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THE ETUDE

JANUARY

1913



30th
ANNIVERSARY
NUMBER
1883-1913

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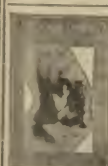
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THE ETUDE

JANUARY, 1913 VOL. XXXI NO. 1.

Etude Jubilee Greetings World-wide Congratulations upon our Thirtieth Anniversary.

The large number of greetings received makes it impossible to present all on this and the next page. Consequently other highly valued messages appear on other pages in this issue. The list is in alphabetical order.

I don't believe that I have missed a number of THE ETUDE since the beginning of the paper some thirty years ago. I have found it indispensable to my musical life. Sincere congratulations.

Dr. E. E. AYRES, Educator and Writer (Philadelphia).

My hearty congratulations upon the Thirty Year Jubilee of THE ETUDE. You are doing good honest work, giving good deal of mental food to those interested in music and I hope the future existence of your paper may be even more successful than the past has been.

ANTOINETTE SZUMOWSKA ADAMOWSKI, Virtuosa Pianist (Boston).

Very best wishes to THE ETUDE, upon the occasion of its Thirty Year Jubilee.

HAROLD BAUER, Virtuoso Pianist (Paris).

Very hearty felicitations on the completion of THE ETUDE's third decade. May it continue to be the musician's benediction.

E. M. BOWMAN, Eminent Teacher and Organist (New York).

Permit me to add my testimony in recognition of the great value of THE ETUDE, upon the occasion of its Thirty Year Jubilee. Hearty congratulations.

DAVID BISHPHAM, Celebrated Singer (New York).

With best wishes for the future of THE JOURNAL and the highest appreciation of the forces that have set it into life.

GUSTAV L. BECKER, Pianist and Teacher (New York).

To THE ETUDE on the happy occasion of its jubilee, my cordial greetings, wishing the continuation of the great success so well deserved by the editor and staff.

A telegram from SIGNOR ENRICO CARUSO, Eminent Opera Singer (Milan).

When the founder of THE ETUDE and I were together in Leipzig thirty-two years ago he told me of many things he desired to accomplish, but did not tell me that he expected to found THE ETUDE; now that it has lived to celebrate its thirtieth anniversary, please accept the congratulations of your oldest living musical friend (probably) and his best wishes for its continued usefulness and success.

GEORGE W. CHADWICK, Eminent Composer and Teacher, Director "New England Conservatory" (Boston).



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To Etude Readers Everywhere

In this issue THE ETUDE reaches one of the proudest steps in its career. In presenting the congratulatory messages found in these pages we realize that, had it not been for the thousands and thousands of earnest workers who have patronized THE ETUDE in ever increasing numbers during the last thirty years the work of the journal could not have been accomplished. It is to these friends, then, more than to all others that we express our heartfelt thanks, with the sole regret that we cannot see each one individually and thank each one in person.

That wishes for the continuance of the good work of THE ETUDE.

ARTHUR FOOT,
Eminent Composer (Boston).

I take great pleasure in wishing you prolonged and observed success on this your Thirtieth Jubilee.

JOHANNA GASKI,
Eminent Singer (Berlin)

Heartiest congratulations and best wishes to a musical journal of high aim and noble purposes.

PHILIP H. GOFF,
Composer and Author (Philadelphia).

These words of warmest congratulations on the Thirtieth Jubilee of the world-famous ETUDE, I am sure that the vast audience that it reaches will wish for its continued and ever increasing success as heartily as does your very sincere.

KATHARINE GRONOW,
Eminent Pianist (London).

Heartiest congratulations to THE ETUDE, for thirty years its contributions to the world's greatest art of music have been and will continue to be a source of joy and inspiration to all who love the art.

HERBERT WILHELM GIESE,
Teacher and Writer (New York).

My admiration for THE ETUDE has increased from year to year. It deserves the great success it has achieved.

CARL W. GRIMM,
Teacher and Educational Writer (Cincinnati, O.).

THE ETUDE has been and is the most potent factor in the development of music-teaching in this country. Heartiest congratulations.

G. ARTHUR G. HAMILTON,
Teacher and Author (Wellesley, Mass.)

From the day you first came into the great chorus of music which is being sung everywhere in congratulation to your Thirtieth Anniversary. It ought to send a thrill of pride through every member of the staff of THE ETUDE, in realizing the common power for good which this magazine has become in the course of its thirty years of life.

KATHARINE HACKETT,
Teacher and Writer (Chicago)

You really do help in the realization of the fact that the thirty years ago have helped earnest musicians and lovers of music to an exchange of ideas which have done much to aid the progress of musical art in this country.

W. J. HENNINGSON,
Critical Critic (New York).

Subscribers from an old country on the thirtieth birthday and I hope my great-grandchildren, if I ever have any, will greet you on your arrival at the three score and ten mark.

JAMES HUNTER,
Educational Writer (New York)

If asked to name the most important factor in the development of music in America during the last thirty years, that is, the factor that has contributed in greatest measure to the dissemination of musical knowledge, I am sure that music teachers throughout the length and breadth of our land would unanimously name THE ETUDE and its founder. THE ETUDE has accomplished a greater work than can be adequately estimated.

Mrs. HERMANN KOTZSCHMAR,
Writer and Teacher (Portland, Me.).

Heartiest congratulations upon your jubilee. I was a purchaser as early as 1887.

EDGAR STILLMAN KELLEY,
Eminent American Composer (Oxford, Ohio).

THE ETUDE has been a powerful lever in moving musical educational conditions in the lives of teachers and pupils. It has caused the former to earnestly endeavor to do serious work in their profession, and the latter to strive constantly upward and onward. To artists also, it has been the means of bringing them closer to the public. Surely a journal which has done so much for musical uplift in the United States deserves most hearty congratulations and best wishes.

E. R. KROEGER,
Eminent Composer and Teacher (St. Louis).

Many congratulations to THE ETUDE in the hour of its triumph from one who knew it in the days of its early struggle. Few men have had their efforts rewarded as has the founder of THE ETUDE, and few have deserved it as he.

FREDERICK S. LAW,
Author and Teacher (Philadelphia).

Heartiest congratulations to THE ETUDE from an old friend.

CHAS. W. LANDON,
Educational Writer (Kansas City).

It is surely with great and sincere joy that you approach the splendid Thirtieth Year Jubilee. THE ETUDE may well be proud in looking back upon its serious, artistic work since in your editions you have shown the artist the most direct path to artistic accomplishment in his difficult calling. May you long continue to pursue your splendid aims and may you be as successful in the future as in the past. With heartfelt greetings and warmest wishes for further success.

LILLI LEHMANN,
Eminent Singer (Berlin).

Indeed, I do congratulate THE ETUDE most heartily. I wish it long life and prosperity.

LILJA LEHMANN,
Eminent Composer (London).

With hearty and cordial congratulations. May the future of THE ETUDE be even greater than the past.

EDWIN H. LEMARE,
Eminent Organist (London).

(Space limitations compel us to continue this list in alphabetical order on page 12, where the greetings of many of the most distinguished ETUDE friends may be found.)

Personal Recollections of Famous Musicians

Written Especially for THE ETUDE by the Eminent Composer, Conductor, Singer and Teacher

GEORGE HENSCHEL, Mus. Doc.

[Editor's Note.—The distinguished composer, conductor, singer, pianist and teacher, George Henschel, who has kindly consented to give his personal recollections to THE ETUDE, was born in Breslau, February 18th, 1806. In the following article he relates many of his interesting musical experiences, but at least details more than skirt the fringe of his enormous experience. As the first conductor of the Boston Symphony Orchestra, he became known to American audiences. Later, with his wife (formerly Lillian Juno Baily, born at Columbus, Ohio), he made many tours of America, giving intimate and unobtrusive interpretations of the great art songs. Dr. Henschel's compositions include a vast number, ranging from his well-known *Teutonia* (written in memory of his wife), able compositions for orchestra and piano (Avala, performed at the Court Theatre in Breslau, in 1899), to many beautiful songs.]

It is a pleasure to learn that a little article from my pen would be welcomed by ETUDE readers, and I am glad to write something in keeping with the tendency of your excellent paper, viz.: to tend, to certain, to inspire.

I trust I shall not be considered lacking in modesty if I choose as my subject some early reminiscences of my own life, which like that of any musician who can look back upon fifty years of musical experience, must needs be of some interest to students of a younger generation. Moreover, in this age of almost alarmingly rapid progress it may not be altogether undesirable to preserve the memories at least of a slower—and perhaps surer—past.

To anyone writing his reminiscences the truth of Shakespeare's "All the world's a stage," must seem of particularly striking fitness. We all know the fascination exercised on outsiders by the lives of actors and actresses on and off the stage. Reviewing the history of one's life, many of the men and women whose memory is revived appear before the mind's eye like actors and actresses on a stage upon which the curtain has gone down for ever. Some of them have stirred our imagination, killed the fire of our enthusiasm, some touched us to tears, provoked our laughter; some perhaps disappointed our expectations, but all have left some mark, some impression on our minds lasting for a longer or lesser period according to the part they played and the manner in which they played it.

I shall never forget a little incident at the Court Theatre of Weimar, long years ago. The play was Shakespeare's *King Lear*. It was exceedingly well done as a whole, and the impersonation especially, by a then already rather famous member of the regular company, of the majestically tragic and pathetic figure of the old king, was a wonderfully fine and powerful piece of acting.

At the end of the play the enthusiasm of the crowded house knew no bounds. The chief actor was vociferously called before the curtain over and over again. At last when, recalled for the tenth time or so, he seemed quite overcome with emotion on receiving such an ovation in the historical play-house which could boast the traditions of Schiller and Goethe, and, howing deeply, was heard to mutter—audibly, however, to those near—"I think I have merited it."

This, many people, and some of the press, considered rather arrogant and conceited, whilst I emphatically held with the few who, so that no doubt unusual utterance, could see nothing but the innocent, inadvertently escaped expression of the artist's consciousness of having done, and given, his best. And I have often thought since then how this great Theatre of Life

would be none the worse, if all the actors and actresses could make their exits with that consciousness, whether in silence or amid the plaudits of the multitude.

MUSIC IN MY CHILDHOOD.

Breslau, the ancient capital of Silesia, where I was born at the beginning of the second half of last century, is the proud possessor of one of the oldest Universities of Germany; and there being connected with that University from time immemorial an institute for church music, it means that the art of music always

of these enthusiastic amateurs that their executive musical efficiency did not increase with the number of their years. It must, however, not be supposed that dear old Breslau was not, in some respects, advanced beyond many of the larger musical centres of Germany.

A UNIQUE PIANO SCHOOL.

One, certainly, of her institutions, was of a decidedly novel character, and that was a school for pianoforte playing at which the elements of that art were taught in a very original way, invented by the director, Mr. Louis Wandell. There were about ten large rooms in the institute, in each of which there stood, dovetailed fashion, four, six or even eight grand pianos, and before each of these pianos there would, at lesson time, sit a little pupil, and those four, six or eight girls and boys played, simultaneously, the same exercises and "pieces" to the ticking of a metronome. The teacher went from pupil to pupil, noting the application of the fingers, the position of the hands, correcting, encouraging, scolding, praising, as the case may be, and putting the result of his observations down in the shape of good or bad marks, in each pupil's little record book.

To this school my parents who had a deep love and feeling for music, though practical musicians only in a very modest, untaught way, with voice and guitar, sent me when I was five years old, and I have always been grateful to them for it, as I consider the Wandell method of teaching the piano an excellent one for beginners, stimulating, as it does, the attention of the pupils and, above all, instilling into them a sense for rhythm which is apt to stick to them all their lives.

A FOURFOLD CONCERTO.

When in 1862—can it really be fifty years ago!—Mr. Wandell founded a similar school in Berlin, he took with him for the opening ceremony, which consisted of a public concert, four of his best pupils, and we four youngsters played in a real concert hall, accompanied by a real orchestra, Weber's Concerto in F minor, on four pianos. I shall never forget the pride of my dear mother when she packed my little valise for the great journey, putting into it a brand new suit of clothes, consisting of a short braided jacket, a beautiful embroidered shirt with frills in front and at the cuffs, a lovely leather belt and a glorious pair of long trousers, in the left pocket of which she had, unknown to me, sewn a piece of superstition in the shape of a little crust of bread to avert evil. The amusing part of this was that, as I was dressing for the concert and proudly putting my hands in my pockets, I quickly withdrew my left with a cry: The dried-up sharp points of the crust had grazed my skin and very nearly prevented my appearance at the concert!

MY FIRST FEE.

Side by side with the piano I was taught harmony and singing, and when I was a little over nine, received my first fee—a bright new thaler (shall I ever forget the sensation!) for singing at one of the church music institute's concerts, under Professor Julius Schäfer, the soprano solo, *Oh, for the Wings of a Dove*, in Mendelssohn's *Hear My Prayer*.



GEORGE HENSCHEL.

we must reckon that of having provided Beethoven's sonatas with comprehensive editorial revisions that in certain respects may be characterized as thoroughly admirable. Riemann has accomplished this task with extraordinary care... he has given the text thorough revision, enriched it with directions for interpretation and with many useful and intellectual observations of great value. He has also judiciously rejected all senseless phrasing marks that the routine of earlier times has inscribed into musical notation.

Whether his own principles of phrasing, in their totality will in the end find general acceptance seems to be attended with much doubt among musicians capable of judging. Among the various Riemann numbers many adherent, but among practical musicians there are but comparatively few who commit themselves to his theories. Speaking for myself I cannot follow his phrase-marks in one of his treatises. Neither can I follow his legato marks in the first movement of the Sonata in G minor, Opus 31, nor can I go from the chromatic passage of the twelfth measure in the twenty-first measure without making a rhythmical change. (See note on page 11.)

That Riemann, moreover, does not always conceive the structure of Beethoven's themes as the composer did himself can be perceived by his treatise "What is a Motive." He demonstrates by two examples—the "Lazarus" Overture and the Scherzo from the Ninth Symphony, in which Beethoven works out his motives in a way that, considered from the standpoint of modern phraseology, does not at all correspond to their structure. Riemann does not say in so many words that Beethoven should have done something different; he points out the conflict between the rhythm and cries out at the end, "Who is right?" Since out of these themes developed fully from the theoretical standpoint his master works finally originated, we may say that Beethoven was right. The case reminds one of the contest made up by an Austrian general to the council of war in Vienna after a battle that he had lost to Napoleon, with much eagerness he admitted that it was indeed true that Bonaparte had won the victory. "But gentlemen," he explained, "he won the battle against all the rules of strategy!"

RIEMANN'S VALUABLE WORK

In spite of my demonstrations of his limitations, I wish to pay particular stress upon my sincere admiration for Riemann. However, I find a tendency to exaggeration in his theoretical writings, in his voluminous indications of performance and phrasing, and in his judging. In speaking of exaggeration in the last respect it is with reference to the way in which he follows in the utmost the principles laid down by modern writers, in particular by von Bülow, Tausig and Kladowitz, which leads him to much needless labor for both hand and fingers. To illustrate this I quote several measures from Beethoven's sonata, Opus 10, Number 2, which Riemann fingers as follows:

Ex. 22. Musical notation for Opus 10, No. 2, showing Riemann's fingering. Includes a short paragraph of analysis: "L'Allegretto in A major derives its meaning from the Greek and signifies 'in a hurry'. In proceed it has to be mainly beginning in the right hand. In make it more effective refers to certain unaccented notes preceding an accented note when the unaccented notes appear as initial notes." Below the notation is a small diagram of a piano keyboard with notes highlighted.

Preparing for a recital, as soon as the pupil's piece is done he should, begin by telling him that you are at the recital now. Let him know a person whom she wishes you to represent. Sit in the center of the room and after the rendering of the piece, say what is just and true as if that particular person were talking. Sometimes you are asked to be the whole audience. Cases alter with different children. At the first suggestion of leaving the side of a pupil, when it is said "O don't go away, I can't play if you prove clearly the necessity of the separation. At every lesson try to lead your pupil into the fair-land of music and observe the results.



(Continued in alphabetical order from page 8)

THE ETUDE has fought the thirty years' war against ignorance and indifference to a finish. During the long span of time THE ETUDE has always stood for clean journalism and for the best musical interests of the country. With rare sagacity the scope of the publication has been gradually broadened and extended, and it has always kept pace with the latest developments of the world's musical life. The influence of THE ETUDE has been incalculable. I wish it many years of continued success and prosperity.

EMIL LIEBLING, Eminent Teacher-Pianist (Chicago).

As an earnest reader and co-worker, permit me to congratulate THE ETUDE heartily upon the joyous occasion of its Thirty Year Jubilee.

MAURICE MOSKOWSKI, Eminent Composer (Paris).

THE ETUDE has been a constant help and stimulus to me. Hearty congratulations.

FREDERICK MAXSON, Teacher and Organist (Philadelphia).

Hearty congratulations to THE ETUDE. I am glad to be considered an old friend.

H. C. MACDOUGALL, Professor of Music, Wellesley College.

No great artistic movement is possible without thorough and practical study of the underlying problems. The great value of THE ETUDE is that through such study it has provided abundant means whereby the student and the teacher may discover the most direct road to educational success. Heartfelt congratulations upon your thirtieth anniversary.

MAX MEYER-OLDBERLEIN, Director Royal School of Music (Wurzburg).

1833-1893-1913—numbers indicating a period of thirty years and embracing marvelous progress. The first decade was my beginning musically as well as that of THE ETUDE. The early part of the second decade saw my connection with THE ETUDE for four years as associate editor. The third decade witnessed the divergence of our paths. But the interest I have felt in THE ETUDE, strengthened by the synchronism of careers and one-time association, gives increased cordality to my congratulations on this thirtieth anniversary.

ARTHUR L. MANCHESTER, Director of the School of Music, Converse College (Spartanburg, S. C.).

Hearty congratulations to THE ETUDE on the completion of thirty years of life. May it be as useful and stimulating to the student in the future as it has been in the past.

ERNEST NEWMAN, Eminent Critic (London).

From far away lovely TEXAS, I send hearty greetings and sincere wishes for many more Jubilee Festivals. Long live THE ETUDE.

A telegram from MME. LILLIAN NORDICA, Eminent Opera and Concert Singer (New York).

Henry Ward Beecher said, "If you have bouquets to throw, don't wait. Let us have them now to cheer us on our way." May THE ETUDE live long and prosper in the grand work it is doing.

JOHN ORTLE, Pianist and Teacher (Boston).

(Continued in alphabetical order on page 22.)

The Place of Technic in Pianoforte Playing

An Interview Secured Expressly for THE ETUDE With the Distinguished Virtuoso and Teacher

LEOPOLD GODOWSKY

Director of the Master School of Pianoforte Playing of the Imperial Conservatory of Vienna



[EDITOR'S NOTE.—The following interview with the renowned pianist, Leopold Godowsky, was secured shortly after his arrival in New York for his thirtieth birthday. He has since then attracted such wide attention as Godowsky, that a note of his father was a physician. When Godowsky was nine years old he made his first public appearance as a pianist and met with extraordinary success—success so great that a year of Germany and Poland was arranged for the child. When thirteen he entered the Royal High School for Music in Berlin as the protégé of a rich banker of Königsberg. There he studied under Harpell and Kubik. In 1854 he toured America together with Ovide Musin, the viola virtuoso. Two years later he became the pupil of Seifert, and in 1857 and 1858 he toured France and visited London where he received a command to appear at the British Court. In 1860 he returned to America and made his country his home for ten years, appearing frequently in concert and engaging in several tours. In 1864-1865 he became head of the piano department of the South Broad Street Conservatory, Philadelphia. He then became director of the Piano Department of the Chicago Conservatory and held this position for five years. In 1870 Godowsky appeared in Berlin and was immediately recognized as one of the great piano masters of his time. In 1890 he became director of the Master School of Piano Playing connected with the Imperial Conservatory of Vienna (a post previously held by Franz Liszt and F. Busoni). His success as a teacher has been exceptional. His compositions, particularly his fifty studies now being published, have won the admiration of the entire musical world.]

THE EMOTIONS IN PIANO PLAYING.

"However, not until man invents a living soul, can piano playing by machine include the third and vastly important channel through which we communicate the works of the masters to those who would hear them. That channel is the emotional or artistic phase of piano playing. It is the channel which the student must expect to develop largely through his own inborn artistic sense and his cultivated powers of observation of the playing of master pianists. It is the sacred fire communicated from one art generation to the next and modified by the individual emotions of the performer himself.

important of all. Attendance at the recitals of artistic pianists is of great help in this connection. "The student, however, may learn a vast amount about real piano technic and apply his knowledge to his playing through the medium of the proper studies. For instance, in the subject of touch alone, there is a vast store of valuable information which can be gained from a review of the progressive steps through which this significant phase of the subject has passed during the last century. The art of piano playing, considered apart from that of the similar instruments which preceded the piano, is very little over one hundred years old.



LEOPOLD GODOWSKY.

CHANGES IN THE MECHANISM OF THE INSTRUMENT.

"During this time many significant changes have been made in the mechanism of the instrument and in the methods of manufacture. These changes in the nature of the instrument have in themselves doubtless had much to do with changes in methods of touch as have the natural evolutions coming through countless experiments made by teachers and performers. Thus we may speak of the subject of touch as being divided into three epochs, the first epoch being that of Czerny (characterized by a stroke touch), the second being that of the famous Stuttgart Conservatory (characterized by a pressure touch), and the third or new epoch which is characterized by weight playing. All my own playing is based upon the last named method, and I had the honor of being one of the first to make application of it when I commenced teaching some twenty years ago.

THE SIGNIFICANCE OF WEIGHT PLAYING.

"In this method of playing, the fingers are virtually 'glued to the keys' in that they leave them the least possible distance in order to accomplish their essential aims. This results in no waste motion of any kind, no loss of power and consequently the greatest possible conservation of energy. In this manner of playing the arm is so relaxed that it would fall to the side if the keyboard were removed from beneath it. Since the hand and the arm are relaxed the back (top) of the hand is almost on a level with the fore arm.

"The high angular stroke which characterized the playing of the Czerny epoch and which could hardly fall to cause tired muscles and unbearably stiff playing, is seen very little in these days. By means of it the student was taught to deliver a blow to the keyboard—a blow which permitted very little modification to the requirements of modern technic.

"In my experience as a pianist and as a teacher, I have observed that the weight touch allows the greatest possible opportunity for the proper application of those all-important divisions of technic without which piano playing is not only inartistic, but devoid of all interest. Weight playing permits nothing to interfere with discriminative phrasing, complicated rhythmic problems, the infinitely subtle variations of time for expressive purposes now classed under the head of accents, all shades of dynamic gradation; in fact everything that falls in the domain of the artist pianist.

MOULDING THE FINGERS TO THE KEYS.

"In weight playing the fingers seem to mould the piano keys under them, the hand and arm are relaxed, but never heavy. The maximum relaxation remains in the minimum of fatigue. In legato playing, for instance, the fingers rest upon the fleshy part behind the tip rather than immediately upon the tip as they would in passage work when the player desired to have the

IDEAS UPON TECHNIC OFTEN ERRONEOUS.

"It is quite impossible in a short talk to the readers of THE ETUDE to do more than discuss a few of the more important points in the subject proposed. It may be said at the start, however, that the popular conception of technic is quite an erroneous one and one that deserves correction. It is highly necessary that the student should have a correct attitude of mind regarding this matter. First of all, I distinguish between what might be called mere mechanics and technic. The art of piano playing as a whole seems to divide itself into three quite distinct channels when it is considered from the educational standpoint. The first channel is that of mechanics. This would naturally include all that pertains to that branch of piano study which has to do with the exercises that develop the hand from the machine standpoint—that is, make it capable of playing with the greatest possible rapidity, the greatest possible power, when power is needed and also provide it with the ability to play those passages which, because of fingering or unusual arrangement of the piano keys, are particularly difficult to perform.

THE BRAIN SIDE OF PIANO STUDY.

"In the second channel we would find the study of the subtleties of the art of playing the instrument. Technic differs from the mechanics of piano playing in that it has properly to do with the intellectual phase of the subject rather than the physical. It is the brain side of the study not the digital or the manual. To the average student who is short-sighted enough to spend hours hammering away at the keyboard developing physical side of his work, a real conscious knowledge of the great saving he could effect through technic, would be a godsend. Technic properly has to do with Rhythm, Tempo, Accent, Phrasing, Dynamics, Accents, Touch, etc.

The exactness of one's technic depends upon the accuracy of one's understanding of these subjects and his skill in applying them to his interpretations at the keyboard. Mechanical skill, minus real technical grasp, places the player upon a lower footing than the piano-playing machines which really do play all the notes, with all the speed and all the power the operator demands. Some of these instruments, indeed, are so constructed that many of the important considerations that we have placed in the realm of technic are reproduced in a surprising manner.

effect of a string of pearls. The sensation in legato playing is that of pulling back rather than striking the keys. In passages where force is required the sensation is that of pushing.

"Much might be said of the sensibility of the finger tips as they come in contact with the ivory and ebony keys. Most every artist has a strong consciousness that there is a very manifest relation between his emotional and mental conditions and his tactile sense, that is his highly developed sense of feeling at the finger tips on the keyboard. However, the phenomena may be explained from the psychological standpoint. It is nevertheless true that the feeling of longing, yearning, hope or anxious anticipation, for instance, induces a totally different kind of touch from that of anger, resentment or hate.

"The artist who is incapable of communicating his emotions to the keyboard or who must depend upon artifice to stimulate emotions rarely electrifies his audience. Every concert is a test of the artist's sensitivity, not merely an exhibition of his powers, or his artistic accomplishments on the keyboard. He must have some vital message to convey to his audience or else his entire performance will prove meaningless, soulless, worthless.

"That which is of greatest importance to him is to have the least possible barrier between his artistic conception of the work he would interpret and the sounds that are conveyed to the ears of his audience. If we subtract the emotional side and depend upon artifice to produce the effect which is called in vulgar parlance 'tricks of the trade,' pianism will inevitably descend to a vastly lower level. By cultivating a sensibility in touch and emphasizing the technical means which will bring the interpreter's message to the world with the least possible obstruction, we reach the highest in the art. Those who would strain at gossamer must contend that with the mechanism of the instrument itself, intervening between the touch at the keyboard and the sounding wires, would make the influence of the emotions though the tactile sense (sense of touch) is wholly negligible. To this I can only reply that the experience of the artist and the teacher is always more reliable, more susceptible to finer appreciations of artistic values than that of the mere student, who views his problems through material rather than spiritual eyes. Every reader of THE ETUDE is familiar with the remarkable influence upon the terms of the voice-making apparatus that any emotion makes. Is it not reasonable to suppose that the finger tips possess a similar sensibility and that the interpretations of any highly trained artist are daily affected through them?"

INDIVIDUALITY, CHARACTER AND TEMPERAMENT.

"Tactful Individuality, Character and Temperament are becoming more and more significant in the highly organized art of pianoforte playing. Remove these and the playing of the artist again becomes little better than that of a piano-playing machine. No machine can ever believe the distinguishing charm that this trinity brings to pianoforte playing. Whether the performer is a genius who has carefully cultivated the performance of a masterpiece until it evidences that distinguishing mark of the authoritative interpretation, or whether he is a talent who improvises as the mood of the moment inspires him and never plays the same composition twice in anything like a similar manner, he need not fear the rivalry of any machine so long as he preserves his individuality, character and temperament.

GENIUS AND WORK

"The fact that many students, however, is the very erroneous idea that Genius or Talent will take the place of study and work. This minute the necessity of a careful, painstaking consideration of the infinite details of technique. To them, the significance of the developments of Bach, Beethoven, and Scarlatti is insignificant. They are content with the superficial influences which the New School has. Tasting and other innovations whose lives were given to a large extent to the higher development of the public at the universities. They despise laboriousness at the keyboard, technique, when in reality they are doing little more than performing a duty in a kind of musical Gymnasium—a stiffness unless directed by a brain trained in the principles of the mechanics of the art.

"Owing to Mr. Godowsky's pressing engagements it was impossible for him to find leisure to revise the proofs of the foregoing in time for publication in this issue."

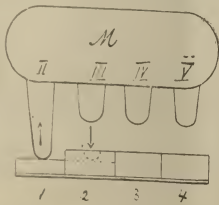
WHAT SIGNIFICANCE HAS THE WEIGHT OF THE ARM IN PIANO PLAYING?

BY PROFESSOR DR. A. RITSCHL.

(RITSCHL'S NOTE: This article appeared in the Musik Pädagogische Blätter and has been translated expressly for THE ETUDE.)

In piano technique it is a question of the utmost importance whether in addition to the weight of the falling fingers we allow the weight of those parts of the arm above the knuckles also to act in the force of the stroke. If this question can be answered affirmatively all objections urged against pure finger playing, such for instance, as the insignificance in weight of the fingers, the inadequate strength of their flexor muscles, are met at once. It would be only necessary to make up for the lack of finger weight by use of the weight of the hand, forearm, and upper arm according to need. In this way even a child could readily develop any desired strength of touch in finger playing. It would be superfluous in forte playing to extend the fingers with any great expenditure of force from the knuckles.

When I first took up this question I had the impression that in finger playing a forte touch called for a continuous pressure which was felt beginning in the finger tips and extended up as far as the shoulder; that with this was connected the action of the great muscles leading from the trunk of the body into the upper arm. I therefore adopted the opinion that in finger playing there must be a varying weight consisting of the upper parts of the arm, in connection with the weight of the fingers, that through muscular action could be brought into increased activity in its downward effect, and that this weight could be transferred from one finger to another. This opinion was strengthened when I noticed that the tone gained in fullness the more one yielded to this pressure and allowed the wrist to sink and with it the forearm and the palm ward pressure increased. This opinion was strengthened so far as the flexor muscles assumed a condition of passive automatism caused by the sinking of the wrist, and thus producing, according to a well known physiological law, a maximum of strength.



In pure finger playing the hand back of the knuckles (see M in the Figure) is held in a more or less horizontal position over the keys, depending on its greater or less elevation above the keyboard. The weight of the arm is borne by this part of the hand, joint and wrist. It is rendered effective by a free attack of the finger tip II on the key 1. As soon as this finger has lowered its key it is found to be somewhat stiffened and inflexible; it becomes as it were a buttress that has its foundation in the depressed key and bears the weight M, which also sustains the weight of the arm. The pressure of this combined weight may be diminished through the contraction of groups of extensor muscles or strengthened by the action of the flexor muscles, the office of which is to press the arm is at the same time hindered by the support buttress, keeps the weight of M from nearing the other end of the key.

Now comes the turn of finger III to lower its key. This is brought about by a flexing of the finger from the knuckles, or it can be brought downward. This is represented in the figure by the tip of finger III, IV and V, with the tips of the fingers of the key so far extended a little distance from brings the key from its customary passive position into that for playing (see the dotted horizontal line). In

this instant the second tone is produced. Only when the tip of finger III meets a firm foundation in the depressed key—that is, in the moment of tone production, or possibly an instant later, is it possible for it to become in turn a buttress. When finger II rises, as in the case in strict legato, its withdrawal (indicated by the dotted line) can only occur after finger III has been extended and gained a firm foundation on the depressed key. In other words, the tone produced by finger III must sound before finger II can be released.

RAPID FINGER PLAYING.

In very fast playing these changes naturally take place with great rapidity. One has the impression at the moment one finger strikes that the preceding finger allows its key to rise. Thus the sensation results that the weight is transferred to the striking finger with every stroke. This transfer actually takes place only after the tone is already produced, for in the moment in which finger III extends toward its support since the key of finger II cannot give up its support, the key is movable and affords no sure foundation. Hence it happens that while finger III produces its tone the weight M is still sustained by finger II, and a descent upon the keys by its flexor muscles is prevented.

weight, however, can only increase the strength of touch when in connection with the striking finger draws near the key. In rapid finger playing such a sinking of the arm and hand cannot take place, since the quick action of the fingers gives no opportunity for it to rise with the next stroke. Therefore, in rapid playing the hand always remains at a certain distance from the keyboard, which to be sure, as for instance during a scale, can be varied from time to time, but cannot avail itself of the aid of the flexor muscles.

In pure finger playing the tone production depends entirely upon the strength that is brought to bear by the weight of the fingers engaged in it and in the rapidity with which these can be controlled by their flexors. The weight of the arm, however, depends on its activity upon the position of the wrist. With the forearm this is lowered. As soon as the wrist is then extended the flexor muscles of the fingers are brought into a state of passive automatism which disposes them to exert their powerful effect under the most favorable circumstances. If, however, we raise the wrist high the muscles relax and interfere with the development of any great rapidity. (Translated by F. S. L.)

TAKE AN INVENTORY OF YOURSELF.

BY J. ROMEU.

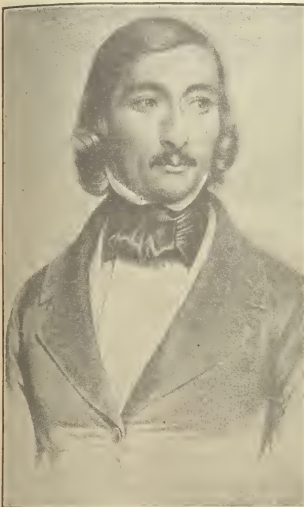
HAVE you ever thought of taking an inventory of yourself? Finding out what you really know? Can you measure up to this test?

After some years of very methodical labor, the pianist should have acquired:

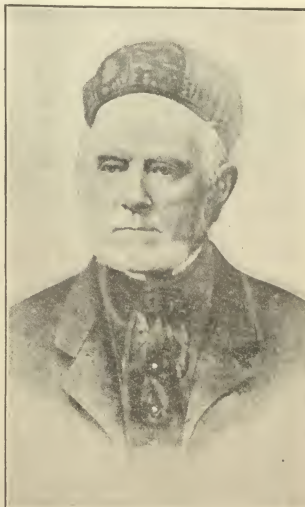
1. A compass sufficient to stretch nine and ten piano keys, in order to obtain the essential sonority in certain chords.
2. Practically equal value in all the fingers as to strength, independence, suppleness and mobility.
3. Equal skill of both hands.
4. Power, delicacy, feeling.
5. Virtuosity, style, superior and transcendent execution.
6. The ability to play at sight, and with certain perfection, the most complicated compositions of ancient and modern times.
7. A faithful, reliable memory, of such a nature as to furnish the circumstances requiring ample material for one or more concerts.
8. The ability to accompany without previous study, voice instrument or orchestra.
9. The ability to play simultaneously, with all the required vigor, two notes against three, a difficulty that even superior artists frequently render with only fair skill.
10. The ability to analyze judiciously symphonic works.
11. The ability to develop a given theme.
12. The skill to improvise a long phrase without running counter to the fundamental laws of harmony and melody.
13. The faculty of transposing into any key at sight.
14. Finally, he will be hardened against fatigue by constant practice. (Translated by V. J. HILL.)

Who does the best his circumstance allows. Does well, acts nobly, angels could do no more. —YOUNG.

The Etude Gallery of Musical Celebrities



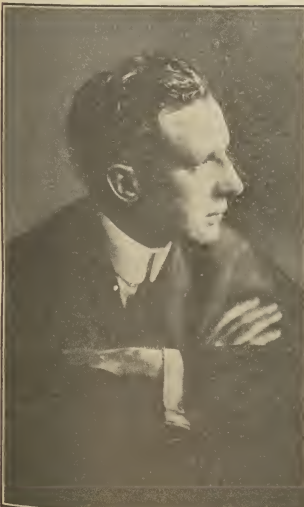
Delphin Alard



Lowell Mason



William Hall Sherwood



Leopold Stokowski



Francesco Paolo Tosti



Edwin Henry Lemare

Special Notice to Etude Readers

During the past four years THE ETUDE has presented in its original feature page...

WILLIAM HALL SHERWOOD.

Sherwood was born at Lyons N. Y. January 3, 1854, and died at Chicago, January 7, 1911. He studied first with an father and with Hemburger...

(The Etude Gallery)

EDWIN HENRY LEMARE.

Lemare was born at Ventnor, Isle of Wight, England, September 9, 1865. He won the Gavey scholarship to the Royal Academy of Music in 1878 and subsequently became a Fellow of that institution...

(The Etude Gallery)

LOWELL MASON.

LOWELL MASON was born at Medfield, Mass., January 24, 1792, and died at Orange, N. J., August 11, 1872. He was self-taught, and in earlier years attempted to play many instruments as well as to sing in the village choir...

(The Etude Gallery)

DELPHIN ALARD.

ALARD was born at Bayonne, France, March 8, 1815, and died in Paris, February 22, 1882. He showed great musical ability at an early age, and was sent to Paris in 1827. He attended Habenneck's class at the Conservatory...

(The Etude Gallery)

LEOPOLD STOKOWSKI.

STOKOWSKI was born in London, 1882, and is the son of a Polish father and Irish mother. His early musical training was at the Royal College of Organists, and after graduating he became a pupil of Parry, Stanford, and others in composition...

(The Etude Gallery)

FRANCESCO PAOLO TOSTI.

TOSTI was born April 9, 1846, at Ortona sur mare, Italy. He studied music in Naples at the Royal School of St. Pietro and a Maella under Pinto (violin), Conti and the aged Mercadante (composition). He made such rapid progress that he was made a pupil teacher at the magnificent salary of 60 lire (\$12 a month). He remained there until his health broke down...

(The Etude Gallery)

STOOPING TO CONQUER.

BY MADAME A. PUPIN.

CALENDAR OF FAMOUS MUSICIANS, JANUARY

Xaver Scharwenka Born Jan. 1, 1859 Famous Contemporary Pianist Best known works: Opera, Madama Butterfly, symphony, four concertos, and well-known Polish dances. Also famous as a teacher.

John Knowles Paine Born Jan. 9, 1839, at Portland, Me. Died 1906 Famous American Composer Best known works: mass, symphony, music for Oedipus Tyrannus and David, symphonic poems, cantatas, etc.

Christian Sinding Born Jan. 11, 1856 Noted Norwegian Composer and Teacher Best known works: symphonies, piano concertos, other orchestral music, chamber music and popular pieces as Forlittlene, Charakterstuecke, Fraehingstraenzen, etc.

Josef Hofmann Born Jan. 20, 1876 Distinguished Russian Pianist As a boy he became known to the public as a "prodigy," but unlike many prodigies he has continued to hold a foremost place among contemporary pianists.

Wolfgang Amadeus Mozart Born Jan. 27, 1756. Died 1791 Pre-eminent Master Composer Best known works: Don Giovanni, La nozze di Figaro, Singspiel, Requiem, symphonies, sonatas, masses, etc.

Francois Auber Born Jan. 29, 1782. Died 1871 Famous Opera Composer Best known works: La Anette de Portici, Fra Diavolo, also many lighter operas. Succeeded Cherubini as director of the Paris Conservatory.

No matter how much a teacher may love his work, there must be times when he is at his wits' ends to know what to do; for a mild-mannered boy may suddenly be transformed into a belligerent opponent...

In a school of music I once had I gave private lessons in classes. The class pupils were obliged to play in the monthly musicales when I considered them prepared. Beulah Pendleton said, with a toss of her head, that she would never play in a musicale. I said "You will have to conform to the rules for the class pupils," to which she replied that she did not want to, and her father would not let her, and besides she did not play well enough...

OUTWITTING THE "CLOCK-WATCHER." Julius Ryder, when he came into the class, was considered an impossible problem by all his former teachers. I discovered that his bugbear was practicing. He did not like to be fettered by hours and minutes...

MUSIC BY WAY OF A METRONOME. Arthur Witt thought I was the most wonderful and interesting person he had ever met—until he sat down to the piano—then he changed his opinion. I could never get him to do anything as I wanted it done until I gave him Wier's Studies—little exercises of eight measures. I began with No. 8, setting the metronome at 72 for a sixteenth note, and increasing speed until he hesitated or made a mistake, when that was the limit for that lesson...

KEEPING THE EYES AND EARS OPEN. TEACHING is ordinarily supposed by a young learner to consist of striking a certain number of notes with accuracy and evenness, legato or staccato, in a certain specified time. The pupil should be made to feel, however, that quality as well as quantity of tone, and the balance, adjustment, and blending of sound are of many students are not keenly conscious of the effects they produce; they are so occupied with the perceptions of the eye that the ear is only half awake. This organ should be developed at the same time with the fingers; it should be alert to the most subtle distinctions of pitch and the most exquisite gradations of timbre in the piano, violin and the human voice.—DICKINSON.



HOME FOR RETIRED TEACHERS, IN PHILADELPHIA.

MAKING A START AS A MUSIC TEACHER

By R. STELLE MOORE.

The qualities needed in a music teacher are not necessarily included with the diploma he receives from his college or university. The beginner who relies upon his ability as a student as the sole means of teaching...

One teacher, desiring a teacher for her daughter, applied to the director of a large school of music. The director recommended in glowing terms a new man...

Too much learning will often act as a hindrance rather than a help. There was once a very distinguished professor of harmony who on being asked...

While practical experience is the only sure way to become a teacher, nevertheless one has to make a beginning. One of the most successful teachers has said...

THE BEST PREPARATION

The prospective teacher should cultivate the enviable faculty of making known his thoughts to others. He should be prepared for any contingency and during the time of preparatory study a library of references...

Well dressed, well bred, Well equipped, is ticket good enough.

Just now, when "technique is king," and even great artists at times use their skill to astonish, it is decidedly advisable to choose a special system of training.

HAVE A DEFINITE SYSTEM. A definite system, however, is essential to success. Find the system that suits you and stick to it.

life by appealing to such a one for treatment? Would not one sooner go to a skillfully trained, graduate physician with experience?

"A little learning is a dangerous thing. Drink deep, or taste not the Pierian Spring."

An instructor needs to realize that each pupil requires distinct treatment, and to a close observer, the first interview often gives the key to future relations.

There is in some cases a psychological moment when the teacher may press home the truth with telling effect. A moment when a look of intelligence and inquiry is flashed from hitherto listless eyes.

Perhaps the most important quality in a teacher of all is "stick-to-it-iveness." Sick to a subject until it is mastered; stick to the "specialty," stick to the pupil...

But by that time the diploma hanging on the wall will have lost all significance.

The tempo is not to be like a mill-wheel, stopping or propelling the mechanism at pleasure, but rather like the pulse in the human body.

A DELIGHTFUL HOME FOR RETIRED MUSIC TEACHERS.

From time to time, THE ETUDE has given descriptions of the Home for Retired Music Teachers, located in Philadelphia. For some years this home was situated in the heart of the business section of the city.

The building owned by the home was presented to it by the founder. It is a fine old Germantown residence, remodeled to suit the needs of the present tenants.

The requirements for admission stipulate that the applicant must be at least sixty-five years of age, shall have been actively engaged as a music teacher...

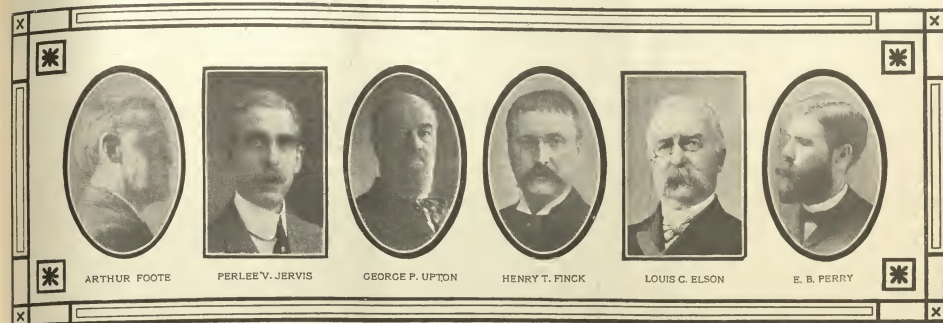
Another encouraging thing is that music is being recognized as a dignified study, to be included in the curriculum of colleges and secondary schools.

As for original composition, these last thirty years have witnessed great things, for nearly all our important work has been done in this period, in orchestral composition, chamber music, choral music, and in the smaller way of piano and organ pieces, and songs.

"No performance of an art work can make a satisfactory impression, unless we have a clear grasp of the work as a whole as it comes up in our memories."



GARDEN OF THE HOME FOR RETIRED MUSIC TEACHERS.



Then and Now

Thirty Years of Advance in Musical America

Discussed by Foremost Composers, Critics and Teachers

ARTHUR FOOTÉ.

In many ways 1883 is significant, for it is just about that date that we find to be the beginning of what so far is the period of greatest growth with us musically.

What many of us regard as the most powerful factor of all in musical cultivation—the Women's Clubs (especially in the West)—is a product of this fruitful period.

Another encouraging thing is that music is being recognized as a dignified study, to be included in the curriculum of colleges and secondary schools.

As for original composition, these last thirty years have witnessed great things, for nearly all our important work has been done in this period, in orchestral composition, chamber music, choral music, and in the smaller way of piano and organ pieces, and songs.

As so many of the readers of THE ETUDE are teachers, it will not be out of place to remind them that, so far as concerns piano pieces and songs, the general public is mainly dependent upon the teacher for its knowledge of such works...

To show where we were, look at the following program, and reflect what a different one could be made to-day:

CONCERT OF AMERICAN COMPOSITIONS AT BOSTON, MAY 12, 1877, BY MADAME ESPIOFF.

- Melodie.....] BRANDEIS
Fantaisie.....] FOOTÉ
Gavotte.....] BACII-PARKSONS
Gigue.....] W. H. SHERWOOD
Valse.....]
Macurka.....]

- Intermezzo.....] VIREL-PÉRAUD
Minuet.....] SCHUMET-PÉRAUD
Marche Funèbre.....] PAINE
Four Sketches (Op. 26).....]
Fantaisie.....] R. HOFFMAN
Silver Spring.....] MASON
Castorilla e Citrouillière.....]
Home, Sweet Home.....] GOTTSCHALK
Banjo.....]

As for piano playing, it is hardly necessary to refer to the higher level that it has reached, for no one can help being aware of it; we may say that this is due to the greater intelligence in teaching, and to the frequent opportunities to-day of hearing and studying artists of the first rank.

GEORGE P. UPTON.
To the Editor of THE ETUDE:

A THOUSAND congratulations that THE ETUDE has reached its thirtieth anniversary; a thousand more that it has been so successful; and a thousand wishes that it may go on with its good work until its anniversaries are numbered by hundreds.

Looking back a little more than thirty years, I recall one or two incidents which, it seems to me, illustrate musical progress. Not long after the Chicago fire, the Thomas Orchestra came to the city for a series of concerts.

Looking back, not thirty years but sixty years of more or less active participation in its advance, I congratulate THE ETUDE on this, its Thirtieth Jubilee. It deserves the success it has made.

This much of musical progress has been attained in thirty years. A program comparison will also show the progress made in this period. At Mr. Thomas's first concert in Chicago he gave such light numbers as The Invitation to the Dance, Stigelli's Fear (on trombone), Schumann's Träumerei, a fantasia on A Midsummer Night's Dream music, overture to William Tell, Strauss' Blue Danube, Till's flute and horn serenade, the Strauss polkas and one of Meyerbeer's Fra Diavolo.

Thirty years ago it was the period of Trovatore and Martha, of Zampa and William Tell, of the Field nocturne and Thalberg fantasia, of Monastery Bells and Maiden's Prayers, of Julien, "a charlatan of the ages," and Gilman, the organizer of musical tornadoes.

But what of the next thirty years? We have come to the parting of the ways. Will the world take the road that leads off into that unknown region where no melody lives, where dissonances stalk, and new scales cumber the way, where emotion is dead and impression takes the place of inspiration?

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JOHN H. HATTSTAEDT.

The standard of musical culture and musical taste of thirty years ago could certainly not be compared with that of our present time. Looking over the files of concert programs of that period, I find but few piano recitals. Here in Chicago, Carl Wolfson, Emil Liebling, Silas G. Pratt and a few others did most of the pioneer work in that direction, with an occasional visiting artist thrown in.

...the stamp of the man of the world, cultured, refined, eagerly accepted in the highest circles.

From the time of Liszt and Rubinstein to ours a kind of famous virtuosity of all nationalities has been going on, and it is quite names known to the world now.

Only lately have women artists entered the field as concert artists, but with what brilliant success the names of Emma Clarke, Josephine Smetzer, Elizabeth Taylor, Margaret M. Clarke, Claude Kleeberg, Elizabeth Taylor, etc., show.

THE FUTURE OF PIANISM.

We have this article at our present day, and as I found in the beginning of this essay, the question arises: "What will the future bring us?"

It is all reasonable to expect to follow the traditional, steady, gradual, towards a less artistic but more scientific era. The mechanical piano will be superseded by the "mechanical" by manipulating steel bars with hands and feet, will be able to give an unlimited range, extension and color to every note, and so on.

I put me down as a friend past, present and future of THE ETUDE. I have always read it with greatest interest. With best wishes.

I always take advantage of occasion to recommend THE ETUDE as a musical magazine to those interested in music. Heartly congratulations to the editors.

Reading and extraordinarily thorough work which the journal has done for real musical education, I feel that the musical world owes a debt to THE ETUDE for its great service in promoting culture.

Accepting your warmest greetings on your thirty year jubilee. It is a matter for congratulation that so clear a journal has made such a great success. Such a journal, going into homes of musical people all over the country is bound to do a great deal of good.

THE ETUDE has a clear title to jubilate over the work it has done to all engaged in the musical world. Nowadays there is considered the prime of human life, but there is no age limit to THE ETUDE. Hoping that it will and that its prosperity will increase with every year.

Accept my warmest greetings on your thirty year jubilee. It is a matter for congratulation that so clear a journal has made such a great success.

THIRTY years is a long time. There was once a thirty years' war. I know that you have had thirty years of up-to-date teaching our folk the right way.

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Etude Jubilee Greetings World-wide Congratulations from Etude Friends

(Continued in alphabetical order from page 8)

Great artists create waves of enthusiasm that follow in their wake, as the tides of the sea follow the moon; but solid musical culture reaches higher permanent levels and wider bounds mainly through the activity of teachers and students.

ALBERT ROSS PARSONS, Eminent Teacher (New York).

MAYD POWELL, Eminent Violinist (New York).

Cordial congratulations upon your jubilee. THE ETUDE is one of the most interesting and useful of musical journals, and I am certain that you have contributed to the raising of the standard of musical art in America.

JAMES H. ROEDES, Eminent Composer (Cleveland, Ohio).

Reading and extraordinarily thorough work which the journal has done for real musical education, I feel that the musical world owes a debt to THE ETUDE for its great service in promoting culture.

HEARTY congratulations and best wishes for a prosperous future.

EDWARD SCHULTZ, Eminent Composer (Vienna).

THE ETUDE was the pioneer in its field. It established a standard and maintained it with constant progressiveness and improvement.

WILSON G. SMITH, Eminent Composer (Cleveland, Ohio).

THIRTY years is a long time. There was once a thirty years' war. I know that you have had thirty years of up-to-date teaching our folk the right way.

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THIRTY years is a long time. There was once a thirty years' war. I know that you have had thirty years of up-to-date teaching our folk the right way.

To have influenced thousands of students for a generation is a life work allotted to but few men. Accept my hearty congratulations and best wishes.

R. HUNTINGTON WOODMAN, Eminent Organist and Composer (New York).

BEST wishes for the Jubilee of THE ETUDE. Viva Crescat! Floreat!

LUIZA TETRAZZINI, Eminent Singer (Milan).

I congratulate you most heartily upon the thirty year jubilee of your highly valuable monthly journal.

EMIL SAUER, Eminent Pianist (Dresden).

TO THE ETUDE upon the occasion of its Thirty Year Jubilee, good luck and all the best wishes.

ENNSTINE SCHUMANN-HEINEK, Eminent Opera and Song Singer (Caldwell, N. J.).

The number of young minds whose awakening curiosities in matters artistic have been stirred and satisfied by THE ETUDE must be incalculable.

STIGSMUND STROJOSKI, Eminent Pianist (New York).

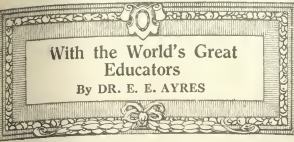
With best wishes for the continued prosperity of THE ETUDE.

MARCELLA SEMBRICH, Eminent Singer (Berlin).

The sensible development of musical taste in the broadest sense of the word, the mission of providing the knowledge that leads to ability has been the constant aim of THE ETUDE since the very beginning.

CHARLES E. WATT, Editor of "Music News" (Chicago).

With best wishes for the continued prosperity of THE ETUDE.



HERBERT. 1776-1841.

"The Father of Educational Psychology."



HERBERT

Herbert, the son of a German lawyer and pedagogical expert. Herbert, the son of a German lawyer and pedagogical expert.

HERBERT'S VIEWS. Rousseau had exalted the "natural methods" of observation and experience in his violent protest against the excessive traditionalism of his day.

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as well as a solid basis in the past. So Herbart argued that equal prominence should be given to "absorption" and "reflection." By "absorption" he meant the yielding of the mind of the pupil to acquisition of facts and ideas.

SPECIAL FEATURES OF HERBERT'S METHOD. 1. The teacher must help the pupil to understand his present stage of development.

2. New material must be presented clearly. The teacher must know how to distinguish things that differ.

3. The teacher should help his pupil to group his work around some central subject. Ideas must be made to support each other in accordance with the Law of Association.

4. Herbart put great emphasis upon the importance of interest as the only emotion that really assists observation and reason without in any way hindering it.

By exciting the interest of the pupil, indifference and stupidity must be overcome. In a large measure the good teacher is able to control the interest of the pupil.

By showing its connection with the whole of life.

HUGO WOLF'S METHOD OF COMPOSITION. The following extract from Mr. Ernest Newman's book on Hugo Wolf sheds an interesting light on the methods of one of the greatest composers of songs that ever lived.

"We know that when writing his songs he always conjured up before his mind's eye a realistic picture of the scene; he told Kauffmann, for example, that in the case of *Ilse's Greeting* he imagined 'the protecting spirit of the island of Orplid sitting on a rocky ledge in the moonlight, holding her harp in her hands'."

"He neglected nothing, in fact, that could help him to concentrate his whole faculties upon the little picture to be painted or the drama to be acted, so that his hypnotic possession by it might be complete."

"He would go to sleep, and in the morning the song would be already made by some mysterious alchemy—so fully formed that in noting it down his pen could hardly be altered afterwards."

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"He neglected nothing, in fact, that could help him to concentrate his whole faculties upon the little picture to be painted or the drama to be acted, so that his hypnotic possession by it might be complete."

POSITIVE VS. NEGATIVE TEACHING.

BY EDWIN HALL PIERCE.

IN attempting to be perfectly conscientious in correcting all of a pupil's careless errors, did you ever meet suddenly with this discouraging outcome—a melancholy timidity, coupled with a marked loss of technical power, movements of the pupil's hands becoming like those of a fly caught on sticky fly-paper?

The secret of avoiding this unfortunate state of affairs is two-fold—first, all directions should be given in a positive, not a negative form; second, the teacher should never allow himself to feel the least inward doubt of the pupil's ultimate success.

"Look out how you are playing that F sharp as F natural again, just as I knew you would. You always will forget those unmarked accidentals. Be careful! Be careful now!"

"Remember that the sharp found earlier in the measure still holds good. What will this note be then? F sharp—yes, if you please, you will always play it F sharp, observing now how much better it sounds."

"The effect desired in this passage is that of a crisp, distinct staccato. Listen while I show you, and observe the finger-action by which I obtain this result. You may not be able to do this at once, but keep in mind the effect you wish, and in the course of a week's practice you will surely get it."

Remember that that almost the whole effect of this passage depends on it."

Examples might be multiplied without number, but these will suffice to make clear my meaning.

"It is" merely because it takes no account of the unfortunate effect on the pupil's mind of so many checks and negative commands.

Students of psychology have observed the fact that too many inhibitions of the will tend toward a state of melancholy and muscular inactivity.

A very sensitive person may apparently be paralyzed for the time being by too many negative commands. Hence, if you have numerous admonitions to give, be sure to voice them in positive form, that is, as encouragement to do some particular thing, to imitate, to attain, in general, to act, rather than to avoid, to abstain from, to be careful not to, or in general to cease from Action.

When a boy says "the notes are any tune in his piece," he means that he does not understand the rhythm. Now rhythm is of all parts of piano teaching the most difficult, perhaps because it is the most obvious.

Boys generally learn "the tune of the piece" by having it played over to them; and they pick it up this way easily enough. But if their natural sense of rhythm fails, and they cannot understand it in that way, it is most difficult to develop the missing faculty artificially, and the attempt I fancy is rarely made.

The result of this system of teaching "time" is that boys find the greatest difficulty "making out any tune" for themselves. Even comparatively good players fail to read at sight, because they are so accustomed to have everything played over to them first that they cannot understand the time from the notes.

—E. D. RENNALL, in Hints on Teaching.

Musical Thought and Action in the Old World By ARTHUR ELSON

NEW IDEAS UPON MUSICAL PSYCHOLOGY

These musical thoughts are... The pre-classical period, he notes, was accustomed only to the fifth overtone, and relied on triad effects.

It is another matter to say why certain of these relation puzzles should cause certain emotions when the ear solves them.

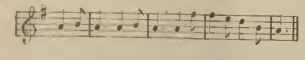
The pre-classical period, he notes, was accustomed only to the fifth overtone, and relied on triad effects.

The recognition of relation of effects, then, lies at the basis of musical perception, unless we are going to create a new system of music.

It is another matter to say why certain of these relation puzzles should cause certain emotions when the ear solves them.

It is another matter to say why certain of these relation puzzles should cause certain emotions when the ear solves them.

The last five chords give the pronounced major seventh, the inversion of the seventh on the second degree, two sub-dominant forms, and the tonic, while the first two changes of chord were brought about by the movement of a single note through one degree, and the two latter changes were almost equally simple.



Among novelties, Arnold Schöenberg's works express *Musik* in its fullest sense. Leonard Welker in *Die Musik* thinks that Schöenberg is a little girl who invented the piano; but one may doubt the possibilities of present writer one knew a little girl who invented the piano.

MUSICAL NOVELTIES

Among novelties, Arnold Schöenberg's works express *Musik* in its fullest sense. Leonard Welker in *Die Musik* thinks that Schöenberg is a little girl who invented the piano; but one may doubt the possibilities of present writer one knew a little girl who invented the piano.

HOW MUSICAL APPRECIATION HAS DEVELOPED

In fact music's nature is seen when that recognition of the word in music, as is well pointed out in the last book, does not enter into the appreciation of harmonic as well as melodic composition.

M. Jourdain. Act I has a serenade, a pastoral duo, a minuet with the dancing master, a tango dance, and so on.

New operas include De L'opéra's *Trois Maquès*, Grellinger's *L'ins in Schönrockloch*, and Grotto's *Madame Sans-Gêne*.

A Richter story seems of interest. Richter was a great horn-player before he became a composer.

THE INCOMPARABLE BRAIN-TRAINING VALUE OF MUSIC.

BY ALBERT J. SILVER

(The following from the well-known teacher of music and writer in England is worthy of serious attention.

The union of director of music in secondary schools in the United Kingdom, with the cooperation of head masters of the great Public and Preparatory Schools are making an organized effort to train boys of the upper classes in reading music at sight.

But more than this, in some of the most unpromising districts of rural England, it has been found that class teaching of sight reading has done much for the general quickening of brain activity among children apparently inaccessible to all other forms of intellectual stimulus.

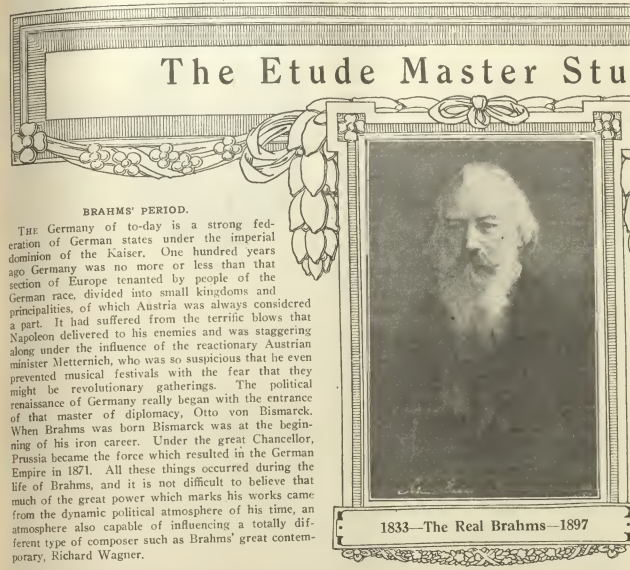
It is affirmed that the intellectual training of any young boy, no matter how quick or how slow his faculties may be, will benefit by a continuous course of sight reading in class, through the years from 9 to 14.

The essential importance of the sense of rhythm and its close connection with a feeling for law and order chorus singing, which encourages self-expression while insisting on subordinating.

It is affirmed that there is no need for the lessons to be lengthy, but it is important that the intervals between them should be short.

They hope that if only some scheme of cooperation between the Public Schools and the Preparatory Schools can be set on foot, the result will be an intellectual quickening of the social life of the upper classes.

The Etude Master Study Page



1833—The Real Brahms—1897

BRAHMS'S PERIOD.

The Germany of to-day is a strong federation of German states under the imperial dominion of the Kaiser. One hundred years ago Germany was no more or less than that of Europe tenanted by people of the German race, divided into small kingdoms and principalities, of which Austria was always considered a part.

BRAHMS'S ANCESTRY.

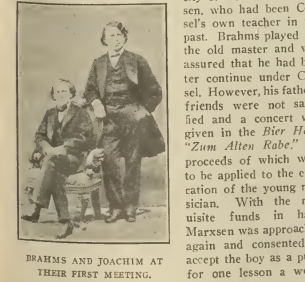
Brahms' family name appears in some forms as *Brahme*, given in 1848. The master's father was an able but little known musician, Johann Brahms. He played the violin, piano, lute, horn and contrabass.

BRAHMS'S BIRTHPLACE.

As you look upon the ramshackle building in which Brahms was born, it should be remembered that like so many other German edifices of the kind, it was a *Wohnung* or tenement.

BRAHMS'S EARLY TRAINING.

Brahms' first teacher was a pianist named Cossel, who gave the boy his first lessons when he was seven years old.



BRAHMS AND JOACHIM AT THEIR FIRST MEETING.

"Blessed is he, who without hate shuts himself from the world."—GOETHE.

but stipulating that he should also take two lessons a week from Marxsen's former pupil Cossel.

At the age of fourteen Brahms gave his first concert, playing the following program:

Table with 2 columns: Musical piece name and Composer name. Includes items like 'Adagio and Rondo', 'Fantasie auf William Tell', 'Serenade for left hand', 'Etude', 'Variation on a folksied', and 'Chorale'.

In 1853 Brahms went upon a tour with the Hungarian violinist, Eduard Remenyi, a great relief from his previous years of musical hackwork, teaching at the rate of twenty-five cents a lesson and playing in 'lokals' (cafes).

University (1877), but accepted that of Ph.D. from Breslau University (1881). In 1886 he was knighted by Prussia (Order of Merit).

Wagner was the difference between the silent majesty of peace and the glorious clamor of war. Yet Wagner unquestionably placed himself and his music in more definite contact with the human needs of his time than did the ascetic Brahms, working in art principles often far complicated for those of more frail intellects to comprehend.

BRAHMS'S PERSONALITY AND APPEARANCE.

Brahms' appearance was impressive despite the fact that his head was abnormally large and his body small and stocky.

Brahms was inordinately fond of walking, particularly walking in the country, after the manner of Beethoven.

Brahms was somewhat careless in his dress, and for this reason avoided any form of society where he might be obliged to abandon his free attire, often accented by a picturesque loose flannel shirt without a tie of any kind and a broad-brimmed hat, so that he wore in his hand rather than upon his head.

Although Brahms avoided notoriety he had many friends and enjoyed a controversy about all things. In his youth he had a tendency to be brusque and sarcastic, but with later years this irascibility was softened.

Although Brahms avoided notoriety he had many friends and enjoyed a controversy about all things. In his youth he had a tendency to be brusque and sarcastic, but with later years this irascibility was softened by good humor.

BRAHMS AS A PIANIST.

A casual examination of Brahms' piano compositions reveals at once that he employed chords that oftentimes seem so remote from the conventional chord masses utilized by the average composer that the piano

BRAHMS WHEN A CHILD.



Lessons on Famous Masterpieces by Distinguished Virtuoso-Teachers.

Rubinstein's Barcarole in F Minor

Analytical Lesson by the Noted Pianist-Composer
SIGISMUND STOJOWSKI.

Editor's Note.—For a considerable time THE ETUDE has been arranging to present a series of analytical lessons by the best teachers of the present day. These lessons will be prepared by very eminent artists and will be the best of their kind. The first lesson is comprised of a short master-piece in piano. However, there is no doubt that the student who studies this following, together with the edition of the piece placed upon the opposite page, will derive a very great benefit therefrom. It will not be possible to present a lesson in each issue of THE ETUDE as the difficulties in the way of presenting them from time to time as the arrangements of the virtuosos teachers preparing them permit.

GENERAL CHARACTERISTICS. RUBINSTEIN'S SPONTANEOUS NATURE, MELIODIC GIFT AND PIANO-STYLE.

While I sit at my desk, my eyes fixed upon this Barcarole trying to collect my humble wits for the purpose of helping the readers of THE ETUDE towards a more intimate acquaintance with it—the vision arises of the Master's leaning back so similar to that of Beethoven; it seems I see him frown, hear his groan of discontent. In his life-time enthusiastic mixes would drive him wild by their eagerness to play his Barcaroles, while the world refused recognition to more ambitious achievements of his creative genius.

Posterity, carried away by the ever-swelling stream of novel production, also serving other gods than were his, did nothing to make up what was denied as an injustice. Performers shun his larger works, neglects their workmanship careless, his crucial sense deficient. Yet THE DEMON on the stage, the *Sturm- und Drang*, the *Minor Piano-concerto* on his Barcarole. There is justice at least in that tribute of the too *rapid* to a certain quality of inspiration. His nature was spontaneous, ardent, exuberant, passionate.

His important work friend, Hermann Wolff, tells us that every thought had to find its expression in a short masterpiece jumped, like Minerva out of Jupiter's head, all arising for the benefit of the perennial—while flashes of genius could not redeem the lack of power and, the trace of it, vitality in any big work.

Although it is known to the most anxious viewer of spontaneous feeling; so, in fact, Rubinstein was a great artist. No less a critic than K. Schumann in speaking of Mendelssohn's Opus 1 states that the marked tendency towards melody was more or less the "basis" of his compositions of music's true essence. When, as a pianist, he had to play, he refused to pass condemnations and criticisms, and instead, and almost, more to elegance and pathos, also sinking into sentimentality and reason in the *Andante* elements of his own rich temperament. An affinity exists between Rubinstein and Schumann, who Rubinstein adored. At times, behind some of his compositions, arise in Rubinstein's works, but the affiliation of whom he was, Mendelssohn's, was a far less perfect, more intense and great spirit and dramatic than Mendelssohn's.

Life's misfortune, which affected him for the most part externally, his art bears abundant witness to a strong personality, whose evolution did not receive any hindrance. He started playing his youthful work more conservatively, he began to bring evidence of damage. As a virtuoso he stood unrivalled at his day—the Titan of the keyboard. But from a life's habit of addressing and commanding crowds, his music became permeated with a certain striving for effect rather than from his own innermost. It derives its effectiveness rather than from his own innermost. It derives its effectiveness rather than from his own innermost. It derives its effectiveness rather than from his own innermost.

Sometimes, was to live the habit of artistic endeavor—a high but dangerous goal, for anybody ought to realize, and why, but the very greatest ones can afford to be wholly uncontent, without discerning some weakness?

THE BARCAROLE, ITS ORIGIN, RHYTHM AND CHARACTER.
The water exhibits, followed Rubinstein's. The first one bears the title *Undine*, his greatest sympathy that of *Die Lorelei*—and he wrote six Barcaroles for piano. This name is derived from the Italian *barca*, barcarole—local boatman—and prior to the boatman the creature's name. Subjective imagination, of course, substitutes a wide gap between Mendelssohn's *Die Lorelei* with the world of his emotions. There the landscape of *Undine* and the immense time spent of Chopin's Barcarole that were. Rubinstein's Barcaroles strike the medium; they are poetic little tone-pieces. The one in F, his first—it was published as Op. 31 jointly with an *Appassionata*—is linked to two themes, the first one has an under-current melancholy and pathos.

Mr. Stojowski needs no introduction to ETUDE readers. In 1880 he won the first prize in piano and composition, the Third Conservatory. Later he became a pupil and exponent of Paderewski, establishing a large reputation in Europe as a pianist and composer. In 1906 he came to America. He has since been engaged in teaching in foremost musical institutions and in concert playing. Mr. Stojowski is an exceptional linguist. The ETUDE hopes to present additional lessons from him later. Both the student and the teacher should profit immensely from this series. We shall be glad to learn from our readers whether they are pleased with the main idea of this new ETUDE feature.

suggestive of individual emotion and northern skies, whereas the second—that of the middle section—takes us right to Italy, with its sunshine, blue waters and gondoliers, seems to voice collective feelings, susceptible as it would be, of choral setting. Contrasted are their keys and rhythms; the somber F minor in grave 3/4 (9/8) time and serene F major in more vivid 6/8. It is the latter that brings the conventional cadence of the Barcarole, in which a stronger, sustained beat alternates with a weaker and shorter one, after the metric scheme — — — — — corresponding to 6/8 time. The other rhythm—9/8 rather than 3/4, the quarter notes of this being almost constantly divided into three eighths—carries with it an extension of the cadence's downfall (Ex. No. 1) instead of as in Ex. No. 2—we boat rolls up quicker than it descends from the top of the wave.

THE FORM: ANALYSIS OF ITS ELEMENTS.
The structure of the piece proceeds from the so-called form of the minuet, in which a trio or middle section separates the first part from its repetition at the close. But the parts do not subdivide after the scheme of the dance-form. Two extended song-periods are juxtaposed and linked together, each of them remaining an undivided unit. Closer examination reveals that the first part consists of three sections (marked A, B, C). After four introductory measures, establishing the rhythmic and harmonic foundation, the main theme (A) starts with a four measure phrase, that is the embryo out of which its entire melodic structure evolves. Measure with bar 2, introduces a modulation to the relative major key, leading to a perfect cadence in that key, the effect of which is ingeniously palliated by the fact that the high A flat (1)—a surprise after the descending diatonic steps that precede to the initial key, the new tonic is reached, also is the starting point of the phrase's

Let us invariably adjust our interpretation to the architecture of the musical phrase. This entire exposition is to be played with full, rich tone, the fingers not as to use the weight of the lower part of the hand to the best advantage in tone production.
The modulation to the more ardent key of A flat demands an increase in dynamics; the natural dropping of the voice towards the cadence would lead to a piano effect on the high A flat (1').

HARMONIC BACKGROUND DEVELOPMENT OF THE FIRST PERIOD.
In studying the underlying harmony we notice—in this section and throughout the piece—that its bass moves but little. This conveys a sense of space and depth. The diatonic steps in measure 13 (2) can be brought out somewhat by sustaining and decreasing, which brings an element of interest into the homophonic texture of the whole.
Back we are in F minor, and Section B starts by repeating the initial four measures for which we can no longer say in many other instances, the present writer prefers following the original edition, in which the utterance seems more simple, spontaneous and free than in the later version.
In measure 5—from B—a new development of the phrase begins, rises passionately, decreasing softly to conclude dominant, then through the key of G flat gets back to sustained note following. They require a sort of ecstatic expression, the second one being held slightly longer and accented, also rigorously connected with the subsequent.
The new member of the phrase is now partly repeated—compare measures 5-8 (Ex. No. 4) alternates in measures with expansion, in which the altered chord dominant, until it remains in suspense on the harmony of the three-fold repetition of this alternation lends itself to a gradual natural (5) and the p effect can thus be reached on a G (6) (again after the first version).

(Continued on page 29)

BARCAROLE

Edited by S. Stojowski

A. RUBINSTEIN, Op. 30, No. 1

Moderato

* Capital letters and numerals in parentheses refer to Mr. Stojowski's lesson on the preceding page.
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THE ETUDE

Musical score for 'THE ETUDE' in G major, 2/4 time. The score consists of eight systems of piano and vocal parts. The piano part features complex rhythmic patterns and chords, while the vocal part has a melodic line with lyrics. Performance markings include *p*, *scen*, *do*, *espress.*, *dim.*, *p*, *sempre dim e calando*, *F*, and *p ben cantando e ben legato la melodia*. Measure numbers (13), (14), (15), (16), (17), (18), (19), (20), (21), (22), (23), and (24) are indicated throughout the score.

THE ETUDE

Musical score for 'THE ETUDE' in G major, 2/4 time. The score consists of four systems of piano and vocal parts. The piano part features complex rhythmic patterns and chords, while the vocal part has a melodic line with lyrics. Performance markings include *p*, *pp*, and *f*. Measure numbers (25), (26), and (27) are indicated throughout the score.

MILITARY ARRAY

Tempo di Marcia M.M. $\text{♩} = 132$

MARCH

CARL WILHELM KERN, Op. 243, No. 3

Musical score for 'MILITARY ARRAY' in G major, 2/4 time. The score consists of four systems of piano and vocal parts. The piano part features complex rhythmic patterns and chords, while the vocal part has a melodic line with lyrics. Performance markings include *mf*, *f*, *pp*, and *morendo*. Measure numbers (1), (2), (3), (4), (5), (6), (7), (8), (9), (10), (11), (12), (13), (14), (15), (16), (17), (18), (19), (20), (21), (22), (23), (24), (25), (26), (27), (28), (29), (30), (31), (32), (33), (34), (35), (36), (37), (38), (39), (40), (41), (42), (43), (44), (45), (46), (47), (48), (49), (50), (51), (52), (53), (54), (55), (56), (57), (58), (59), (60), (61), (62), (63), (64), (65), (66), (67), (68), (69), (70), (71), (72), (73), (74), (75), (76), (77), (78), (79), (80), (81), (82), (83), (84), (85), (86), (87), (88), (89), (90), (91), (92), (93), (94), (95), (96), (97), (98), (99), (100) are indicated throughout the score.

THE ETUDE
IRMA MAZURKA

G. PIERONI

Moderato

Mazurka M. M. $\text{♩} = 126$

p *f* *ff* *un poco piu mosso* *rall.*

TRIO
mf *ben marcato*

f *mf*

f *mf* *ff* *Fine*

This musical score for 'Irma Mazurka' is in 3/4 time with a tempo of Moderato (126 bpm). It begins with a piano introduction, followed by the main mazurka section. The score includes dynamic markings such as piano (p), forte (f), fortissimo (ff), and fortissimo piano (ffp). A 'Trio' section is marked 'mf ben marcato'. The piece concludes with a 'Fine' marking.

* From here go to ♪ play to Fine; then play Trio.
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THE ETUDE
COURTLY DANCE

GEORGE DUDLEY MARTIN

Moderato M. M. $\text{♩} = 108$

mp *p* *mf* *p*

p *mf* *p*

mp *dolce* *f* *dim.* *p* *mf* *rall.* *pp*

Tempo I

f *f* *Fine*

This musical score for 'Courtly Dance' is in 3/4 time with a tempo of Moderato (108 bpm). It features a variety of dynamics including mezzo-piano (mp), piano (p), mezzo-forte (mf), forte (f), fortissimo (ff), fortissimo piano (ffp), piano piano (pp), and dolce. The score includes first and second endings and concludes with a 'Fine' marking.

Musical score for 'THE ETUDE' on page 34, measures 1-12. The score is in 2/4 time and features a piano accompaniment with various dynamics and articulations. Dynamics include *p*, *mf*, *p dolce*, *rit*, *mf*, *f*, *mf*, *cresc.*, and *p*. Articulations include accents and slurs. Fingerings are indicated with numbers 1-5. The piece concludes with a *D.S.* marking.

VENETIAN BOAT SONG

Andante M. M. ♩ = 80

MANDOLINO

DAVID SCHOOER

Musical score for 'VENETIAN BOAT SONG' on page 34, measures 1-12. The score is in 4/4 time and features a piano accompaniment. Dynamics include *p*, *espressivo*, *molto rit.*, *a tempo*, *mp*, *rit.*, and *a tempo*. Articulations include accents and slurs. Fingerings are indicated with numbers 1-5. The piece concludes with a *Fine* marking.

Musical score for 'THE ETUDE' on page 35, measures 1-12. The score is in 2/4 time and features a piano accompaniment with various dynamics and articulations. Dynamics include *a tempo*, *rit.*, *a tempo*, *Largo*, *rit.*, *a tempo*, *rit.*, *pp*, *Andante M. M. ♩ = 116*, *f*, *agitato*, *rit.*, *ff*, *mf*, *f*, *a tempo*, *mf*, *a tempo*, *rit.*, *a tempo*, *rit.*, and *D.C.*. Articulations include accents and slurs. Fingerings are indicated with numbers 1-5.

HUNGARIAN MARCH

SECONDO

EMIL OHLSEN
Arr. by H. Engelmann

Tempo di Marcia M.M. ♩ = 108

pp
f marcato *p* *f marcato*
f *f* *p* *pp*
 TRIO
ff marcato *pp 2d time ff*
f *pp*
Fine *ff maestoso*
Trio D. C. ff

HUNGARIAN MARCH

PRIMO

EMIL OHLSEN
Arr. by H. Engelmann

Tempo di Marcia M.M. ♩ = 108

pp
f *p* *f*
f *f* *p* *pp*
 TRIO
 Secondo Solo
pp con espress 2d time ff
f *pp*
Fine *Trio D. C. ff*

UNDER THE MISTLETOE

WALTZ

SECONDO

H. ENGELMANN

Tempo di Valse M.M. ♩ = 60

TRIO Scherzando

*From here go to the beginning, and play to Fine, then play Trio.
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UNDER THE MISTLETOE

WALTZ

PRIMO

H. ENGELMANN

Tempo di Valse M.M. ♩ = 60

Animato

TRIO Scherzando

*From here go to the beginning, and play to Fine, then play Trio

PETITE BERCEUSE

Andante M.M. = 54

V. DOLMETSCH, Op. 20

dolce
rall.
pp
a tempo
piu f
dim. e
rall. molto
Un poco animato
pp cantando
rall. fine
p
Pod. simile
mf

rit.
p
dim. e
rall.
molto
D.S.

NIGHT-FALL

NOCTURNE

DANIEL ROWE

Andante M.M. = 152

mf
Fine
D.C.

THE ETUDE FLIRTATION

PIERRE RENARD

INTRO.
Andante comodo

VALSE INTERMEZZO

Allegro

Musical score for "Flirtation" by Pierre Renard. The score is in 2/4 time and consists of 11 systems of music. It begins with an "INTRO." in "Andante comodo" (pp) and transitions into a "VALSE INTERMEZZO" in "Allegro" (pp). The tempo changes to "Tempo di Valse lente M.M. = 34" (amaroso) with dynamics of p and f. There are markings for "lunga" (long) and "atempo". The piece concludes with "dolcissimo, calando" (pp) and "Fine".

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Musical score for "My Lady's Portrait" by Thurlow Lieurance. The score is in 2/4 time and consists of 3 systems of music. It begins with "Andante M.M. = 84" (mf) and includes markings for "doce", "Affettuoso M.M. = 120", and "Largo con amore M.M. = 69". The piece ends with "poco rit.", "Affettuoso", "cresc.", and "D.C.". There are also markings for "p", "pp", "dim. e rit.", and "accol.".

MY LADY'S PORTRAIT

REVERIE CAPRICE

THURLOW LIEURANCE

Musical score for "My Lady's Portrait" by Thurlow Lieurance. The score is in 2/4 time and consists of 6 systems of music. It begins with "Andante M.M. = 84" (mf) and includes markings for "doce", "Affettuoso M.M. = 120", and "Largo con amore M.M. = 69". The piece ends with "poco rit.", "Affettuoso", "cresc.", and "D.C.". There are also markings for "p", "pp", "dim. e rit.", and "accol.".

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THE ETUDE

TO THEE

SERENADE

Andante e cantabile M.M. ♩ = 72

A.O.T. ASTENIUS

mp con tenerezza e molto espressivo sempre legato

a tempo

a poco piu forte

Ped. simile

mf

mf

f

mp

delicato

dolce e amoroso

L.A.

suavemente

a tempo primo

THE ETUDE

a tempo

L.h.

mf molto affettuoso e rall.

rit.

Ped. simile

p

Lento

pp

BARCAROLLE

XAVIER SCHARWENKA, Op. 62, No. 4

Allegretto M.M. ♩ = 72

espressivo

pp

p

mf

p

pp

p

pp

poco rit.

a tempo

pp

mf

p

pp

THE ETUDE ELFIN SERENADE INTERMEZZO

STANLEY F. WIDENER
Lively

Moderato non troppo M. M. ♩ = 108

Musical score for 'Elfin Serenade' in 3/4 time, featuring piano and bass staves. The score includes various dynamics such as *p*, *f*, *mf*, and *pp*, and tempo markings like *rit.*, *a tempo*, *accel.*, and *cresc.*. The piece concludes with a *Fine* marking.

Musical score for 'Way Down South' in 2/4 time, featuring piano and bass staves. The score includes dynamics such as *p* and *f*, and a *Trio* section. The piece concludes with a *D.S.* marking.

'WAY DOWN SOUTH CHARACTERISTIC CAPRICE

Tempo di Schottische M. M. ♩ = 108

R. S. MORRISON

Musical score for 'Way Down South' in 2/4 time, featuring piano and bass staves. The score includes dynamics such as *f*, *mf*, and *dim.*, and tempo markings like *cresc.*. The piece is marked for *BANJO*.

MY SWEETHEART IS A WEAVER

B. F. WYATT-SMITH
Allegro con grazia

MEIN LIEBSTER IST EIN WEBER

EUGEN HILDACH

1. My sweetheart is a weaver, He weaves so busily, A
 2. The thread I oft-en spun out thro' all the live-long night, For

p sempre stacc.

largemente

piece of lawn the finest, He's weaving it for me. The warp and woof together Weave love and faith com-
 hap-py thoughts have kept me At work till morning light. When off the loom 'tis ta-ken Bleach'd in the sun 'twill

lento **Tempo I**

bird; For love with trust must e-ver Be firm-ly in-ter-twined. be, Be-cause next year, in sum-mer,

poco a poco lento *piu lento*

my love will mar-ry me. Mean-while I sit pre-par-ing The dress for that fair day, And dream of you, love,

p lento molto *piu*

ev-er, To pass the time a-way. The rib-bons are of sat-in, the robe of finest lawn, For

mosso **Tempo I**

next year in the sum-mer, For next year in the sum-mer, Our wed-ding day will dawn.

Tempo I

SWANEE RIVER

OLD KENTUCKY HOME

OLD UNCLE NED

YOU ARE THE SWEETHEART OF ALL MY DREAMS

EDW. ROSE

HOMER TOURJÉE

Andante con moto

1. Each night when all the world's at rest — And sleep hath closed mine
 2. How quick-ly doth the night drift past — When'er I am with

poco rall.

eye — The sweet-heart of my dream ap - pears To kiss a - way each sigh, — The sor - row which the
 the — The love I crave too sweet to last Soon dawn must take from me — If I could claim the

poco rit.

day hath brought, The night I know will free — And joy and love which I had naught, My dream girl brings to me.
 night and you, Un-till the end of time — I'd give my soul, if I but knew My dream could make you mine.

rit.

respress.

poco rit.

con sentimento

You are the sweet-heart of all my dreams, In dreams that ne'er come true. — So let me slum-ber, for aye, my queen, And

p *sostenuto*

rit. e dim. *cresc. f* *allargando*

dream, on-ly dream of you. For sor-row with all its re-morse a-waits, A-waits my a-wakening, it seems; — Let me

rit. e dim. *cresc.*

1 deciso

sleep lone and deep. For the love that I seek Is the sweetheart of all my dreams. — sweetheart of all my dreams.

2

3

appass. *ff*

THE LITTLE DUSTMAN

Andante

SANDMÄNNCHEN

JOH. BRAHMS

1. The flow - rets all sleep sound - ly Be - neath the moon's bright ray, They nod their heads to -
 Birds that sang so sweet - ly When noon-day sun rose high, With - in their nests are
 See, the lit - tle dust - man At the win-dow shows his head, And looks for all good
 Ere the lit - tle dust - man Is man-y steps a - way, Thy pret - ty eyes, my

molto *p e dolce una corda*

geth - er And dream the night a - way. The bud - ding trees wave to and fro, And
 sleep - ing, Now night is drawing nigh. The crick - et as it moves a - long A -
 chil - dren Who ought to be in bed. And as each wea - ry pet he spies Throws
 dar - ling, Close fast un - til next day. But they shall ope at 'morn - ing's light And

1

mur - mur soft and low. Sleep — on! sleep — on, sleep on, my lit - tle one!
 lone gives forth its song.
 dust in - to its eyes.
 greet the sun-shine bright.

2

one!

3 *4*

2. The
 3. Now
 4. And

Sw. *p* *cresc.* *f*

Gt. *ff*

Trumpet *ten.* *Tpt. off*

cresc.

Full *ff* *ten.* *ten.*

THE ETUDE ROLL OF HONOR

FRIENDS who helped maintain THE ETUDE during its struggle years certainly deserve to be remembered first of all in our Thirty-Year Jubilee. For some months we have been announcing that we would be pleased to publish the names of those who were among the first subscribers or those who took the journal year to year. A great many friends have written to us but we are well aware that the following lists represent only a few of those who took THE ETUDE at the start and who buy it regularly now. Nevertheless we shall not be able to print an additional list in future issues. Many of the best friends of the early years have passed

to the great beyond, among them Karl Metz, B. J. Lang, Dr. William Mason, W. S. B. Mallock, William Sherwood and many others whose support was highly valued by the founder. The list at the head of this roll of honor of those THE ETUDE has benefited me; it is one selected from a number of excellent letters, all of which we should be glad to publish had we space to do so. Many of the following friends have written us that they commenced to take THE ETUDE when they were children and have never missed a copy. Several proudly boast of a first copy of THE ETUDE.

HOW THE ETUDE HAS HELPED ME

A letter selected from numerous similar letters describing the practical service of Etude

To the Editor of THE ETUDE:

Upon my music shelves there stands a row of books neatly and substantially bound in black pebble cloth with red morocco trimmings. Each book contains THE ETUDE for one year, and there is a book for each year from 1892 to 1912, for I have been a constant subscriber and reader of your very valuable magazine for over twenty years.

Both as a student and as a teacher THE ETUDE has been of inestimable value to me and I feel that I can give it credit for at least one-half of my musical education. When I was a student I made it a rule to read carefully everything in THE ETUDE "from cover to cover" each month. I considered this as important as my practicing. The knowledge thus gained in a few years was surprising. From knowing almost nothing of music from a literary and scientific standpoint I soon found myself well read and able to converse intelligently upon most all musical subjects. Many of the pieces published in THE ETUDE I studied, others I used for sight reading and entertainment. All important articles I marked and made notes of the main facts so that I could easily refer to the articles again.

THE ETUDE has always been a broad magazine, giving many-sided views of important questions; in fact, I have often noticed one article quite contradict another upon the same subject, showing that the editor has no hobbies, but pursues the policy of giving the reader different opinions from the pens of representative authorities and permits the reader to form his own opinions.

When I began to teach fifteen years ago THE ETUDE was my greatest help. It furnished appropriate pieces for my pupils, pieces I would never have known about but for THE ETUDE; the question and answer department and the innumerable timely articles on teaching and practicing were invaluable aids to myself and to my pupils. In the bound volumes I have a convenient teaching library from which I can select pieces as I need them. At present I am looking up pieces for a Christmas recital and find many just such as I need in back issues of THE ETUDE. I use the books for reference, ordering pieces as I need them from the dealer.

THE ETUDE has been my faithful friend and helper for twenty years, and I fully intend to keep up my subscription for at least eighty years more, then, perhaps, I shall want to take a musical magazine devoted mainly to harp playing.

Very sincerely yours,

HENRY M. RUSSELL,
Hutcheson, Kansas.

FRIENDS OF THE ETUDE'S STRUGGLE YEARS

Several names unfortunately arrived too late to be included

- | | |
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| | Francis L. York. |



The Teachers' Round Table

Conducted by N. J. COREY

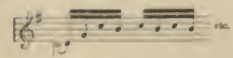
The Aim of the Teachers' Round Table.

The many times this Review has cordially supported this interesting department because we know that there are times when the etude is not only necessary to the teacher but also to the student...

DIFFICULT FINGERS

I have a pupil whose second thumb joint seems to be a piece of wood. He has been playing for some time and has not been able to overcome it.

Practice exercises for the thumb with one of the fingers, stationary, constantly keeping the end of the thumb pointed far to the right, the palm. Use the following exercise with different fingers holding the stationary note. Apply it to all the fingers and it will greatly strengthen them.



Try playing a lead pencil of full length under the thumb, moving it up and down in the second and third joints and practice the exercise. This with the foregoing method will help to overcome the foregoing exercise.

STACCATO

When I hit a point that is a passage ending with a staccato note as follows:



The student who is unable to play a staccato note should be instructed to play it with the finger and thumb. This will give him a better idea of the staccato note and will help him to play it with the finger and thumb.

Indicate approximate notes at the end of a passage such as you give that is placed in the margin. I indicate on the end of every exercise. Keeping the hand from the wrist there is a better idea of the staccato note and will help him to play it with the finger and thumb.

Very rarely is a student of any age who is unable to play a staccato note. It is only a matter of time before he will be able to play it with the finger and thumb. This will give him a better idea of the staccato note and will help him to play it with the finger and thumb.

lexigrapher, once remarked that any man has a right to express an opinion, and any other man has a right to knock him down for it. Anything except exact motions of finger, hand or arm leads to all sorts of complications, especially in the physical mechanism itself.

INSTRUCTION BOOKS

I am using Kohler's Practical Method for beginning. After I have finished the three books could I use Mason's System, and what book would be the best to begin with?

Mason's system is not an instruction book to be practiced through from beginning to end. It is a system of technique, and compendium of exercises, with explanations for their proper understanding.

TABLE EXERCISES

I would like some table exercises, something that will be easy with five-finger practice at the piano. Any information will be gratefully received.

Any and all five-finger exercises that you find in Plaidy or any other system of technic may be practiced on the table, especially for preliminary training on them.

ADDRESS WANTED

If R. D., whose letter on "Tiny Pupils" was considered in the July issue, will send her address to the ROUND TABLE she will be put in communication with two teachers who have had a similar experience and would like to talk it over with her.

PROGRESS

1. How long will it take the average pupil to finish the first book of the method? 2. What book should be given next? 3. How long will it take the average pupil to finish the second book?

1. Practicing two hours a day, with careful attention to all details, the book may be finished in two terms. No fixed time can be defined, for pupils vary in age and ability.

3. If you are satisfied with the Kiebler method, continue with the second book. It is always well to stimulate the interest of pupils by giving them little pieces to learn outside of the books. They will take immensely more pleasure in a piece in sheet form, than they would in the same piece in the instruction book.

May Flowers, Oesten; Christmas Bells, Koschmar Evening Bell, Kullak; Little Trumpets, Spindler; First Violet, Rohde; Spring Flowers, Biedermann. 5. If you are using Kohler as an instruction book you must teach the bass notes whenever they are introduced in the course of the lessons.

BEGINNING LATE

"I can one who is past twenty-two years of age do much with piano technique? 2. Does learning to play the reed organ first seriously affect the piano touch?"

1. If the hands have never been used on the keys, and one makes the very first beginning after the age of twenty-two, a very considerable amount of progress is problematical.

2. If you have been playing the reed organ with correct finger action it will interfere in no sense with the piano touch. On the contrary it will have improved it, for you should have learned what true legato playing is.

ADVANCED WORK

"1. What shall one use after finishing Cramer, Doerflinger and Bach's Invention? 2. What would you suggest as a good history?"

1. After books 2, 3, and 4 of Cramer, Clementi's Gradus may be taken up, and Moscheles Op. 70. 2. You cannot do better than make a study of Standard History of Music, by James Francis Cooke.

3. In addition to those already named in arch headed Progress, the following: Haymeyer's March, Zimmerman; The March of Fingall's Men, Reinhold; Sunset Nocturne, E. M. Reed; A May Day, Rath; Standard Graded Compositions, Vol. 1. 4. Use First Studies in Music, Biography and Pictures from the Lives of the Great Composers, both by Tappan.

RUNS

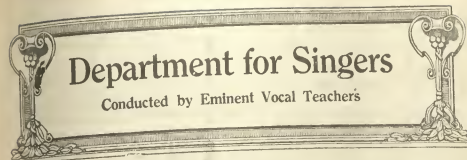
"In runs of A, 7, 8, or more notes to the count should any perceptible accent occur in the run? If so, should it be taken as a whole? For example, the left hand runs in Sinding's Rustle of Spring, it seems a natural tendency to group the even note runs in the mind, but the odd cannot be grouped, and that seems inconsistent to me."

In all running passage work there should be no accent aside from that demanded by the measure, unless specially indicated by the composer. Neither is it always necessary to accent every group. The group of notes you mention are to be played so rapidly that they simply represent a rush of sound, all the notes being grouped together.

PEDAL IN HYMNS

"When playing hymns on a piano how should the pedal be used? Should the foot press it down at the beginning of each measure, and lift it at the end?"

The function of the pedal is to sustain the sounds, and also to enrich them by the addition of the sympathetic overtones. In hymn playing it should never be held through in a measure if the chord changes. It should be changed each time there is a new chord. This means chords in which the notes are new in each one. If the same notes are repeated, whether in the same position or not, the chord does not change, and the pedal may be continued.



Department for Singers

Conducted by Eminent Vocal Teachers

VOICING THE DAILY PROBLEM.

BY MME. KARL FORMES.

Theresa's Note.—The following article is from the wife of one of the foremost singers of the last century. Her first success in Europe as an opera singer was followed by a long series of appearances in America. He died in Paris in 1880. Mme. Formes is a singer and teacher of large experience.

Every day the teacher meets certain problems that perplex the most experienced. The young teacher and the student may profit from the treatment I have found valuable in certain cases.

Let us consider first the pupil who does not possess a good musical ear. When a person calls upon me and sings page after page of the key, yet in perfect complaisance, I naturally hesitate about taking him as a pupil.

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body would be a fine singer, and Caruso would be glad to sing for ten dollars a night, in place of his present fee.

FOCUSING THE TONE.

The focus of the tone in the resonance chambers of the head, so that the voice is "well placed," means that the interaction of the breath and throat is perfectly normal, just as nature intended. There are a number of young singers who mean to place the tones in the head, and think that they are doing so, who have never felt the sensation, so have no kind of notion as to what it really is.

VOICE PLACING.

BY KARELTON HACKETT.

This term, borrowed from the old Italian masters, means a great deal to those who understand it, but apparently to the majority of voice students it represents a complete mystery.

The placing of the tone in the head, so that there shall be freedom in the throat and the sensation of vibration in the bones only succeeded in getting a satisfactory tone from their pupils when they established such conditions of freedom and elasticity in the interaction between the breathing apparatus and the tone producing mechanism in the throat, that the column of air flowed freely through and concentrated in the resonance chambers in the head.

MAIN THINGS.

BY LOUIS ARTHUR RUSSELL.

The first things for the consideration of the student of "Bel Canto" are control of the body and the vocal organs, relief from undue tension and the attainment of perfect ease in the simpler phases of speech and song.

Alongside of this purely physical part of the student's work, he must cultivate the keeness of musical discrimination. He must know at once by the sound of a tone, its quality, its pitch, absolutely, its defects and their causes, its good characteristics and its faults.

He must learn the art of "watching," that he may see and feel all that is going on within him as he sings; and he must learn to listen closely and to hear positively, so that he may know absolutely what his results are as he practices.

NORDICA ON INTELLIGENT STUDY.

No American singer is better qualified to tell us how to study than Mme. Nordica, whose real name was Lillian Norton. She enjoys the distinction of having been the first American singer ever engaged to sing at Bayreuth, and that at a time when it was a greater distinction than it is to-day. Since then she has won a worldwide reputation.

"Learn How to study. This overwork and overstrain in all branches of art is a serious handicap to our sex in final achievement. This is often a vital reason why women are outshone by men. To tell intelligent young singers that they should study without intelligence would seem a strange paradox, and yet such things happen. The intelligence with which they may be so fully gifted is not utilized, that is all. We must know the meaning of what we are doing. That is the first step toward doing it rightly."

"Many learn long operatic arias, and have not the remotest idea what the words mean or what it is all about. They sing loud or soft, according to the directions of the teacher, and there the matter ends. Each singer should know for herself what the words mean. Then only is it possible to lay claim to interpretation. And here, again, the quick comprehension and delicate insight of the woman combine to make a powerful aid in the matter of interpretation, of giving the meaning of the words which make the spirit of the song."

THE IDEAL MUSICIAN.

THEO. THOMAS, the late famous orchestra director and musician, said in his memoirs: "A musician must keep his heart pure and his mind clean if he wishes to elevate instead of debasing his art. And here we have the difference between the classic and the modern school of composers. Those old giants said their prayers when they wished to write an immortal work. The modern composer takes a drink."



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JOHN I. BROWN & SON Boston, Mass.

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whose work is never truly satisfactory; and this sort of philosophy has pushed the itself forward to the detriment of the singer's art here and elsewhere because of the general ignorance of the public in vocal matters and the ease with which a pupil may be made to do the simple things of vocal practice and the quickness of results seemingly correct.

We find this in systems using one vowel as a "voice builder," chains leading the singer into systems of lip-shape for various vowels, systems which insist on "a wider open mouth the higher the tone," etc., etc.

Superficial items are easily explained and easily learned, while deeper things are difficult; so, of course, the majority take kindly to a "method" which can sum itself up in a few words; a few items of practice; a simple, easily accomplished process, easily analyzed; but I warn my young, ready, beautiful singing, artistic singer in a deep and complex art which many items are concerned, and if you are to be a master of the art you must know all of the items included in the art and their relations to each other, giving to each its proper significance and importance, and allowing to each its proper service in the operation, thus finding a true balance between the various sources of energy giving the body its mouth and throat, correct use of lips, tongue, etc., in the use of words, and seeking always to dwell in your art work as closely to nature and her laws as possible.

The study of "placement" as a prime and all-sufficient item has brought many a promising singer to final disaster, for while placement may be rightly carried with the result of brilliancy and carrying power in the voice, it alone may bring a singer to but little more artistic quality than the voice of a new-born.

So, with other items often dwelt upon with undue stress by teachers, they lack the virtue of comprehensiveness and they do not lead to "artistic balance."

This thought of "balance" is a most important one for us to consider, and when we have mastered the problems of relationships between the various important items of voice production we will have become masters of singing, and "the cantos" will be the result of our efforts in singing.

We have heard it said that a wide-open mouth and good connection with plenty of breath are the necessary conditions for good singing, but a rightly opened mouth includes the condition of proper relations between the opening of the front and the back mouth, and a wide-open front mouth may accompany a nearly closed or quite closed back mouth, and the result of this is but quality. So we must find a balance and see to it that our mouth is not too wide open in front and too nearly closed at the back. The "wide-open-mouth" way of singing is one-sided and has made many singers scream in tones hard and shrill, and the phrase reveals many modifications, because being accepted as a true item of voice practice.

So with many other single items of vocal art these are often made catching words and are worked to their limit, producing imperfect, unbalanced vocalists.

GETTING THE TONES FORWARD.

BY ALLISON SLOAN.

If one were to count the different details that teachers use to get the tones forward they would easily run up into the hundreds. Some teachers deny that there is any special value in getting the tones forward, and others claim that the whole thing is purely an illusion, and that no matter how low the work it is impossible to get the tones any further forward.

However, where there is so much careful reader will find the whole literature of voice culture peppered with injunctions to get the voice forward. The old Italians told us to "sing where you smile." The French told us to sing "dans le masque." The modern teacher tells us to place the voice far forward. One of the best "tricks" I have ever found to help in this is to take a visiting card and place the edge vertically against one's lips. When singing up and down the scale to the vowel "oo" one may notice a faint buzzing sound. Singing with no constraint and with all other conditions normal I found that after some time this voice actually did have the sensation of being further forward.

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Education. A first book. By Edward L. Thorndike. The Macmillan Company. 292 pages. Bound in cloth. Price, \$1.25 net.

In these days when the music teacher is realizing more and more the desirability of making a study of the general principles a work so entertaining, so direct and so individual as this cannot fail to be most helpful. Although devoted largely to general day school problems, the musical reader should not have much difficulty in making applications that will have the advantage of original thinking.

The Moonlight Sonata, by John Nordling. 308 pages. Finely illustrated. Bound in cloth. Published by Sturgis and Walton.

A very attractive fantastic romance dealing with the life of Beethoven. Although the author's imagination is permitted a wide scope the picture of the master presented is a very interesting one.

Handel. By Mrs. Julian Marshall. Published by Charles Scribner's Sons, New York. Price, \$1.00.

This is a new edition of Mrs. Handel's contribution to The Great Musicians series. The fact that a new edition is needed, taken in consideration with the wealth of biographical material regarding Handel already in existence, is sufficient recommendation for this excellent work.

Great Opera Stories. By Millicent S. Bender. Published by The Macmillan Co., New York. Price, 40 cents.

The authoress has conceived the charming idea of telling the stories of half a dozen operas in the guise of fairy tales. This is especially commendable when one considers that operas, such as Hansel and Gretel, Tamkhuuser and Lohengrin, to name three of the half dozen selected, are likely to remain life-long friends, whereas most fairy tales cease to have any meaning after school days begin. The book is well gotten up, with good big type and some good illustrations. An excellent gift book for children.

Music in Poetry and Prose. By Ada M. Ingpen. Published by David McKay, Philadelphia, Pa. Price, \$1.25, net.

An admirable catholicity of taste is displayed in the selections given in this excellent little Christmas gift book. It is most care-fully culled from the writings of the great masters of the English language. The book is divided into nineteen different phases of music, "Pan's Pipes," "Food of Loves," "Mr. Pepsy on Music," etc., the last one being entitled, "A Discard" and consisting of Lamb's essay, "A Chapter on Ears." Shakespeare, Shelley, Coleridge, Browning, Carlyle, Arthur Symonds and many others are well represented in splendidly chosen numbers. A curiously modern note is struck by the insertion of an excerpt from one of the works of H. G. Wells.

The Value of Old Violins. By E. Polonaski. Published by William Reeves, London.

An interesting list of the principal violin makers, British, Italian, French and German. Mr. Polonaski was formerly editor of The Strand and The Violin Times, and this work is authoritative. Those violinists who entertain a superstitious idea that any violin that looks rather ancient must be nearly priceless, will be surprised to learn how moderate are the prices which all save very exceptional makes command.

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Department for Organists
Editor for January, DR. HERBERT SANDERS

(Dr. Herbert Sanders was born in 1878, at Wolverhampton, England. His father...

SOME OBSERVATIONS ON THE PERFORMANCE OF THE ORGAN WORKS OF JOHN SEBASTIAN BACH

WHEN asked the first was to prepare an organist, Dr. A. L. Peace (the successor of Best as organist of St. George's Hall, Liverpool, England)...

THE TWO METHODS OF PLAYING BACH. As far as my own contention is concerned there are two methods which are usually adopted...

THE SO-CALLED "TRADITIONAL" METHOD. If I may be excused a personal reference—I was "brought up" on both at once...

THE MODERN METHOD.

My introduction to the second and more modern manner of performing Bach happened a few years later when as a raw youth I first heard Dr. Peace give the great Fantasia and Fugue in G minor at the Birmingham Town Hall, England.

A GREAT CONDUCTOR AND THE INTERPRETATION OF HANDEL.

For some time my youthful mind oscillated in coming to a decision as to which of the two styles of my acquaintance was the correct one until an unexpected light was thrown on the matter by a great composer.

BACH'S METHOD.

Since this time I have concluded that Bach must be performed in the style that Sir Henry Wood would perform Handel—in an interesting manner as possible.

BACH THE FOUNDER OF MODERN ORGAN PLAYING.

This authoritative quotation is enough to show that the methods of Bach and the concert-organist of the best type are alike, in that both treat the organ orchestra.

SOME HINTS ON PERFORMANCE.

It is not within the scope of this brief article to go into detail as to the performance of Bach's organ works, but I feel I must refer, however briefly, to some points which call for comment.

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be put in. If it is done the lowest part can be played on the eight-foot pedal stops. These can be coupled to any manual desired.

They were simply indicated thus. The context will usually make clear when this form of the triplet is implied.

THE ORGAN AS AN EXPRESSIVE INSTRUMENT. BY DR. HERBERT SANDERS.

WHILE the organ is often described as "The King of Instruments," and is not infrequently likened to an orchestra, there is one element lacking which places it behind all other musical instruments—except the piano, violin, or voice.

WIDOR AND EXPRESSION. Widor contends that the expressive means of an organ should be confined to what he calls 'flow,' i. e., the passing from what he calls an imperceptible incline, joined to a constant progression without stops or jumps.

their notes, or are rhythmically unsound, should be branded criminally, and held up to public scorn. On the organ, as in the orchestra, everything should be accurately realizable; the uniformity of hands and feet is absolutely necessary.

- MEANS OF EXPRESSION. 1. Variety of stop combinations, 2. The Swell Pedal, 3. Touch, 4. Phrasing.

STOP-COMBINATION. In the direction of securing expression by means of variety of stop combination, I think all organists (myself included) tend to become stereotyped.

The young organist in doing this is in the right, and he is well advised if he moves in steps which are easy and certain.

A former master of mine—Mr. C. W. Perkins—told me that notwithstanding the many years he has been organist of the Birmingham Town Hall, he was frequently finding some new and surprising stop combination, and certainly the tonal variety he obtains in performance is a prominent and telling characteristic of his playing.

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1913

THREE DECADES OF PROGRESS

All struggle is dramatic, all triumph poetic and in the obvious success of THE ETUDE and the business which has developed side by side with it, one may read both struggle and triumph as well as a commercial and educational romance quite as interesting as may be found in many works of fiction. We are confident that those who honor us with their patronage will be glad to have us interrupt our editorial gallop long enough to present them with a few of the very interesting facts about their journal and the Theodore Presser Company.

same, and these are the substantial educational purpose and the prompt, just, business methods which have characterized the work from the start.

From the very beginning, Mr. Presser realized the necessity for trained workers carefully instructed in his personal business deals and educational purposes. A large part of his time has been spent in developing his material until each branch of the work is now under the supervision of expert specialists so capable that the work is now under the special nature of the Presser business. Attention is especially called to the long terms of service, indicated in the list appended to this article.

Eight months after the founding of THE ETUDE in Lynchburg, the office was moved to a little three-story back room at 104 Walnut Street, Philadelphia. Increased expenses made the struggle more intense, but did not daunt the publisher. Shortly thereafter came a demand for music and music supplies, and the music publishing business of Theodore Presser was established. Next the publication offices were removed to 1704 Chestnut Street—then 1708 Chestnut Street, and finally to the present location, 1712-1714 Chestnut Street the first real home of THE ETUDE and the Presser business. As necessity demanded, these quarters were extended by additions until the original space had quadrupled.

THE ETUDE underwent in order to issue the journal.

In appreciation of the earnest support of music teachers in the early days of THE ETUDE, when "a friend in need was a friend indeed," Mr. Presser in 1906 the "Home for Retired Music Teachers," now located in Germantown, Philadelphia. This home is described in another part of this issue. This is the first time that Mr. Presser has permitted his connection with the home to be recorded in THE ETUDE. The institution is incorporated and its future absolutely guaranteed from the financial standpoint. The qualifications for entrance are given in the preceding pages. The home now accommodates its full capacity and there is a short waiting list. The entire institution is a personal benefaction of Mr. Presser.

MAIL ORDER DEPARTMENT.

On the same floor is located the mail order department. A special force of trained clerks, some of whom have been with the firm over two decades, insure the greatest possible accuracy and promptness in filling orders. No orders are left over for the next day. Every effort is made to reduce the time between the actual receipt of the letter containing the order to the moment of shipping the supplies desired.

Side by side with the "Mail Order Department" is the "selection" or "On Sale" department, which has proved of such importance in the educational work of thousands of teachers so situated that they are unable to go directly to the music stores and inspect a large stock. On the same floor is the cashier's department and the mail reading department, where all incoming mail is sorted and given to the clerk of the proper individual to attend to most effectively.

A VISIT TO THE HOME OF THE ETUDE.

The Theodore Presser Company occupies three buildings, covering ground space as follows:

The Presser Building (a six-story brick double building running from Chestnut Street through 150 feet to Ionic Street).

The Presser Annex (a ten-story modern fireproof edifice directly in the rear of the Presser Building, and running from Ionic Street to Sansom Street).

Engraving Department (occupying a small building adjacent to the above).

The Presser business as a whole occupies a floor space of about 40,000 square feet. The two main buildings are connected by an underground tunnel and three bridges. No printing or binding is done in these buildings. This would demand an establishment as large again.

Entering the Presser Building at 1712-1714 Chestnut Street, we pass between two handsome show windows to a large double store walled from floor to ceiling with music shelves, stacked with so many thousands and thousands of compositions that it is unsafe to hazard a guess at the number. Here eighteen expert clerks provide for the needs of the patrons who frequently crowd the store. It is the only complete music house in Philadelphia, and one of the foremost music establishments of the world.

The entire ground floor of this building is given over to stock and musical supplies with a small section devoted to the cashier's department. The basement underneath this floor is divided into sections and is used for the storage of stock and is likewise crammed from cellar to ceiling with enormous quantities of editions of music from the very latest piece in the last mail from Europe to the earliest composition of the great masters now in



THE PRESSER BUILDING 1712-1714 CHESTNUT ST., PHILADELPHIA, PA., WHERE MUSICAL VISITORS TO PHILADELPHIA ARE ALWAYS WELCOME.

In January 1908, the Twenty-fifth Anniversary of THE ETUDE was celebrated with a special issue, which was presented as a somewhat limited, detailed account of the growth of the business. It is unnecessary to repeat the same details here, and we shall content ourselves with the main facts pertaining to the founding of the business and its great expansion during the last five years. Generally speaking, the program during this period taken as a whole, has been fifty per cent. That is, during the last five years the advance has been half as great again as during the twenty-five previous years.

HOW THE ETUDE STARTED.

THE ETUDE was founded in 1883 at Lynchburg, Virginia, by Theodore Presser. To-day, as President of the Theodore Presser Company, he is actively engaged in the daily direction of the institution which is now so totally different in size and scope from its modest beginnings. In fact, only two things are the

floors in the new building are given over to the Theodore Presser Company. In the two basement floors are additional storage rooms for the ever increasing stock of books and music. On the ground floor are the shipping, billing and checking departments. On the next floor above is a splendidly lighted room may be found the treasurer's office, the bookkeeping department, the advertising department, the circulation department, the subscription department, a large fireproof vault for the preservation of valuable papers, and the apparatus for addressing thirty thousand ETUDE wrappers, etc., a day. In this department we learn that THE ETUDE goes monthly to hundreds of subscribers in foreign lands—South Africa, China, India, Australia, Europe, etc.—in fact, no country seems to be without its cozier of ETUDE admirers.

On the next floor above may be found the private offices of Mr. Presser, the office of THE EDITOR of THE ETUDE, the office of the Publicity department, and the Musical Clinic, where all incoming musical manuscripts are read and prepared for the engraver. On this floor there is also a hall seating about three hundred people. This is used as a rest room for the women employed in the establishment and for social gatherings given by the members of "the Presser family."

A SIGNIFICANT ADVANCE.

The Theodore Presser Company was incorporated, October, 1908, for the purpose of placing the business upon a more enduring basis. Opportunities are given the employees to purchase stock. An extremely liberal bonus, regulated by the length of service in the company, is given to those becoming stock holders.

During the last five years, the business has advanced from a fiscal standpoint 40 per cent.

In the same period the Presser Catalog has jumped from 7,000 to over 10,000 numbers. The Presser Collection (a high grade edition of standard masterpieces) has jumped 80 per cent. The octavo collection has increased 70 per cent.

The circulation of THE ETUDE during five years advanced sixty per cent. Innumerable ideas new in musical journalism have been introduced in THE ETUDE work. Among the famous musicians who have become contributors to THE ETUDE in the same period are Eugen d'Albert, C. Chamade, Frederick Corder, Claude Debussy, A. von Flietz, Katharine Gordon, George Henschel, Alberto Jonas,

Pickenhahn, Walter Sheridan, Rose Sherman, Jane Smith, Robert States, Jennie Taylor, Louise Waack, J. H. Ward, M. Alice Wiltshire, Harvey Wood, Milton Cummings, Frances Dempsey, Katharine Dilks, A. M. Dohby, George Dohby, John T. Douglas, Marion L. Drain, John Dunn, Alice Durand, Mark L. Doyal, Lewis Elmer, Chas. F. Ewing, George Eames, Mary Farley, Miss A. Fisher, Christina E. Gallagher, Mary Gear, Bessie Greatrex, Raymond Gaudner, Erich Hacker, Ethel L. Harrison, Laura M. Harvey, Walter Hefner, Helen M. Bossert, Leroy G. Lutze, Florence Brehm, Frank R. Bush, John C. Carn, Samuel Clark, James Coady, Mary Cogan, Joseph T. Cook, Mrs. Sara Crooks, Wm. A.

rest and recreation room facilities have been provided for both women and men. Only three deaths have occurred in the fore during the past thirty years.

A Savings Fund is conducted by the firm with the view of fostering thrift. Employees of the Presser Company have deposited in this fund during the past year \$4000.

Of the 194 employees now engaged by the firm, 116 have been with the firm from one year to five years, 36 have been enrolled five years or more, 23 have been enrolled ten years or more, 9 have been enrolled fifteen years or more, 10 have been enrolled twenty years or more.

In 1910 "The Presser Choral Society" was organized. Several interesting concerts have been given by the members. There are forty members, all employees of the firm.

An orchestra composed of employees of the firm has recently been organized and played at the last concert given last year.

Singing classes and theory classes for the employees are being inaugurated.

Outings are given during the year, in which all connected with the firm take an enthusiastic interest.

A system of pensions for long service and old age is now being instituted.

SOCIAL FEATURES.

The welfare of all connected with the Presser business has been a matter of deep concern with the founder. Ample

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		Pretz, Chas.

Pickenhahn, Walter Sheridan, Rose Sherman, Jane Smith, Robert States, Jennie Taylor, Louise Waack, J. H. Ward, M. Alice Wiltshire, Harvey Wood, Milton Cummings, Frances Dempsey, Katharine Dilks, A. M. Dohby, George Dohby, John T. Douglas, Marion L. Drain, John Dunn, Alice Durand, Mark L. Doyal, Lewis Elmer, Chas. F. Ewing, George Eames, Mary Farley, Miss A. Fisher, Christina E. Gallagher, Mary Gear, Bessie Greatrex, Raymond Gaudner, Erich Hacker, Ethel L. Harrison, Laura M. Harvey, Walter Hefner, Helen M. Bossert, Leroy G. Lutze, Florence Brehm, Frank R. Bush, John C. Carn, Samuel Clark, James Coady, Mary Cogan, Joseph T. Cook, Mrs. Sara Crooks, Wm. A. Ripka, Chas. Peckstein, George Plews, Harry W. Plews, Ralph Powell, Phail M. Rawlinson, James Reyes, Lulu M. Rihetenbock, Miss M. B. Langston, Marie Letts, Mrs. M. Lerman, J. W. Lloyd, Mabel McBride, Wm. Jr. MacLellan, Royal P. McMichael, Alice McMichael, Miss H. C. Shaw, Wm. D. Sheeler, Grace Sheets, Annie Stouch, Ralph Suplee, Howard Martyn, Carolyn B. Tait, Katharine Martin, C. Eleanor Valentine, Helen P. Verner, Sarah Moore, Norman Walker, Ethel Morris, Carrie M. Walsley, A. S. Mulford, Matilda B. Watson, Everett J. Whittaker, John Nichols, Mrs. A. B. Nieman, Rudolph P. Nolte, Thomas Yost, Miss M. E. Owens, John W. Zinsle, F.



A GROUP FROM THE THEO. PRESSER CO. TAKEN AT ONE OF THE SUMMER OUTINGS.

THE PRESSER ANNEX 1713-1715 SANNSOM STREET, A FINE MODERN TEN STORY FIRE-PROOF BUILDING DIRECTLY IN REAR OF THE PRESSER BUILDING. FACILITIES FOR SERVICE TO OUR PATRONS INCREASED ONE HUNDRED PER CENT.

THE PRESSER ANNEX.

The Presser Annex is an imposing building shown in the accompanying picture. It was commenced May 1, 1911 and completed in March, 1912. Four

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Teachers' Supplies. The needs of those engaged in the practical branches of music instruction and study have always had the prime consideration of our publishing department, and in the gathering together of a stock of everything of importance issued by the music publishers of the world the same motive has been in operation; as a natural consequence, our carefully edited and well-illustrated list of music and music books is one from which the teacher can order with perfect security, and this is well demonstrated by the returns of our general stock, embracing all that is worth while to music; our position in the music trade is unique in this regard, as thousands of satisfied patrons have again and again unanimously testified. Furthermore, we are not only able to supply what is wanted, but we make a specialty of prompt and efficient service, as well as especially liberal discounts (to teachers only), and the ON SALE PLAN offers advantages that are of the greatest importance to busy teachers. The post-holiday resumption of teaching activity brings with it the demand for additional music supplies, and is the best time to place orders for full supply of supplies sufficient to meet most of the needs likely to arise during the remainder of the season; an ON SALE package at this time would prove extremely useful even to a teacher who has already had a package of this kind from us earlier in the season. Teachers are cordially invited to write to us for further details on this plan; catalogs on request.

Parcel Post. No doubt many of our readers will be interested in the fact that the long-anticipated "parcel post" has become a reality as of effect January 1, 1913. While it has been possible heretofore to send large packages by this low rate, mail carriers are a great many foreign countries it has not been possible to send small packages at an excessive rate to your nearest neighbor, and large packages not at all.

Briefly said, "parcel post" will include all articles of merchandise, including farm and poultry products, not printed matter. The rate, based upon an experimental system, is a varied one, depending on the distance the package is carried. The country is divided into eight zones, ranging from fifty miles to over 1,800 miles, and the price for a package weighing not more than four ounces is one cent per ounce, and on matter in excess of four ounces the rate is by the pound.

Within the delivery limit of any zone, five cents for the first pound and one cent for each additional pound. Within the first zone five cents for the first pound and three cents for each additional pound. The second zone, six cents for the first pound and four cents for each additional pound. Within the third zone, seven cents and five cents respectively; the fourth zone, eight cents and six cents respectively; the fifth zone, nine cents and seven cents respectively; the sixth zone, ten cents and nine cents respectively;

Calendars. As previously announced in these columns, we have to a splendid assortment of attractive portrait calendars ready for mailing at a cost of 10 cents each or \$1.00 per dozen (postpaid if cash accompanies order). One of these should be in every music studio and in the home of every music student or music lover. They are to be had as panel calendars, 3 1/2 x 9, with a choice of portraits of Beethoven, Wagner, Chopin, Mendelssohn or Mozart; also the same subjects in another design, size 6 x 8 (this season's particular success). We still offer a limited supply of the imitation of a framed portrait with calendar pad; subjects, Handel, Bach, Chopin, Rubinstein, Mendelssohn and Haydn; a favorite of several seasons is the imported calendar with easel support at back with choice of platinotype portrait of any musician or composer of note; to be selected from our post-card lists. Any of these calendars 10 cents each or \$1.00 per dozen.

Reprinting. Owing to lack of publications reprinted during the last several months have been forced out of such importance to both the consumer and publisher that we must draw attention to these facts—that since the last edition was printed we have reprinted in editions, which are not small, not less

than thirty-seven volumes in the Presser Collection. This speaks well for the popularity of our edition of these collections of standard pieces and studies. Out of the total catalog of 171 numbers in the Presser Collection, the editions of thirty-seven volumes have become exhausted.

This house publishes a series of 50-cent collections; this list is constantly being added to and contains at the present time forty volumes. During the above-mentioned period thirteen of these volumes have been reprinted.

Well-known works other than the above-mentioned reprinted during this period are: Czerny-Leibling Selected Studies; Mathews' Standard Graded Course of Studies, five grades; Foundation Materials, a well-known instruction book by Charles W. Landon; Teacher's Class Book by Sefton; Palmer's First Months in Pianoforte Instruction; two of the volumes of Mason's Touch and Technique, and the complete work on Technique by Isidor Philipp.

Of our later works those published for the first time within the last year would mention Bender's Business Manual and Guard's Pupil's Lesson Book. Of the vocal works, Church and Home Songs for High Voice; School Singer, a text-book for use in schools, by Fredrick Reddick; Standard Graded Songs for the First Year; Singer's Repertoire, a 50-cent collection of medium voice songs; Fifty Nursery Songs and Games; one of the volumes of the series of vocal studies, Technique and Art of Singing, by F. W. Root.

Of the works in theory, those reprinted during the above-mentioned period were The Morris Writing Primer; First Year in Theory, by O. R. Skinner; Ear Training by Hexcox. In all we reprinted seventy-nine volumes.

Advance of Publication. Elsewhere in this issue there is mention made of the increase in our publication business during the past five years. One of the best increases has been in the number of volumes published in the Presser Collection. During the month just passed four of those volumes appeared from the press. We herewith withdraw from "Special Offer" the following volumes: Mozart's "Sonata for Six Octave Studies," Op. 553, by Carl Czerny; "Twenty Vocalises for High Voice," Op. 15, by Marchesi; "Sonatinas for the Pianoforte," Op. 20, by J. L. Dussek; "Fifteen Etudes de Style," Op. 31, by J. C. Goedicke.

These editions of standard works in this cheaper form have been reprinted from the best editions possible with additions where necessary and important, and mechanically better than any edition on the market when printed on the best paper and with the strongest binding possible. This means that the volumes will give satisfactory service from an educational point of view and will wear longer than others.

17 Artistic Portraits of Great Musicians. We are beginning to wonder whether our subscribers know what a bargain there is in these portraits. They are offered. They are equal to many \$2 picture that are found in frames. They cannot be produced for nearly the price at which we are offering them, which is but 5 cents each. There are 17 subjects which will be sold for 75 cents. Why not send for a sample first and see what they are like? Everyone who has sent for a sample has followed it up with an order for the entire

set. There is but a limited number of these pictures, and when they are gone they will not be reproduced. For studio decoration they cannot be equalled. They can be used for studio decoration by putting them on the wall and tacking a narrow colored tape around the top so as to look like a frame. In fact, the 17 could be put up in various shapes and they would make a very handsome appearance on the side of the wall. We have done this in one of our rooms in the building and it has been very much admired. There is chance for inventing a nice design or ornament to take the place of the frame.

Remember that the price is but 5 cents each or 75 cents for the set.

The Organist. We are publishing By Geo. E. Whiting, a volume of concert organ music by Geo. E. Whiting, of Boston, who ranks as one of our leading organists. In this volume he will present an excellent collection of organ music, which may be used both for concert purposes and for church. There will be such pieces as "Chary," by Rossini; "Andante from Symphony No. 1," by Beethoven; "Be Not Afraid," by Mendelssohn; "Gavotte in C Minor," of St. Saens; "Mimnet" by Mozart, and a number of original pieces by Mr. Whiting. The work will rank as one of the best collections of organ music of the day. It will be bound up in very substantial binding and will be of the order that is usually sold for \$2.

Paperoid Expanding Wallets. These wallets are a great improvement over anything which has been used heretofore for the protection and safe-keeping of the music. They are capacious, convenient, fitted with a wide flap and tape, and are made of such durable material as to wear almost any weather. They are made in two sizes—octavo and full sheet music, both expanding one and three-quarter inches. The price is 15 cents for the octavo and 25 cents for the sheet music size, postpaid; by the dozen, \$1.15 and \$2.25 respectively, postpaid. The retail department of this house has sold these wallets for about a year and they have invariably given the best service.

Hour Glasses. The fact that the country are using the best teachers of the hour are using the best hour glasses to measure their lesson time, and the fact that it was difficult to get glasses of this kind and at a reasonable price, we thought that it would be a convenience to our customers to suggest the use of them and supply them at a reasonable figure. We have an imitation coming for which we are taking orders; \$2.00 for the hour glasses and \$1.50 for the half-hour glasses.

Indian Music. We are now prepared to furnish to our customers a complete set of twelve numbers of the Zuni Indian Music by Carlos Troyer. This Indian Music has come into our possession and should have a wide publicity. It is a most excellent set of compositions for an Indian evening. There will be a lecture by Carlos Troyer published separately, which could be read in connection with the compositions. We shall be pleased to send any of these works to any of our customers on selection.

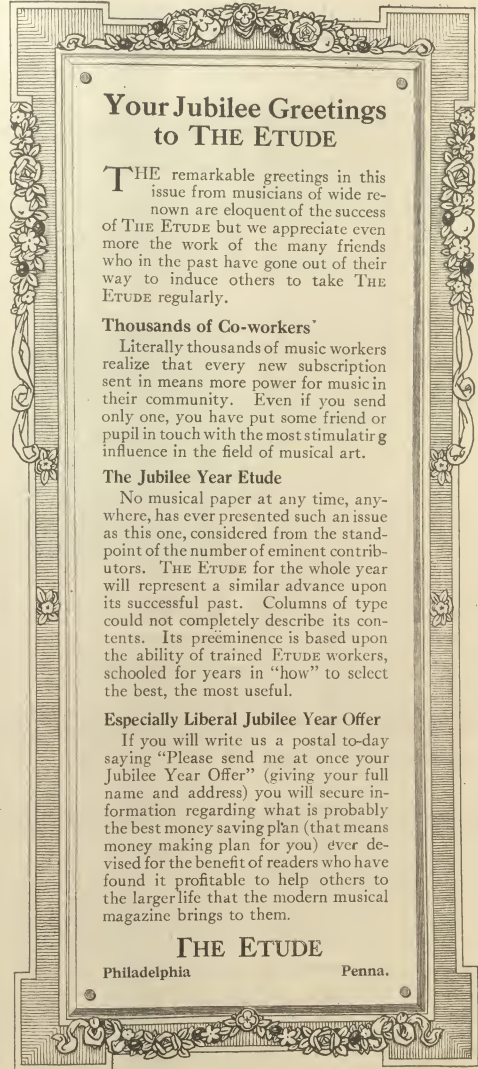
Musical Zoo. This unique work for four hands by Dr. D. D. Wood, is on a fair way toward being published. Words have been added to each of the compositions, and this will be an additional attraction. These pieces are eight in number, and they were made by Dr. Wood for his own children. They are the very first pieces to be given to a child. They are simple but musical.

New Parlor Album. Under these Special Notices for a few months past we have advertised a "New Parlor Album." We herewith withdraw from this low-priced offer this volume which has been renamed "Popular Home Album." This volume contains forty-six melodious pieces of a popular character, every one of value, and the retail price is but 50 cents. This work is destined to be one of the best sellers of our well-known series of 50-cent albums.

Mastering the Scales and Arpeggios. By James Francis Cooke. The long and exacting preparation of this new work is drawing to a close and the proofs of the work are in the hands of the readers, who are going over it very carefully to detect errors. This means that

the work will be out shortly and that the special introduction offer at practically cost price will be withdrawn in a very short time. The work will be one of about one hundred large music pages. It is comprehensive and exhaustive, and yet at the same time it is understood of all books of this kind. It contains all the daily practice material in scales and arpeggios in the most approved form. In addition to this, there is a vast amount of preparatory as well as finishing material to be found in no other book. The work

starts the scale so that it may be taken up earlier than with any other work, and it is carried on to the point where with sufficient practice the pupil may play the scale at one thousand notes a minute and over. All of the work was "tried out" at the keyboard with pupils by Mr. Cooke when he was actively engaged in teaching. It also contains ideas brought up in numerous discussions and conferences which has held with some thirty of the world's foremost pianists. It is characterized by all the practical points of



Your Jubilee Greetings to THE ETUDE

THE remarkable greetings in this issue from musicians of wide renown are eloquent of the success of THE ETUDE but we appreciate even more the work of the many friends who in the past have gone out of their way to induce others to take THE ETUDE regularly.

Thousands of Co-workers Literally thousands of music workers realize that every new subscription sent in means more power for music in their community. Even if you send only one, you have put some friend or pupil in touch with the most stimulating influence in the field of musical art.

The Jubilee Year Etude No musical paper at any time, anywhere, has ever presented such an issue as this one, considered from the standpoint of the number of eminent contributors. THE ETUDE for the whole year will represent a similar advance upon its successful past. Columns of type could not completely describe its contents. Its preeminence is based upon the ability of trained ETUDE workers, schooled for years in "how" to select the best, the most useful.

Especially Liberal Jubilee Year Offer If you will write us a postal to-day saying "Please send me at once your Jubilee Year Offer" (giving your full name and address) you will secure information regarding what is probably the best money saving plan (that means money making plan for you) ever devised for the benefit of readers who have found it profitable to help others to the larger life that the modern musical magazine brings to them.

THE ETUDE

Philadelphia Penna.

Our advance price is but 25 cents.

the work will be out shortly and that the special introduction offer at practically cost price will be withdrawn in a very short time. The work will be one of about one hundred large music pages. It is comprehensive and exhaustive, and yet at the same time it is understood of all books of this kind. It contains all the daily practice material in scales and arpeggios in the most approved form. In addition to this, there is a vast amount of preparatory as well as finishing material to be found in no other book. The work

view that marked the very successful "Standard History of Music" by the same writer. Advance of publication price to continue for a very little while longer, 30 cents.

Melodic Pianoforte Studies. By Herman Vetter, Op. 8. This is an excellent group of studies to be used in the early second grade. Each study is so arranged that an equal amount of work is given to either hand, and each study has a number of variants. The studies are interesting to practice and will prove of decided benefit. They are all short and easy to read. They are arranged in progressive order throughout. The special advance price for this work is 15 cents, postpaid.

Wieck's Piano Studies. Frederick Wieck, the father-in-law of Robert Schumann, was one of the greatest piano teachers of his day, and these exercises embody the fruits of his wide experience. They are still popular at the present day and have survived the test of time. They are among the most useful technical studies. They may be taken up by any student after the first year to good advantage. This volume will be added to the well-known Presser Collection. The special price in advance of publication will be 20 cents.

Operatic Selections for Violin and Piano. In this volume all the favorite operatic melodies are presented in an attractive form for violin or piano. There is nothing in the nature of variations or other ornamentation, but the melodies are given intact. Both the violin and piano parts are easy to play, but the general effect is full and in every way satisfactory. All the best-known operas are represented. As this work is not yet ready, the special offer will be continued during the current month.

The introductory price is 20 cents per copy, postpaid.

Double Note Velocity. By Jas. H. Rogers. We will shortly publish a set of studies by Jas. H. Rogers who is one of our best technicians and most finished writers. This work can be taken up by one who has finished Duvernoy, Op. 120. The tendency at the present time is to specialize, and this work is along that line. The trouble with most pupils is that they know a little of everything and not much of any one thing. A work like Double Note Velocity is bound to make a better technician in that particular line. If double notes were played until technic is formed along that line, players would be better off in the end. This work is an excellent one to begin playing double notes as a distinct branch of technic.

Our advance price is but 25 cents.

Old Foggy. The thousands of friends that Old Mr. James Hunecker, Foggy made when he visited the columns of THE ETUDE through different years will welcome the news that there is to be an Old Foggy book. "To have and to hold" in your music room or home. Time and again the music lover longs for some intimate work that he may take from his book-shelves and find therein a confidant, a companion in spirit, who has known the same ideas that he has and who knows how to express them in type as when he was talking in person. This is the "feeling" of Old Foggy. The advance of publication price is 40 cents. Mr. James Hunecker, who takes a surprising interest in the work, has written a special

RECITAL MUSIC

Duets, Trios and Quartettes for Organ, 'Pipe or Reed, Violin, Piano, 'Cello, Etc.

The following list represents a compilation of the best compositions in either vocal or instrumental music...

CABINET ORGAN and PIANO

Beethoven, Mozart, Chopin, Liszt, Schubert, Mendelssohn, Schumann, Brahms, Wagner, Strauss, Debussy, Ravel, Fauré, Debussy, Ravel, Fauré...

CABINET ORGAN and VIOLIN

Albinoni, Corelli, Vivaldi, Bach, Handel, Scarlatti, Corelli, Vivaldi, Bach, Handel, Scarlatti...

CABINET ORGAN, VIOLIN and 'CELLO

Beethoven, Liszt, Schubert, Mendelssohn, Schumann, Brahms, Wagner, Strauss, Debussy, Ravel, Fauré, Debussy, Ravel, Fauré...

PIPE ORGAN and VIOLIN

Bach, Albinoni, Corelli, Vivaldi, Scarlatti, Corelli, Vivaldi, Scarlatti, Corelli, Vivaldi, Scarlatti...

THEO. PRESSER CO.

1712 Chestnut St., Philadelphia, Pa. These lists will be continued.

THE QUEST FOR ORIGINALITY.

By F. ADALBERT REIBELD.

There is one thing which we most desire, and yet which seems to be so far beyond the reach of all of us, is originality.

Sacred Trios and Quartets for Women's Voices.

This volume is well advanced in preparation. It will contain the special order during the current month. Sacred trios or quartets for women's voices used in church services...

Instructive Four-Hand Album.

This book is now ready, and the special order is here for withdrawal. It is one of the most attractive books in the line of diet for teacher and pupil.

FREAKS OF MUSICAL MEMORY.

BY SWINLEY WILKINS. There is no doubt a great deal of truth in the statement of some teachers that musical memory seems to be something entirely apart from memory of other things.

MUSIC WRITTEN TO COMPOSE.

BY ALFRED WOOLER, Composer, Buffalo, N. Y. MUSIC WRITTEN TO COMPOSE. Manuscripts complete lessons in harmony.

NEW EDITION BISSON BOOKS.

Hand Culture, Hand Exercises, Hand Exercises, Hand Exercises, Hand Exercises, Hand Exercises...

Theodore Presser Co.

PUBLICATIONS JUST ISSUED

JANUARY, 1913

Table listing musical publications with authors and prices. Includes PIANO SOLOS, GRACE, and various compositions by George Percy, Jerry Hall, etc.

SPECIAL NOTICES

RATES—Professional Want Notices five cents per copy. All other notices ten cents per copy.

CORRESPONDENCE LESSONS

BY MISS NEWBURN. Correspondence lessons in harmony and composition. Stanley T. Roff, Mus. Bsc., London, Pa.

PROGRESSIVE TEACHERS INVITED

BY MISS NEWBURN. Progressive Teachers Invited to correspond with Louis Arthur Russell, Carnegie Hall, Manhattan, or the publishers...

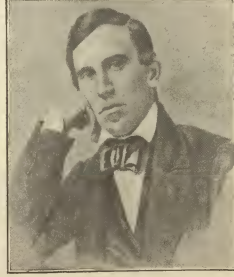
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Music Teacher—Send Us for Original Music. Original music for teachers and students.

Department for Children. Edited by Miss Jo-Shipley Watson. Department for Children logo with decorative border.

STEPHEN FOSTER A MAKER OF FOLK SONGS.

Forty-eight years ago this month (January) Stephen Collins Foster, the maker of many sweet and tender melodies...



STEPHEN FOSTER.

WELL-KNOWN SONGS.

While our appreciation of his service to American music comes much too late to be of personal benefit, still the very fact that we recognize him as an American composer may give fresh courage to some poor struggler at our elbow who is trying to win out against our indifference.

WOMEN'S VOICES.

Several of his most appealing melodies have been the outcome of personal experiences. Massa in de Cold, Cold Ground, while a darkey melody, was written at his father's death and echoes the loneliness he felt at that time.

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REFLECTIONS FOR 1913.

It never hurts to play the best. It is easier to practice and get through than to grumble and wait.

A LESSON IN OBSERVATION FOR LITTLE FOLKS.

AFTER we have studied for a few years we find out that we must work for all we get, that nothing comes of itself.

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(Continued from page 59)

The next two measures (7), totally disconnected... skill in passages when the harmony requires a change of pedal, while at the same time the melody should suffer no interruption...

skill in passages when the harmony requires a change of pedal, while at the same time the melody should suffer no interruption, the right hand must get hold of the tied over melodic note until the new pedal and the left hand, after having struck its bass-note, can come to the rescue of continuity of line.

(Sec. 2.) No. 5. Musical notation for the first section of the piece, showing a treble clef, a key signature of one flat, and a 2/4 time signature.

At (23) smoothness of execution can be facilitated by changing the right hand's D to F in the last beat of the previous measure—a change wholly immaterial...

Pursuing our formal analysis to the end we find that in this third part—varied and shortened repetition of the first—the Section B is omitted. Q corresponds to C and brings the whole to a conclusion...

THE MIDDLE SECTION ANALYSIS AND PERFORMANCE

This is the major chord on which the middle section starts, in order to give it a feeling of freshness. It enters primarily as a tonic, but is gradually substituted by the various notes of the middle section...

FORMING AN INCENTIVE IN THE BEGINNER

BY PATON SNAKE

How many teachers try to make the first year of study interest to the beginner that he will anticipate the second? The great majority of elementary pupils are expected to show interest in their work when they are kept in the absolute ignorance of what they are trying to accomplish...

Every child loves a story. Parents and elders recognize this, and nourish it by trying to fill the child's incessant demand. Thus, when the child approaches the age for learning his letters, he knows that as a reward for his efforts...

It is just as natural for a child to love more as to love fairy stories. In very few American homes, however, do parents nourish this love, and keep it alive by playing or singing to the child a small portion of each day...

THIRD PART AND CONCLUSION

Back we go to the element as its musical basis. An acknowledgment of reality is demanded, an acknowledgment of reality is demanded, an acknowledgment of reality is demanded...

The Baldwin Piano

you increase your prestige as teacher or performer by adding to it the prestige of a great instrument.

At the Paris Exposition a jury of twenty of the world's recognized musical experts decided that the Baldwin is "hors de concours"—beyond competition—and their opinion is endorsed by cultured amateurs, students and concert goers everywhere.

When you use the Baldwin you are in tune with your audience before you play a note.

The Dook of The Baldwin Piano is free. Send for it.

The Baldwin Company. CINCINNATI. 309 Central Office B. St. Louis, 141 Olive Street. San Francisco, 310 Stockton Street. Chicago, 221 So. Wabash Ave. Indianapolis, 113 S. Pearl Street.

Among less expensive instruments, the Ellington, the Hamilton, and the Howard are in their classes what the Baldwin is in its—LEADERS.

POOLE PIANOS

Grands—Uprights—Players

THE music student, the amateur and the finished musician go about the selection of a piano with a somewhat different viewpoint from the average layman. They have a more definite idea of what constitutes real artistic tone quality; they have different standards, perhaps more exacting, from which to judge tonal effects, and the fact, therefore, that hundreds of POOLE PIANOS have been purchased by musicians is of special significance.

It is the beautiful singing quality of the POOLE TONE as well as the attractive appearance of these pianos which appeals to the artistic sense of the trained musician and music lover.

POOLE PIANO CO. BOSTON, MASS. U. S. A. BURGHOUS ADDING MACHINE CO. 65 Southwark Block, Detroit, Michigan. Write for literature.

Smith and His Wife and Their Evenings

How she helped cut out Overtime at the Office

Young Mrs. Tom Smith thought her husband had to work entirely too hard. It worried her. Night after night, Tom had to go back to his desk. Frequently on Sundays, too. He was the "statistical man" of a small but growing company.

Well, one day Mrs. Tom read in a magazine about a time-work-and-worry-free business machine.

Q. Who was the first composer to mark the notes of his music in his own handwriting? A. There were pedal effects used upon the old harpsichord, but they were not in the organ stops of the present day...

Q. Do composers of the highest grade find it necessary to do as they sit down and write their music straight off? A. The great composer rarely goes to the piano while writing his works.

Q. How does one play such a passage as the following? A. One should play such a passage as the following with the fingers 1-2-3-4-5-4-3-2-1.

Q. Are pianos used in orchestras such as the Boston Symphony Orchestra, Thomas's Chicago Orchestra, etc.? A. I presume that by questions of the piano in concert, but inquires if it is used as an actual orchestral instrument.

Q. What is meant by "the morose Do"? A. The syllable "Do" originally meant the note C in some countries, but has never changed. In Italy "Do" means C, and that is not called by any other name.

Please mention THE ETUDE when addressing our advertisers.

THE ETUDE

ANSWERS TO QUESTIONS Edited by LOUIS C. ELSON

Q. When was the word Nocturne first used in connection with a musical piece—Alcibiades Lova? A. The word "Nocturne" is often rather poorly defined in the Musical Dictionaries. It is sometimes given as a pleasant piece for evening entertainment.

Q. What is the real meaning of Impresario? How does an Impresario differ from a concert manager—Covarruto. A. The word "Impresario" in Italian, signifies an undertaking, or an enterprise.

Q. I was taught that a sextuplet should be played in three groups of two notes each, then as two triplets. Taking for instance, the fourth pipe of the piano arrangement of the "March of the Toys" and "Lullaby"...

Q. Who was the first composer to mark the notes of his music in his own handwriting—Alcibiades Lova? A. There were pedal effects used upon the old harpsichord, but they were not in the organ stops of the present day.

Q. Do composers of the highest grade find it necessary to do as they sit down and write their music straight off? A. The great composer rarely goes to the piano while writing his works.

Q. How does one play such a passage as the following? A. One should play such a passage as the following with the fingers 1-2-3-4-5-4-3-2-1.

Q. Are pianos used in orchestras such as the Boston Symphony Orchestra, Thomas's Chicago Orchestra, etc.? A. I presume that by questions of the piano in concert, but inquires if it is used as an actual orchestral instrument.

Q. What is meant by "the morose Do"? A. The syllable "Do" originally meant the note C in some countries, but has never changed. In Italy "Do" means C, and that is not called by any other name.

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At Home. Franz Kromer, the famous violinist, is repeating his former successes in this country.

The New York Sun speaks of Victor Herbert as the greatest American composer ever born in Dublin and educated in Germany.

The biennial meeting of the National Federation of Musical Clubs will be held in Philadelphia from April 1st to April 25th, 1913.

Yvonne, the Belgian violinist, met with a most cordial reception on his first appearance during the recent American tour.

The Spanish prima donna, Lucrecia Bori, who made her American debut at the Metropolitan Opera, New York, in the title role of "Kromer."

When Godowsky played in Philadelphia a delightful reception was accorded to him by the South Broad Street Conservatory.

The first "concert" of the New York Metropolitan Opera has been a revival of Wagner's "Mighty Beowulf."

A MOVEMENT in Philadelphia to erect a memorial tablet to the late Stephen Behrens in the Academy of Music in Philadelphia.

MR. DEPAULY, the Canadian tenor, and Renora de Cincora have just returned from their tour in Australia.

The Fifth Annual Convention and Music Festival of the Kansas State Music Teachers' Association will be held December 4th, 5th and 6th at Manhattan, Kansas.

MR. WILLIAM C. CARL recently gave his one hundred and fiftieth organ recital at the Old First Presbyterian Church.

New York is to spend \$40,500 on public concerts in the parks next summer. This is an increase of \$10,000 over the amount spent last summer.

The first concert of the season of the New York Philharmonic Organists will be for the future. Owing to increased financial resources, the conductor, Josef Strinsky, has been able to also and arrange the services of an orchestra to suit his own exacting tastes.

The Boston Music School Settlement has established a Fellowship amounting to \$150,000 to be awarded annually to one student of each of the following colleges and universities: Boston University, Harvard, Radcliffe, and Wellesley.

The Chicago opera season opened with a splendid success. The audience which attended the first performance of "The Barber of Seville" was the most successful yet seen in that city.

Now that the Dippel family have come to Philadelphia, it is dependent for its opera season on the Metropolitan Opera. A remarkable event in the history of the city has been that of Titta Rufino, who has been a resident of Philadelphia for some time, and who has been a resident of Philadelphia for some time.

unusually good. Margie Teyte, Helen Stanley, Harold Martin, ...

The death has occurred of Prof. Otis Bardwell, head of the Department of Music and composition at the Peabody Conservatory, Baltimore.

The reports of the death of Munkle Hauck have been proved untrue, but he has been found to be suffering from a serious illness.

LATER in November the new organ in the Hall at Williams College was inaugurated. The organist officiating on the occasion was S. A. Baldwin, W. C. Hammond, Jr., C. MacDonnell, and the Organist of Williams College, Sumner Saylor.

The success of Titta Rufino in Philadelphia has been more than counted by his success in New York. Few singers of late years have created such a sensation.

The "Abend" of Leopold Godowsky in his program at the Williams College was made at the Opera House, under the direction of Josef Brubns.

The "Societal" Brothers, a remarkably successful organization in organization and in their cause, gave a concert in memory of Massenet.

There were 324 performances of Massenet's operas given at the three subventioned opera houses in Paris last season.

The new opera of Mascagni, "Parisina," is now complete. The text is by the well-known Italian poet d'Annunzio.

DR. GEORGE HENSCHKE has accepted the directorship of the London Handel Society in succession to the late Mr. Coleridge-Taylor.

LAYERS of Gilbert and Sullivan operas in London are denoting the death of Richard Temple, a member of "Savoyard" of former years.

The late Samuel Coleridge-Taylor, the Anglo-African composer whose works are so widely popular, left an estate valued at \$4,370.

GUSTAVE CHARBENTIER has been elected to succeed Massenet's place in the Académie des Beaux-Arts.

A NEW OPERA, "L'Arlesienne," by Monnaie, which is to be performed in Rome, is looked upon as a work of great promise. It was the winner in a national competition for a work of this kind.

WIFE MME. MELBA reappeared in London at the Albert Hall, after a year and a half spent in her native Australia.

A STATUE of Mozart has been erected at Heliopolis, Egypt, to commemorate the performance of his opera, "The Magic Flute," given last season at the Grand Egyptian Opera.

The opera "Kriegsheim," by George II. Clausen, was successfully performed in Berlin last season. It was the work of a German manager to compose an opera.

TERESA CARREÑO recently performed Macbeth's "Killer" scene in London to great applause. It was her first public appearance. It will be her last. Her husband, a well-known pianist, was one of Macbeth's earliest teachers.

SM FREDERICK BARON, organist of Westminster Abbey and a distinguished musical antiquarian has disclosed the fact that Handel's willow, beginning "To be or not to be," was set to music with a lute and viol de gamba by some unknown composer within at most thirty years of Shakespeare's death.

UNDAUNTED by his own previous failure and that of Oscar Hammerstein, Thomas Beecher is going to make another attempt to develop London as an operatic field.

The composer Emanoel Melfi Ferrati, whose "Verde di Andromeda" met with success at the hands of the Chicago Opera Co. last year, has just completed a new opera founded on Molière's comedy, "Le Malade Imaginaire."

GUSTAVE CHARBENTIER, the composer of Louise, has just completed an opera trilogy upon the subject of the French Revolution. The first part, entitled "Ami Fouché," will be produced this winter at the Opéra Comique in Paris.

The following is the extremely interesting program given out by the Music Teachers' National Association for its annual convention at Vassar College.

Address of Welcome on Behalf of the President, President James N. Taylor, D.D., LL.D., Greetings from the New York State Music Teachers' Association.

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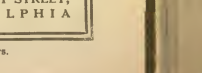
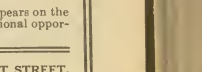
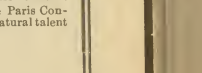
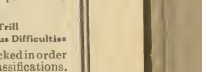
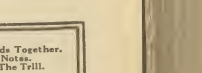
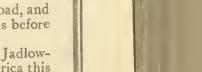
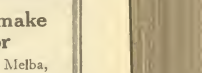
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He usually memorized the text he was setting to music, and this enabled him to have it with him whenever and wherever he chose to work upon it. As he traveled about a great deal in order to see the mountings of his operas, he always carried his score with him, and, like Verdi, he seldom appeared without the inevitable and inseparable valve.

When "reading" a new opera to the company who was to give it, Masse-net sang it through to his own accompaniment with great gusto, but not much voice. Though it was possible for him to work at any time and in any place, he liked best to be in an atmosphere suited to his work.

When composing Thérèse he kept upon his writing table a little image of Thais presented to him by the sculptor Georges Leconte. The greater part of the Hague written in a chamber at Haanndael. That he might have a perfect environment for the creation of *Werther* his publisher fitted and furnished a room for him at Versailles in the fashion of the eighteenth century.

When writing the scene in the autumn wood with which *Thérèse* begins, Masse-net went day after day to the outskirts of Brussels to the woods, and here on the cold October days he elaborated the scene.

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Two designs have been selected, both of which are simple, yet attractive.

Combination Scissors Set.



Useful and durable set of three pieces, consisting of 8-inch self-sharpening shears.

Ladies' Handkerchiefs

One-half dozen, guaranteed handkerchiefs, hemmed each 15 by 18 inches.

Child's Locket and Chain

A dainty locket and chain, especially desirable for children.

Solid Gold Neck Chain

To wear with modern dress. Warranted solid gold. Very fine links.

Pendant and Chain

Chain and choice of either pendant for a subscription.

Linon Huck Towels

One-half dozen, guaranteed handkerchiefs, hemmed each 15 by 18 inches.

Bracelets and Bangles

Bangles of exceedingly neat and attractive design, chased.

Solid Filled Shirt Waist Set

Set of 3 pieces—bar pin, 2 1/2 inches long and 2 small pins, each 1 inch.

Miscellaneous Articles.

In the list below will be found many articles that are of value to everyone.

Cash Commissions.

The following cash commissions will be given on all subscriptions sent in advance.

Desirable Articles in Silverware

Silver strength and durability. The bags are of genuine German silver, with frames of desirable design.

Plated Silverware.

We select only up-to-date patterns that are new to please.

Ladies' Hosiery

Miss Mack or tan, 1 pair, postpaid, for 1 silk boot, black, tan or white, 1 pair, postpaid.

Bissell's "Perfection" Sweeper.



The best quality sweepers in use today. Guaranteed to sweep up all dirt and dust.

The Newest Opera Bags

These bags are the newest things in ladies' bags, having a collapsible top.

Silver Berry Set.

Set consists of three pieces: berry bowl, sugar and creamer.

Works of Value to the Music Lover

Subscription can not be your own and must be accompanied by \$1.50 for each.

Leather Goods

Hand bags, brief cases, and other leather goods, made of the finest leather.

Indestructible Silver Mesh Bags

These bags are of the newer design, without hinges. The mesh is the fine ring pattern, being indestructible.

Cut Glass

The cut glass articles which THE ETUDE offers as premiums are of the best quality cut, with rich designs in star, chrysanthemum or sunburst.

MUSICAL WORKS AT COST

The best publishers in their respective fields have generously offered us an extraordinary collection of musical works. Favorably mentioned below will be sent postpaid.

For 35 Cents Additional.

Mozart's Sixteen Minuetto Without Words. A carefully prepared volume.

For 50 Cents Additional.

STANDARD HANDBOOK OF MUSIC FOR STUDENTS OF ALL AGES. James F. Cooke.

For 2 Subscriptions (Cashless)

Album of Lyric Pieces, 26 pieces, piano. Arthur Schnitzler.

For 2 Subscriptions.

Alfred's Musical Novel. Beethoven, 11 selections from the most popular works.

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