your mind on them to the exclusion of everything else, but do not be surprised if, when later on, you want to communicate a semblance of life to your mechanical motions, you succeed in obtaining no more than the jerky movements of a clock-work puppet."

"How many students of music in this country are sighing to go abroad to study, or to go to some great teachers? Yet if they knew the success in music lies in themselves. Success is more often found not the outcome of inborn talent and never-ending perseverance, or as Wordsworth expresses it, 'A few strong instincts, and a few plain rules.'

Study Notes on Etude Music

By PRESTON WARE OREM

FIRST MAZURKA DE CONCERT—L. GREGH.

Louis Gregh, the accomplished Parisian composer, was born in 1843. A number of his lighter piano pieces have achieved decided popularity. The First Mazurka de Concert is one of his more advanced piano solos. This number is both graceful and brilliant and quite within the range of a good fifth or sixth grade player. The Mazurka rhythm has been a favorite with composers as a subject for idealization ever since its possibilities were exploited so marvelously by Chopin.

PETIT MINUET—A. KOPLYOV.

A Kopylov is one of the most promising or modern Russian composers. His "Petit Minuet" is a charming reproduction of the old style dance. The "Minuet" was invented about the middle of the seventeenth century. It was a slow and stately dance in triple time. Originally it consisted of two portions of eight measures each. Later a second minuet was added, usually in a related key and of a quieter character, to alternate with the first minuet; this was called a *Trio*. Kopylov follows the old form closely, although the various divisions are not marked.

TO THE HUNT—G. HORVATH.

Good sonatinas by contemporary composers are scarce, but occasionally one comes across a satisfactory specimen. Geza Horvath's "Sonatina in D" is one of the best we have seen. The first movement "To the Hunt" is a complete piece in itself. It follows the conventional form of the first movement of a sonatina. There is the first theme in D, with a transition to the second theme in A; this constitutes the "exposition," ending with a double-bar and repeat-sign. Then there is a short "working-out section," leading to the return of the first theme in D; this constitutes the "development," also in D, and also, in D, a short *coda*. A sonatina is a little sonata, the difference being chiefly that of condensed treatment.

BAGATELLE—W. A. MOZART.

This is one of the composer's fugitive pieces, not a movement taken from a sonata or other larger piece. It is a very bright and attractive number, written in what is known as the simple rondo form. In this form the first or principal theme is repeated after the appearance of each additional theme.

BLUSHING ROSES—R. M. STULTS.

Mr. Stults' portrait and a sketch of his career will be found in another column. While Mr. Stults is known more particularly as a writer of melodious songs, his piano pieces are also deserving of attention, displaying an equal grace and originality. Mr. Stults considers "Blushing Roses" one of his best pieces, and we are inclined to agree with him.

FORTUNATA IDYL—G. S. SCHULER.

This is a graceful drawing-room piece by a promising American composer. It will afford practice in chord and *arpeggio* work, in octaves, and in combining a melody and accompanying figure in the same hand. This piece is exceptionally melodious.

MY FIRST PARTY—P. RENARD.

This is a very pretty waltz movement for a second grade pupil. It lies unusually well under the hands. This waltz may be used for dancing, as well as for teaching or recreation.

GENERAL BUM-BUM—E. POLDINI.

This is an early composition of Poldini, but it is one of the best of his easier pieces. It is a burlesque march movement with a mock heroic dignity that is positively fetching. Note the pompous bass melody of the *Trio* and the clever transition into C minor in the fourth measure before the *Fine*. Play this piece in rather moderate time and somewhat heavily.

PLEASANT THOUGHTS—R. GEBHARDT.

This is a very satisfactory teaching piece of about the third grade. A good all-around teaching piece of this grade should afford opportunities for drill in rhythm, technique, phrasing, style and melody playing. "Pleasant Thoughts" gives all these, and in an agreeable manner.

VACATION RAMBLES—C. MOTER.

This is another excellent teaching piece by an experienced writer. It is rather easier to play than the preceding, but it has educational value. This piece must be played with vigorous rhythmic swing in order to obtain the best results. It will require a crisp, distinct touch.

THE TRUMPET CALL—M. LOEB-EVANS.

This is a still easier teaching piece, which will prove particularly attractive to young players. This little march has all the fire and go of much larger works, and it is as correct in form and in structure. It may be used for marching purposes.

TARENTELE—H. VAN GAEL.

H. van Gael, the Belgian composer, has had much popularity as a writer of teaching pieces of the better class, well-made and of pleasing musical content, but easy to play. There are many *tarentellas*, but there is always room for another good one. It is a brilliant type of piano piece, affording excellent finger practice and drill in velocity and rhythm.

CAVALRY MARCH (FOUR HANDS)—G. F. HOMPECH.

This is a brilliant and stirring military march which duet players will enjoy thoroughly. In this particular piece the two parts are of unequal difficulty, the *Primo* part being about one grade harder to play than the *Secondo* part. In many cases this is a distinct advantage, as two students of exactly equal attainments are not always to be found. This piece should be taken at a brisk pace and with strong accentuation.

AIR ROYAL LOUIS XIII (PIPE ORGAN)—H. GHYS.

As a piano solo this piece has been a favorite for a long time. As arranged for organ by Mr. Lacey it will make a very agreeable recital number. Pieces of this type are much in demand for use at weddings and occasions of festal character. The registration suggested by Mr. Lacey is practicable on most organs, and will be found very effective.

DANCE CAPRICE (VIOLIN AND PIANO)—GAYLORD YOST.

This is a decided novelty, written by a successful American violin teacher and player, and dedicated to the well-known American violinist, Albert Spalding. It is cleverly constructed and thoroughly modern in conception. The theme is a very taking one. This piece will afford excellent practice in *spiccato* bowing, and in artificial harmonics. In these artificial harmonics two fingers are used, one stopping the string, the other touching it. The black note is the one to be stopped, the diamond-shaped open note is the one to be touched. This is a fine recital piece.

THE VOCAL NUMBERS.

"Love's Good Night" is a sympathetic setting of Dr. S. Weir Mitchell's masterly little poem, by James Francis Cooke. The singer will find an exceptional opportunity in the second verse of this song—depicting as it does the greatest tragedy in human existence, the final separation of two devoted lovers. The words "good night" following the second verse, are to be sung softly and tenderly, and the final note of the song suggests bitter despair. In this little number the elocution is as important as the vocalization.

Mr. W. F. Sadler's "An April Fancey" is a seasonal song; delicate and fanciful verses, with a graceful and appropriate musical setting by an experienced and successful composer. This will make a fine *ensemble* song.

Mr. E. Goudey's "Sleep On, Dear Heart" is a quiet but very expressive number which should just suit a full voiced *mezzo soprano* or *contralto*. It should be sung in a tender and sympathetic manner.

Well Known Composers of To-day

ROBERT M. STULTS.

ROBERT MORRISON STULTS was born at Hightstown, N. J., and in 1872 removed to Long Branch, N. J. He received his early musical education from various local teachers. After graduating at the Long Branch High School in 1880, he became musical instructor at that institution, at the same time continuing his musical study under Frederick Brandeis, the distinguished composer and pianist.

Mr. Stults removed to Baltimore in 1886, and entered the music and piano business. He studied the organ under various teachers in Baltimore, where he remained until 1898. For several years he has been actively engaged as head of the retail department of a well known Philadelphia piano house. Mr. Stults is best known by his song, *The Sweetest Story Ever Told*, which had an enormous sale. He is a prolific writer of ballads, songs and instrumental pieces in the better grade of popular pieces. Among the best-known of his works may be mentioned the popular piano pieces, *A Bit of Nonsense*, and *Clover Bloom*, while his songs include *Once in the Bygone Days*, *Redemption*, and *Sing Me Some Quaint Old Ballad*. He has also produced two light operas.

DO WE OVERVALUE SPEED?

By I. T. HOOKER.

Who would not rather teach the dependable plodder than the brilliant "quitter"? Every teacher knows the short-lived delight of working with the latter class—the pupil who ascends the musical heights with pyrotechnical brilliance, and then at the very height is extinguished by some unfortunate trait that invariably seems to accompany genius of this kind.

For the most part, the greatest things in the world have been done slowly. The brilliant pupil reads how Handel wrote *The Messiah* in twenty-four days, and assumes that a complete musical education can be attained through sheer force of natural swiftness in a period of from one to two years. Accordingly everything is done at a ridiculous speed.

"Art is long," and teachers know that the practice counts for the most is the practice that is done slowly. Speed is desirable when it does not lead to the sacrifice of correctness in time, notes, rhythm, or go to make the soul of music. Speed should be the means to the end, not the end itself.

Practically every great painting was done slowly. The impressionist's dash, the result of a few rapid stand close scrutiny. Cultivate the ability "to make haste slowly," to advance a step at a time.

VACATION RAMBLES

CARL MOTER

Allegretto M.M. $\text{♩} = 108$

THE ETUDE
CAVALRY MARCH
CAVALLERIE-MARSCH
SECONDO

G. F. HOMPESCH, Op. 4

Vivace M.M. $\text{♩} = 120$

Copyright 1912 by Theo. Presser Co.

THE ETUDE
CAVALRY MARCH
CAVALLERIE-MARSCH

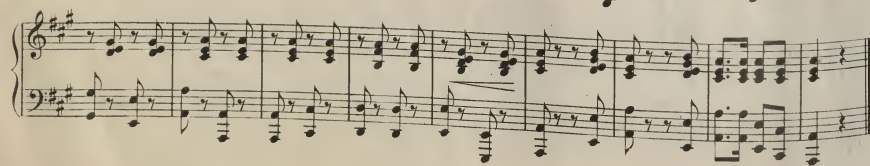
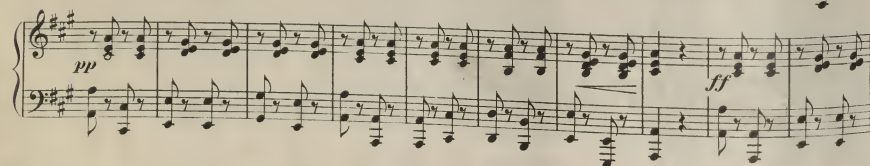
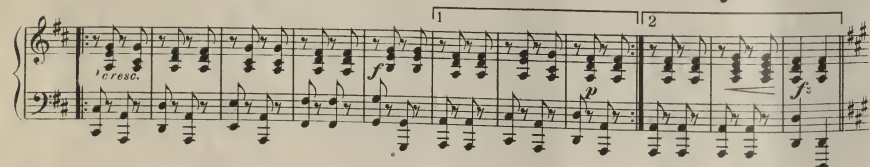
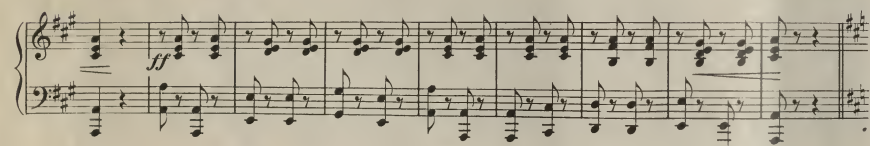
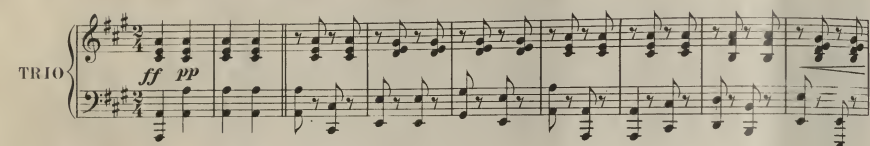
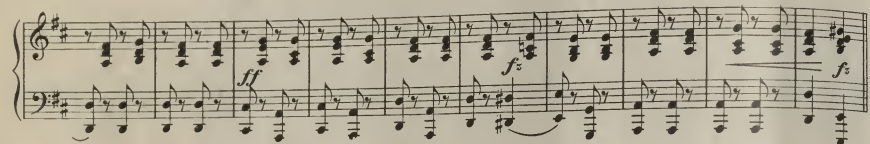
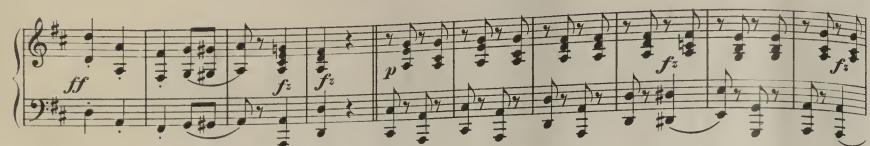
G.F. HOMPESCH, Op. 4

Vivace M.M. ♩ = 120

This image shows a page of musical notation for a piano piece, likely a sonata or concerto. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The piece features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *ff* (fortissimo), *f* (forte), *p* (piano), and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5 above or below notes. The notation includes many slurs, ties, and repeat signs, suggesting a technically demanding and expressive work. The page is numbered '8' in the top left corner.

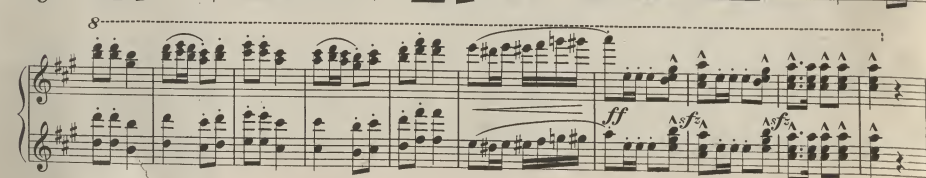
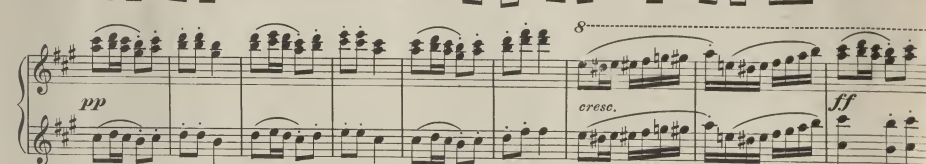
THE ETUDE

SECONDO



THE ETUDE

PRIMO



THE ETUDE
PLEASANT THOUGHTS

REINHARD W. GEBHARDT, Op. 47

Allegro moderato M.M. $\text{♩} = 108$

Allegro moderato M.M. ♩ = 108

REINHARD W. GLERHARDT, Op. 47

The image shows a page of musical notation for a piano piece. The title at the top is "Allegro moderato M.M. ♩ = 108". The composer's name, "REINHARD W. GLERHARDT, Op. 47", is printed in the top right corner. The music is written for piano, with multiple systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *cresc.*, *mf*, *f*, *rit.*, *a poco*, *a poco più lento*, *p e cantando*, and *dim.*. The piece is in a key with one sharp (F#) and a 2/4 time signature. The notation is complex, with many beamed notes and dynamic changes throughout the piece.

[illegible]

TO THE HUNT

JAGDZUG
from Sonatina in D

GEZA HORVATH, Op. 129, No. 2

Vivace M.M. $\text{♩} = 108$

Vivace N.M. No. 108

Copyright 1912 by J. B. Lenoir

International Copyright

THE ETUDE

 THE ETUDE
 FORTUNATA
 IDYL

GEORGE S. SCHULER

Moderato M. M. ♩ = 80

THE ETUDE
BAGATELLE

W. A. MOZART

Allegretto M.M. $\text{♩} = 84$

Allegretto M.M. ♩ = 84

W.A. MOZART

p

f

Fine

p

f

p

mf

cresc.

f

p

THE ETUDE

ED. POLDINI

GENERAL BUM-BUM.

Tempo di Marcia M.M. $\text{♩} = 116$

[illegible]

THE ETUDE

MY FIRST PARTY

WALTZ

PIERRE RENARD

Tempo di Valse M.M. ♩ = 63

p dolce

Con anima

mf

f

TRIO

Scherzando

p

THE ETUDE

TARENTELE

HENRI VAN GAEL, Op. 65

Vivo M.M. ♩ = 144

f

p

mf

2d time, octave higher.

f

mf

2d time, octave higher.

f

p cresc.

f

p cresc.

f

D. C.

THE ETUDE

THE TRUMPET CALL

MARCH

MATILEE LOEB-EVANS

Tempo di Marcia M.M. ♩ = 120

Copyright 1912 by Theo. Presser Co.

British Copyright secured

THE ETUDE

PETIT MENUET

A. KOPYLOW, Op. 52, No. 5

Allegretto M.M. ♩ = 120

Copyright 1912 by Theo. Presser Co.

1^{re} MAZURKA DE CONCERT

INTRO.

Tempo di Mazurka M.M. ♩ = 176

LOUIS GREGH

Copyright 1912 by Theo. Presser Co.

THE ETUDE

Ch. Clar. 1st time, with Piccolo 2d time.

Sw.

Sw. 8' reeds

add 16' open

atempo

Ch.

Sw.

open in

The top of the page

Fine.

THE ETUDE

To ALBERT SPALDING

DANCE CAPRICE

GAYLORD YOST

Allegrement M.M. = 96

VIOLIN

PIANO

sempre spiccato

rit.

mf

p

rit.

2

rit.

f 1st time 2nd. pp

rit.

sost. f 1st time 2nd. pp segue

rit.

fa tempo

rit.

fa tempo

pizz.

poco dim.

f

poco dim.

poco dim.

ten.

rit.

a tempo

pizz.

poco rit. e dim.

f

poco rit. e dim.

SLEEP ON, DEAR HEART

EUGENE GOUDEY

ELLEN GOUDEY

Con moto

mf

mp

1. The ships are out up - on the sea, like wea - ry birds they roam. But here with - in the cot - tagesafe we
 2. The stars have fa - ded from my sight, the sky is o - ver cast. I fear a storm up - on the sea, the
 3. But look! a sail up - on the sea 'tis near - ing now the shore. Thy fa - ther's boat has brav'd the gale he's

pp *rall.*

wait their com - ing home. We wait their com - ing home. Thy fa - ther brings no gifts of gold to
 clouds are gath - ring fast. The clouds are gath - ring fast. Dear babe, I press you to my heart, we
 safe at home once more. He's safe at home once more. His child I lay up - on his arm, the

con moto *cresc.*

greet his lit - tle son. But thou art all the world to him, Dear heart, be - lov - ed one.
 may be left a lone. But thou art all the world to me, Dear heart, be - lov - ed one.
 anx - ious hour is gone. For thou art all the world to us, Dear heart, be - lov - ed one.

p *dim.* *mp* **REFRAIN**

Sleep on, Sleep on, Dear heart, Sleep on. Lul - la - by, Lul - la - by, Stars are shin - ing on the deep.

Copyright MCMVI by Eugene Goudey

mf

Lul - la - by, Lul - la - by, An - gels guard my babe in sleep. May his life be pure and sweet, Fa - ther guide the lit - tle feet 'Till he reach the

1st and 2d time *last verse only*

far - thers shore, There to rest for - ev - er more. Lul - la - by, Lul - la - by.

LOVE'S GOOD NIGHT

Dr. S. WEIR MITCHELL

JAMES FRANCIS COOKE

1st verse Moderato
2d " Largo

1. Good - night, good - night, ah good the night That wraps thee in its sil - ver
 2. Good - night, be - ev - 'ry night as sweet As that which made our love com -

2d verse sotto voce

light Good - night, no night is good for me That does not hold a thought of thee, Good - night, Good
 plete Till that last night when death shall be One brief Good - night for thee and me,

1 *2*

night, Good - night, Good - night, night.

Copyright 1912 by Theo. Presser Co. Words used with the Author's permission. ALSO PUBLISHED FOR LOW VOICE

British Copyright Secured

AN APRIL FANCY

ROBERT LOVEMAN
by permission

W. F. SUDDS, Op. 359

Andante moderato

1. It
2. It

is not rain - ing rain to me,
is not rain - ing rain to me,
It's rain - ing daff - o - dills; In ev - 'ry dim - pled
But fields of clo - ver bloom Where a - ny buc - can -
drop I see Wild flow - ers on the hills. The clouds of gray en - gulf the day, And
eer - ing bee May find a bed and room. A health to ye who hap - py be, A
ov - er - whelm the town, It is not rain - ing rain to me, It's rain - ing ro - ses
fig for him who frets, It is not rain - ing rain to me, It's rain - ing ro - ses
down. rain - ing vi o - lets.

Copyright 1912 by Theo. Presser Co.

Also published for Low Voice.

British Copyright Secured



The Teachers' Round Table

Conducted by N. J. COREY

No attention paid to letters received without full name and address.

Owing to the fact that it is frequently necessary to answer certain questions privately, we have been compelled to make a strict rule not to pay any attention to any letter received without the full name and address of the sender. For this reason the letters of Mrs. C. H. C. Mrs. J. E. Friend, and many others recently received cannot be answered. We shall be glad to assist these friends if they will kindly comply with the above rule.

WATCHING THE KEYS.

"I have a pupil in the fourth grade, who reads well and is a good time-keeper, but has a habit of watching her hands. She does not seem to be able to find the keys readily without looking. I find she has been allowed to do this for years. How can it be overcome?"—M. M.

Excessive confinement of the eyes to the keyboard may be overcome by beginning with very simple music, first on five keys position of the hand, and placing a light cloth over them, an apron for example, so that it will be impossible to watch the keys. Gradually proceed to pieces a little more difficult, although it will be impossible to leave the cloth on the hands if much movement is necessary. You may be able to devise a temporary screen from one chair back to another, which will allow it to cover the hands without touching them. Let the student practice in this manner a little while every day. Sight reading may be included as a part of the exercise. Procure some of the numerous albums of simple music, and let the student practice the pieces at correct tempo at sight, stopping to correct no mistakes nor look at the hands.

Meanwhile, do not forget that no one plays without occasionally glancing at the keys, especially if the music is difficult for the one playing or has wide skips. Technique should be practiced without notes, which favors the pupil watching the keys, but he should be taught that he should constantly study the fingers in technical work, to observe quickly any incorrect motions. In playing without notes virtuoso players constantly keep their eyes on their work, notes being dispensed with. Nevertheless they are able to read music from notes without excessively watching the keys, and your student will doubtless learn to do the same by following your directions.

FAULTY MEMORY.

"I am an advanced piano player and can read difficult music readily, but cannot memorize. Under supervision of my teacher I have tried various methods, but without success. Perhaps you can advise me so that I may be able to conquer this great fault?"—E. R.

There are three main classes in which those with defective memories may be divided:

1. Inability to concentrate attention.
2. Defective memorizing faculty in the brain.
3. Memorizing faculty untrained.

Some pupils possess all three defects. In such a complete state of demoralization, it will be evident that little can be accomplished in the way of a cure. It is really rare that the trouble can be diagnosed as due solely to any one of the defects. But frequently one or other of them predominates.

It is easy to locate students who are unable to concentrate the attention. In addition to indications along general lines, they often have the faculty of memorizing quickly, but forget at frequent intervals, and almost never at the same point in the composition. They never fail to forget, but always at a different place. In such cases the attention needs long and severe training along general lines, and such training will react greatly on the musical memory.

In the second class the fault may lie in the physical construction of the brain. Even in such a case as this, however, modern physiological psychology tells us that much may be accomplished if the training begins in the child's earliest years, almost in infancy in fact. Unfortunately most children begin life in conditions where such things are rarely

thought about, to say nothing of being noticed. Lenore is a terrible handicap in this life, but most children are surrounded by it from birth. It is only in intellectual circles that the minds of infants are closely analyzed, tendencies noted, and training modified to fit these conditions. In coming generations it may be possible to arrange so that all children shall be trained along scientific lines. At present this is not the case. They are all put through the same mill, regardless of physiological or psychological conditions, or their mutual interrelation.

The same thoughtlessness in regard to the training of children allows multitudes of them to grow up needlessly in the third class. Many of them might have fine memories, were it not that no effort had ever been made to develop them. In the majority of cases the training of children needs to be given by the parents.

Can you determine to which of these three classes you belong? If so, you will know where first to concentrate your energies. Possibly your fault is complex, due to the interaction of various troubles. If so, your efforts will also have to be complex in character. Whatever you do, however, begin your memorizing of musical compositions by selecting such as are very formal in construction, and confine your efforts to a four measure phrase, then eight measures, and finally a sixteen measure period. Divide your piece into phrases in this manner, and work at them thoroughly and diligently.

SCALE FINGERINGS.

"Some time ago I read your suggestion on major scale fingerings, and it has been a new thought to me in accordance with it. I have been looking for both major and minor fingerings and submit them for your consideration. Please let me know if they are correct."

"I don't why do we say a triplet takes the place of two notes when it sounds as much like a single beat or note?"—E. R.

Your application of the formula is correct. When there is more than one black key, however, you should say following the black keys—not key.

You are sadly confusing the meaning of the words "beat" and "measure" in a manner that is very common. Note does not mean beat, nor does beat mean note. A note is the visible character representing a sound. A beat is a given unit of time, and may include one, two, three, four, or an indefinite number of notes. Therefore if two notes of a given value make one beat, if we write three notes of the same value, and place a figure 3 over them, the three will be performed in the same unit of time as the two notes, and will be called a triplet. For example, in 4-4 measure, two eighth notes make one beat. Playing three eighth notes upon the beat forms a triplet.

UNSTEADINESS.

"One of my interested pupils, after playing for eight or ten measures, has a tendency to stagger and, in some cases to stop completely. I have three ways of assisting her to become steady in 'C' tempo."

Is she not afflicted with wavering attention? If so you will need to train her in mental concentration. Her mind probably wanders from one thing to another, and she has therefore acquired the habit of not keeping her mind fixed upon her work. There are no special keyboard exercises that will help her in this. You must be very careful, however, to select music that is not over difficult for her. Another cause of stumbling is the common habit of beginning the practice of a new piece of music too rapidly. No student should ever practice a new piece faster than it can be played and counted steadily. It should be divided into phrases, and each one gone over repeatedly until it is learned. If it presents any difficulties, each hand should at first be practiced separately. When the pupil begins to "pick it out" too rapidly, the stutters are generally painful to listen to, and often lead to the condition of affairs you mention in your query. It is a good plan for your teacher of young pupils to give an occasional "how to practice" lesson. Carefully analyze all your pupil's work, in and out of the studio, and see if the cause of her stumbling is not in this kind of practicing.

TIME AND SMALL CHILDREN.

"Will you please suggest an attractive method of teaching time to pupils from seven to nine years of age?"—G. L. M.

It is a difficult matter to teach measure and its subdivisions to pupils who know little or nothing of arithmetic. It is hard to make them understand the real meaning of the fractional time signatures before they have studied fractions in arithmetic. What information you give them will have to be of a purely arbitrary character. Most children find fractions a difficult topic in arithmetic. It assumes new terrors to them when it concerns something that must be conceived as an auditory phenomenon, and not merely something to be figured out with pencil and paper, or by seeing an apple cut into quarters. Oftentimes when they can clearly understand that the four quarters make the apple they are in great confusion when they try to understand how four notes go on one count.

At the start, time-beating should be treated as a department by itself. Pupils are prone to plod along without being made to realize that the counts are fixed beats, in which the notes must be made to fit. Very often they allow the notes to drag the counts into all sorts of irregularities, not even realizing that such is not what is meant by counting. Kindergarten methods generally take these things into account, but many teachers using average methods are puzzled by the problem encountered, especially with little tots to whom they are unable to explain time divisions in accordance with fractions.

The only thing that can be done with such small children is to tell them arbitrarily that many notes of a given value must be made to go evenly on a count. In this connection not enough time is spent on counting entirely apart from playing. Unless a good deal of time is spent in this way children are apt to learn to conceive counting, or at least gain their first conception of it, as something to be made to fit the music, instead of something that the music must be made to correspond with. It must be impressed upon them that counting is something that is fixed in its successive beats, instead of something that changes as the pupil carelessly wills. Hence, you should give your pupils counting exercises, and in these you should teach them to feel that the accents come on the first beat, placing a strong emphasis on it. Then the secondary accents on such measure groups as have sub-divisions. Then count aloud the beats, and tap the notes either with a pencil on the table, or with the fingers of one hand on the palm of the other. "Studies in Time and Rhythm," by Hölper, or "Studies in Rhythm," by Justis, will provide you with the exercises you need. In addition to this, all pieces, studies and exercises in process of study should first be tapped in some manner, the treble and bass staves separately. Marching exercises are especially valuable to pupils whose rhythmic sense is defective. Get them together in class, and give them concerted drill. Give them all sorts of "stunts," counting with a heavy step on the accent, with two steps on a counts, etc., and singing and reciting poetry as they march, at least learn to sing in this manner, with the syllable la, the little melodies they are learning to play on the piano. Class exercises of this sort you will find invaluable to your little students. In conclusion, I would say that there are many grown-up pupils who need this drill worse than the little ones. The struggles of singers especially, who have good voices, but no sense of rhythm, are pathetic to behold, often months without apparent result being spent on a song.

THE PURPOSE OF THIS DEPARTMENT.

It is the desire of THE ETUDE to make this department as useful as possible. In order to do this, only those questions and inquiries can be presented which have the greatest interest for the greatest number. For instance, questions regarding the performance of particular pieces or special measures in certain pieces cannot be answered for the simple reason that the answer would not be of special interest to the great body of ETUDE readers.

It is also very desirable for our friends to send their questions to the proper department. Mr. Corey's department (Teachers' Round Table) is reserved for questions pertaining to the best methods of study, the most effective means of interpretation and the latest and most practical ideas in pedagogy. Mr. Elson's department is reserved for questions upon theory, notation, history and everything pertaining to general musical learning.

THE PRESSER COLLECTION

of standard studies, well edited and carefully printed on the best paper. The collection is lively and substantially bound in book form. At small price, it is subject to a liberal professional discount.

1. Berens, H. Op. 61, Book I.	10.50
2. New School of Violin I.	10.50
3. Op. 70, Fifty Studies without Octaves.	10.50
4. Op. 70, Twenty Studies with Octaves.	10.50
5. Bertini, H. Op. 30, Twenty-five Studies.	4.00
6. Op. 100, Method for Beg. Soloists.	4.00
7. Biehl, A. Op. 20, The Elements of Violin Playing.	4.00
8. Brainer, F. Op. 10, Twenty-five Studies.	4.00
9. Op. 44, Book I.	4.00
10. Op. 100, Twenty-five Studies.	4.00
11. Op. 100, Twenty-five Studies.	4.00
12. Op. 100, Twenty-five Studies.	4.00
13. Op. 100, Twenty-five Studies.	4.00
14. Op. 100, Twenty-five Studies.	4.00
15. Op. 100, Twenty-five Studies.	4.00
16. Op. 100, Twenty-five Studies.	4.00
17. Op. 100, Twenty-five Studies.	4.00
18. Op. 100, Twenty-five Studies.	4.00
19. Op. 100, Twenty-five Studies.	4.00
20. Op. 100, Twenty-five Studies.	4.00
21. Op. 100, Twenty-five Studies.	4.00
22. Op. 100, Twenty-five Studies.	4.00
23. Op. 100, Twenty-five Studies.	4.00
24. Op. 100, Twenty-five Studies.	4.00
25. Op. 100, Twenty-five Studies.	4.00
26. Op. 100, Twenty-five Studies.	4.00
27. Op. 100, Twenty-five Studies.	4.00
28. Op. 100, Twenty-five Studies.	4.00
29. Op. 100, Twenty-five Studies.	4.00
30. Op. 100, Twenty-five Studies.	4.00
31. Op. 100, Twenty-five Studies.	4.00
32. Op. 100, Twenty-five Studies.	4.00
33. Op. 100, Twenty-five Studies.	4.00
34. Op. 100, Twenty-five Studies.	4.00
35. Op. 100, Twenty-five Studies.	4.00
36. Op. 100, Twenty-five Studies.	4.00
37. Op. 100, Twenty-five Studies.	4.00
38. Op. 100, Twenty-five Studies.	4.00
39. Op. 100, Twenty-five Studies.	4.00
40. Op. 100, Twenty-five Studies.	4.00
41. Op. 100, Twenty-five Studies.	4.00
42. Op. 100, Twenty-five Studies.	4.00
43. Op. 100, Twenty-five Studies.	4.00
44. Op. 100, Twenty-five Studies.	4.00
45. Op. 100, Twenty-five Studies.	4.00
46. Op. 100, Twenty-five Studies.	4.00
47. Op. 100, Twenty-five Studies.	4.00
48. Op. 100, Twenty-five Studies.	4.00
49. Op. 100, Twenty-five Studies.	4.00
50. Op. 100, Twenty-five Studies.	4.00
51. Op. 100, Twenty-five Studies.	4.00
52. Op. 100, Twenty-five Studies.	4.00
53. Op. 100, Twenty-five Studies.	4.00
54. Op. 100, Twenty-five Studies.	4.00
55. Op. 100, Twenty-five Studies.	4.00
56. Op. 100, Twenty-five Studies.	4.00
57. Op. 100, Twenty-five Studies.	4.00
58. Op. 100, Twenty-five Studies.	4.00
59. Op. 100, Twenty-five Studies.	4.00
60. Op. 100, Twenty-five Studies.	4.00
61. Op. 100, Twenty-five Studies.	4.00
62. Op. 100, Twenty-five Studies.	4.00
63. Op. 100, Twenty-five Studies.	4.00
64. Op. 100, Twenty-five Studies.	4.00
65. Op. 100, Twenty-five Studies.	4.00
66. Op. 100, Twenty-five Studies.	4.00
67. Op. 100, Twenty-five Studies.	4.00
68. Op. 100, Twenty-five Studies.	4.00
69. Op. 100, Twenty-five Studies.	4.00
70. Op. 100, Twenty-five Studies.	4.00
71. Op. 100, Twenty-five Studies.	4.00
72. Op. 100, Twenty-five Studies.	4.00
73. Op. 100, Twenty-five Studies.	4.00
74. Op. 100, Twenty-five Studies.	4.00
75. Op. 100, Twenty-five Studies.	4.00
76. Op. 100, Twenty-five Studies.	4.00
77. Op. 100, Twenty-five Studies.	4.00
78. Op. 100, Twenty-five Studies.	4.00
79. Op. 100, Twenty-five Studies.	4.00
80. Op. 100, Twenty-five Studies.	4.00
81. Op. 100, Twenty-five Studies.	4.00
82. Op. 100, Twenty-five Studies.	4.00
83. Op. 100, Twenty-five Studies.	4.00
84. Op. 100, Twenty-five Studies.	4.00
85. Op. 100, Twenty-five Studies.	4.00
86. Op. 100, Twenty-five Studies.	4.00
87. Op. 100, Twenty-five Studies.	4.00
88. Op. 100, Twenty-five Studies.	4.00
89. Op. 100, Twenty-five Studies.	4.00
90. Op. 100, Twenty-five Studies.	4.00
91. Op. 100, Twenty-five Studies.	4.00
92. Op. 100, Twenty-five Studies.	4.00
93. Op. 100, Twenty-five Studies.	4.00
94. Op. 100, Twenty-five Studies.	4.00
95. Op. 100, Twenty-five Studies.	4.00
96. Op. 100, Twenty-five Studies.	4.00
97. Op. 100, Twenty-five Studies.	4.00
98. Op. 100, Twenty-five Studies.	4.00
99. Op. 100, Twenty-five Studies.	4.00
100. Op. 100, Twenty-five Studies.	4.00

disimilarity of tonal effect of these organ stops that suggested by their names is not an indication that they are not useful or even desirable stops. They might as well have been christened with any other names, perhaps Tom, Dick or Harry, and it would have been as it is now our place to test them and use them as we found them suitable.

THE FLUTE STOPS.

Flute stops are of great variety, of 16 ft., 8 ft., 4 ft. and 2 ft., and mainly of wood. Of 16 ft. we have the bourdon; of 8 ft. we find doppel flöte, clarabella, melodia, and in modern organs we find a so-called concert flute, also the stopped diapason which belongs to the flute family in spite of its name. Of 4 ft. there are flute harmonique, chimney flute, spitz flöte, half flute, wald flöte and others. Of 2 ft. the piccolo. Occasionally the double bourdon of 32 ft. The most useful of these in solo playing are perhaps for *f* or *mf* in 8 ft. tone the concert flute which is rich and round and the melodia which is milder and a fair imitation of the French horn. In 4 ft. tone the wald flöte has usually the most tenderness and delicacy. Of stops generally classed as string toned, useful stops are violin diapason, viol gamba, kranophon, salicional.

A dulciana is really an open diapason of small scale and quite soft and delicate. For loud and confident solos the open diapason is sometimes admirable. Of the reeds the oboe easily leads the van followed by crenona, clarinet and a mild trumpet. For *ff* the tuba mirabilis and for *pp* the vox humana. We note that a number of stops, viol di gamba, trumpet, vox humana and others, especially in the lower octave are sluggish in starting.

PROMPTNESS OF ATTACK.

Promptness of attack is generally secured by addition of a stopped diapason. The double bourdon and many big pedal pipes are sluggish. For solos requiring great rapidity flute stops are generally the most effective.

CARE IN THE ACCOMPANIMENT.

Then the accompaniment requires care and attention. This the soloist can be a little softer than the solo part goes without saying. Also unless it has a melodic character of its own, it should have a somewhat colorless tone which will support the solo, yet not distract the attention from it. But if it is thus contrapuntal the quality should be quite different from the solo, perhaps a richer solo stop, so that it will provide a simple and accompanying figures in stopped arpeggios are well given to a stopped diapason, as it has great quality. Suitable accompanying stops and combination should be found in all the manuals.

Organ builders of the present day are applying their inventive genius speculatively to the construction of mechanical appliances for connecting the registers and making instantaneous changes without removing the hands from the keyboards.

An organist must be nervous, quick of action, resourceful, confident and cheerful. There is reason why he is yet open to conviction, thoroughly in earnest, a sight reader, tactful, and at all times a perfect gentleman or lady. Organists must ever, in three words, USE THEIR WITS.

Please mention THE ETUDE when addressing our advertisers.

THE PUPIL WHO WON'T OBSERVE.

BY OSCAR HATCH HAWLEY.

For the pupil who always gets many chords wrong when reading at sight, and does not seem to have ear enough to detect there is anything incorrect about it, there is only one cure, and that is making him spell the chords by letter before striking them. This kind of pupil is, I think, the most exasperating of all because he seems to have a total lack of the idea of tonality. A resolution of the student seventh to the sub-mediant chord is his special pitfall, for in nine cases out of ten he will take the chord of the tonic and never seem to feel that anything is wrong. Frequently he plays the sub-mediant and the dominant for the six-four chord of the tonic, and never seems to know the difference, and altogether he is a most unsatisfactory pupil. But his fault is lack of observation. He has never been trained to see all the notes in a chord, and his ear training has been neglected so that he does not have an idea of irregular chord progressions, and consequently cannot understand the necessity for absolute accuracy in striking his chords. Many a pupil has said to me: "Well, I don't see that it is such a terrible matter; there's only one note wrong." And the fault is not altogether with that pupil's sense of hearing, but largely with his fundamental training. So, to cure him, it is necessary for him to spell out the chords for several lessons, perhaps, until his mind naturally grasps chords as they are written.

But this whole problem of reading is an important one, and if you are a pupil, and have not conquered it, I should advise you to begin at once and teach yourself how to read correctly. If you are a teacher, you must apply yourself to the task of making your pupils readers, for that is one of the most important departments of music study.

NO WORDS WASTED

A Swift Transformation Briefly Described.

About food, the following brief but emphatic letter from a Georgia woman goes straight to the point and is convincing. "My frequent attacks of indigestion and palpitation of the heart culminated in a sudden and desperate illness, from which I arose entirely in mind and body. The doctor advised me to live on cereals, but none of them agreed with me until I tried Grape-Nuts food and Postum."

"The more I used of them the more I felt convinced that they were just what I needed, and in a short time they made a different woman of me. My stomach and heart troubles disappeared as if by magic, and my mind was restored and as clear as it ever was. I gained flesh and strength so that my friends were astonished. Postum and Grape-Nuts have benefited me so greatly that I am glad to bear this testimony." Name given by Postum Co., Battle Creek, Mich.

"There's a reason" and it is explained in the little book "The Road to Wellville" in pinks.

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

J. WARREN ANDREWS
Special Short Courses in ORGAN STUDY,
in Form of Lectures and Illustrations, specially prepared
and adapted to the needs of those who are unable to
attend the regular course. See Catalogue.
Address THE CHURCH OF THE BIVINE PATENT
Central Park West and 76th Street, New York

Church Organs

Latest Approved Methods. Highest Grade Only. • Established 1827.
Main Office & Works HASTINGS, MASS.
Write for beautiful Catalogue.
Hook-Hastings Co.
Boston, New York, Chicago, Cincinnati, Louisville, Dallas

WURLITZER
ORCHESTRAL HARP
The Accepted World's Standard
Write for beautiful Catalogue.
Easy payments. We supply the U.S.
and Canada. **The Rudolph Wurlitzer Co.**
172 E. 4th, Cincinnati 343 S. Wabash, Chicago
Established 1866

VOLUME THREE OF Music for the Child World

Compiled by MARI RUEF HOFER

is now published and on sale. A long promised book, delayed for various reasons, but in content it would not have been so attractively complete had it been issued earlier, so there is some gain in the waiting. This whole series fitting climax to so excellent a series, while in grade of difficulty it is throughout the simplest of the three books.

We give the section headings to denote the variety of subject-matter covered: I. The Children's Hour; II. Familiar Friends; III. Delightful Days; IV. Long Time Ago; V. Harvest Festival; VI. Christmas; VII. Easter; VIII. Music of the Springtime; IX. Fairy Music; X. Fairy Themes; XI. Serious Stories.

Sections I to X contain from 5 to 12 numbers each. XI contains 27 numbers. 13 pages are devoted to descriptive and instructive matter, and there are 132 pages of music alone.

The engraving and printing are of the highest type of excellence and the book is strongly bound in cloth, uniform with the other two volumes. Price, \$1.50. A fine collection for the 24 and 37 grades of difficulty.

CLAYTON F. SUMMY CO.
Publishers
225 So. Wabash Ave., Chicago, Ill.

In May, 1912, we will move to 636 E. Van Buren St., Chicago, Ill., occupying the entire first floor and basement.

Your Music is Torn!

IT WILL TAKE ONE MINUTE TO REPAIR IT BY USING

MULTUM-IN-PARVO BINDING TAPE
• Guarded roll of white linen or 10 yard roll of paper, 50 cents each, postpaid.

Transparent Adhesive Mending Tissue
If your music does not carry it, send to

THEO. PRESSER CO., Philadelphia, Pa.
Multum-in-parvo Binder Co., 624 Arch Street Philadelphia, Pa.

Department for Violinists

Edited by ROBERT BRAINE

ABOUT THE PIZZICATO.

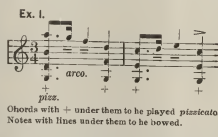
Every student of the violin should make himself master of the pizzicato, both in the left hand as well as right hand forms. Right and left hand pizzicato are met with constantly in solo violin compositions. In orchestra work right hand pizzicato is principally used. The left hand form being rarely employed. Pizzicato is an Italian word meaning "pinched" or "plucked," and music for string instruments signifies that the strings are to be "picked" with the fingers instead of being played with the bow. Hardly any device for string instrument is used more frequently in orchestra and chamber music than the pizzicato, and when used legitimately and appropriately it never fails to produce an excellent effect.

RIGHT HAND PIZZICATO.

When pizzicato is played with the right hand, the bow is held at the frog by grasping it with the second, third and fourth fingers, leaving the thumb and forefinger free. In order to steady the hand, the thumb is held against the edge of the fingerboard, at the corner, and the strings picked with the first finger only. It is possible also to hold the bow with only two fingers of the right hand, thus leaving the first and second fingers both available for picking. Many good violinists teach this method, and use it in their own playing, and it is certainly best. By using the first and second fingers alternately in playing pizzicato, much greater speed can be acquired than by using a single finger, just as a man with two legs can run faster than one hopping along with only one.

In the majority of violinists, it is true, play pizzicato with the first finger only, but many of them find it difficult to execute a fast passage in that manner. For this reason I think all violin teachers should instruct their pupils to play fast passages in pizzicato with two alternating fingers. I have occasionally met violinists who claimed that they could play pizzicato as fast with one finger as with two, but I am quite sure the reason was because they had never practiced the method with two fingers. Occasionally passages are met with in violin music where the pizzicato alternates so rapidly with passages played with the bow that there is no time to place the hand in the usual position for pizzicato with the thumb against the fingerboard. In such cases the bow is held in the usual manner, and the pizzicato notes played by the extended first or second finger, which is taken from the stick. Chords and single notes can easily be disposed of in this manner, but pizzicato scales or a long series of pizzicato notes are somewhat difficult playing without the support of the thumb against the fingerboard. Some violinists, however, succeed very well in playing pizzicato, alternating rapidly with bowing passages, in that they use the *scordatura*, in which the pizzicato chords are played by the extended second finger,

the bow being held in the usual manner. The notes marked with a cross are played pizzicato and the notes with a line with the bow. The passage is as follows:



Another example of a very quick change from bowing to pizzicato is found in *Suppe's Peri and Pansini* overture.

If nothing is said in violin music the bow is used. The word "pizz." directs the player to pick the strings and remains in effect until the words *arco* (under the bow), or simply "arco," are found, when a change back to the bow is indicated.

Any note on the violin can be played pizzicato, but above the sixth or seventh position not much effect. Harmonics can also be played pizzicato in the same manner as harmonics are played on the harp and guitar. Pizzicato harmonics are rarely used, but beautiful special effects could be obtained with them, if used in appropriate places. They have a peculiar bell-like tone and can be produced with considerable volume on a good instrument.

TO PRODUCE A GOOD TONE.

In order to produce a good tone in pizzicato, the fingerboard of the violin should be perfectly smooth, for if there are little grooves worn in the surface (caused by the long-continued pressure of the fingers in practicing) the pizzicato notes will be muffled. If the sonorous, pure tones of a harp, will have a distressing, false, metallic tinge, caused by the inability of the strings to vibrate properly when pressed into these little grooves. If the fingerboard is warped, or if the surface is not perfectly level and true in every part, or has little humps and hollows, the pizzicato notes in that part of the fingerboard will suffer in quality. In such a case a new fingerboard should be put on, or the old one leveled. It is also important to see that the bridge is not too low, thus causing the strings to lie too close to the fingerboard, as this also interferes with a clear pizzicato.

PRACTICING THE PIZZICATO.

Teachers, as a rule, are very lax in instructing their pupils in this branch of the violin. It should be systematically studied like any other. Any good exercise can be used. The Kretz bowing exercise No. 2, in his *Forty Etudes*, is as good as any other. Exercise should be played slowly at first, evenness, and the tempo gradually increased as the pupil's proficiency grows. Pizzicato practice makes

the beginner's fingers sore at first, but nature soon comes to its assistance and toughens the skin where the finger touches the string. Care must be taken to make a good quality of tone. The fleshy portion of the finger is used for the pizzicato, and the finger nails must not touch the strings. The pupil must pick the strings sideways and not try to "car it up by the roots" perpendicularly from the fingerboard. As little as five minutes daily given to the practice of pizzicato will give the student great facility in time.

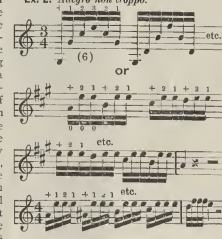
When there are very long passages in pizzicato, orchestra musicians sometimes hold their violins under their arms and pick the strings with the thumb, although some orchestra directors frown on this practice. Three and four part chords can be played very effectively with the thumb when the violin is held in this position.

BERLIOZ'S METHOD.

Hector Berlioz, one of the greatest masters of instrumentation the world has ever known, suggested a method by which the scope of pizzicato passages could be greatly extended. In his work on *Modern Instrumentation* he says: "In the future, doubtless more original and striking effects will be obtained from pizzicato than have hitherto been essayed. Violinists, not considering pizzicato as an integral portion of violin playing, have studied it but little. Even yet they have only cared to use the thumb and forefinger in playing pizzicato, so that they have never been able to execute passages or arpeggios more rapidly than the semiquavers of a bar in four-time, at a very moderate rate. Instead of, laying down their bow, they were to use the thumb and three fingers, letting the little finger support the right hand by resting it on the violin as was done in the guitar, they would soon obtain facility in executing passages such as the following—impossible at present—

(The figures placed above the notes show the fingers of the right hand that are employed; a + indicating the thumb.)

Ex. 2. Allegro non troppo.



The double and triple iteration of the upper notes in the last two examples become extremely easy by the successive use of the first and second finger on the same string.

Notwithstanding the entire feasibility of the above method, it is not

Notwithstanding the entire feasibility of the above method, it is not

Notwithstanding the entire feasibility of the above method, it is not

Notwithstanding the entire feasibility of the above method, it is not

Notwithstanding the entire feasibility of the above method, it is not

The Old Renowned Violin House

AUG. GEMÜNDER & SONS
Makers of the most famous Violins
The "Gemünder" Violins
Send for Catalogue No. 2, also No. 3, E. of
Fiddlers and a sample copy of *The Violin World*
Violin World, Chicago, Ill., 422 East 23rd Street, New York

FROSOLANO ANTONIO

Superior Solo Violinist
Pupil of Joachim, Stern and Carl Kuller
Based in New York
Address, Oakdale Hotel, Ave. Road 4, Chicago, Ill.

STENGER VIOLINS

Have distinguishing features over all other modern violins
Superior Tones, Pure Oil Varnish and Fine Workmanship
Send for a Catalogue
21 E. Van Buren Street CHICAGO

Sawyer Musical Agency

GISELA WEBER
Solo Violinist
Metropolitan Opera House Bldg.
New York

LEARN VIRTUOSO VIOLIN-PLAYING

OVIDE MUSIN
by subscribing for his Course of Violin Lessons by Correspondence
Two Specimen Lessons (75¢) or receipt of \$1

NEW PUBLICATIONS!
Estimate (Value \$5.00) by OVIDE MUSIN
Send for Specimen Lesson, Illustrated, and
Programme, by Correspondence, Transmitted by Mail
The 4 for \$1.00 12 for \$2.00 24 for \$3.00
Ovide Musin's Virtuoso School of Violin
51 West 76th St., New York City

ROOT VIOLINS

For over half a century
the Root Violins have
been the standard of
the world, and are
now being perfected in
the most perfect manner
possible in the world.

Prices \$5.00
to \$150.00
Purchasers must enclose
cash or check, and
send for Specimen Lesson,
Illustrated, and Programme,
by Correspondence, Transmitted by Mail.

E. T. ROOT & SONS
8 Patton Bldg., CHICAGO, ILL.

CORDE DE LUXE

The Best Hot Weather
SILK VIOLIN E

USED BY LEADING ARTISTS
15c Each \$1.50 per Dozen

Catalogue of five violins sent free
MUSICIANS' SUPPLY CO.
60 Lagrange Street - Boston, Mass.

ADOLPH ROSENBECKER

the distinguished violinist and composer, and conductor of
the Chicago Symphony Orchestra
Six Pieces for the Young Violinists
With piano accompaniment

No. 1. Bassoon, Violoncello, and Piano. 25¢
No. 2. Violin (Violoncello). 25¢
No. 3. Violin (Violoncello). 25¢
No. 4. Violin (Violoncello). 25¢
No. 5. Violin (Violoncello). 25¢
No. 6. Violin (Violoncello). 25¢
Book containing these six pieces is available
for \$1.50. Send for a copy to the publisher.

Each piece has a definite technical aim, and is one of
the best of its kind. The price is a material gain.
One-third discount on the publisher's price.

The Violinist Publishing Co.
431 So. Wabash Ave., Chicago

Please mention THE ETUDE when addressing our advertisers.

ity of Berlioz's suggestion, this method of rendering fast passages in pizzicato has not as yet come into general use.

Long passages in right hand pizzicato are more frequently met with in orchestra violin parts than in solo parts. Positions for the violin, although short passages, chords and single notes in right hand pizzicato, and striking effects in the left hand pizzicato abound in the latter.

Of the use of pizzicato in orchestration, Berlioz, quoted above, says: "The sounds obtained by vibrating the strings with the finger produce accompaniments approved by singers, since they do not cover the voice; they do well for symphonic effects, even in vigorous orchestral rallies either in the whole band of stringed instruments or in one or two parts alone. If the pizzicato be employed *à la forte* it becomes necessary to write it, generally, neither too high nor too low; the extreme upper notes being shrill and wiry, and the deeper ones too dull. Pizzicato chords of two, three and four notes are equally valuable in a fortissimo: the single finger which violinists use then traverses the strings so rapidly that they seem struck altogether, and vibrate almost simultaneously. Soft pizzicato accompaniments always have a graceful effect; they afford a sense of repose to the hearing and impart—when not abused—to variety to the aspect of the orchestra."

Solo pieces, arranged for the violin, in which right hand pizzicato forms the predominant feature, are occasionally met with, such as the Pizzicati from *Syllia*, by Leo Delibes, which usually pleases audiences, especially when used as an encore piece. This was a favorite number with the late Edouard Remy, the eminent Hungarian violinist, who, in fact, died suddenly while playing it on the stage of a San Francisco theatre.

COL LEGNO.

There is another form of causing the strings to vibrate without using the hair of the bow, which, while it is not produced with the fingers, might still be classed with the pizzicato, since its principal effect is very similar—the drumming on the strings with the stick of the bow, which is held with the hair upmost and the stick below when producing this effect. The directions in the music when this effect is to be used are, "col legno" (with the wood). It is employed principally for producing chords, and it is not possible to produce sounds of much variety. An analogous effect is produced on the guitar by drumming on the strings with the thumb. Leonard, the famous French violinist, has used the *col legno* in one of his *Serenade* for violin and piano. "The Serenade of the Martial Rabbit," with great skill. This is a novelty which never fails to make a hit with an audience.

Taken as a whole a thorough study of the pizzicato in its various forms would prove of the greatest interest and utility to students of the violin, and it should be thoroughly mastered. In a future issue the technique and uses of left hand pizzicato will be taken up and discussed.

Most of the English regiments have regimental marches by which they may be identified on parade, providing one knows the tune. When the Coldstream Guards approach the "Milloonello March" is heard, when the Scots Guards come down the street one hears the "Highland Lasso." Englishmen are particularly fond of listening for the regimental marches.

"FAKE" CREMONAS.

Although the fallacy that the existence of a Cremona label in a violin proves it to be a genuine instrument has been exposed hundreds of times in the past few years by the news papers and magazines of this country, it simply refuses to "stay exposed," and the public refuses to be enlightened on the old violin question. People write every day or two to The Etude, as in this way the pressure on the bridge and belly are kept even and constant, the pull on the tail gut is always the same, and the strings kept stretched to the same tension. The loosening of the strings after all these tensions, and when the strings are strung up to pitch again it takes endless-tuning to get them adjusted again. As an experiment it would be a lesson for a student to let down his strings over night, only to see what a large amount of tuning he would have to do the next day to get them so that they would keep in pitch again. It is surprising how little tuning is required in the case of a violin which is always kept at the same pitch. For a few cents the student can purchase a tuning fork at international pitch, with which he can keep his violin always at the correct pitch. Even from the point of saving money, the habit of letting down strings is not a success, for the constant sawing at the strings with the pegs when tuning by an inexperienced player, and the changes of position of the bridge resulting, will result in more broken strings and bridges than if the violin were kept constantly tuned up to pitch, and will cause more expense.

When one can go to any music store, second-hand shop or pawn shop and get violins for from \$3 up, which contain labels galore, guaranteeing them to have been made by Stradivarius, Guarnerius, Amati, Gagliano, etc., the supposition would be that people would soon become aware of the fact that a clumsily printed label, which can be bought for a cent and pasted in any violin, does not guarantee it to be a \$10,000 Stradivarius.

The daily press, even the metropolitan press, fairly teems with articles of which the following is a fair sample:

GENUINE STRADIVARIUS DISCOVERED.

Oshkosh, Dec. 14th.—(Special).—Mr. Peter Henderson, the well-known violin man of this city, is being congratulated by his friends on the discovery of a genuine Stradivarius violin of rare value. Mr. Henderson went to his attic to clean out some rubbish. While sorting out the rubbish he found an old violin which had been in the family fifty years (1) and had been forgotten. He happened to look inside the instrument and he caught sight of an old label (111). His curiosity was aroused and he carefully cleaned the interior of the violin so that he could decipher the label. He finally discovered that the violin was made by the greatest violin maker of the world, Antonius Stradivarius, and probably valuable. He showed the violin to Prof. Jones, leader of Jones' Three Star Dance Orchestra. Prof. Jones unhesitatingly pronounced the violin a real Stradivarius. Several leading local musical authorities have pronounced it worth from \$5,000 to \$15,000. Mr. Henderson has refused several handsome offers for it, believing he can do better in the music which this violin is to be used as, "col legno" (with the wood). It is employed principally for producing chords, and it is not possible to produce sounds of much variety. An analogous effect is produced on the guitar by drumming on the strings with the thumb. Leonard, the famous French violinist, has used the *col legno* in one of his *Serenade* for violin and piano. "The Serenade of the Martial Rabbit," with great skill. This is a novelty which never fails to make a hit with an audience.

GENUINE OLD VIOLINS EXTREMELY RARE.

Articles of similar description are of almost daily occurrence in the daily papers, and this in face of the fact that almost every fourth family in the United States owns a violin with one of these fake labels in it. Now, the point is this: it is not absolutely impossible that a valuable violin should be found in an out-of-the-way place, but such an occurrence is extremely rare. It is possible that one might find a \$30,000 diamond necklace in the gutter while walking down the street, but the chances are enormously against it. What is so rare is a violin which is violin business, to a connoisseur of violins, is that any one should mistake some battered old tub of a violin for a matchless creation, like a genuine Stradivarius. We must emphatically request our readers to refrain from sending us inquiries about old violins. It is impossible to answer these satisfactorily by correspondence.

LETTING DOWN THE STRINGS.

There is a senseless custom among many violin players, who have had no chance of receiving good instruction, of letting all the strings down as soon as they are through playing, to prevent the strings from breaking. A player who follows this custom will have nothing but trouble, for the reason that he will never be able to keep his violin in tune. In order to stay in tune the strings of the violin should be kept at one pitch at all times, as in this way the pressure on the bridge and belly are kept even and constant, the pull on the tail gut is always the same, and the strings kept stretched to the same tension. The loosening of the strings after all these tensions, and when the strings are strung up to pitch again it takes endless-tuning to get them adjusted again. As an experiment it would be a lesson for a student to let down his strings over night, only to see what a large amount of tuning he would have to do the next day to get them so that they would keep in pitch again. It is surprising how little tuning is required in the case of a violin which is always kept at the same pitch. For a few cents the student can purchase a tuning fork at international pitch, with which he can keep his violin always at the correct pitch. Even from the point of saving money, the habit of letting down strings is not a success, for the constant sawing at the strings with the pegs when tuning by an inexperienced player, and the changes of position of the bridge resulting, will result in more broken strings and bridges than if the violin were kept constantly tuned up to pitch, and will cause more expense.

DOUBLE VIOLIN CASES.

It is strange that double violin cases are not used more frequently by violinists. Such cases, which will accommodate two violins and four bows, can be obtained from the music houses at a price little more than that for single violin cases. They are very little larger and not much heavier. For concert artists, professional violinists, teachers, in fact for anyone for every one who has much violin playing to do, they are of the greatest convenience. For the concert violinist, such a case furnishes another violin ready tuned, which will enable him to take up an interrupted solo with the minimum delay if a string breaks. Nothing can be more annoying than to keep an audience waiting for a broken string. The violinist who has such a case will be of inferior quality, the artist will feel far more confidence and be more at ease with it than he would be with a new string badly adjusted on the other. For the teacher, who gives lessons in his studio at times the extra violin is of great convenience, in case his own or the pupil's string breaks, since the putting on of new strings takes up so much of the constant stretching converts the rest of the lesson hour into a "tuning matinee." In a small orchestra, such as is employed in many entertainments, the violinist usually plays both violins, the first violinist usually plays his case string breaks, but as second violin players, in small orchestras, where the bulk of the second violin work consists of chords on the lower strings, are somewhat neglectful of keeping it. If strings of good quality on their violins, the first violinist would far better have his extra violin close at hand for an emergency. Broken strings are not the only accidents which may happen to make an extra violin come in handy. The tail gut, one of the pegs or the bridge may be broken, and the violinist may be in a predicament. As a preventative of delays, and to guard in case of accidents, the double violin case is certainly entitled to come into greater use.

HOW MUCH TO PRACTICE.

At a meeting of the New York State Music Teachers' Association a letter to violin playing, from Arthur Hartman, the well-known violinist, was read. Among other things, Mr. Hartman wrote: "Technic is simply and purely a manifestation of the brain and the will, and is mathematical. It is simply the means to an end, and to the author and the composer, stands for grammar and good spelling, as well as sequential development and logical construction. How many learned musicians have written excellent figures—but how few poets have translated the wistfulness, the charm and the very fragrance of the wild rose, as Edward MacDowell felt it!"

"To attempt to fix the amount of work and time necessary to the acquiring of a practically flawless technic would be as impossible and absurd as to prescribe one diet for all the inhabitants of New York City regardless of organic, national, racial and other influences."

"Personally, I should place the limit at four hours a day; for I believe, few with the delicate sensibilities that make artists, could stand the wear of mental and physical effort and concentration and the effect on the nerves. Psychology teaches us that the brain lapses momentarily after twenty minutes or so of concentrated effort. I believe if each student would understand this warning, it would mean the first step in acquiring peace. Instead of whipping your nerves to greater tension, it is better to stop if only for one full minute, open a window wide, inhale two or three deep breaths very slowly, or do some free-hand exercises. Relaxation does not mean idleness, and in dropping the work in hand, for the moment, the brain gains freshness and elasticity by again concentrating on a foreign employment."

HARD TO DROP.

But Many Drop It.

A young Calif. wife talks about coffee: "It was hard to drop Mocha and Java and give Postum a trial, but my nerves were so shattered that I was a nervous wreck and of course that means all kinds of work."

"At first I thought bicycle riding caused it and I gave it up, but my condition remained unchanged. I did not want to acknowledge coffee caused the trouble for I was very fond of it."

"About that time a friend came to live with us, and I noticed that after he had been with us a week he would not drink his coffee any more. I asked him the reason. He replied, 'I have had a headache since I left off drinking coffee, some months ago, till last spring badly adjusted on the other. For the teacher, who gives lessons in his studio at times the extra violin is of great convenience, in case his own or the pupil's string breaks, since the putting on of new strings takes up so much of the constant stretching converts the rest of the lesson hour into a "tuning matinee." In a small orchestra, such as is employed in many entertainments, the violinist usually plays both violins, the first violinist usually plays his case string breaks, but as second violin players, in small orchestras, where the bulk of the second violin work consists of chords on the lower strings, are somewhat neglectful of keeping it. If strings of good quality on their violins, the first violinist would far better have his extra violin close at hand for an emergency. Broken strings are not the only accidents which may happen to make an extra violin come in handy. The tail gut, one of the pegs or the bridge may be broken, and the violinist may be in a predicament. As a preventative of delays, and to guard in case of accidents, the double violin case is certainly entitled to come into greater use."

"I myself, have gained 8 pounds in weight, and my nerves have ceased to quiver. It seems so easy now to quit milk and coffee that I have been given by Postum Co., Battle Creek, Mich. Read the little book, 'The Road to Wellville,' in pgs. 'There's a reason.' Now read the above letter! A new one appears from time to time. They are genuine, true, and full of human interest. It is."

CHARLES DICKENS' MUSICAL TENDENCIES.

No sooner goes a great man's centenary approach than the adepts in different occupations attempt to discover the relation of the hero to their own lives and work.

Dickens was a most versatile man, and he has been classified and reclassified by so many reviewers that it is not surprising that the musicians have laid hold of him to claim their share. W. F. Arnold in the London "Organist and Choir-master" reveals the following interesting facts regarding Dickens' musical leanings.

In the first place, it is interesting to note that Dickens himself was a singer. That he possessed a voice of unusual power and quality is borne out by the fact that he was often heard to hear the novelists' own rendering of his works at the popular "readings." Had not his genius been directed into other channels, there is no doubt that, with proper training, his voice would have made him one of the most famous vocalists of his age. His sister Fanny was a professional singer, having studied at the Royal Academy, where she met another famous vocalist, Henry Purcell. The pair formed a deep friendship which ripened into love, and in the course, they married, afterwards being professionally engaged together for a considerable time at the old St. Martin's Chapel. This music "ran in the blood," so to speak. Dickens contracted friendships with many professional musicians, and among the multitude of celebrities entertained at his house at Devonshire Terrace were Sir John Stannard, J. F. Halévy and Sims Reeves.

Perhaps it is not generally known that Dickens wrote the libretto of an opera, which was set to music by Hul-

lah. This work, entitled, "Village Coquettes," enjoyed a considerable amount of popularity, and the separate songs were much sung by the vocalists of the day.

References to music to be found in Dickens' works are many and various, but are mostly allusions of a facetious or metaphorical kind. In "Dombey and Son," Dr. Blimber, that awful man, is described as like "a clerical pianoforte, with round turned legs," while Mr. Feeder, B.A., "was a kind of human barrel-organ with a little bit of tunes which he was continually working over and over again, without any variation." Mr. Toots being desperately in love, is recommended by his friend, "to let the guitar, or at least the flute; for women like music, when they are paying your addresses to 'em."

In "Martin Chuzzlewit" Tom Pinch's chief characteristic is summed up in terms of music. "To say that Tom had no idea of playing first fiddle in any social orchestra, but was always satisfied to be set down for the fiddle and fiddle violin in the band, or therabouts, is to express his modesty in very inadequate terms." Yet, that Dickens understood and was in sympathy with that delicacy and refinement of temperament and nobility of character which is naturally associated with the true musician, is abundantly demonstrated in his masterly delineation of the old Sardinian organist and one of the novelists' most beautiful, lovable characters. Poor, simple, great-hearted Tom, the simple, earnest, shrinking ever from the world's rough touch, yet quick to hear the cry of the less fortunate, chivalrous in defence of the weak, with a dreamer of dreams, the meanings of which he hardly understood, his

generous nature is akin to that of the Great High Priests of Music. His whole character has about it the essence of a Mozart or a Mendelssohn, a Chopin or a Schubert, and only lacks their artistic greatness.

Dickens in "Martin Chuzzlewit" deals with the uplifting power of music with no uncertain hand, as all who have read that remarkable work will readily agree. In the last chapter, where he makes Tom pour out the music of his heart and tell his life story through the medium of an organ, he has succeeded in accomplishing a task, which, when essayed by the average novelist, brings down upon his head the scorn and ridicule of the musician, who feels that the true function and meaning of his Art has been outraged.

It is only in comparatively recent times that the musician has taken the same place in the social scheme that his literary brother has long enjoyed. Many of the musicians of olden times knew little outside of their professional work. Nevertheless, there was at least one who was no less distinguished in a literary way than in a musical one. This was Dr. Burney, a contemporary and friend of the remarkable Dr. Samuel Johnson. On Johnson's death, Burney had serious thoughts of becoming his biographer, and thus narrowly escaped wearing the mantle which fell on Boswell's shoulders. Dr. Burney was a man of exceptional charm, and it is said that he had all the grace of the Chesterfield school, with none of its stiffness or lax morality. His daughter, Fannie Burney (Mme. d'Arbly), became famous as a writer of books while still in her teens. She was probably the first woman novelist, and her works *Evilina* and *Cecilia* are classics.

"Even ragtime has its merits. It may lead to better things. Of course, it is not, written by people who do not know, and played by those who do not care, but yet it may awaken the desire—touch the chord and evoke intelligent response. The great art is to move people, not merely to astonish them. It is in the ability to make the most of the instrument."

"This country needs institutions devoted to art for the sake of art. The purely commercial element must be eliminated. America has been too busy for this."

IVERS & POND PIANOS: BOSTON

THE piano of the day is the small grand. All the best qualities that the word "grand" implies, and yet a piano not too large for the tiniest home is our new

PRINCESS GRAND

It is a musician's piano, with its rich, noble quality, and its satisfying action-touch. It is an artist's piano, with its refined Colonial design case. It is a home piano that can be depended upon for service—the service that in nearly 400 leading Educational Institutions and 50,000 American homes has earned the reputation the IVERS & POND enjoys today. Write for description and a paper pattern showing the exact floor space the Princess Grand requires.



HOW TO BUY. A piano is an important purchase. Distance should not deter you from securing the best. If we have no dealer near you, we can make expert selection and supply you from our factory at our risk of pleasing you. Our unique plan for furnishing pianos on deferred payments anywhere in the United States may interest you. Liberal allowances for old instruments in exchange.

For catalogue, prices and information of great value to any prospective purchaser write us today.

IVERS & POND PIANO COMPANY 141 Boylston Street BOSTON, MASS.

WHY WE HAVE NO GREAT COMPOSERS.

MR. WILLIAM SHAKESPEARE, the well-known English voice teacher, whom, it will be remembered, has had an exceedingly broad and comprehensive general musical education, recently gave the following opinion to the representative of a Los Angeles, Cal. paper:

"I would not say there were no great American composers, except that it is true, and it is true of England also. And there are few great composers anywhere. Your McDowell had his great side. Nobody could deny that he had genius. Some of his compositions are indeed beautiful."

"The Italian composers are amateurs for the most part. They are not devoted to the art, but to the idea of pleasing the taste rather than cultivating it. Some of the great performers are the same. Joachim appreciated the truth. He was an artist. When called before the tribunal after a splendid performance he would say to the audience: 'Why, I am only an interpreter.' That shows the art and the soul of the musician. Paderewski is a great player, as all the world knows, but he lacks something this delicate sense. He is a wonderful performer, yet the professional gymnast does marvelous feats."

"Even ragtime has its merits. It may lead to better things. Of course, it is not, written by people who do not know, and played by those who do not care, but yet it may awaken the desire—touch the chord and evoke intelligent response. The great art is to move people, not merely to astonish them. It is in the ability to make the most of the instrument."

"This country needs institutions devoted to art for the sake of art. The purely commercial element must be eliminated. America has been too busy for this."

When addressing our advertisers.

1712 Chestnut St., • Phila., Pa

When addressing our advertisers.

EASIER GRADE PIANO COLLECTIONS

STANDARD COMPOSITIONS
Graded and compiled by W. S. B. Matthews
Six Volumes: Seven Grades

The popularity of this course is due to its unlimited adaptability. At almost any stage of the pupil's progress some one volume of the course may be used with the greatest benefit; and the same course is planned to promote sound musicianship, its use will afford much pleasure to both teacher and pupil. In single volumes, each 50 cents.

STANDARD GRADED PICES
Three volumes covering six grades
By W. S. B. Matthews

No teacher, more instructive and more musically attractive course than these Standard Graded Pices in connection with the complete Standard Graded Studies can be devised. Better to dispense with unskilled experimentation which results in disappointment, and accept the greater and more realistic value of the use of this wisely limited but unexcelled course. By value, \$1.00 each. Write, and see this collection.

FIRST SONATINAS
A volume of easy, complete sonatinas and movements in the sonatina and related forms. Modern and classic composers are represented in their most pleasing and melodious harmonies. Musically and practically a work of great value, affording preparation for the study of the easier classics. Price 50 cents.

MUSICAL POEMS
Original Melodies with Appropriate Verses
By Octavia Hudson
Fourteen little tone poems that aim to enliven the imagination. With their light and graceful, these little pieces, with their witty texts, are certain to evoke a love for music in any child. For the teacher of children this work is unsurpassed. Price 50 cents.

TUNES AND RHYMES FOR THE LADY
By Geo. L. Seading
Here's a book for the teacher of the kindergarten or any class of children. It contains thirty-four little poems, each with a simple melody. The book is a most interesting and useful collection of songs that may be used in the kindergarten or in the first grade. Price 50 cents.

CHILDHOOD DAYS
Instructive Duets by Dr. Hans Hartman
A collection of easy duets adapted for right reading and initial practice in ensemble playing. Arranged for the piano's playing either with the first or second hand. Each volume contains ten interesting, melodious and instructive. Price 50 cents.

A YEAR IN THE LIFE OF A CHILD
Twelve Little Four-Hand Pieces
By P. Haschke
An attractive volume of original pieces, named respectively after the months of the year, that offers elementary four-hand playing in its most interesting and pleasing form. Each volume accompanies each piece. Price 75 cents.

24 PIECES FOR SMALL HANDS
By H. Engelmann
When you are looking for pieces in which the practical and the pleasing are largely associated, don't overlook this volume. It is better than many and equal to any. Fit for the first and second grades. Each volume full of musical goodness at the low price of 50 cents.

FIRST DANCE ALBUM
Twenty-five pieces representing all dance forms. Easy and suitable for first dance lessons. A remarkable collection bound to please at 50 cents.

FIRST PARLOR PICES
Thirty-four characteristic selections and movements very possible used for interesting lessons. No mistake will be made in recommending this collection for pupils in the second year. Price 50 cents.

30 MELODIOUS PICES FOR FOUR HANDS
By Carl Kölling
As an aid in developing self-reliance and repose, the value of duet playing cannot be overestimated. This collection contains all the best pieces, written in 11 keys and with the complete of five notes suitable for first, second and third years. In two books, each \$1.00.

THEODORE PRESSER CO.
PHILADELPHIA, PENNA.

New Books

One Hundred Folk Songs of All Nations. Edited by Granville Bantock. Published by The Oliver Ditson Company. Price, \$1.50, paper. Cloth, \$2.50, 175 pages.

This new work is one of the best volumes published in "The Musicians' Library." It is a superbly balanced collection of the most popular in the entire series. The songs, as might be expected, are arranged with exceptional appropriateness by the distinguished English composer, Granville Bantock. For the most part they have been wisely selected, and the collection as a whole is a very desirable one. Forty-seven of the songs are of English origin, made in this collection. Starting with *Sally in Our Alley*, the series takes us on a kind of world trip around the world via the Suez Canal through Asia, and finally sets us down in U. S. A. with *Diez* ringing in our ears. Everywhere one notes the good sense of the able musician at the head of this personality conducted tour. Never once has Mr. Bantock tried to make London more Cockney, Paris more Parisian, nor Turkey more Oriental. Veracity has been the aim throughout. The collection is a gem which should inspire early piety and total abstinence. The ability to sing it through twice in succession should entitle any one to admission to a White Ribbon Society. Mr. Bantock says in his excellent descriptive introduction to this work: "In singing this (*Chorus*) (*Chorus*) the notes are run into another, a definite tone being hardly discernible. A strong nasal inflection should be used by the vocalist who desires to render the music as to produce as near as possible the original effect." The effect is horrible enough to Occidental ears without Mr. Bantock's instructions, but this, well as several other Oriental numbers, form the most unique and fascinating portion of the work. If they only served to show the difference between the orderliness of the West and the disorder of the East they would be well worth investigating. To select this material wisely and then to arrange accompaniments to please the easily satisfied amateur as well as the hazy connoisseur, who has schooled himself to make the most extravagant and exciting demands upon the editor's musicianship, is no easy task and a man of less ability than Mr. Bantock would surely have failed. Any one who notes the appropriateness of the piano parts of *Sally in Our Alley*, *Fanny's Highway*, *Neath the Shadow of a Tree*, or even the apparently indigenous but really artificially contrived two-part canon in the Chinese *Jasmine Flower*, will realize the charm of the work as a whole.

Post-Victorian Music, by Charles L. Graves. Published by the Macmillan Company, New York. Price, \$2.00.

The London *Spectator* is known the world over as the organ of sturdy conservatism, and as this work is a collection of essays originally published in its columns, the book naturally does not seek to startle us with Shavian epigrams. Mr. Graves has managed to provide some startling reading. Essays upon such subjects as Antonine Sterling, August Manns and London Concert Halls would naturally not appeal much to so conservative an audience. There are, however, other essays upon Brahms, Stockhausen, The Cult of the Lied and other subjects of broader interest which may be read with pleasure by every one.

Portrait of a Composer, by Charles L. Graves. Published by the Macmillan Company, New York. Price, \$2.00.

Portrait of a Composer, by Charles L. Graves. Published by the Macmillan Company, New York. Price, \$2.00.

Portrait of a Composer, by Charles L. Graves. Published by the Macmillan Company, New York. Price, \$2.00.

Portrait of a Composer, by Charles L. Graves. Published by the Macmillan Company, New York. Price, \$2.00.

Portrait of a Composer, by Charles L. Graves. Published by the Macmillan Company, New York. Price, \$2.00.

Portrait of a Composer, by Charles L. Graves. Published by the Macmillan Company, New York. Price, \$2.00.

Portrait of a Composer, by Charles L. Graves. Published by the Macmillan Company, New York. Price, \$2.00.

Portrait of a Composer, by Charles L. Graves. Published by the Macmillan Company, New York. Price, \$2.00.

THE PHILADELPHIA ORCHESTRA

EIGHTY-FIVE MUSICIANS

1911-October 13 :: April 13-1912

FOR the twelfth season, the fifth under the baton of Mr. Pohlitz, the 25th Anniversary and 25th Anniversary Symphonies at the Academy of Music, Philadelphia, present a virtuoso leader, supported by a superbly balanced Orchestra in a series of programs, unequalled for interest and cumulative artistic effect.

SPECIAL FEATURES
March 22-23: WAGNER PROGRAM
March 29-30: Mme. GERVILLE REACHE, Contralto
April 12-13: (Closing Concerts) REQUEST PROGRAM
Business Office, 1314 Pennsylvania Building.

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

Photo by H. H. H. H.

CARL POHLITZ, Conductor

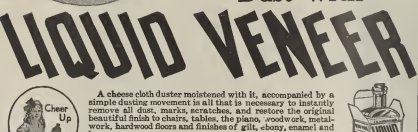
Photo by H. H. H. H.

CARL POHLITZ, Conductor

Get a Note of Cheer Into Your Furniture

The home that is dusted with LIGUM VENEER presents no discords to the eye. Everything has a tone of harmony, a note of cheer, an added touch of beauty. There are no laborious studies to pursue, and no paint-brush exercises to learn when you

Dust With



A new dusting compound, dusting with LIGUM VENEER presents no discords to the eye. Everything has a tone of harmony, a note of cheer, an added touch of beauty. There are no laborious studies to pursue, and no paint-brush exercises to learn when you

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

THEODORE PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

MUSICAL HISTORY

THE STANDARD HISTORY OF MUSIC

A First History for Students at All Ages
By JAMES FRANCIS COOKE

This series of forty story-books has been written by musical scholars of every generation, and is the most complete, simple and understandable. (2) Arranged in a logical order, it suits the actual needs of teachers and students. (3) Text matter is concise and interesting. (4) Each book, leading the reader to forget that it is a text-book. (5) All foreign and technical terms self-explanatory and clearly defined. (6) Abundant illustrations, musical and pictorial. (7) Map of musical history. (8) Map of musical history. (9) Map of musical history. (10) Map of musical history. (11) Map of musical history. (12) Map of musical history. (13) Map of musical history. (14) Map of musical history. (15) Map of musical history. (16) Map of musical history. (17) Map of musical history. (18) Map of musical history. (19) Map of musical history. (20) Map of musical history. (21) Map of musical history. (22) Map of musical history. (23) Map of musical history. (24) Map of musical history. (25) Map of musical history. (26) Map of musical history. (27) Map of musical history. (28) Map of musical history. (29) Map of musical history. (30) Map of musical history. (31) Map of musical history. (32) Map of musical history. (33) Map of musical history. (34) Map of musical history. (35) Map of musical history. (36) Map of musical history. (37) Map of musical history. (38) Map of musical history. (39) Map of musical history. (40) Map of musical history. (41) Map of musical history. (42) Map of musical history. (43) Map of musical history. (44) Map of musical history. (45) Map of musical history. (46) Map of musical history. (47) Map of musical history. (48) Map of musical history. (49) Map of musical history. (50) Map of musical history. (51) Map of musical history. (52) Map of musical history. (53) Map of musical history. (54) Map of musical history. (55) Map of musical history. (56) Map of musical history. (57) Map of musical history. (58) Map of musical history. (59) Map of musical history. (60) Map of musical history. (61) Map of musical history. (62) Map of musical history. (63) Map of musical history. (64) Map of musical history. (65) Map of musical history. (66) Map of musical history. (67) Map of musical history. (68) Map of musical history. (69) Map of musical history. (70) Map of musical history. (71) Map of musical history. (72) Map of musical history. (73) Map of musical history. (74) Map of musical history. (75) Map of musical history. (76) Map of musical history. (77) Map of musical history. (78) Map of musical history. (79) Map of musical history. (80) Map of musical history. (81) Map of musical history. (82) Map of musical history. (83) Map of musical history. (84) Map of musical history. (85) Map of musical history. (86) Map of musical history. (87) Map of musical history. (88) Map of musical history. (89) Map of musical history. (90) Map of musical history. (91) Map of musical history. (92) Map of musical history. (93) Map of musical history. (94) Map of musical history. (95) Map of musical history. (96) Map of musical history. (97) Map of musical history. (98) Map of musical history. (99) Map of musical history. (100) Map of musical history. (101) Map of musical history. (102) Map of musical history. (103) Map of musical history. (104) Map of musical history. (105) Map of musical history. (106) Map of musical history. (107) Map of musical history. (108) Map of musical history. (109) Map of musical history. (110) Map of musical history. (111) Map of musical history. (112) Map of musical history. (113) Map of musical history. (114) Map of musical history. (115) Map of musical history. (116) Map of musical history. (117) Map of musical history. (118) Map of musical history. (119) Map of musical history. (120) Map of musical history. (121) Map of musical history. (122) Map of musical history. (123) Map of musical history. (124) Map of musical history. (125) Map of musical history. (126) Map of musical history. (127) Map of musical history. (128) Map of musical history. (129) Map of musical history. (130) Map of musical history. (131) Map of musical history. (132) Map of musical history. (133) Map of musical history. (134) Map of musical history. (135) Map of musical history. (136) Map of musical history. (137) Map of musical history. (138) Map of musical history. (139) Map of musical history. (140) Map of musical history. (141) Map of musical history. (142) Map of musical history. (143) Map of musical history. (144) Map of musical history. (145) Map of musical history. (146) Map of musical history. (147) Map of musical history. (148) Map of musical history. (149) Map of musical history. (150) Map of musical history. (151) Map of musical history. (152) Map of musical history. (153) Map of musical history. (154) Map of musical history. (155) Map of musical history. (156) Map of musical history. (157) Map of musical history. (158) Map of musical history. (159) Map of musical history. (160) Map of musical history. (161) Map of musical history. (162) Map of musical history. (163) Map of musical history. (164) Map of musical history. (165) Map of musical history. (166) Map of musical history. (167) Map of musical history. (168) Map of musical history. (169) Map of musical history. (170) Map of musical history. (171) Map of musical history. (172) Map of musical history. (173) Map of musical history. (174) Map of musical history. (175) Map of musical history. (176) Map of musical history. (177) Map of musical history. (178) Map of musical history. (179) Map of musical history. (180) Map of musical history. (181) Map of musical history. (182) Map of musical history. (183) Map of musical history. (184) Map of musical history. (185) Map of musical history. (186) Map of musical history. (187) Map of musical history. (188) Map of musical history. (189) Map of musical history. (190) Map of musical history. (191) Map of musical history. (192) Map of musical history. (193) Map of musical history. (194) Map of musical history. (195) Map of musical history. (196) Map of musical history. (197) Map of musical history. (198) Map of musical history. (199) Map of musical history. (200) Map of musical history. (201) Map of musical history. (202) Map of musical history. (203) Map of musical history. (204) Map of musical history. (205) Map of musical history. (206) Map of musical history. (207) Map of musical history. (208) Map of musical history. (209) Map of musical history. (210) Map of musical history. (211) Map of musical history. (212) Map of musical history. (213) Map of musical history. (214) Map of musical history. (215) Map of musical history. (216) Map of musical history. (217) Map of musical history. (218) Map of musical history. (219) Map of musical history. (220) Map of musical history. (221) Map of musical history. (222) Map of musical history. (223) Map of musical history. (224) Map of musical history. (225) Map of musical history. (226) Map of musical history. (227) Map of musical history. (228) Map of musical history. (229) Map of musical history. (230) Map of musical history. (231) Map of musical history. (232) Map of musical history. (233) Map of musical history. (234) Map of musical history. (235) Map of musical history. (236) Map of musical history. (237) Map of musical history. (238) Map of musical history. (239) Map of musical history. (240) Map of musical history. (241) Map of musical history. (242) Map of musical history. (243) Map of musical history. (244) Map of musical history. (245) Map of musical history. (246) Map of musical history. (247) Map of musical history. (248) Map of musical history. (249) Map of musical history. (250) Map of musical history. (251) Map of musical history. (252) Map of musical history. (253) Map of musical history. (254) Map of musical history. (255) Map of musical history. (256) Map of musical history. (257) Map of musical history. (258) Map of musical history. (259) Map of musical history. (260) Map of musical history. (261) Map of musical history. (262) Map of musical history. (263) Map of musical history. (264) Map of musical history. (265) Map of musical history. (266) Map of musical history. (267) Map of musical history. (268) Map of musical history. (269) Map of musical history. (270) Map of musical history. (271) Map of musical history. (272) Map of musical history. (273) Map of musical history. (274) Map of musical history. (275) Map of musical history. (276) Map of musical history. (277) Map of musical history. (278) Map of musical history. (279) Map of musical history. (280) Map of musical history. (281) Map of musical history. (282) Map of musical history. (283) Map of musical history. (284) Map of musical history. (285) Map of musical history. (286) Map of musical history. (287) Map of musical history. (288) Map of musical history. (289) Map of musical history. (290) Map of musical history. (291) Map of musical history. (292) Map of musical history. (293) Map of musical history. (294) Map of musical history. (295) Map of musical history. (296) Map of musical history. (297) Map of musical history. (298) Map of musical history. (299) Map of musical history. (300) Map of musical history. (301) Map of musical history. (302) Map of musical history. (303) Map of musical history. (304) Map of musical history. (305) Map of musical history. (306) Map of musical history. (307) Map of musical history. (308) Map of musical history. (309) Map of musical history. (310) Map of musical history. (311) Map of musical

Partial List of Editors, Experts and Special Contributors

MATHILDE MARCHESI
Vocal Teacher, Author of "Practical Lessons in Singing"
WILLIAM MASON
Pianist, Composer and Teacher;
Author of "Touch and Technique,"
"Memories of a Musical Life"
VICTOR MAUREL
Operatic Baritone
NELLIE MELBA
Operatic Soprano
SEBASTIAN B. MULLIS
Pianist, Composer and Teacher
SIR C. HUMBERT H. PARRY
Director of the Royal College of Music,
London; Professor of Music in Oxford University
ANNIE W. PATTERSON
Lecturer, Composer and Conductor;
Author of "The Story of Oratory"
MARK HAMBROUG
Pianist
RICHARD HOFFMAN
Pianist, Teacher and Composer
W. GARRETT HORDER
Editor of "The Treasury of the American Sacred Song"
HELEN KENDRICK JOHNSON
Editor; Author of "Our Familiar Songs"
HENRY E. KREHBIEL
Musical Critic, Author of "How to Listen to Music"
WILLIAM S. ROCKSTRO
Pianist, Lecturer and Teacher;
Author of "Concise History of Music," etc.
KAXER SCHARFENKA
Pianist and Composer
AKTON SELDI
Operatic and Concert Conductor
WILLIAM SHAKESPEARE
Singer and Vocal Instructor
R. FARQUHARSON SHARP
Assistant Librarian of the British Museum; Author of "Wagner's Dramas," "Der Ring des Nibelungen," etc.
R. A. STREATFIELD
Author of "Modern Music and Musicians"
CHARLES ANNESLEY
Editor of "The Standard Opera Glass"
BERNARDUS BOKELMANN
Pianist, Teacher, Composer and Conductor
C. E. BOURNE
Author of "The Great Composers"
REV. DAVID R. BREED
Author of "The History and Use of Hymns and Hymn-Tunes"
ANYA COMTESS DE BREMONT
Author of "The World of Music"
REV. DUNCAN CAMPBELL
Author of "Hymns and Hymn Makers"
Editor of "The Master Musician" series, etc.; Author of "The Story of Music," etc.
REGINALD DE KOVEN
Critic and Conductor; Composer of "Solon Hymns," etc.
LOUIS R. DRESSLER
Organist, Choir Director, Editor and Composer
LOUIS C. ELSON
Teacher, Lecturer and Critic; Author of "Caricatures of Music," "History of American Music," etc.
HENRY T. FINCK
Musical Critic; Author of "Wagner and His Works," "Songs and Song Writers," etc.
S. J. ADAIR FITZ-GERALD
Author of "Stories of Famous Songs"
BENJAMIN J. LANG
Pianist, Organist, Teacher and Conductor
LILLIE LEHMANN-KALICH
Author of "The Story of Opera"
E. MARKHAM LEE
Operatic Soprano; Imperial Chamber Singer (Berlin)
BLANCHE MARCHESI (BARONNE CACCAMISI)
Opera, Oratorio, and Concert Singer; Teacher of Singing
KATHLEEN SCHLESINGER
Author of "The Instruments of the Modern Orchestra"
ARTHUR ELSON
Author of "Orchestral Instruments and Their Use," etc.
JAMES FRANCIS COOKE
Educational Writer
JOHN PHILIP SOUSA
Bandmaster and Composer
GUSTAV KOBBE
Author of "How to Appreciate Music," etc.
HORATIO W. PARKER
Professor of the Theory of Music in Yale University and Composer
LILLIAN NORDICA
Operatic Soprano

A Great Work Completed

ENCYCLOPEDIAS have been made in this country on almost every subject under the sun. Why not a good American encyclopedia of music? We have answered this question. We now have ready in ten (10) handy octavo volumes, the "UNIVERSITY MUSICAL ENCYCLOPEDIA," made up of the work of experts and specialists; with Professor Louis C. Elson of the New England Conservatory of Music as its editor-in-chief; covering the entire field of musical knowledge; and so far as prices and terms are concerned, placed easily within the reach of all. The distinguished names of its contributors and the highly practical character of a large part of its contents make the "UNIVERSITY MUSICAL ENCYCLOPEDIA" a work that can not be ignored by teachers who are seeking to increase their efficiency or by any musician who wishes to add to his knowledge and equipment.

List of Volumes

- Volume I A History of Music
- Volume II A History of Music
- Volume III-IV Great Composers
- Volume V Religious Music of the World
- Volume VI Vocal Music and Musicians
- Volume VII The Opera: History and Guide
- Volume VIII The Theory of Music
- Volume IX-X University Dictionary of Music and Musicians



PROFESSOR ELSON

Teachers: This set will aid you in making yourself more interesting to your pupils and in more fully claiming their attention and enthusiasm. ¶ It will supply you with the most valuable hints of every sort. ¶ It will place you in touch with music-masters and with the best traditions of musical culture.

All Musiclovers: This set will supply you with ready answers to the little things you wish to know. ¶ It will open up to you the world of music, as nothing ever did before. ¶ It will give you the frank expression of some of the world's greatest writers. ¶ It will increase your understanding of musical events and tendencies.

Our 192-Page Book Mailed Free to You

It is, of course, impossible for us to explain in this limited space the character and scope of the UNIVERSITY MUSICAL ENCYCLOPEDIA. To any reader or friend of this periodical who will fill out and send in the attached coupon, we shall be glad to furnish full details in a direct personal letter. This letter will also explain prices and terms. In order properly to direct the attention of lovers of music to this unusual publishing event, we have had prepared some literature on the subject that you will be glad to receive. We shall also take pleasure in mailing to you under separate cover a copy of our "Music-lover's Handbook," which is entirely independent of the UNIVERSITY MUSICAL ENCYCLOPEDIA, and which gives in 192 pages a pronouncing dictionary of musical terms. This will make an exceedingly convenient and attractive pocket reference book for all interested in music. In writing, kindly use the coupon and fill it out carefully, so that there may be no mistake. If you have friends who, you think, would be interested, send us their names also, and we shall be glad to mail them information in regard to the UNIVERSITY MUSICAL ENCYCLOPEDIA and a copy of the "Musiclover's Handbook."

The University Society

44-60 East Twenty-third Street

New York City

Name _____
Street Address _____
Town and State _____
Occupation _____

PADEREWSKI Endorses Sherwood's Normal Piano Lessons For Teachers

The Sherwood Normal Piano Lessons and University Extension Lectures

which are so highly endorsed by Paderewski, the eminent virtuoso; Leschetizky, Paderewski's great teacher; Emil Sauer of the Vienna Conservatory, Moskowski, the great Parisian composer and teacher; Walter Damrosch, director of New York Symphony Orchestra; Roy Dr. Frank Gunsulius, President Armour Institute; Henry T. Finck, New York's leading musical critic, and others; contain the playing and teaching principles which Sherwood obtained from the old world masters, such as Liszt, Kullak and Deppa. They also contain the results of Sherwood's own life work as teacher, lecturer and concert player. No matter where you live, what your previous musical training has been or what your present ambitions in music may be, you need this Course of Sherwood Normal Lessons.

These Lessons Will Solve Your Teaching Problems

They will solve your problems:—of how to raise your teaching standards and become a more successful teacher, this excellent work enables you to secure more pupils at better prices; of how to secure and hold the attention of beginners and teach them time, rhythm, interpretation, sight-reading, memorizing, and the proper use of the damper pedal, as well as how to develop good technique and tone by special physical exercises, both for yourself and pupils, and to select the best teaching methods.

These and many other vexing problems that confront progressive teachers day by day, are solved by Sherwood in this wonderful Course of University Extension Lessons and Lectures.

Teacher's Diploma Granted

On the completion of this Course of Normal Piano Lessons, which includes Harmony, Counterpoint, Thoroughbass and Orchestration, under Adolph Rosenbecker and Dr. Daniel Frohne, we grant you a teacher's diploma. This diploma will give you great prestige because the work you are required to do to earn it, has been endorsed by some of the greatest musicians living. To study these lessons is the opportunity of a lifetime for the earnest, ambitious, progressive teacher. They contain the big and vital things for teachers; the identical instruction that Sherwood always gave to teachers in his private studio.

Our Guarantee Protects You

We know that these Sherwood Normal Piano Lessons are just what you need to improve your playing and teaching. This is what Sherwood prepared the lessons for to meet your needs in every way from a practical teaching standpoint. So sure are we that this is true that we give you a binding guarantee to refund every cent that you pay for the lessons, if you are not fully satisfied with your progress after completing the Course. Hundreds of teachers have taken these lessons and are now reaping the benefit from their increased teaching efficiency and better musicianship.

Mail Coupon for Free 80-page Art Catalog

SIEGEL-MYERS Correspondence School of Music 130 Monon Block, Chicago, Illinois

Fill In and Mail This Coupon Today

Siegel-Myers Correspondence School of Music, 130 Monon Block, Chicago, Ill.
Containing extracts from Sherwood's lessons, photographs and illustrations of famous musicians, letters from teachers and great artists, a musical dictionary for every day use, also your booklet, "The Problems of Teachers Answered," with terms and details of your partial scholarship offer.

Name _____ Age _____

Street Address _____

City or Town _____ State _____

Are you now teaching? _____ What musical training have you had? _____

Do you wish to fit yourself to teach the best way possible? _____

Have you studied Harmony thoroughly? _____

Please mention THE ETUDE when addressing our advertisers.

Dec. 21, 1910.

To the Musical Public:—

The opinions expressed by some of the world regarding the Correspondence Music Lessons given by the Siegel-Myers Correspondence School of Music are, in themselves, ample reward for the time, thought and labor expended in solving the problem of successfully adapting the University Extension Method to the teachers of Music in America.

There are no higher musical authorities than Leschetizky, Paderewski, Moskowski, Emil Sauer, Guilmant, Damrosch, and Sousa. Their letters are ample demonstration of the efficiency of these lessons, and are a source of gratification to me and my conferees. The conscientious, thorough and successful work done by hundreds of graduates under this system, also affords us inexpressible satisfaction. By personally testing pupils after they have studied in this way, I am convinced that we have put on record for the use of this and future generations much that is of permanently unequalled art value.

Through these correspondence lessons, with their ingeniously devised questions, which test the student's mastery of the lessons, it is now possible for musicians living anywhere within reach of the mails, to study our lessons in their own homes, and secure most of the essential features of the instruction they would obtain if they had studied with us privately (some things they can learn even better), and thus obtain their Teacher's Certificate and Diploma, having correctly earned the same.

I am more than ever satisfied to have given the best of my time and ability to the incorporation of my ideas and principles of music study and piano playing in the courses of Correspondence Lessons, the revision of which I have just completed at Siegel-Myers Correspondence School of Music.

My intimate knowledge of the thoroughness and sincerity of the work done by the School assures me that my musical standards will always be maintained in the instruction given through these lessons.

William H. Siegel



C. COLES PHILLIPS.

"The Crowning Attribute of Lovely Woman is Cleanliness."

A woman's personal satisfaction in looking charming and dainty is doubled when she knows everything about her is exquisitely clean.

NAIAD DRESS SHIELDS

are thoroughly hygienic and healthful to the most delicate skin; are absolutely free from rubber, with its disagreeable odor; can be easily and quickly STERILIZED by immersing in boiling water for a few seconds only. They are preferred by well-gowned women of refined taste.

At stores or sample pair on receipt of 25c. Every pair guaranteed.

A handsome colored reproduction of this beautiful Coles Phillips drawing on heavy paper 10 x 12 sent for 10c. No advertising.



The C. E. CONOVER CO., Mfrs.

101 Franklin Street, NEW YORK