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James Francis Cooke

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Presser's Musical Magazine

THE ETUDE

MAY
1913



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An ETUDE of Ideas

Perhaps you think that every ETUDE is an ETUDE of ideas. We try to make them all that, but once in a while we have an influx of material that is peculiarly rich in happy thought, clever teaching wrinkles, new and bright applications of old materials. We have just been looking through our editorial files, and we find that we have some most excellent things for your next issue. We are letting you know now for you will want to tell your musical friends who can not be blamed for not having X-ray eyes and not being able to look through the cover of THE ETUDE and find out the contents.

A New Idea in Recitals

Teachers are always looking for new ideas in recital giving. What can I do to make my recitals at home more vital, more popular, more interesting? Have you ever asked yourself that? We have an article by Miss Harriette Brower giving a new idea for a Pupils' Recital. It is practical, and it is a feature which cannot fail to make it especially entertaining to young and old. This article will appear in THE ETUDE for June.

What About Your Summer

Several prominent musicians are planning to tell us how they have made their Summer profitable. This will surely help you in making your own plans. Summers right now have been the making of some musicians. It is always a fine plan to find out how the other fellow has done it. Perhaps you may have fine ideas that you never dreamt of.

Those Missed Lessons

The Philadelphia Music Teachers' Association has commenced a campaign against the "Missed Lesson" abuse which has caused so much annoyance and financial loss to teachers all over the country. Foremost teachers all over the United States have joined in this movement, and a full report of the methods suggested to remedy the evil will be contained in the June issue of THE ETUDE. The plan the association has in mind is an exceedingly practical one, and one which should be of real help. One teacher told us recently that he had lost \$500.00 during the past season through missed lessons. It is time to stop this needless drain upon the resources of our teachers.

Distinctive ETUDE Features

We have received a very great many letters from friends who are particularly pleased with "The Music Lover's Digest," "The Music Study Page," "Lessons on Famous Masterpieces," etc. etc. Perhaps some of your friends are wholly unaware that THE ETUDE now contains these and other features. One friend wrote that she hadn't taken THE ETUDE for years, and opened a copy by mere chance only to find expert information she had been looking for "everywhere" for years.

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THE ETUDE

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MAY, 1913

No. 5



THE REPUTATION THAT LASTS.



PROBABLY every aspiring young man who reads THE ETUDE is seriously considering the matter of making a reputation. Just how he will succeed in blowing the bubble gives him no little mental unrest. He has read enough of the practical business methods of the time to know that renown brings large rewards. Perhaps he has been told that the touring virtuoso sells reputation quite as much as exhibitions of his ability. The valuation that some artists put upon the frail but iridescent film that makes a reputation is often pitiful and at other times disgusting.

The rewards in art, music and literature belong to those who would earn them. The following advertisement clipped from an important Munich paper shows the extent to which the purchase of fame reaches in Germany:

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Wenn Sie befriedigt sind, wenn Sie von erfolgreichem, selbst bekanntem Schriftsteller Manuskripten mit allen Rechten, nach dem Gutdünken, erwerben, Unbedingte Disposition, Offerten unter X. V. Z. beifolgt die Expedition.

This man offers to sell the manuscripts of a "well-known and successful writer" to any one who craves the privilege of fraudulently attaching his own name and representing the published book as his own. In other words, here is a chance to purchase literary fame without working for it. Thousands of students go to celebrated teachers for the sole purpose of attaching the celebrity that they suppose must go with a great name. They don't seem to be bringing anything more than the most transient fame. The fame of the teacher is valuable only in so far as they avail themselves of his superior instruction.

A successful publisher recently told us that he could count upon the sale of five thousand books of one distinguished author every year. This author made his reputation nearly two thousand years ago, simply by relating historical facts in as reliable a manner as his skill permitted. The author was Josephus. Many a young writer of the present day would barter his whole belongings to produce a work that would sell five editions a year two thousand years hence. Josephus wrote for all time in his own manner and made his own fame.



THE MARVEL OF CAPACITY.



ONE child in every five hundred, according to carefully compiled statistics, is an imbecile. In the remaining number there is to be found every grade of intelligence. From the idiosyncrasy of the conventional *crétin* to the brilliance of the prodigy. Each grade is a stupefying example of the limitless caprices of the human brain.

It is not until we understand something of the working of the mind—not until we have learned of hundreds of different cases—that we realize how very great is the variation in intelligence and capacity for learning. Many teachers worry themselves into wrinkles and gray hair trying to pound in learning where there is no capacity. Children naturally fall into strata, and the habit of expecting the same capacity from one stratum of intelligence in all others has baffled more inexperienced teachers than one. Speaking generally, over one-third of the children of to-day are unable to keep up to the average grade requirements prescribed for their school work at specific ages. These sub-normal children are often

peculiarly proficient in music, while children that are bright in school are often lacking in musical capacity.

Dr. Arthur Holmes, in his recently published work, *The Conservation of the Child*, furnishes invaluable material for the study of the clinical psychology of backward children. The experiments upon which his observations are made took place at the psychological Clinic at the University of Pennsylvania. The book, for instance, reveals that adenoids are very frequently the cause of backwardness, and gives many cases in which great improvement has been noted upon their removal. If the music teacher notes any tendency towards backwardness in the child, it is a great mistake to conceal it from the parent. Often backwardness is a sign of more serious trouble demanding immediate surgical attention. It is wrong to give flowery reports to parents with the view of encouraging future patronage. The successful teacher is the one who knows how to gauge the pupil's capacity and adjust the amount of instruction required so that nothing will be left unaccomplished at the following lesson. It is better to give too little than too much.



LEARNING HOW TO STUDY.



A CARPING old pessimist some years ago asked the Editor why it was necessary to present so much printed matter each month, dealing largely with how to study and how not to study. Why not devote the whole space to the material to be learned? Was not all this fuss about pedagogy largely poppy-cock? Was not the best way to learn a thing to go right at it and do it?

As a matter of fact comparatively little space is devoted to study methods and a great deal is devoted to study materials. Yet, we often feel that THE ETUDE is never more helpful than when it shows how time and labor may be saved in study methods. Any one who has learned one language, finds the next language very much easier largely because he knows how to study. There is a splendid basis for accepted modern pedagogical theory. It is founded upon the millions of experiences of others. A man might be able to lay every stone in a great temple and yet be a complete failure as an architect. The constant presentation of the experiences of others through the columns of THE ETUDE should afford the student and the teacher a means for effecting enormous economies in their work, entirely apart from the inspiration coming from being in the great current of the musical thought of the times.

There are at this hour thousands of students in America virtually wasting centuries of precious time simply because they persist in blundering through their work instead of availing themselves of the systematic, common sense-methods constantly discussed in papers of the type of THE ETUDE. Unless you are one of those unfortunate people who are so convinced of the superiority of your methods that you cannot imagine how an improvement could be made, you will miss a great deal if you fail to read, constantly and carefully, the opinions of many others. Even if you don't agree with the writer, you have at least had something which will awaken your own intellectual apparatus. Your success must depend most of all upon how much you learn—how ably you can form your own opinions. The moral of this is read! read! read!!!

Heaven spare us from the teacher who knows so much that he turns up his nose at new ideas and teaching discoveries made by his contemporaries. The man who has lost his appetite for investigating new things is bordering upon a state of decay. William Cowper, in his almost forgotten poem, *The Task*, phrased it very aptly—

"Knowledge is proud that he has learned so much
Wisdom is humble that he knows no more."

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with a tendency to stout-
lean shaven, revealing a
the healthy, ruddy color
of nature and a habit of
hands of weather; his thick
y to his shoulders. His
what you would call the
particularly well, but his
however, struck me most
es. They were of a light

He was broad-chested, of somewhat short stature (about five feet seven inches) with a tendency to stoutness. His face was, then, clean shaven, revealing rather thick, genial underlip; the healthy, ruddy color of his skin indicated a love of nature and a habit of being in the open air in all kinds of weather; his thick brown hair fell down nearly to his shoulders. His clothes and boots were not what you would call the latest pattern, nor did they fit particularly well, but his linen was spotless. What, however, struck me most was the kindness of his eyes. They were of a light

THE ETUDE

THE MOTHER IN MUSIC.

BY MAGGIE WHEELER ROSS.

life that had passed with the advent of old age. We see him here in the company of the tempter, who has assumed the form of Mephistopheles, a gay and debonair cavalier, and has brought him to an out-of-door meeting of peasants, where drinking and dancing form the principal amusements with the design of encountering Marguerite, whom he has already shown to Faust in a vision, in the hope that her grace and beauty will make him more amenable to his diabolical purposes. The two are brought together in the midst of a waltz which is interrupted by the meeting of Faust and Marguerite. The latter repulses the strange young lord, who is captivated by her grace and modesty and determines to win her despite the temporary rebuff he has received. This short dialogue, in which some one has said that Gounod shows a sweetness and melody no unworthy of Mozart, the master he so much loved, Liszt has introduced it into his transcription of the waltz, where it demands all the sympathy and expression that the pianist can command for the necessary contrast with the brilliancy and buoyant rhythm of the waltz which precedes and follows it.

WEDDING MARCH FROM LOHENGRIN-LIST.
WAGNER.

Elsa, Princess of Brabant, is brought to trial on the charge of sorcery in having made away with her young brother, since he has disappeared while under her care. The accusation is made by Telramund, her guardian, who suggests that her motive was no doubt to become sole ruler of Brabant herself. According to the custom in the Middle Ages she is allowed to choose a champion to do battle in her defence; her choice falls upon a knight whom she has seen only in her dreams, and she declares herself ready to bestow on him her hand and the kingdom that is hers from her father. To the wonder of all such a knight appears drawn by a swan in a tiny boat on the river, who she asserts is none other than the Champion of her dreams. He lands and proclaims himself as Elsa's defender, fights with her accuser and overcomes him. The happy pair are united and this chorus is sung as they are led to the bridal chamber in the royal palace. Contrary to the majority of Liszt's transcriptions this particular one presents no especial difficulties to the player, but is well within reach of the average pianist.

HOW CHOPIN'S FUNERAL MARCH WAS WRITTEN.

MANY fanciful stories have been written concerning the origin of Chopin's famous *Funeral March*. The following is a translation in the *Musical Herald* (London) of an account from the pen of the noted French critic Jules Claretie which appeared in the *Paris Le Temps*. It was a part of the obituary notice of Felix Ziem, a water color artist who has just died. Ziem was an intimate of Chopin.

The other day, while the congregation of the Church of Montmartre filed out to the strains of Chopin's *Funeral March*, I recalled the fact that it was in Ziem's studio that this poignant march was composed, and that it was born of a kind of hallucination of the immortal musician. It was one night after supper, under the influence of a fantastic "dance of death." Ziem and his guests were amusing themselves in picturesque fashion by wrapping themselves in sheets and doing a kind of ghostly ballet in the studio. Perhaps they had got the idea from the puns coming out of their graves in *Robert le Diable*; and it may be that one of them was humming the evocation, made famous by Meyerbeer's music: *Venez, qui reposez sous cette froide pierre. Relevez vous!* But Chopin was not moved to laughter. Surrounded by those beings clad in winding sheets, he was strangely agitated, and, shaken by a sudden nerve-stroke, he tossed himself at the piano. A feverish inspiration carried him away, and the notes that fell from his thin consumptive fingers were as the falling of slow tears. Gradually the ghosts ceased their sarabande; the student jokes died out, and the frantic dancers were changed into attentive, silent listeners, dominated by his genius.

Bravo, Chopin!

Chopin, this is admirable!

Let us cheer him!

And thus the *Funeral March* was born; the march whose soba accompanied the funeral procession of Ziem in the church instead of the studio—after so many years.

THE MOTHER WHO SINGS.

For the mother with a good voice and only a small amount of time vocal study is to be recommended.

It really takes but ten or fifteen minutes practice three or four times a day to train the voice. Singing is easy and natural after the voice is placed, and much practice can be done then while performing home duties. The successful playing of an instrument takes long periods of practice, but with the voice good results will come with small labor. From this, however, let no mother suppose that a little effort will make a finished public singer of her, for she will be disappointed.

In this as in all other vocations, nothing will take the place of much application and hard work, but the comparatively small expenditure of time. It is the most healthful exercise the mother can indulge in. It will keep youth in the face, figure and heart, and will improve the carriage, and keep the body straight through that trying period of "baby totting" when every natural tendency seems to be to droop the chest and shoulders and push out the abdomen.

THE NEED FOR MUSIC IN LATER LIFE.

There is just one more phase of this subject to be considered, and it is by no means the most insignificant. The time is sure to come with every mother when the actual care of the family will take over; when the average woman who is able to shift for herself, with children grown and when she is no longer considered five or fifty years, when she has fifteen or twenty years of good old, and when she has hit her singing voice in health before her. What is she going to do with her time if all the accomplishments of youth have been allowed to rust out?

These are the years in which one's music may be to them both mental and spiritual food, furnishing hours of joy and pleasure, when, otherwise, loneliness might overshadow the heart-stone. After a busy life of home-making and child-rearing this last score of years is frequently spent alone and in enforced idleness; or, at least, in a mass of petty occupations indulged in because there is nothing else to do. Had we more old lady musicians, we would have fewer old lady potterers, menders and runabouts. After many years of ceaseless activity the machine cannot stop entirely. It may crack and groan, but it is apt to run on. If the music interests are kept alive, appreciation of good concerts and musicles is keen, and the elderly woman will find enjoyment in other places than the funeral and "Comings" of the neighborhood, or the periodic meetings of the church societies. She will have intellectual interests in the mental composition of the world's operatic stars. The musical happenings of the world can furnish her mental occupation. All of these things will add to an interesting old age much to be desired and looked forward to by every overworked mother. Therefore, let the musical mother hold on to her art as the savior of her future happiness, and let it to at every opportunity during the passing years.

TONOGRAMS.

BY CAROL SHERMAN.

TECHNIC is never mastered until it is forgotten.

Expression is the psychic translation of the man's inner thoughts through the musical clairvoyance of the player.

Scales are still ladders—ladders of musical success. Find vigor in Handel, joy in Haydn, purity in Mozart, ardor in Beethoven, serenity in Mendelssohn, love in Schumann, incandescence in Liszt, and dreams in Chopin, revolution in Wagner, mystery in Debussy, commotion in Strauss, and the future in Johann Sebastian Bach.

One ounce of slow practice is worth a pound of rapid blunders.

"I can't keep up my music!" The lazy puppy's wavery (probably first heard by Jothan son of Lameth and Adah, father of those who play, see Genesis IV, 21.) Applause is a feast for the conceited, but a famine for those who know themselves.

Result getting music study is a series of small successes piled one on top of each other over an extended period of time. As Faustus has said: "Practice yourself, for heaven's sake, in little things; and these proceed to greater."

THE ETUDE

Plagiarism in Music

Building New Tonal Houses with Same Old Musical Bricks

By FREDERICK CORDER

Professor of Composition at the Royal Academy of Music, London

(Mr. Frederick Corder, who has frequently honored THE ETUDE with articles, is one of the most progressive of European teachers, and has had a remarkable effect upon musical thought and practice by promoting originality and individual expression through his own compositions in larger forms, and through his well-known pupils, among whom may be mentioned Liszt, Mr. Corder's occasional involvement in the music of the past is the subject of this article.)

In the very early days of music, as in those of literature and the drama, novelty of matter was neither sought nor desired. As Boccaccio re-told all the old unfragrant stories that had been current for centuries and Chaucer told them again—as Shakespeare took all his feeble plots from previous dramatists and made them his own by a clothing of deathless poetry, so did the early musicians cast the meagre stock of current phrases into the wardrobes of their minds and if the garments were pretty well always cut by the same patterns, the fifteenth-century public had any suspicion that all the matter they heard was just conventional well-worn phrases pined together by a *Canto Fermo*, nor did they care. The music was always the same—an old riddle popular song entitled *La Vie Amore* written in immemorially long slow notes to take all the jig out of it.

During the next century scarcely anything was written but Madrigals, tangles of vocal part-writing, out of which the ear vainly strove to pick a few notes and seldom succeeded in bearing off more than this:



Next were gradually evolved the phrases and harmonies with which we are familiar in Handel's music. It is needless to point out how limited these are, for we have tacitly agreed to ignore the fact that Handel was only one out of hundreds of composers who wrote exactly alike. He contented himself, truly, to the works of his contemporaries, not troubling to imitate them, but taking them bodily, and no one could tell whether they were his or not, nor does it matter. For the works ascribed to Handel are so numerous and so lacking in variety that we only trouble our heads with about ten per cent, and, indeed, one work, *The Messiah*, is enough for most folks.

Much the same has happened with his contemporary and superior, the great J. S. Bach. He stole a very big and for the most part a conscience. The concertos of Vivaldi he really seems to have taken merely to show how he could turn the most puerile efforts of others into great art-works. But he was considerable of a self-plagiarist, so that in the present day we are content to ignore quite three-fourths of his works and to ignore entirely the works of the numerous men of his school. Only the very fittest survive in our strenuous days and we are content with very scanty samples of even these.

THE NINETEENTH CENTURY RENAISSANCE.

But as to actual plagiarism; the next generation of composers continued to imitate one another and to repeat themselves; there is not a phrase in the finest of Beethoven's works that cannot be easily found in Haydn and Mozart. It was not till the nineteenth century that musical art broadened and deepened in its possibilities so as to arouse a new critical attitude. Henceforward we were to be original at all costs and plagiarism was the sin of sins. Yet, strange to say, at the very time this doctrine was promulgated would-

be composers had it perpetually instilled into them that they were to do nothing but imitate the classics and that this was the way to become great original writers. Naturally, of those who obeyed these precepts, very few survived the process, and it is quite amusing to observe the vain attempts of original thinkers like Mendelssohn or Chopin to do as they were told. But it was just in the building up of their music that they and a few of their contemporaries were original. The

and Sullivan's *Macbeth* music. They had all been written at the same time and each began:

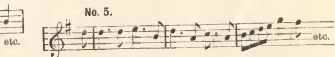


There was nothing wonderful in this, but it is a phrase that Grieg has made so his own that everybody noticed it, though the three works bore not the faintest resemblance to one another, nor to Grieg. It was really only as though three speakers had commenced their orations with "Mr. Chairman and Gentlemen!"

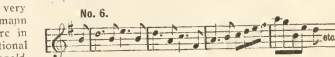
When a work is built up on "leitmotives" or representative phrases, like the music-dramas of Wagner and the symphonic poems of Liszt, such coincidences of phrase, especially in contemporary works, are very noticeable and may be found in profusion. Everybody will remember the outcry raised a few years ago by an Italian composer who professed that his opera had been plagiarized by Strauss. He gave about 300 small figures and phrases to prove it, yet on comparing the actual works I could find no more resemblance than there always must be in any two works written at the same period.

SOME ACCIDENTAL PLAGIARISMS.

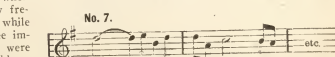
When we get to anything larger than a two-bar phrase the matter becomes more difficult. If we descend to folk-songs or hymn-tunes we shall find that though the principal phrases of all the best known ones may be fairly individual the subordinate portions are always old friends—stock-pot, in fact. But the reverse is the case in properly composed music. The principal phrase must have been heard before, but the building of it up is always the composers' own. The melody of the *Intermezzo* in *Cavalleria Rusticana* is a good example. You will find many a work—the Adagio of Gounod's *Symphony* in E Flat, for instance, that follows this tune note for note for four bars, but is afterwards quite different. But there is a Prelude of Blumfeldt's which has the melody of Wagner's *Isolde's Liebestod*, and harps upon it in the same way. The coincidence of melody makes everyone consider this as a gross case of plagiarism. Again, I have heard people charge Wagner with plagiarism because of the coincidence of his melody in *Die Meistersinger*, Act III:



with the well-known subject in Nicola's *Merry Wives of Windsor* Overture;



but closer examination shows Wagner's melody to be an ingenious metamorphosis of *Sir Walter's* theme



Mackenzie's *Pibroch*, Standard's *Voyage of Marianne*,

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THE TEACHER'S ATTITUDE FOR SUCCESS.

BY ANNE CULBERT MAMON.

"How are you getting on?" The professor looked inquiringly into his former pupil's eyes.

"Not at all!" confessed the young teacher, her eyes dropping and the lines of discouragement deepening about her mouth.

"Not at all?" The professor's eyes opened wide. "Why, you had a brilliant future. What is wrong? There must be something radically wrong somewhere for you to make a failure."

"I can't understand it," sighed the young teacher. "I know that I have had a good equipment, yet I cannot seem to get the scholars. They pass me by and go across the street to a teacher who is not any older than I am, who has not had any better equipment, who I know is not any better teacher. They pass me by the way she can manage and more coming to her all the time."

The professor frowned and bit his lip in the way his pupil so well remembered.

"Do you keep up your practice?" he asked, scrutinizing her sternly.

"Yes, indeed. I practice regularly every day. I have gained, rather than lost, in technique."

"How do you advertise?"

"I had a card for a long time in the town paper, then I had my own cards sent around and gave them personally to people, said how anxious I was to get pupils and all that, but it is of no use. The pupils I have are doing well, are a credit to me I know, but, somehow, I feel all the time as if they were sort of patronizing me as if they almost considered me an inferior teacher to that woman across the street. Why do you suppose it is that she is so popular, that her pupils seem to come to her almost without any effort on her part, that they consider it such a privilege to take of her, and that I, who am just as well fitted, have such a hard time to get and keep pupils?"

"How does your rival advertise?" asked the professor.

"Oh, she does not need to advertise. She has an established reputation. People come to her without solicitation."

"That's just what I thought," said the professor. "She has an established reputation. Now, what you want to do is to have an established reputation, too, then you will find that the pupils will come to you just as fast and almost without solicitation. Are there not enough pupils in your town to support several music teachers?"

"Yes, indeed," answered the teacher, eagerly.

"Then, indeed, of your not getting scholars must be solely your own. What you want to do is to find out what the real reason is. It is not a lack of ability, of equipment. It is not that you do not make it known that you wish scholars. It must be simply through your attitude in trying to get them and keep them. Your rival has evidently found the secret of success and is living up to it."

SUCCESS BRINGS SUCCESS.

"There is as much psychology in obtaining pupils in music as there is in succeeding in any other business or profession," continued the professor. "I fear you have not realized that. Don't you know that we are all human after all and that what other people find desirable to us is not so different from what they find desirable to us? That is the reason why the successful person obtains more and more success, while the failure loses even what he has. Your rival has, as you say, established her reputation. She has first established her reputation as a musician—I dare say she shines at all the town concerts and musicales, doesn't she?"

"The young teacher nodded.

"That is one way of establishing your reputation—letting people see and hear for themselves just what you can do. Never lose an opportunity to do this. Play whenever and wherever you are asked. Take advantage of every opportunity to advertise yourself in this way, for it is far more efficacious than all the cards ever printed."

"Then I think the form of your soliciting pupils has been at fault; that is the reason your scholars seem to patronize you. In their hearts they realize that they have not as many pupils as your rival, that they are not as successful as she is. They feel it and you feel it, and you both act accordingly. You know one of the old maxims for success is that one must appear successful. Change your form of soliciting patrons. Make it appear that it is a privilege to be, for you are a good teacher) to take of such a competent teacher as you are! Don't put it on the footing that you are anxious to obtain scholars. That is the worst formula

one can use for obtaining work or patronage of any kind. Make people feel that it is a privilege to take of you, that you are a competent, successful teacher, and you will find that the scholars will soon begin to come to you, too, without solicitation, and will consider that they are lucky to have you for a teacher."

"Never beg or importune people to take lessons of you. Never place yourself or your ability on a lower plane than that to which it is entitled. It is better even to be anxious to get pupils, and that you wished you had the text. As soon as his knowledge will permit, have him sing each new melody before hearing the piano. Once the details of notation are fairly grasped, and the hand prepared for simple work, practical piano work may begin."

As soon as this is entered upon, the previous mechanical finger exercising should cease altogether for some time. It is here that many of our piano text-books fail us. There is a dearth of material of books fall us. With two very satisfactory beginners, I once combined four books, keeping the children longer than ever before in my own experience at short melody work with each hand separately. Drury's melody was in this way reduced to a minimum with great gain in practical achievement. All ordinary rhythm, clear idea of phrasing and form, may be mastered before the interest in simple melody wanes. Facility in changing from the first five finger positions may also be best acquired in the simpler relation of hands separate.

Before playing a new melody, the child should name and explain the time, indicate the rhythm, count the beats, compare them for any similarity there may be of phrasing or structure, note any peculiarity of fingering, and sing the melody in question if he can. If he can do this, he will be able very quickly to take the piece through without technical error. This program can only be carried out with music that is well within the child's grasp. Too often ambition leads us to attempt to force rapid progress through the use of material that is in advance of the child's capabilities.

Later comes the study of simple duets, which will add greatly to the pleasurable side of practice, and at the same time afford some introduction to ensemble playing and accompaniment work. Harmony can also be introduced in its elementary form. The presence of the fundamentals can easily be shown at the piano by means of the pedal. The child can be taught to strike a note low in the bass and listen for the tones that will aid him later in understanding a discriminate use of pedal effects.

"The normal means of introducing the child to the world of music is through the voice. It is really desirable that all children should have extended and very thorough preparation before any instrument is approached. Yet parents demand early and even elaborate instrumental acquirement. To ignore this entirely would mean the practical destruction of the class, so some compromise must be effected."

Let us imagine first work with a boy who has had no previous instruction. Unless he has been forced into music study, his strongest impulse is to get his hands upon the keys. Since the new should be introduced through the old, tell him that he has merely to grasp the keys as he grasps other things all day long. There will then be no weakening at the finger tips since the tip is used instinctively in grasping; also there will be no difficulty with an unsteady arm since the arm is not an agency in the process. These details should never be brought to the child's attention as they never appear when the suggestion of grasping is made at the beginning. This first acquaintance with the keyboard should be made upon a group of both white and black keys—F, F_♯, G, B_♭ will serve best, as the thumb is then free to use either a white or black key without any new adjustment of the hand.

In this position, too, the hand is carried at a slightly greater elevation, which guards against the common fault of striking with the side of the thumb. This position is maintained while the child is learning to play and ring single until the child can command any individual finger of either hand, either singly or in groups, with enough freedom and promptness to ensure simple and unobscured cooperation in the later melody work.

The proper understanding of the rest should be taught early. This can be done by dividing the work of each finger into two counts of sound followed by two counts of silence, later reducing the sound to one negative staccato while the hand lies passive between the efforts. Later on, the pupil will realize the advantage of having the hands trained to instant rest after action.

As regards singing, there are nowadays many admirable collections of children's pieces which have words that may be sung while playing. There is sometimes a difficulty in persuading a child to sing at the beginning of his work, and in this case it is better to wait until closer relations have placed piano and teacher on easier terms with each other.

The study of notation is best introduced through little melodies learned by rote. The child must learn to think in sounds, not in letters or fingers noted in the text. As soon as his knowledge will permit, have him sing each new melody before hearing the piano. Once the details of notation are fairly grasped, and the hand prepared for simple work, practical piano work may begin."

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THE CHARACTER OF BEETHOVEN'S MUSIC.

A WELL-KNOWN German writer upon musical subjects has attempted to classify the moods of Beethoven as represented in his compositions. In an article in the *Musikpädagogische Blätter* he attempts to tabulate these moods in the following fashion. It is perhaps a little unfair to the writer to give this table without his comments upon it, but nevertheless the classification is interesting.

	Impassioned	Sublime	Melancholy	Solitary (Lyrical)	Serene (Pastoral)	Peculiar	Heroic	Sublimely Heroic	Sublimely Heroic	Sublimely Heroic	Total
Opus Numbers	1-10	11-20	21-30	31-40	41-50	51-60	61-70	71-80	81-90	91-100	
Percentage	10	10	10	10	10	10	10	10	10	10	100

From this it would appear that the profound almost somber character which so many people seem to associate with the music of Beethoven does not represent his real nature. Only about twenty per cent indicated in the above is given for the darker portion of musical expression. However, note how this statistician's figures reveal the impassioned, sublime and unconstrained elements in Beethoven's musical make-up with sixty-six per cent. This again gives us an excellent idea of Beethoven's temperament notwithstanding the critics who enjoy poking fun at analysts who take it upon themselves to assay not only art but the artists themselves.

THE ETUDE

Secrets of Artistic Phrasing

By Dr. HUGO RIEMANN

Professor of Music at the Leipzig University

II

[Dr. Riemann is one of the world's most famous authorities upon the subject of musical phrasing. In the foregoing article he gives a short review of his long investigation of the subject, and follows this with a special treatment of articulation and phrasing, showing how the conventional marks employed in phrasing are often entirely inadequate to express the phrase the composer intended.—Editor's Note.]

A MOTIVE or phrase, when rightly understood, requires for its proper interpretation slight deviations from the rigid equality of the note values, and also other dynamic shadings not shown in the notation. By the traditional theory of interpretation there should be strong emphasis placed on the accented part of the measure; in other words, the note immediately following the barline should be accented; this rule is, in general, an excellent one, but its strict observance would lead to an inexorable and pedantic uniformity in the dynamic shading. This accent theory distinguishes notes of short figurative value by a division into accented and unaccented (down) beats, and also in accented upbeats. A measure it divides the quarter note into unaccented and accented eighth notes:

No. 1.  and: 

For the beginning of the motive in the Beethoven example, by this theory, there would result an interpretation very nearly equivalent to the sforzati call-note or by Beethoven, hence a single accent for the first note and a double accent for the third note:

No. 2. 

If Beethoven had intended this way of accenting—it is always self-understood by the accent theory—it is hardly possible that he would have written the many sforzati. Such a grotesque mannerism, which is made even more striking by the use of staccato, would make these variations a formidable task even for a capable virtuoso. But if he had written legato marks over the single motives:

No. 3. 

the result would still correspond to the older manner of accentuation, while the execution would thereby be considerably facilitated.

The phrasing-substitutes for the theory of recurrent strong accents that of straightforward dynamic shadings, and for each of the motives intended evidently as well-understood "single gestures of musical expression" it makes use of a crescendo or those "real expression" coming before the barline and a corresponding diminuendo for those notes (downbeat) following the barline, which form the close of the motive. Therefore, the passage would appear as follows:

No. 4. 

The signs < and > also mean a slight shading of the tempo, the so-called *agoge shading* whereby notes forming an upbeat are somewhat quickened as shown by <, while > causes the merest expansion of the

value of the note coming on the stresspoint, the note following the barline. If the downbeat consists of several notes, then there ensues a gradual return to that normal value of the notes which exists only at the beginning of an upbeat and at the close of a downbeat. The sforzato on the third note, as in Beethoven's beat. The sforzato coincides with the dynamic stresspoint as taught by the theory of phrasing. But reasons have to be given for the strong accentuation of the first note. The theorists of the eighteenth century very definitely determined as a principle relative to clearness of interpretation that the initial note of a new motive is strongly accented in those cases where such a yearning and happens to fall upon an important secondary beat, and there has been a leap from the last note of the preceding motive. This is a good example under that rule. But to understand Beethoven's sforzati recourse must be made to another category of accents that long have been known and classified, namely, the accentuation of dissonant notes and chords. The intelligent player would know at once that the appended direction *sf* indicates that the dissonances are to be played more strongly than their resolutions, although not quite as strongly as Beethoven calls for in the notation. No matter how one may consider the matter, it is still true that Beethoven intentionally determined a grotesque effect for this Variation, so that it is absolutely necessary for the player to maintain a strict staccato throughout while trying to accentuate the accented eighth counter to the lighter contrasting sforzati. The sforzati on the accented beats should not, however, be quite as heavy as those on the neighboring unaccented beats. Nevertheless, it would be a great error for the player to rest contented when he has simply played the one note strong and the other weak; his task is far greater than this, since while taking into account the prevailing manner of the composition as a whole he has yet to phrase the same with proper understanding and taste. Where abnormal conditions prevail, as is the case here, he must bring agoge shading into consideration. Since most bring agoge shading into consideration. Since most bring agoge shading into consideration. Since most bring agoge shading into consideration.

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
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Schumann's Nachtstück in F Major

SIGISMUND STOJOWSKI



romantic, for all art is a flight upon the wings of imagination, out of the narrow prison of transient and material reality into the blue ether of imperishable beauty. But man, made to pass away, surrounded by things evanescent and ever haunted by the thought of eternity—the desire to last—wants to hold beauty too by fixing its canons, moulding it into definite shapes and patterns until the spell is broken—until he is defeated. Then a reaction sets in, which particularly deserves the name of romanticism, assuming the sense of a protest against the narrowness, the immobility and death in the life of the material world, and the desire for the life of life and liberty. So then, romanticism is in its essence revolutionary and individualistic.

SCHUMANN A FLOWER OF ROMANTICISM.

SCHUMANN'S PIANO PIECES, PIANO STYLE AND

As the short lyrics of romantic poets contain the very essence of their art, so did Schumann pour out his feelings in the form of short lyrics, which he often carved recollections of small piano pieces, such as *Piano-Skizzen* and *Impromptus*, and the *Waldeszenen* and *Kreisleriana* and the *Nocturnes*. In their form, these little pieces are not so much the result of an original and independent creative activity as they are the result of a novel art conception, remote as can be from what is known as the Romantic pose. They are genuine and spontaneous expressions of the artist's inner life, and he sits at the piano like Hummel, who used to say that he was not a composer but a pianist, and that he was content with his own private listening to whatever he was doing. Without doubt, the fact that he did not write for the piano, as Schumann received from the piano advice about euphony, and the friendly adviser surely encouraged his creative enthusiasm, for to him the piano was not only the instrument of his art, but also a friend, a confidant, and a comrade. And he was not impractical but is also cold and soulless. And he was not impractical for the help received: He

Precious as it may have been the assistance of the piano for the creation of a novel, varied and sonorous instrumental language, so Schumann's literary culture helped him evolve a "genre" in which poetry and music come to each other's rescue by way of association of ideas. Ever since old Kuhnau's *Biblical Sonatas* titles were given to pieces, and, of course, ones, too, with descriptive pretenses and hardly any relation to the music. On the other hand, Beethoven, like the later Romantic masters, wrote what one feels impelled to call "programmatic music of the soul" inspired by per-

sonal experiences, prompted by outward suggestions which he transformed into the author's own language of emotional expression. But Schumann's with his own romantic imagery, his mind nourished by romantic literature—he said Jean Paul taught him more counterpoint than anyone else—he needed no external partial object or stimuli enhancing the magic tone by the suggestion of a "fairy tale" "the far-off land [which we reach in dreams] he gave to others a more or less veiled and illuminating vision connected by a bond with the reality of the world and its letters. Many find added charm in such a fusion of the real and the ideal, of objective imagery and subjective conception. He has himself clearly explained his own attitude towards life and art. He was a romanticist, poet, and musician, from whom Schumann derived his inspiration—sums up in a happy formula the whole aesthetic

THE NACHTSTÜCKE.

THE NACHTSTÜCK IN F.

The *Nachschlag* in *F* is the redeeming feature of the piece. Called *Hunderttausend mit Solo-Sinfonie*, rather than contents, it is a song, a hymn, a prayer, a hymn of salutation to a balmy starry night. After two bars of a dominant (1) — a broad song — peculiarly broad as compared with the usually fragmentary melodies of Schumann — the melody is carried by resonant vowels and voicing aspiration and serenity. It consists of eight bars, or rather two corresponding groups of four bars, differing only in the second bar. The first bar of each group does not, but the second on the tonic. A misleading feature are the rests. Silence can be a very essential part of a melody, but in this case it is quite respect. The rests should neither intrude upon the melody nor be banished. The piece is written down thus:

[illegible]

istic sense of the instrument. The first part, with polyphonic line textures, more extended and of different character than the first, is a kind of "Bach" piece, in the style of the "Bach" of Schumann's favorite waltz, inspired by the old Bach whom he keenly felt the absolute blending of technique and feeling. The second part, in the style of the most coquettish tenderness. This episode is to be treated most softly and tenderly with a tint of longing and a halo of mystery, with a feeling of uncertainty. The first part of the structure is the number of five bars, instead of the regular four, which are repeated, leading back into the introduction of the first formal refinement. The little crescendo of her first and second editions is not to be made the second time, when a greater retard is desirable than in the first time. The last phrase is spelled differently now (compare S with

and apply in playing the way marked in the score. The first should be incorporated into the chord, the base note struck first, a permissible facility being the tying of the lower F, thus:

The free but not the tied note of the chord as a sort of prolonged grace-note before the first note of the chord.

In section D last repetition of the "round," the secret member of the phrase appears in a new and involved polyphonic garment. The voices must be played legato and, expressively—the bass

ns if a brief lightning with distant thunder passed over the scene sky. The sforzando on the dissonant seventh chords indicated by the *sf* should be emphasized—the second, less than the first—the ending then dissolving in peace. The last chord and the preceding grace-note to be played thus:

1

10

1

...

e
f
n
d
e
d
A

—
—
—
—

—
—
—
—

le
F
ad

1

Edited by S. Stojowski

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ad libitum

Temples

p

mf

rit.

pp

poco cresc.

mf

rit.

pp

rit.

p

p

Adagio

pp

THE ETUDE

MEMORIES OF SPRING

WALTZ

Tempo di Valse M.M. $\text{♩} = 54$

BERT R. ANTHONY

p

poco rit *al tempo*

poco cresc. *dim* *Fine*

Animato

mf *f* *rall.*

Sweetly and simply *p*

Merrily *mf*

p

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THE ETUDE

mf *f* *D.C.*

GAVOTTE

from "IPHIGENIA IN AULIS"

CHR. W. von GLUCK

Arr. by Richard Ferber

Allegretto grazioso M.M. $\text{♩} = 126$

p *mf* *f* *p* *p il basso staccato* *Fine* *D.C.*

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THE ETUDE

SCENE DE BALLET

MORCEAU BRILLANT

Con moto grazioso M.M. ♩ = 108

GUSTAVO LAROSO

mf *p* *f* *rit.* *atempo* *rit.* *atempo* *cresc.* *dim.* *rit.* *atempo* *cresc.* *mf* *cresc.* *f* *rit.* *Fine* *esp.* *p* *f* *rit.* *Fine* *of Trio* *f* *rit.* *dim.* *rit.* *a tempo* *D.C. Trio* *

* From here go back to Trio, and play to Fine of Trio; then, go back to 3/4 and play to Fine.
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THE ETUDE

OVER THE WAVES

RONDOLETTA

MATILEE LOEB-EVANS

Glocoso M.M. ♩ = 108

mf *p* *f* *rit.* *atempo* *rit.* *atempo* *cresc.* *dim.* *rit.* *a tempo* *D.C. Trio* *

* From here go back to Trio, and play to Fine of Trio; then, go back to the beginning of the piece and play to Fine.
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THE ETUDE CONCERT POLKA

Allegretto M.M. ♩ = 96

SECONDO

A. W. LANSING

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* From here go back to § and play to Fine, then play Trio.

British Copyright Secured

THE ETUDE CONCERT POLKA

Allegretto M.M. ♩ = 96

PRIMO

A. W. LANSING

* From here go back to § and play to Fine, then play Trio.

KNIGHT RUPERT KNECHT RUPRECHT

SECONDO

Knecht Ruprecht is the German Santa Claus. In some villages the presents for the children are sent to one person who, clad in high buskins, a white robe, mask and an enormous flax wig, goes from house to house, calls for the children and gives them presents, according to the parents' report of good behavior during the year.

Allegro M.M. $\text{♩} = 116$

R. SCHUMANN, Op. 68, No. 12

KNIGHT RUPERT KNECHT RUPRECHT

PRIMO

R. SCHUMANN, Op. 68, No. 12

Allegro M.M. $\text{♩} = 116$

THE ETUDE

DANCE OF THE DRYADS

Allegretto con grazia M.M. ♩ = 63

CARL WOLF

p

cresc.

p

schierz

brillante

Fine

Animato

mf

mf

poco rit.

DO

THE ETUDE

SPANISH DANCE

No. 2

MORITZ MOSZKOWSKI, Op. 12

Moderato M.M. ♩ = 63

p

con sentimento

f

marcato poco

sf

cresc.

pp

p

con sentimento

Fine

gajo

f

con fuoco *sf* *f* *ff* *f* *D.C.*

JACK O' LANTERN

Allegretto grazioso M.M. = 108

DANSE GROTESQUE

R. S. MORRISON

marcato *mf* *cresc.* *f* *D.C.*

cresc. *f* *Fine* *mp* *mf* *p* *D.S. al Fine*

THE ETUDE

VALSE PIQUANTE

GEORGE DUDLEY MARTIN

Moderato

Tempo di Valse M.M. ♩ = 63

mf
p
mf
molto rit.
a tempo
cresc.
dim. e rall.
p
a tempo
mf
cresc.
f
rall.
p
a tempo
a tempo I.

rit.
p
a tempo
cresc.
last time to Coda
f
dim.
rall.
p
CODA
dim. e rall.
p
a tempo
rit.
p
a tempo
p
dolce
a tempo
mf
rall.
p
mf
a tempo
dim. e rall.
a tempo
1
2
D.S.

THE VIVANDIERE

DIE MARKETENDERIN

MARCHE MILITAIRE

LUDWIG SCHYTTÉ, Op. 121, No. 3

A la Marcia M.M. = 120

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THE ETUDE

WILHELMINE

2^{ème} MINUET À L'ANTIQUE

ANTON STRELEZKI, Op. 170

Allegro moderato M.M. ♩ = 126

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THE ETUDE

WHY?

WARUM?

R. SCHUMANN, Op. 12, No. 3

Slowly and tenderly
Langsam und zart M.M. ♩ = 63

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THE ETUDE

KING LEAR AND CORDELIA

(Shakespeare)
TONE POEM

HENRY PARKER

VIOLIN *Maestoso* M. M. $\text{♩} = 72$

PIANO *mf sempre sostenuto* *cresc.* *con espress.* *dim.*

Allegro vivace M. M. $\text{♩} = 126$

ff *Con Ped.* *pizz.* *arco* *mf leggiero* *cresc.*

Moderato cantabile M. M. $\text{♩} = 108$

f *ff* *marcato* *ten.* *prall. con espress.* *p semplice*

cresc. *mf* *p poco più mosso* *ten. dim.* *p*

cresc. *f* *cresc.*

THE ETUDE

Allegro con fuoco M. M. $\text{♩} = 126$

rall. e dim. *f marcato* *cresc.* *ff* *marcato* *ritenuto*

Moderato

f tenuto *dim. e rall.* *p* *cresc.*

p poco più mosso *ten. rall.* *p*

f *rall. e dim.* *rall.*

p a tempo *p* *rall.* *p tempo primo* *dim.* *pp* *rall.* *ppp*

THE ETUDE IN BYE-LO-LAND

Words and Music by
Dr. FRANCIS P. HAMLET

Andante con espressione

1. Bye - bye, bye-bye, my ba - by dear, Bye - bye, my ba - by, bye, — The
2. Bye - bye, bye-bye, my ba - by dear, Bye - bye, my ba - by, bye, — Those

day has gent-ly fa - ded, The sun has gone to rest, — And na - ture long hath nest - led her loved ones to her breast, — The
pret-ty eyes, half hid - den 'neath lit - tle dimpled hand, — Are moist - ened with the pearl-y dew which fall in Bye-lo land; — A

kind - ly dew of Heav - en have closed the wea - ried eye, While moth - er ten - der - ly doth sing This sim - ple lu - la - by —
land where lit - tle chil - dren are watched with lov - ing eye, While o'er their down - y bed is heard, This sim - ple lu - la - by —

Sleep lit - tle dar - ling ba - by An - gels are hov - er - ing near — To soothe and to lull thee to slum - ber, My dar - ling has naught to
fear Each lit - tle star that twink - les, Up in the sky for thee, — Is peep - ing with love from that world a - bove, Up - on my ba - by and

THE ETUDE

me, — Lul - la - by — Sleep lit - tle dar - ling ba - by, — Moth - er is watch - ing

nigh - — Lul - la, lul - la - by, Lul - la, lul - la - by.

ALONE

KATHLEEN L. GREIG

KLAIRE DOWSEY

1. The night winds sigh thro' the trem - bling reeds, And my
2. The night rain falls on its droop - ing boughs, And my

heart beats slow and heav - i - ly. For through the still - ness of the dark I seem to hear you call - ing me.
heart a - wakes in bit - ter pain. For in the si - lence of my life I lis - ten, lis - ten for your voice in

vain.

To J.E.W. Lord Esq.

PROCESSIONAL MARCH

J. FRANK FRYINGER

Registration: (Sw: Full
Gt: Full
Ch: 8 & 4'
Ped: Full)

Tempo di Marcia M.M. ♩ = 72

MANUAL

PEDAL

Sw. *ff* *rall.* *ff* *allegro*

Ped. to Sw. Ped. to Gt.

Can dolciosa
Ch. to Sw

Fine. *rall.* *p* Sw. Full except Reeds

Sw. Box closed
Gt. to Ped. off

Soft Bour-
don to Sw.

rit. *p* *allegro*

mf *rall.* *Full Sw. p.S.*

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Department for Singers

Conducted by Eminent Vocal Teachers

Editor for May

MR. HERBERT WILBER GREENE

Mr. Herbert Wilber Greene, is one of the most experienced and influential American teachers of singing. He has taught uninterruptedly for forty years. He has been president of The Music Teachers' National Association during two separate terms. He has also been president of the National Association of Teachers of Singing for two separate terms. He founded the Metropolitan College of Music in New York and conducted the school upon a very high plane. His Brooklyn Summer School is one of the largest in this country—between 700 and 800.

AVERAGE INTELLIGENCE.

The majority of students of singing are referred to by their teachers as of average intelligence. It interests us to sound the meaning of the phrase with the purpose of better estimating the value to the art and the country of this output of vocal students upon which the art and the country are to depend for teachers and singers in the near future. They refer, of course, not to general intelligence, but to musical intelligence.

We are taking up this question with the hope that teachers of singing will sooner than later adopt the University plan of keeping tab upon it not in touch with all of the students for whom they have been at one time responsible. Incidentally, of course, we hope to impress upon the minds of teachers the truth that their real success lies in their results with pupils of average intelligence.

Such pupils, it must be remembered, are in a class by themselves. The very fact that their path to the studio has been elective separates them from the mass of their comrades, who have the average general intelligence. They are following some impulse, or they are up to the study of singing, usually a love of it. In some cases vanity is coupled with a good voice and the fondness for display is the ruling motive, but such are so greatly in the minority that they do not materially effect the quality of our group as a whole.

Let us enumerate some of the conditions that are found in this group which so greatly predominate in the singing teacher's studio.

- (1st.) A young person who has had one or two years in the High School.
- (2d.) who can play a keyboard instrument fairly well.
- (3d.) who has a voice of reasonable strength and range.
- (4th.) whose ear is accurate.
- (5th.) who can read a little by note.
- (6th.) who answers partially to the demands of physique.
- (7th.) who takes up the study with, at least, sufficient interest to prepare the work.

A number of other points could be included in the enumeration, but the above are sufficient for our purpose. While intelligence has hitherto played no part in numbers three, four and six, it will surely be called into action when those matters are brought forward by the teacher.

While it is of no particular credit to the teacher to succeed with the pupil who is clearly above the average in intelligence, it is greatly to his credit to lift the average pupil out of the group to which our description has assigned him. Those who do this are doing ideal work

for the art. To do this effectually just that ideal must obtain as a motive. He who works with that motive is a power in his profession.

RAISING THE STANDARD.

Let us see how he meets the above conditions, taking them in the order in which they were enumerated.

(1st.) He reasons that if this girl has answered the requirements of the High School for one or two years, she is sufficiently well equipped mentally, that there can be no defect there.

(2d.) Perhaps she has not studied the piano or any keyboard instrument. Here is his first duty. She must be made to desire such knowledge. Being a tactful teacher, he will drop a word occasionally that will reveal to the girl the importance of familiarity with the piano. She will soon ask him how much time it will be necessary to devote each day to gain the necessary technique, and whom he would recommend as a teacher. Every teacher knows of some one in whom he has confidence to whom he would send the girl knowing that her needs were special. This teacher would not attempt to make her a performer, but give her sufficient technique to answer her requirements for vocal study and broaden her knowledge of music from the standpoint of its construction.

(3d.) The voice of average strength and range is his pivotal problem. He cannot reveal to her at once the potentialities of her voice. He knows that the majority of the great singers of the world were once in her class on the score of average strength and range. He also knows that there is practically no limit to her progress so far as the instrument itself has to do with success. So he must awaken in her an interest in the voice as an instrument, lead her to an understanding of its peculiarities, encourage her to search deeply for and carefully develop something in her voice which no other voice possesses, show her the value and power of tone individuality quite apart from the charm of personality. If these things interest her, she will have an awakened interest that will induce his hope of separating her from the average intelligence group is slight. For, what there is of value in an instrument must be reinforced by a keen desire to bring it to its highest possibilities.

(4th.) Here we referred to the accurate ear and it is here that the teacher sometimes finds a real stumbling block. If it proves to be one, his duty is plain and our chapter ended. Fortunately, the percentage of those who possess the real fondness for singing and because of their fondness are impelled to study it and yet are handicapped by an imperfect ear, is very small.

For reasons too obvious to require explanation persons with the tendency to sing off pitch are rapidly diminishing in number. This is the influence of improved vocal methods and more carefully trained teachers.

(5th.) "Who can read a little at sight." We can pass that with the presumption that the phase of the subject has already been taken care of, thanks to

the place which music occupies in the modern public school system. Yet the wise teacher will afford the pupil ample opportunities to keep what she has gained and supplement it by occasional part singing.

(6th.) As to the physique, here is our teachers' baldest duty. At the first lesson he attacks the subject and never abandons the fight for the improvement and the development of the body so long as the pupil studies with him. The fine poise, the artistic posture, the active chest, the strength of limb, the elasticity of frame, the capacity of lungs, the control of the outflow of breath by muscular energy at the diaphragm, together with special exercises to meet the peculiar needs of the case in hand, all of these are inevitably a part of the discipline as the work given to perfect the tone quality.

There is no higher satisfaction on the part of the teacher than the consciousness that he has not only wrought upon the mind, voice and art of his pupils, but has given them a commanding presence. (7th.) The fact that the pupil of average intelligence is sufficiently interested to prepare the lessons assigned is a source of much encouragement to the teacher. He knows that as yet it is only a general interest, but it is within his power to intensify it a thousandfold by classifying the work into groups, each of which is susceptible to arousing in the pupil a special interest.

It is this care in adjusting the work of the pupil that tests the wisdom of the teacher. His tact is best displayed by his skill in holding the pupil to an equal development of these special subjects. It is easier to arouse enthusiasm than it is to control it. Uncontrolled enthusiasm is sure to arouse disproportioned excitement which in turn qualifies artistic values.

THE FRATERNITY OF SINGING TEACHERS.

Singing teachers, whether they will or not, form and belong to a guild which makes identically the same demands upon every member of it. They are more closely affiliated than members of other art guilds because the objective in all cases is the same. They should realize this affiliation more clearly because there is no common law, guild law, or any other law compelling them to do or be anything in particular.

Notwithstanding, every conscientious teacher feels his accountability to his pupil, to his art, to his community, and, finest of all, to himself. It is this guild spirit that has so influenced the standing of singers and their teachers.

Let us work together to the end that while we are confronted with the necessity of accepting pupils of average intelligence, they shall not long remain under that classification. Above all let us see to it that we send no teachers into the field who can be so described. If the pupil does not or can not lift himself out of that group or will not or cannot be lifted out, by all means discourage his entering the field as a teacher. Our country has no room for singing teachers of average intelligence.

Music is quite the youngest of the arts. Its mere infancy as arts go—hardly two hundred and fifty years old. But it is a large and healthy child, and although it has been somewhat neglected, I believe it gets close to people's hearts rather more easily than some of its older brothers and sisters—HAROLD PARKER.

THE VOICE AS A PROFESSIONAL INSTRUMENT.

The first and last word that is to be said as to the requirements for a singer is voice. It may well be understood that by the word "voice" is meant a voice that is either exceptionally good at the outset or can be made so by culture.

There is no gaining saying the fact that a voice does not always reveal its potentiality at once. Sometimes it occurs that a person who apparently has a most unpromising instrument can whip it into shape by great persistence, or that the obstacle to its unfolding can be removed by an operation.

That being the case, the first proposition that voice is the great necessity receives added emphasis, and these exceptions reveal the fact that the voice was there but under conditions that made the exceptional persistence or an operation necessary to reveal it.

Our claim that the exceptional voice is the only one that can make connection with a successful career as a singer can be substantiated by the experience of thousands of students who have attempted to win with an inferior instrument. They bear no comparison to the more fortunate ones who do not begin the battle with that handicap.

Every successful voice has individuality. By that we mean a quality and character possessed by no other voice. It is as impossible to find two voices alike as to find two faces alike. Nature never repeats herself.

This individuality is not necessarily the result of the mental influence behind it. It may be largely a gift through inheritance, an apparent accident of physique, or an unusual conformation of spaces in the vocal area. Whatever it is, it carries with it conviction as to its individuality and at once provides the question as to its value as a professional asset.

This question of special value is vital. Usually it must be answered without intuition and this test, therefore, should cover a year or two of careful and searching technical work, and, it is hardly necessary to add, with a master who not only understands the voice but values its individuality, and strives to intensify rather than discourage it. It is this one or two years of trying out the voice by cultivation that enables the teacher to estimate the proportions of the other qualities that must go with a voice and without which a voice, regardless of its excellence, is of no possible value to the world or of use to the possessor.

A large portion of students have no right to be studying at all if a career is the objective, for the reason that there is not a sufficient vocal basis to begin upon. But with equal propriety might it also be said that many are working along other lines with just as little prospect of success because of a faulty equipment.

The voice teacher must have much experience to determine by a single hearing whether the voice is of sufficient value to warrant the expense of the one or two years' test. If a pupil is accepted, it is the guarantee that there is sufficient voice only for the test. The year or two of work points to the presence or lack of the many other qualities besides the voice which are necessary to make a singer.

So the life of a singing teacher is not always and altogether a happy one. He knows that his pupils have the voice.

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There is not such a scarcity of good singing teachers nor of good voices. It is to find the individual in whom all the qualities necessary to a great artist are to be found, correlated and balanced.

VOICE.

BY H. W. GREENE.

What is voice? There is one comprehensive answer to the question. Voice is what we make it. It is the most vivid method of expression belonging to humanity. In its normal uncultured condition it bears upon its vibrations the unmistakable character of him who sends it forth. The acidity of the cynic, the innocence of the child, the roughness of the longshoreman, the gruffness of the sea-captain, the tenderness of the mother-love, all reveal, even to the closed eyes of the listener, somewhat of the character of the speaker.

More wonderful still, the voice of any of these can give utterance to almost every shade of human experience. The gruff voice loses its gruffness when touched by sympathy, rocked with pain, uplifted with joy, or subdued by another's suffering, and again the gentle voice of the mother can rend the air with the shrillest accents when actuated by fear or abuse. Such is the voice that we meet in all of the walks of life, in its uncontrolled state.

When it falls upon the possessor of a voice to consider it as a special gift and worthy of culture as an art medium, something with which to touch the heart and quicken the emotions; when charm of quality or deep intensity of tone are employed to convince one's listeners of great truths, or arousing the dormant consciousness of wrong, of shaping the destinies of state or people, or of illuminating the lives of those who are longing and listening for song, then indeed do the dominating influence and resourcefulness of this wonderful instrument, the voice, reveal themselves.

How rarely do the children of men realize that a voice, no less than character, is susceptible of development to a perfection that marks it as almost divine. Such is the instrument that so many make coarse with rude, unthoughtful and unkind expressions, which should only be made to vibrate with the beauty of a perfected individuality.

Let young singers strive to realize that the manner of using the speaking voice is of vast importance to the quality of the singing voice; also that this most gracious of Heaven's blessings, a naturally good voice, is of no great value to its possessor unless consecrated by great personal sacrifice and made beautiful by culture.

CORRECT ATTACK.

The student should endeavor to begin tone without waste of breath and undue muscular tension. By so doing perfect balance or equipoise results with entire unconsciousness of throat action. The aim in all attacks should be to produce at its inception. When the singer has reached this result everything undesirable, such as breathiness and glottis stroke—which is akin to a diminutive grunt—will have been eliminated.

DOES DAMP WEATHER AFFECT THE VOICE?

BY L. J. MERIDIAN.

CHORUS directors often notice that voices are apparently affected by damp or "dismal" days. Even those with the truest sense of pitch, the most reliable intonation seem to sing "off the key." Scientists have speculated upon this fact and some singers have been much worried by its annoying features. The cause is partly physiological and partly psychological. Some years ago, before he was aware of the communicable and even dangerous nature of tuberculosis as a disease, the writer gave occasional entertainments for the benefit of inmates of a home for consumptives. During very rainy weather or after a prolonged damp spell the throats of the consumptives were very visibly affected. Coughing was constant and the general spirits of the company noticeably low. The general depression of the spirits caused by heavy barometric pressure can not fail to affect everything directed by the marvelous nerve centres controlled by the brain. A bright sunshiny day changes the whole mental aspect and the voice seems to change with it.

CONSONANTS THAT BRING THE VOICE FORWARD.

BY ENRICO CHIVALLI.

Most all voice teachers have various devices which they imagine assist the singer in "bringing the voice forward." Since there are almost always different consonants and since a very great many singers, including such famous soloists as Santley, Frangon, Davies and others, agree that the voice progresses most rapidly when real words are employed in vocal exercises as they would be in "tonalized talking," the use of these devices can not fail to interest the teacher. Probably the good lateral "l" is used more than any other consonant. When properly joined with the vowel it seems to have the effect of making the tongue relax or "float like a feather in the air," as one celebrated Mexican teacher of old used to describe it. Other teachers place great dependence upon the consonant "t," or combinations of "d" and "tr," such as "lo," "flo," "ty," "fle." Similar combinations of "d" and "tr" are also useful. Some teacher finds that the suffix "ing" is a help in assisting the pupil to keep the end of the phrase "placed high." This suffix is a purely nasal sound and is especially beneficial when sung on the lower tones at the end of descending phrases. At the end of ascending phrases the effect is likely to suggest a strain.

VOCAL ANATOMY AND VOICE CONTROL.

A knowledge of vocal physiology will alone do much to insure voice control. Elaborate explanations of the anatomy of the throat will not be sufficient. Enough of this should be given to insure an understanding on the part of the student of the organs involved, but the real work of voice control must come from other sources. The first essential is to turn the mind of the student toward the perception of physical sensations, to teach him to recognize the differences between them, to know which are right, to perceive their relation to the various acts of singing, and to determine their cause. Such teaching will be practical, but will require much study on the part of the teacher. It will demand clear statements, definite explanations and exercises, and will be successful only where there is close concentration and careful thinking.

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words is greatly intensified; that is the climax; after that the organ should recede again.—From "The Organ and Its Position in Musical Art," by H. HEATHCOTE STATHAM.

It is not much use to theorize on what ought to be. The instinct of successive generations of composers is always more powerful than any amount of

THE ORGANIST'S MISSION.

This foreword is, of course, addressed to organ students who esteem right their high vocation. Unfortunately no other art or profession are avenues so little guarded, the consequence being that many enter who, both temperament and lack of training, quite unfitted for the work, and whose efforts, painful in themselves, bring credit upon what is perhaps the highest branch of music. It is for the organist to do what in him lies to remedy this state of things and to

Now, he is known as an organist and by those who have heard him play say that he apparently carries the better part of the entire literature of the instrument to his head. He speaks seven languages fluently. His present post is that of organist of the Municipal concerts of Chelitz and organist of the leading church in the town.

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capacity for earning or marketing his productions was so slight that he was almost always dependent upon the bounty of his friends. This excellent picture reveals Schubert at one of the many gatherings where by force of his talents he became the natural star. At the piano is the master himself and at his side is the tenor Wolf who did so much to make the Schubert songs known to the contemporary public. At the back of the room are the members of Schubert's many friends, who included Meyerhofer, the poet von Schöber, Doppler, Spahn, Pachler, Grillparzer and the brothers Hüttenbrenner, all of whom were devoted to the genius who needed the love and tender care of good friends so much. This picture appears as an Etude cover through a special arrangement with the Berlin Photographic Company from whom beautiful engraved (photogravure) copies may be obtained. See special advertisement in this issue. The original painting in oils by the noted German artist, Carl Röchling.

Spanish Dances. In the original form, these hands, this volume is one of the best known of all Moszkowski's works. As arranged for two hands, these characteristic dances are almost equally effective. It is surprising how well they sell thus transcribed. This volume has been added to the Presser Collection, and we are offering copies for introductory purposes at a specially low price. During the current month copies may be had for 20 cents postpaid.

Troyer's Lecture on Teachers continually seeking a novelty, something to give their recitals a touch of freshness, will be delighted to learn that the *Indian Music* lecture prepared by the distinguished Savoy, explorer and musician Carlos Troyer, is now ready for sale. It is so arranged that teachers may use it as the basis of a studio recital reading as much or as little as desired. The lecture gives a large and comprehensive list of Indian pieces transcribed by Mr. Troyer from the actual performances of the Indians in their cliff dwelling and wigwags. They have the romance and fancy of Hawthorne and will give your patrons something to remember. Nothing better could be imagined to get the average pupil and studio audience out of a rut. The price of the book is 50 cents, and advance of publication special offer by which our readers have been ordering this book at greatly reduced rates is now withdrawn.

First Piano Book. We will add this by E. D. Wagner. This popular piano book to the Presser Collection. Next to Louis Köhler, Op. 249, comes this book by Wagner, in popularity. This is truly a first book for a piano student. The instruction in the fore page is admirably presented and the grading of the work is the most careful. The work has been on the market a great many years and has been in demand in our time, and is replacing Köhler's first book very rapidly, in popularity. There is a great variety of selections in the work, principally from the old time favorites from the masters, and from the opera.

We will furnish this book to advance subscribers for only 20 cents postpaid. Send in your order now, and we will book it in and send you the book as published, which will be some time during the summer months.

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EVERY teacher aspires to succeed, not merely in the selfish, money-getting commercial sense, but to succeed in giving more and more of one's store of wisdom to the musical world, to succeed by enlarging the musical field through those who come in immediate touch with him. Mr. George Chadwick Stock, (one of the most enterprising of Etude friends), has been promoting the interests of *The Etude* in his community in a splendid manner. Mr. Stock edited the *Voice Department of THE ETUDE* for February, and saw to it that those in his community who would be benefited by his ideas became acquainted with this issue. Previous to this he had sent in many subscriptions just because he believes that in no other way can he bring so much musical light to those around him. Perhaps you would like to read his friendly letter:

"The entire April *Etude* is full of most useful information. I have sent out by mail 3000 circulars like the advertisement I put in the Symphony program, and besides have placed hundreds of these circulars for distribution in leading music stores. I have personally secured 31 new subscriptions and will get more. Every musician who works for a periodical like *The Etude* helps himself incalculably. This I have found by experience in writing for and in advertising in *The Etude*."

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Musical Zoo. By D. D. Wood.

This volume is now ready and the special offer is hereby withdrawn. These little duets for teacher and pupil are among the most interesting that we have ever seen, and we predict a great success for the work. We shall be pleased to send copies to all who may be interested.

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it will be positively withdrawn. This first volume, coming in the popular sonatas of Haydn, and there is sufficient in this volume for the average student. It is very seldom that more than the first volume is needed to acquaint a student with the style of Haydn and Haydn makes an excellent preparation for Beethoven.

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Old Foggy, His Philosophies and Grotesques.

The eminent critic, who under a nom de guerre, striking and intimate thoughts into the forthcoming booklet, *Old Foggy*, refuses to reveal his name as author of the work. George Bernhard Shaw, the noted Irish wit, playwright, caustic critic and eccentric humorist, has high regard for the opinions of the author of *Old Foggy*. What good is such a book to the music student, the teacher, the musician and all those that are in the world. None of us is free from getting into a mental rut. "The slough of despond" which carried down Bunyan's hero could not be more terrible. Of all the things the musician of today must avoid, the rut is the worst. *Old Foggy* with his decisive ideas and unique way of looking at things gives the music student to think about. The book is now withdrawn from the special introductory offer which enabled our readers to secure the volume at a very much lower rate, and the regular price of \$1.00 is now in effect. The book is bound in an attractive size and shape so that it may fit the pocket and form a delightful companion for occasional sale.

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Various Difficulties. By J. Philipp. This is now in course of preparation and will soon be ready. In this book are included all the various technical problems and passages which do not come under any other heading, such as interlocking passages, cross hand passages, leap, skips, bravura, etc. It will be a very interesting volume and especially useful to those working in modern music.

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THE LOST ART OF MELODY.

BY J. CUTHBERT HARRDEN.

One begins to wonder whether the writing of melody is a lost art. A cynical music critic remarked not long ago, awfully after a big dose of Debussy, Strauss and Company, that "tunes are despised nowadays." I do not know that tunes are despised by those who like to listen to music, and to keep them in that position for believing that they are despised by the creators of what, in these times, is often taken for music. Scarcely a composer of any standing in Europe would dream of writing a haunting melody, assuming that he could write it. Become a mere Gounod, a Balfe, a Bellini? No, no; positive ugliness were like that! And Sir Hubert Parry was never more sane than when he said that ugliness in musical composition is chiefly the makeshift of melodic incapacity.

Vincent Wallace, the composer of *Martina* (his centenary is about to be celebrated), talking once to a friend about "rising composers" declared that there were "not the ghost of a tune in the whole lot." The observation was made sixty years ago. What would Wallace say about composers risen and rising now? After all, Haydn was right. "Let your air be good," said the old master, "and your composition, whatever it be, will be so likewise, and will assuredly be light. It is the soul of music, the life, the spirit, the essence of a composition. Without it theorists may succeed in discovering and using the most singular chords and combinations, but nothing is heard but a hallowed sound, which, though it may not be the ears, leaves the head empty and the heart cold and unaffected by it." He knew what he was talking about, this melodic father of the symphony, and there is no gainsaying him, even to-day.

Why does such a work as *The Bohemian Girl* retain its phenomenal popularity with the operating managers? Not because it is in any sense a "great" work. Its orchestration is thin and feeble, its dramatic grip of a rather elementary kind. It has no depth of thought, no intellectual aim. Nevertheless, a performance always gives real and abundant pleasure. And why? Just because of the sheer tunefulness of the work. It is a string of melodic pearls. Strauss, Senior, called Balfe the "king of melody," and he was right. These "arts" of his are pure and natural, written spontaneously without art, as it would seem, the slightest effort. Pedantry may sneer at them, but they have a way of finding out the tender spots in the human heart.

SOME MUSICAL TOASTS.

Here's to music and melody, may they never be divorced.

Here's to the songs of yesterday.

To the tunes of bygone days.

Here's to the strains that bring good cheer.

To the forgotten lays.

Here's to the music-makers, may the world wake to the wider realization of their importance in our lives.

Here's to those who love Wagner.

Beethoven, Schubert and Liszt.

Mendelssohn, Chopin and Schumann.

And all the others we missed.

St. Cecilia, may her domains extend with every new born tone.

Musica, may she be with us all when either joy or sadness reigns.

Here's to Music.

The beloved despot whose willing slaves we be, linked by the golden chains of Melody!

NEW ASPECTS OF FINGERING.

BY J. S. VAN CLEVELAND.

WHEN I was a boy, the old-fashioned method of placing the fingers upon the keys was still in full swing. Perhaps Plaidy might be considered the high priest of this cult. I was taught to curve the three joints of the digits to ninety degrees, and to keep them in that position most religiously. The fingers must rise and fall at the metacarpal joint, like tiny mallets, and then must do nothing else. The arm must be held quiet, it was not permitted to use its natural weight.

No sin was greater than that of putting the thumb or fifth finger upon the black keys. These careless pedagogical warnings were suited to the music of the eighteenth century type, which was really conceived for the flimsy action, and shallow dip of the harpsichord, but one cannot enter even the vestibule of

Chopin's temple without removing these stiff sandals. Now, nearly every great pianist comes out with a startling collection of ideas as to finger selection, which at first makes us pause.

The underlying law of these systems is the attempt to utter the composer's music as adequately as possible. Thalberg used to sit quietly erect in a room of the keyboard, and scarcely ever lifted his hand into the air. This suited his style and his compositions and transcriptions. Liszt threw his hands and arms wildly about, gave himself a good, and generally behaved himself like one intoxicated with the spirit of free emotion. Josef Lanza far over the keyboard in a curious attitude which I have often heard commented upon with wonder.

Von Bülow has often told us in his edition of Beethoven's sonatas to divide the passages between the two hands according to convenience.

The task of the executant is to utter the tones imagined and vividly indicated

by the composer. Such viable indication is necessarily imperfect, little more than a skeleton. You must clothe this skeleton with the warm, palpitating flesh of appropriate expression.

In attaining this object two distinct branches of learning must be employed. First, you must make such a selection of fingers as will secure an accurate delivery of the notes; second, you must see to it that your fingering declines, with the distinctness of a finished elocutionist or actor, the phrasing, which is partly indicated by signs legato, non legato, demistacato and full staccato.

Lately I have listened to two of the world's consummate masters of piano-playing, viz: Busoni and Godowsky. Nothing was more evident or more admirable in the performances of these magicians of the keyboard than the infinite refinement of their articulation of the phrases. So delicate is their phrasing that it was like contemplating the wing of a butterfly through a microscope.

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THE ENEMIES OF YOUR PIANO.

BY JOHN C. FOWLER.

Your piano has four enemies, the weather, dirt, moth and mice.

To struggle against the weather, you must hire a good tuner. The changes in the weather from day to day throw your piano out of tune, but the greatest trouble occurs when the fire in the house is lighted in the fall, changing the atmosphere from the summer heat to the artificial heat, and again in the spring when the fire is put out and the opposite change takes place. You should, therefore, employ your tuner just after the fire has been permanently started and after it has been finally put out in the spring.

If your piano is tuned once a year only, then have it tuned at whichever season it is to be used most. It should be tuned at international pitch, the standard A above middle C should produce four hundred thirty-five vibrations per minute. This is the pitch at which all the best instruments are now tuned. You must have a tuner well known in your territory, and it is better to keep the same tuner as long as he gives satisfactory work. You can help keep your piano in condition by placing it against an inside partition, so as to avoid exposing it to the changes in temperature caused by the cold air out-of-doors.

Also keep water from your stove or in the furnace to keep the atmosphere moist, so as to prevent the wood of your piano action from shrinking, and thus causing the glue to loosen and the screws to start. These things make the piano rattle. For the same reason, keep a bowl of water inside the lower part of your piano in winter.

KEEP THE PIANO CLEAN.

Most piano owners, and tuners as well, do not take pains enough to keep pianos clean. There is no need of dirt in a piano. The housekeeper should cover the piano carefully with a large sheet when ever she sweeps or raises a dust in any way, and should sweep the dirt away from the piano, not toward it. This will preserve the polish of the case, which is injured by dust, as well as keep the piano clean. The tuner should always keep the piano clean, especially if he has the constant care of the instrument. He should remove the dirt from the action and wipe the lower panel in front and wipe out the dust in the lower part of the piano, but this might better be done by the housekeeper. Dirt on the case can best be removed with a perfectly clean rag wet in warm water, with a little Castile soap if needed. Wipe the piano perfectly dry to prevent streaking. Cheese cloth, may often be taken from under the wires of the piano. A square piano should be kept clean in this way, and nothing allowed to drop under the strings and from the plate, because this causes a serious rattling.

Moths sometimes ruin a piano very quickly, and a tuner must always look for them, especially under the keys in front, where they usually come in. The tuner should always keep the moth powder in the piano. Do the gum or moth balls up in cheese cloth to prevent them from rattling. Get out of place and in the way of the action of the piano. Gasoline is the best disinfectant for moths, and should be used liberally if there are moths.

Three pianos out of four show traces of moths, and a tuner should be employed once a year for this reason. Moths can be found in the piano when they are nowhere else in the house, and every housekeeper should look for them there.

MOUSE-PROOF PIANOS NEEDED.

Mice sometimes do great damage in a piano, especially by chewing off the bridge straps to make their nests, which they build under the keys. These are restored only at much trouble and expense. The nest should be removed when found by the tuner. Every piano ought to be built mouseproof, and the owner should take care to keep mice away from it. A trap may sometimes be set in the lower part. It is best not to keep the piano in a

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Summer Schools

MUSIC STUDY IN FLOWER TIME

By ROBERT P. SCHENK

TAKE a catalog of a representative music publisher, carefully look it through, and observe how very many composers have named their pieces after flowers. One page I have just examined starts with butterflies and ends with niggonette, and between them are a dozen titles suggesting the fields, the flowers, the woods, the mountains—the great open world that makes us breathe deeply—the wonderful renaissance of the year that we call Spring and Summer—the season of new life, new thought, new hopes and new accomplishments.

AN OLD CUSTOM.

Because Summer has a few hot days when no one can do very much more than roll around, the whole glorious season has a bad name. Have you ever been to a Summer hotel, filled with people who devote two months to killing time? If you have you may realize what a miserable lot they are—how scandal thrives in such a hotbed of idleness. In fact, you will note that these unfortunate work far harder to have a good time than the average student working to accomplish a purpose.

THE POPULARITY OF SUMMER STUDY.

Some years ago Bishop Vincent realized what a distressing experience the pronounced pleasure-seeker had during the Summer. He also realized that there were thousands of ambitious people who longed to get ahead in the world, but were too busy during the Winter to take time.

During the Summer there were no opportunities for study at that time. This condition pointed to a real need, and accordingly he founded the first Chautauqua in 1874. The Chautauqua idea gave people with a higher purpose than "loafing" an opportunity to spend their Summer vacations to real advantage. In the train of the original schools innumerable excellent schools other than Chautauquas have been established so that one may find no lack of splendid opportunities in all parts

of the country. Even the universities maintain Summer Schools in certain departments, and these have been exceptionally flourishing.

In music the Summer Schools stand very high, no matter whether you decide to spend your Summer in study beside some glorious wooded lake, in some sequestered country town, in the midst of blooming fields or flowering meadows, or in the heart of some hustling, interesting metropolis, you are sure to profit. Rest usually makes rust—a real vacation is the kind that gives you the opportunity for change. If you live in a great city you will probably long to work in the country. If you live in the country a trip to the city is a vacation. Do not be afraid of the city in these days. Government statistics show that in the case of many large cities the standard of health is even higher than in many country districts. Even though the city is not so attractive as the country in the Summer, it has compensations in the way of Summer amusements which make up for the lack of flowers, fields and woods. New York in recent years has become a great Summer holiday playground, and, indeed, many other large cities have become likewise.

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THE SPIRIT OF SPRING.

The quickening that comes with the first Spring day—the new blood speeding through your veins, the deep invigorating breaths are all a part of the energy that normally goes with the Summer. Do not let anyone persuade you that the Summer method only be a period of blissful slothfulness. Of course one cannot expect the girl whose conception of happiness is a hammock and a box of chocolates to have any desire to do anything which will benefit her future. But the student with a real purpose in life will make opportunities for Summer where none appear to exist.

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We know of one student who was a capable stenographer. Her ambition was to study voice with a famous teacher in the East. She secured a position in a branch house of the firm in which she was employed, and by means of this engagement paid her way and still had

enough time and energy to go on with her work. Since then she has been very successful, and has been on tour with a big orchestra, earning so many times as much as she earned as a stenographer that she can hardly realize it yet. Of course, there are some who fail dismally, but the student who would succeed must not let the failure thought get into his heart and mind. Nothing comes in musical progress without sacrifice. Determine the cost of the sacrifice and then make up in your mind whether it is worth paying for. The writer knows of some students who have paid for sacrifices far too great. If you feel that your health is endangered, by no means study in Summer; go to a sanatorium. But if you are healthy enough to be "at large," there is little danger of your study affecting you. Bach, Czerny and Chopin are quite as digestible as Huyfley's, Whittman's or Maillard's, and call for far less physical energy than tennis or golf on a hot day.

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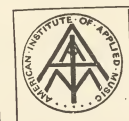
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Summer Schools

WILHELMJ AND THE AMERICAN FARMER.

BY HENRY SUCH.

WILHELMJ, the celebrated violinist,

used to tell an amusing story of his ex-

periences in America when touring this

country. At that time America was less

accustomed to visits from great artists

than at the present time. Wilhelmj's

playing was greatly appreciated, especially

the noble tone he produced in performing

Bach's *Chaconne*. Once after giving a

concert in one of the larger cities of

America he had returned to his hotel

tired out with incessant traveling and

concerting. He was somewhat annoyed,

therefore, when a visitor was announced.

The visitor proved to be an old farmer,

his wife and three lanky daughters.

"Is this Mr. Wilhelmj?" asked the

farmer.

Wilhelmj, smiling at the novel pro-

nunciation of his name, admitted that

it was.

"Waal," said the farmer, "Me and my

wife and daughters have traveled over

eight hundred miles to hear you play the

'Tchakon', and we was too late to get

into the concert room. Won't you just

play it for us now?"

Wilhelmj protested that he had just

played it at the concert and was weary

from want of sleep.

"But we've traveled eight hundred

miles to hear it, and I'd hate like poison

to go back without hearing it."

Wilhelmj, who was the soul of good

nature, finally consented after a little more

persuasion, and played the great Bach

masterpiece as only he could play it. At

the end of the performance he waited for

some sign of approval from the farmer,

his wife and the three lanky daughters,

but none was forthcoming. Finally the

farmer said,

"Was that the 'Tchakon'?"

"Yes," admitted the virtuoso, "that was

Bach's *Chaconne*."

"Waal, all I can say," drawled the

farmer, "is that it was the dumbest

ugliest piece of music I ever did hear."

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