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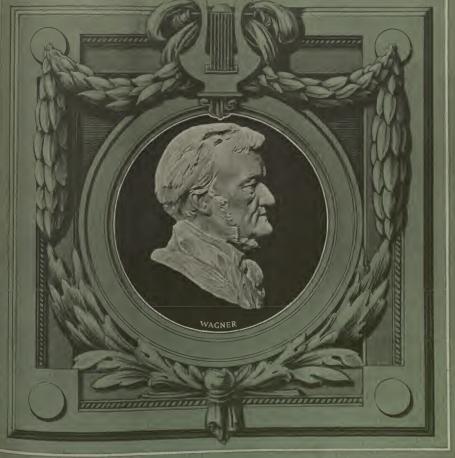
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PRESSER'S MUSICAL MAGAZINE THE ETUSICAL MAGAZINE SEPTEMBER 1913



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SEPTEMBER, 1913 VOL. XXXI. No. 9 25 AWAY WITH CLASSICAL MUSIC? MR, W. J. GAYNOR, the Mayor of New York, laid aside his SOONER or later we are all brought to realize that some of m

opera music free to the public:

"I thick it would be better for you to first taik with the Park formissioner alout the giving of free concerts of classical must, and the second s

"When Music, heavenly maid, was young While yet in early Greece she sung, etc.

"Sincerely yours, "W. J. GAYNOR, Mayor.

Here we find the executive officer of the most cosmopolitan beauty of the fellow's trills. He had worked for years and had not city of modern times acting as arbiter for the musical tastes of the been able to play the trill as well. Yet the laborer was uncouth, people. We forgave the Kaiser for assuming a similar rôle, because uneducated and ambitionless. Field thereafter, it is said, put far the Kaiser really does know something about music. Indeed, the fewer trills and ornaments in his compositions. German Emperor's enterprise in furthering the publication of the It is exasperating to find digital cleverness in one who will Volksliederbuch für Männerchor will last long after every battleship never put it to any beautiful use. However, "gifts" of this kind in the importal navy has gone to its last resting place. The case of should not disturb the serious student who has the "gift" of working Mayor Gaynor, however, is that of an intelligent gentleman deciding and thinking.

a matter without sufficient investigation of the facts. The mayor's letter would be just as sensible if he had decided that his Italian supporters should abandon Spaghetti Milanese, or his German constituen's forego Rindfleisch und Kartoffel Salad, or his Tenderloin followers forsake their Martinis and lobsters because some historic epicure had decided against them. Because that the marvelous journey would never end? How all the remark-Milton in his loftiest moments soared above the heads of the grov- able manimals and birds and reptiles jumped away from their mute eling masses must we then abandon Shakespeare, Huro, Goethe, species and became one of us. Could it be possible that the Lewis Stevenson, Dickens, Tolstoi, Holmes or Kipling and apply ourselves Carroll who told those tales all on summer days to a party of little to the Family Story Weekly or Mother Goose? Must the beautiful girls was none other than the learned Charles Lutwidge Dodgeson, thoughts that come only from master minds be debarred from the lecturer on mathematics at Cambridge and other great schools? who

little liking for music, the rest of mankind should eschew good is that of many other men who have to deal with the technic music. Should the one instance of the tone-deaf Rufus Choate exactness and yet have ample play for their fancies. Many of the outweigh the cases of millions of Italians who make opera their Russian masters have originally had the severest kind of a technical national pastime? Has Mayor Gaynor forgotten that there are over training in the rigorous military and engineering schools of then six hundred thousand Italians in New York City? Does he realize country. The delightful paintings of F. Hopkinson Snuth, to say that of the \$500,000,000 spint for music in America annually by nothing of the adorable Col. Carter of Cartersville, are all blossom far the greater part is devoted to musical education and music of that have greater from Mr. Smith's busy life as a ervil engineer. the better class? The immense profits of the sound-reproducing In recent years we hear a great deal about the fatal effort that machine companies would prove instantly how greatly the demand technical studies have upon the real musical taste of children. If trash of the day.

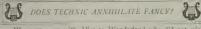
1 would act the part of a nightingale; were I a swan, the part of a been of the opinion that scales that were not practiced in the brain swau? One may be a very fine jurist and yet have some short-swau? One may be a very fine jurist and yet have some short-tomings as a music critic.

for the best known operatic records exceeds that of the musical this effect is as murderous as we are led to believe, how can we account for Beethoven, Haydn, Luzt or indeed Richard Strauss. If you would know the real love of the people for good music, who were ground through technical mills ten times as severe as dear Mr. Gaynor, leave your country home on Long Island long those of to-day? Technic is the science of any art. It leads to encogh to spend a few hours in Prospect Park or Central Park, efficiency and exactness. Do away with it and all art must suffer where your citizens swarm about the bandstands waiting for their In a recent interview in The Errore Mr. Leopold Godowsky Wagner, Beethoven, Puccini, Verdi and Grieg. Then turn to your went to great lengths to show our readers that technic was possibly beloved Discourses of Epictetus and read, "If I were a nightingale more a matter of mind control than bodily exercise. We have long

Epictetus long enough to send the following lines to a lady who was have gifts so obvious that it seems futile for those less gifted to pleading for a somewhat ambitious project to give more grand compete with them. Grant Allen in Common Sense Science says "There are people, indeed, descended from exceptionally fine stocks

on either side, of whom it has been well said that they are almost born 'organically moral:' the impulse to act right seems in their inherited natures to have completely outweighed the impulse to act wrong; and what many of the rest of us do with a voluntary effort these happily constituted and beautiful characters seent to do, so to speak, mechanically and unconsciously."

Strangely enough, many of the most gifted people fail to reveal the results which some of their struggling contemporaries produce. Work, intelligently directed, will always outweigh a superficial gift in the long run. A story is told of John Field, the Irish pianist composer which illustrates this point finely. One day Field went for a sum of five hundred dollars. There he found a laborer spending a few idle moments playing the piano. Field was amazed at the



WHOEVER went with Alice to Wonderland who did not wish

when he was not writing Formula of Plane Trigonometry, or -If the mayor's letter is correctly quoted, it would imply that Treatise of Determinants, disported himself with' Through the because Rufus Choate, like General Grant and some others, had Looking Glass or The Hunting of the Snark? The case of Dodgesor

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has not yet told us if he had a program in mind when Musical Thought and Activity Over the Seas By ARTHUR ELSON

WHY NOT BETTER DANCE MUSIC?

IN the Journal of the International Music Society, Hugo Ricmann writes interestingly on the Basses-Danses of former periods, and this suggests by contrast the poverty of our present dance repertoire. Specimens of the dance-tunes are given, with indications of the steps taken and the opening bow to the lady.

It is only about two centuries now since the maturity of Bach and Handel, and the palmy days of the dance suite. Yet in those two centuries, while music itself has developed to new schools and styles, the dance has grown more and more conventional. What composer of to-day, for example, would think of writing a suite on the dances of the present? At first glance, he would almost seem limited to an alternation of waltz and twostep. If he used these at all, he would have hard work to escape the banality of style with which they are invested. There would be more chance for worthy music and good contrasts in some of the dance-forms that are not now used in the ball-room, such as the Mazurka, Polonaise, Halling, Springdans, or even the wild Kamarinskaia. But even with these a composer could hardly hope to maintain symplionic standards.

In the old times the music to the dances was equal to the best of its period, and was marked for its interest variety of style. The suite itself consisted of Allemande, Courante, Sarabande and Gigue as a foundation. These movements were so well contrasted in style that they lelped in the development of the symphony. The Allemande was moderate in pace, the Courante rapid, the Sarabande slow and stately, and the Gigue a rollicking finale. Then there was a host of other dances that could be employed now and then, The Gavotte was fairly bright, in even rhythm, with a number of short and sprightly themes. The minuet, likewise familiar at present, was a stately 34 movement. The Passacaglia was a slow, exaggerated affair, almost a burlesque. The Gaillard and Rigaudon were more lively. The Loure was a species of slow Gigue. The Hay and Hornpipe were rustic dances of England, the latter being named from the shepherds' horn, or pipe. The list could be extended by the Cinque-Pas, the Branle (Brawl), the Passo-Mczzo (Measure), and a number of other dances.

At present we indulge in very few dances, while formerly many were employed. This fact, of course, acts as a handicap to us and causes the modern composer to feel little inducement to write dances. If some new forms were introduced by the dancers (apart from the debatable ragtime affairs that seem in vogue now), composers would have more chance in this field. This would be especially true if some dance should be taken up in slow time, whether even or triple. We have none such at present, the waltz being really in 6-4 or serting the old standards entirely 6-8 rhythm. Meanwhile Edward German has done good work in keeping the old English forms alive, while Edward Schuett has shown that the waltz may be made poetic and expressive. If the average of dance music today were raised to the standard set by these two composers, the result would be a widespread improvement

THE LIMITS OF PROGRAM MUSIC.

In the Musical Times, M. Calvocoressi comes to the defense of program music. At present, however, it does not seem to need any defenders. It is flourishing like the green bay tree, and casting the school of pure music in the shade. Hanslick and Riemann are mentioned as opposing program music, and refusing to allow it the highest rank; but Hanslick is dead, and Riemann apparently unable to alter the situation.

It cannot be denied, however, that program music has apparently reached a limit for the present, in ried off the honors-an event that was expected, as gnined not from a musician, but from an acuts music is program music, every composer having in posers. Robert Dengler's "Totentanz" showed a masmind some scene or event or subject that he pictures in tone when he writes, even if he does not tell the public works by Vogler, Lavater, and Herman Suter were what his ideas were. This, however, is carrying matters well received, also string quartets by Othmar Schoeck rather far. Most of the great composers are unfor- and K. H. David. tunately dead-too dead, in fact, to let us know if Strauss has exposed their methods correctly. But it country's folk-music. Such an influence usually brings me and fills me with a desire of life, which of

he wrote his early F-minor symphony, a work that followed classical models. It certainly becomes his duty to let us know as soon as possible: Program music, while in itself a well-defined school,

is very elastic in its varieties, and not sharply marked in its limits. It is a small and apparently unimportant step from Beethoven's earlier scherzos to that of his Pastoral Symphony. The latter has its story to tell, while most of the earlier ones have only a musical significance. But when the Rubicon is once crossed.

and definite programs allowed, then the school is acknowledged as legitimate, even by those who have attacked its later manifestations. Yet good sense should guide, even in the use of descriptive music; and that is the point that causes so much discussion today. Music is at its best in depicting emotions, and much weaker in describing events. A broad general subject, such as Liszt's "Tasso, Lament and Triumph," Strauss's "Death and Transfiguration," leaves the music unhampered, and allows the composer to soar to the loftiest heights. But when it comes to picturing the upsetting of Don Quixote's boat, or the bleating of the sheep he attacked, then music can only go a certain distance in suggesting the picture, and such suggestion is decidedly not the highest function of the tonal art. Such suggestions are matters of cleverness rather than real inspiration; and their use, even in a very skilful way, should not be accepted as a proof of genius if the quality of the music itself is at all unworthy. Dcscriptive music of this sort is certainly permissible, and even desirable, in opera; but on the concert stage it should not be allowed to blind the hearer to any lack of good material in the music itself.

WITH THE FUTURISTS AGAIN

Meanwhile Arnold Schönberg has won the Gustav Mahler prize. He certainly would deserve it on the score of originality, at any rate. As for musical beauty in a modern composition, that seems to be somewhat unneccessary. Since Debussy set the fashion, any composer may indulge in new and unusual effects. Where Debussy worked with aural delicacy as a basis, modeling his effects on the whole-tone intervals of the higher harmonics, many of the others seem to experiment almost at random. Scriabine uses chords built on intervals of a fourth; the English radicals claim no new scale, but write just as unexpected and unrelated chords as anyone else; while Schönberg satisfies his individual taste-or lack of it, as some would claim. In piano pieces and songs, this new harmonic (or non-harmonic) style has A LESSON IN PIANO PLAYING FROM SARAH certainly resulted in many interesting effects; the tonepictures of Debussy and Cyril Scott show that there is something in it." Meanwhile, many of the experiment alists seem too exclusively devoted to their special effects. Wagner was greeted at first as being too radical and ugly in his harmonies; but after growing to appreciate his music, the critics could see that much of it was diatonic. Will the present innovators prove equally acceptable later on? The present writer thinks that they are too completely devoted to the new. But no doubt the next great composer will blend the new with the old, and thus enlarge the field of music instead of de-

MUSICAL FESTIVALS ABROAD.

The summer crop of festivals was unusually large this year. There were two or three lesser ones in addition to the "big show" in Germany; Switzerland indulged in one at St. Gallen; and the Swedish composers. following the wisc precedent of impressing foreign audiences, located theirs in Stuttgart. At the German Tonkünstlerfest, mentioned last month. Rudi Stephan seems to have won the most favorable notices, with his "Musik fur Orchester." Stavenhagen's second piano concerto received only fair commendation, but tening commas, semi-colons, exclamation these introductions of the second tening commas, semi-colons, exclamation these introductions and the second tening commas, semi-colons, exclamation these second tening commas, semi-colons, exclamation tening commas, semi-colons, exclamation, tening commas, semiwas highly praised at the Swiss festival Reger's "Roman Triumph-Song" was rated as a rather monotonous attempt to be direct and straightforward in the old style. Klose's string quartet and Baussnern's sextet were considered the best of the chamber music.

At St. Gallen, a new symphony by Hans Huber car-Huber is really one of the leaders among modern comtery of counterpoint as well as expression. Choral

The Swedish festival showed the influence of that danger that a too melodious style will militate against guite well without any chance of a performance

able in some cases. Among these were Hallen's "Waldemar's Treasure," and Hugo A original and lively symphony in B-flat minor, hammar was represented by a piano concerto and choral works, of which "Das Volk in Nifeliein very striking in its Northern character. Aulins in violin concerto was given, also an earlier violin su by Sjögren, and a symphony by the self-taught ki

Other new orchestral works include Elgar's sn phonic poem "Falstaff." to be given next autum Leeds. In Paris, Roussel's "Evocations" proved most interesting novelty. It consists of three E Indian pictures, "The Gods in the Shadow," " Rosy City," and "By the Sacred River." Bela Bart "In voller Blute" and "Tanz im Dorfe" are extrem involved in style. Percy Grainger's folk-song effe pleased at Hague, where D'Indy's recent string quar was called "head-work without soul." Moscow enjoy A. Forter's advanced symphonic poem "Le Reve," Scriabine's seventh sonata and some very origin pieces by Nicholas Medtner., St. Petersburg found Wassilenko symphony too long, and another hy K afati somewhat in Tchaikowsky's style, but it approheartily of Winkler's variations on a Finnish the for violin and orchestra, and Kasanli's fantasie Boecklin picture "Das Villa am Meer." Darmstadt joyed Keussler's symphonic poem "Der Einsiede also chamber music by Arnold Mendelssohn We mann, Juon. Scheinpflug, and Volbach. Karl Bleit has set Goethe's "Prometheus" for chorus a orchestra, while Dalcroze is writing a centenna cantata for a Geneva occasion,

It is apparently the close season for operas. Franch etti, who chooses dramatic subjects and treats the broadly, is composing "Notte bi Leggenda." Alick M var's "Wald-Idyll" is an effective setting of a pass love-scene and renunciation. Wolf-Ferrari's "L'And shows his sure technique, but treats an unattracti subject-a rather silly, disappointed idealist who surcumbs to drink

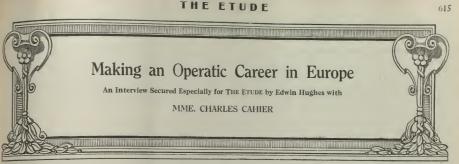
Wagner's life, as well as "Parsifal," is now bind maltreated by the moving pictures. Count Franceso Alberti has made a legitimate hoast of having Wagner hat, which he got from a store where Wagner left i but what we really want is someone who can stand Wagner's shoes

BERNHARDT.

PUPILS do not realize-and very often, alas, tead crs do not realize-how closely allied expression a taste in the interpretation of piano works are alli to dramatic elocution. What would be thought o speaker who ran all his words together in the broken rush with which some pupils gabble b music at their recital concerts? There must be derstanding and careful phrasing, pedalling and finger ing before a clear idea can be conveyed to an audi

"Will you believe it," said Falcke, a well-kn" French pianist, "but Sarah Bernhardt was my mos fluential teacher of expression. Although I had had first-class teaching in piano playing, it was listents to that great artist's speech that taught me the pos bilities of dramatic expression in my playing. clearness of diction, strength of accent and empla the grouping of phrases and their separation on the other, the unmistakable inflections, the farle telling commas, semi-colons, exclamation-p ints. out-all these things formed actual pictures of upp ing significance, and built a structure before the unquestionable in meaning, unforgetable in improv Ahl I said, why not make music talk like that was a revelation, and my first real success in const

BELIEVE in me implicitly when I tell you that the reason for my continuing to live is the irresistive pulse of creating a number of works of art which their vital force in me. I recognize beyond all date that this act of creating and completing alone sale does not seem as if a story or program was necessary for the creating of a Bach fugue, a Beethoven string quartet, or a Brahms symphony. In fact, Strausshimself



Besides the possession of a beautiful voice there are several other matters of prime importance which I would recommend most earnestly to the consideration of every vocal-student whose ambitions draw him toward Europe for the making of a career. Granted the gift of a good voice and a musical nature, health and money are the two things without which no vocalstudent should think for a moment of venturing away from his native land. The many wrecks of anæmic American girl-students ill-fed and worse taken care of. that one finds all over Europe, makes me place this bit of advice and warning at the very head of a discussion of the matter of European study for Americans. Good food and happy surroundings are the first essentials for uccessful vocal study.

I speak of this also because there was a time when living and study in Europe were so very cheap that the student could afford to make the venture on limited means; but those days are unfortunately over, and students should reckon that their expenses in Europe will be practically the same as for the study and accomoda-

Aside from all this, a vast majority of vocal-students come from America very poorly prepared musically for the task that is before them. I do not mean to say that one cannot get good vocal-training in America, but in German Europe particularly, vocal-training alone, even coupled with an exceptionally beautiful voice will not my one very far along the royal road to success. What is demanded here from the singer, over and above that, is musicianship, and it is this in particular that American voice-students fall short. The big singers tere, the ones who have achieved lasting success, are musicians as well as singers. They know their harmony and counterpoint, their Bach and Beethoven, they are intelligent appreciators of other branches of music besides their own specialty, and they are not under the mpression, as unfortunately so many of our American ingers are, that the whole range of the art of music is ounded by the uppermost and lowermost notes of their own voices. How many of the American voicement own accompaniments at the plano! The establish-ment of State Conservations in America, with such at more length of Gernany. It is of course good for "Mortant planohade" doring in America, with such at more length of Gernany. It is of course good for students who come to Europe are unable even to play mportant branches of music study made compulsory or all students, would be the proper remedy for such onditions. Such education is a most essential part of the training of the young singer who is ambitious to scale the heights of a European art reputation.

WHERE TO GO.

Many Americans are in a quandary as to which part their talents; for the best opportunities for success. musical art as a whole is on a higher plane in Germany Shall it be Italy. France or Germany? If the student than anywhere else in the world. It is in Germany thinking of an operatic experience in Italy, there that the big careers are made and it is in German e a few important things for him to know in advance. In the first place, if a pay engagement is through great that salaries are paid worthy of the abilities of the luck obtained in Italy, the salary is always so small that artists engaged. One has but to think of the many no America and the salary is always so small that to American singer could think of living from it. Most Americans engaged in German opera-houses in all parts debutants, in fact, have to pay for the privilege of the kingdom, as well as in Austria, to realize that singing. The only permanent opera in Italy at present there is an opening here and a big demand for the is at the "Scala" in Milan so I am told, operatic performances in the other cities being given by traveling

equipped singing teacher can teach coloratura, which is a mere mechanical part of the art of singing.

I studied in France and made my operatic début there, Here the opera-houses are mostly permanent institutions, and salaries, though small ones, are paid. The moral standards are low, and the salaries of the women members of the institutions are arranged on the supposi-



MME CHARLES CAHIER.

tion that in each case there will be a kindly gentleman friend who will supply the balance needed for a livelihood. Here again comes in the necessity for the student, particularly the girl student, to be well supplied with money of her own.

a singer to be cosmopolitan in his art, and experience cated talents. in both Italy and France cannot but be valuable. However, it is to Germany that I would advise the young American singer to come when he has ambitions toward

GERMANY'S PRESTIGE.

The foremost reason for my placing Germany ahead f Europe they shall go for the best developments of of the other two countries is that the standard of opera-houses, above all others in Continental Europe,

Let me call attention here to another great fault of trompes of singers, who wander like minstrels, from most American voice-students in coming abroad to reputations are always drifting away to other cities one part of the Kingdom to the other. It is a fallaey study. Most of them arrive in the country of their where bigger salaries are offered, or to America.

The abler is American by Mrth and was for some years sequence of the Resko. She has held the poor of prime some of the Resko. She has held the poor of prime some outputs in some of the leading opera houses of singers in every teacher and every property has any sparted events and every property has any sparted events and every property singers in every teacher can never property ulous? I consider that any singer who comes to a European country, expecting to make a career, without a speaking knowledge of the language of that country, places a handicap of at least two years on his career.

It has been said that the French are most particular of all Europeans about diction in singing, but in my experience I have found that the Germans are the most severe in this respect. To them the sung word is of the utmost importance, that is, the word and the singing together, whereas in France and Italy audiences are more interested in the art of singing for its own sake alone. In addition, German is the most difficult of languages in which to sing, therefore it is all the more necessary that the American student should be thoroughly conversant with it on his arrival in the

There have been so many successful American singers in German opera-houses of recent years that the natural beauty of the American voice has come to be an admitted fact on all sides. But Americans must not bank on this natural beauty carrying them over all the in his way, or he will be doomed to bitter disappointment long before he reaches the heights. More musicianship is what is to be wished for in American voice-students coming to Germany. One cannot expect that the audiences who have been accustomed to the art of a Lilli Lehmann, an Albert Niemann and to scores of other such voeal artists whom I could name, to be satisfied with mere beauty of tone-quality without ripe musicianship to back it up. Perhaps this is the reason why American singers have not been successful on the concert and oratorio stage in Europe, as they have been

NO PREJUDICE AGAINST AMERICANS.

The way in which American vocalists who really have omething to give have been received all over German Europe is proof enough that there is no prejudice here against the foreign artist. The American singer who has something to say and who knows how to say it is received just as cordially as his German confrere, but the German public is not to be deceived by half-edu-

And now how to get an engagement after one has reached the point where he feels that he can hold his own with the full-fledged members of the operatic fraternity. I myself never depended on an agent. Most fees from the operatic aspirant, and to give perhaps in return very elaborate promises, but too often, alas, little else. When equipped, I should advise candidates for operatic honors to go to the directors of various opera houses and ask for a personal audience. This is not as difficult as might be thought, even in the larger operas. I am told, for example, that the director of the Munich Opera will hear possible candidates on the payment of of the opera.) And the fact of being an American is by no means a bad recommendation now-a-days. All directors are constantly on the lookout for talented young artists, for those who have already acquired

Many students have an idea that it is a very good plan to begin in an opera chorus, just for the experience. They would do much better to keep out of opera-house choruses, and to devote the time which would thus be spent to perfecting their art to such a point where they can with confidence offer themselves as singers competent to sing rôles. The place to begin is in one of the smaller court theaters that exist by the score almost in German Europe. The big opera-house is no place for the beginner. They have no time to waste with him there. But the very fact that the big operas draw their best forces from the smaller court theaters leaves vacancies constantly in the latter; vacancies which must of necessity be filled by beginners. There the new singer finds men who, if he shows the requisite talent, are willing to work with him, and here he has the opportunity of singing numerous rôles and of appearing often, as the organization of such an opera-house is neither large nor wealthy enough to keep singers on its list who do not earn their incomes. This is just the young singer's chance to perfect himself in stage-deportment, to begin to imbibe the traditions of the German theater, and to accustom himself to singing across the footlights.

This brings us to the important consideration of atmosphere (much-abused and overworked word.) Atmosphere can only exist where tradition exists. We have done what we could to create it in America, or at least to find a successful substitute for it, but the fact remains that for the study of tradition in music there is no way open to the student but a more or less extended sojourn at the very source of the art. Art in all its forms hold a position of such importance in the life of Europe that can hardly be realized by Americans who have lived all their lives in America, and the artist over here has a standing that is quite unknown in America. He is somebody in the community. Artistic enterprise is encouraged and supported by both the state and city governments, which subsidize the operas, symphony orchestras and conservatories of the country.

Opera in Germany is given entirely in the language of the country. French, Italian, Russian and German operas, all are sung in German. To me this is most inartistic, particularly, for example, to have to sing such an opera as Bizet's "Carmen" in German. Exceptions are made only in the case of a very distinguished guest singer coming from a foreign country. Thus when Caruso appeared as "Don Jose" in "Carmen" at the Munich Royal Opera last fall, he sang the whole of the opera in French, the rest of the company singing German. I myself sang the "Carmen," doing the solo parts of the rôle and the ensembles in German, and singing with Caruso in French. A great mixture !

OPERA IN THE VERNACULAR.

I am only in favor of singing each opera in the tongue in which it was composed. In singing translations the most ridiculous discrepancies are bound to occur between the text and the music. The words of a sentence to which the composer has given a particularly expressive musical interpretation come, in the translation from the original language, on an entirely different part of the musical phrase. How can artistic unity be preserved when the composer has written "hate" with a particularly poignant musical accent, and in the translation one finds the word "love" instead, under the same note? In this matter of singing operas in their original languages, the Metropolitan Opera House in New York. has set a standard which well might be imitated elsewhere. As for opera in English, when we have all which is equally unadapted to the development of ar-American or English Mozart, Beethoven or Wagner, we will have English opera that is worth while.

About the mere technical part of singing, I may say that I do not think that most teachers pay enough attention to breathing. If the engine is not all right to begin with, you cannot expect the whole machine to run properly. Too few vocal teachers realize the importance of breathing and know how to impart the principles of proper breathing to their pupils. Good breathing comes more naturally to men singers than to women on account of the wearing of corsets by the latter. This custom tends to weaken the muscles which control the breathing apparatus.

In conclusion let me urge again that the American vocal-student coming to Europe bring with him health, sound musicianship and a plentiful supply of money. These three essentials, coupled with natural ability, trade, or any employment requiring great manual exerwithout which I take it for granted, of course, that no tion, such as digging or lifting heavy weights, or of American would attempt to storm the European art those who devote themselves to violent sports and citadel, will put the young American singer on an equal gymnastics. footing with his European confrere on the road to fame and fortune in the musical world.

TYPES OF MUSICIANS' HANDS.

BY H. OSTROVSKY.

[The writer of this article is a Russian teacher residing in London, who has made a specialty of developing the hand. The following is selected from a published work on the subject.—Enrow's Nore.]

THE opinion is generally held by musicians that great technical proficiency requires a very high grade of musical intelligence. The difficulties in music which require intellectual power or mental concentration are not presented by the technique of the instrument. The most difficult hand or finger motions in playing, such as trills, staccati, scales, and arpeggios on the piano and stringed instruments are perfectly easy of comprehension by even a low degree of human intelligence.

ability have nothing in common is offered by the number of eminent musicians of limited ability as performers. The names of Wagner, Berlioz, Verdi, Schumann, Hugo Wolf, Dvorak are among those of indisputable genius as musicians but unregarded as soloists. Some technical difficulties afford visual evidence that they are solely a physical and not an intellectual problem, as, for instances, stretches on the piano or violin. The power of separating the fingers so as to compass a tenth on either of these instruments can never be confounded with mental gifts or intellectual strength.

A description of the ideal playing hand proves still more clearly the truth of the assertion that technique

is solely a matter of physical and manual ability. The chief qualities of the highest form of artistic technique are speed and evenness. These depend more on the structure of the body of the hands, the wrist, and arms than on muscular power. The shape, proportions, and condition of the hands are not only equally as important, but far more important for the playing than muscular development.

The quick and elastic motions of the cat cannot be attributed solely to the quality or quantity of its muscles. Speed and equality of motion are unthinkable without elasticity. The rapidity of the roll on the kettle drum is not created by a corresponding speed of the drummer's muscles, but by the elasticity of the whalebone drum-sticks and the drum-head of skin,

A COMPARISON.

The perfect and the ordinary hand may be represented as follows: The first by an elegant landau with perfect and luxurious springs, and the second by a springless country cart, and the same horse which draws each in turn may be represented by the muscular power.

The cart proceeds slowly and with bumps and jolts, while the landau runs easily, rapidly, and smoothly, Not only can the use of the muscles be impeded by defects in the structure of the hands, such as stiff joints or crooked fingers, but their development may even depend on the condition and proportions of the hands, But few individuals are born with perfect hands for playing, which explains the comparative rarity of great technicians. A description of the two general types will make quite clear what provides the hands with this quality of elasticity and why it occurs so rarely. The hands of most individuals, including the majority of musicians, can only be described as ordinary. They, may be divided into two contrasting groups, each of tistic instrumental technique. The classification can only be a general one, for hands may frequently be found possessing, in addition to all the worst characteristics of their own group, one or more favorable or unfavorable qualities of the opposite variety. In general, the hands of the great majority of individuals resemble either those of Class One, the Over-developed Type; or Class Two, the Under-developed Type.

THE OVER-DEVELOPED MANUAL TYPE OF HAND.

This type may be found in either sex, and its occurrence is independent of heredity or occupation. Even the hands of individuals who exercise no manual occupation may belong to this class, but it is lest illustrated by the hands of those practicing a handicraft,

good blood circulation. Superficially regarded, this drances to its development have been removed.

manual type may present much the same appearance the hand of a musician which has been specially der l oped for playing. This appearance is deceptive. Hint belonging to this type are either hereditary, or an size, blood circulation, and muscular development in been attained by primitive processes. Such hands must be considered to be a sufficient

apparatus only for primitive functions as distinguished from the highly specialized motions of instrument technique. Possessing strength and endurance in th employment of the four fingers and thumb (such a grasping any object or clenching the fist), hands of r type are astonishingly feeble in performing isolate finger movements. When one finger is used alone to press down a string of the violin or 'cello or depress key on the pianoforte or organ the other fingers still and press simultaneously. Moreover hands of this tra Convincing proof that musical talent and technical are inclined to exaggerate the required weight or presure and to apply more force than is desired for artigic

With all these serious faults the gravest fault prosessed by this type is the limitation of motion. extent of its finger movements is so restrained as to un fit the hand even for employments which require med less skill than the movements of playing.

In the Over-developed Type the amplitude of motin of each finger, of the thumbs and wrists, is restricted in all directions, while the motions of artistic instrumental technique require a large reserve of freedom of motion so as to ensure ease, looseness, elasticity, and speed of recovery. The greater the gain of this type in size and muscular power by such primitive methods as those already mentioned, or by instrumental practithe greater is the loss of skill, speed, looseness, and elasticity. Gain and loss remain equally balanced if m scientific method of development be adopted. The spin between the fingers is limited; the fingers cannot be lifted above the level of the back of the hand; the joints are large and stiff; this type must be generally described as stiff and clumsy.

The examination of a still more advanced variety of this type, such as the hand of a common laborer. proves that the more strenuous the exercise the more restricted the motions become. The finger-joints have grown so stiff that the fingers are permanently curved and crooked. Suppleness has almost completely disappeared, and the hand, instead of seeming to be an apparatus for the execution of free, skilled, and exact movements, may be regarded almost as in the carly stages of ossification

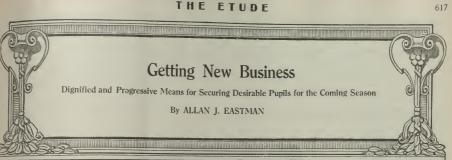
THE UNDER-DEVELOPED TYPE OF HAND.

Like the foregoing, this type may appear independ ently of the occupation of the individual, but it is most easily pictured as belonging to those who neither to nor spin. In comparison with the first type of the or dinary hand, the finger, wrist, and forearm motions an much freer and greater in amplitude. It may be de scribed as small in size, poor in muscle (often seemi s to be only skin and bone), white and bloodless. though its movements possess, in general, more inde pendence, they are neither elastic nor firm; therefore. this type has neither accuracy, speed, nor any

As the most advanced specimens of the Over-devel oped Type were approaching ossification, so the Underdeveloped Type is approaching atrophy, and always suffers from deficient blood circulation. At its worst this type has almost lost the possibility of development by even the most scientific methods.

HOW THE QUALITIES OF THE ORDINARY HAND MUST BE SUPPLEMENTED.

Whatever excellent characteristics for playing at found naturally in the ordinary hand are almost inva ably coupled with qualities equally unfavorable. hand which is suited for the artistic technique of violin, piano, or 'cello must combine only the best cha acteristics of both types of the ordinary hand. It mu unite size and strength with flexibility and loosenes elasticity and suppleness with firmness and accuracy must have the advantages of both hard and soft up and combine the merits of the large with those of small hand; it must join strength with lightness create the ideal hand the best characteristics of box types of the ordinary hand must be selected and conbined, and all their bad qualities deleted. When b has been accomplished the hand is in a condition Such hands are large with well-developed muscles and has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is in a contained has been accomplished the hand is



Malcom Pratt Bartlett

PIANOFORTE INSTRUCTION

Real Economy in Modern Musical Education

69 RAWSON BOULEVARD

(Electrotypes, ready for the printer, of the above border design map he accurs publishers at the mominal rate of \$1.00, yo printing of any kind is ever the publishers. In scritical operity "Electrotype of Design No. 1.")

DESIRABLE PUPILS.

of pupils he would like to secure. Many a teacher has

gone down through the fatuous plan of taking "any

old pupil." Your time is very precious and if you go

about it in the right way you can usually get the kind

of pupils you want. Regularity, reasonably good health,

financial reliability, talent, industry, should be carefully

considered. If you get out in the world enough and

if you are a fair student of human nature, you may

WITH the falling of the first Autumn leaves a great tinue them at a smaller fee. A good way to raise one's picked his own pupils. Other teachers wondered how pulse of business and professional activity flows teaching rates when the proper time comes is to send out he maintained such a high standard. It was really through our entire country and awakens us to the fact a notice of the new rate and at the asme time inform the very simple. As soon as he made up his mind that a that the new season is alive. Ten months of the old pupils that the new rate will apply only to new certain person would be a desirable pupil-that that usiness and teaching year are now before you. How up is that the new news at a higher rate supplies their terms person would profit by the right instruction and show will you fill them—with prosperity, progress and and new ones at a higher rate supplies the profit and the writer made a supplies. happiness or with indifference, loss and discomfort? them.

Much depends upon the discretion, initiative and industry you put into your plans right now.

Ninety million people on our North American continent are considering the vital problem "How to get new Most of these people must succeed-it is the matter of their daily bread. Many will fail and a few will invite prosperity by going about getting the new business in the right way. Work with your pencil a few moments and see if the problem does not separate itself into the following sub-divisions Whom do I want my advertising

II What kind of advertising do I want to have them receive?

III Through what channels may I reach them most productively and economically?

Who? What? and How? If we can answer these questions successfully we may feel sure of larger returns than might come through some haphazard What kind of pupils do I want? A noted actor said recently that his profession was quite different from that of any other, in that he had to

start in a new business enterprise every year. No matter how successfully he had played in last year's play the new play might not be anything but a dismal failure. This is only partly rue. Every magazine makes a new business every month-every newspaper every day. You are not going continue the Herald, or the Glabenocrat, or the Despatch if you find that a few issues are not to your liking. It is so with every established business. Continued patronage depends upon continued and constantly improving service. Ask any merchant prince what customers he would rather ave more than all others and he will

tell you "My old customers." The music teacher should first of all seek o reach his old and desirable customers. There is a highly successful

eacher in an American metropolis who makes the proud boast that he is now teaching in families with which either he or his father have been connected for over fifty years. That teacher's business is as staple as Standard Oil. The teacher who loses his old pupils and can not account for their loss may do well to look his own work for a possible solution.

At the beginning of every season most teachers weed ut the undesirable pupils of the past year and retain the pupils with limited means. Some pupils are so that for south who may become good prospects and in a sense the tacher may well afford to conthe best. The undesirable pupils of the past year and retain it you are a tain stored to the habit of studying the north and the mass always find nothing more profitable than the habit of studying the north.

deliberate campaign by employing all dignified methods

of securing that particular pupil. The name was entered into a card catalog and the pupil received recital proteacher. Even when one's class is full it is a fine plan to keep on the outlook upon a waiting list. In the latter years of his teaching the writer almost always had a waiting list of ten or twelve pupils. This is really the only way in which the teacher's income may be insured against loss from occasional broken terms and sicknesses

UNDESIRABLE PUPILS.

When one is organizing a teaching class it would seem that all pupils as the teacher has a foothold it beto a waste of both time and money. Irregular pupils are a source of constant annoyance and loss. Pupils always difficult problems for the young pupils who start in about October twentieth and end about May tenth making the teacher's business year about seven months instead of ten are always pupils to avoid. "Touring" pupils, that is, pupils who go from one teacher to another, never remaining with one more than a few weeks can be very irritating to the teacher. Pupils who have been "poor pay"that is, those who evade paying their at once. They cause "more bother than they are worth." Of course it is not possible to cut down your advertising appeal so that it will not reach these pupils, but in accepting new position where he may be a little independent should make his selections carefully or he will soon find that he has a class composed of material that is next to worth-

The teacher should make up his mind just what kind less.

ed from the

THE OPENING RECITAL

The teacher who through the summer has kept up the enthusiasm of his pupils so that he is able to have them present an acceptable program early in the season (September or October) has one of the best possible attractions for securing new pupils. Printer's ink suggests the desirability for music study but a well managed early opening recital is so very much more

THE ETUDE

dispensed with. The recital emphasizes all that you trate the type that may be used. Those who are unhave said in your previous printed advertising. Several able to secure original designs for circulars may arrange of the most prosperous schools in the country depend with the publishers of THE ETUDE for the use of these upon this early recital plan to insure a prompt start of designs. The first represents the title page of a four the teaching season. One teacher of the writer's ac- page folder measuring three by six inches quaintance, when unable to give a pupils' recital, gave one himself and made a kind of opening Reception It gives the name of the teacher and the address. The of it. It has the effect of a rally and saved many a single additional line should be sufficient to make the wasted hour and consequently wasted dollar for the casual reader interested in musical education open the enterprising gentleman.

CIRCULARS THAT DRAW

often very amusing to the pro-

fessional advertisement writer.

He will tell you that they are

weak where they should be strong and are filled with a vast

amount of matter that might very

well have been left out. Mr.

George Bender, in his Business

Manual for Musicians, goes into

this subject so carefully and

thoroughly that in the present

article I can do nothing better

than advise readers who are in-

terested in the subject to secure

Mr. Bender's hook and read it

earefully. However there are

some things which we may con-

In getting up a eireular you

should have in mind the specific purpose for which the circular

is intended. That is, you should

have a professional bull's-eye

that the circular must hit or be

wasted. The first announcement

1 come across is not an adver-

tisement in the general sense but rather a year book. It is

a maze of words dealing with

those things in which the pupil

is least likely to be interested.

Three pages are given up to

school regulations severe enough

to scare away many of those

who do not realize that these

regulations are only enforced

You should assume that your

prospect has already cultivated a

desire to study with some

teacher. In your business-get-

ting circular you can not afford

te devote space to advertising

music as an art. You may do

all of the missionary work of

that sort during the season that

you may choose to do, but in

your initial appeal for pupils

confine yourself to facts about

A PRACTICAL CIRCULAR.

a. It must stimulate direct

things to be successful:

b. It must create desire.

Your eircular must do three

your own work.

interest.

action.

half way.

sider here to advantage.

Circulars of music teachers are

PUPILS.

the whole teaching year from early Sept. to the last The first page is devoted to securing direct interest.

circular and read the contents. Remember that we

of June insures a real saving of both time and mone Mr. Bartlett's classes in pianoforte have been particularly successful, not solely because of the distinctive methods employed but because of the excellent teaching and practice discipline his pupils have so willingly followed. An inspection of the album of commendation letters received from well-known teachers as well-

as from pleased patrons, may be made at any ting in Mr. Bartlett's office On the third page of the

cular the prospect might fr the following:

NEW CLASSES. During the Coming Season Mr. Bartlett will conduct special classes as follows.

Class in Music History Wednesday at 4. P. M. Class in Advanced Technic Saturday at 9 A. M. Class in Elementary Harmony Saturday at 11 A. M. These classes will differ from the conventional class of the kind because of the deep personal interest which Mr. Bartlett has always taken in making the work of his pupils as broad as possible. A slight additional fee is charged for admission to these new classes. Mr. Bartlett welcomes con

ferences with prospective pupils at his studio on Wednesdays at five and Friday at eight P. M. The last page you may safely

free from any advertising flavor By doing this the dignity our appeal will be greatly raise For instance, if you chose to do you might have the entirelya page covered with a motto quotation in Roycroft stylethat is, in sizable type and with simple but appropriate marg after the following fashion: HOW DIVINE IS THE

VOCATION OF ART! WHERE EVERYTHING ELSE APPEARS AL MOST REPULSIVELY EMPTY AND SHALLOW. THE SMALLEST REAL ACTIVITY OF ART SEIZES OUR INMOST HEART SO THOR-OUGHLY, AND SO TAKES US AWAY FROM THE COUNTRY, TOWN. NAY, THE EARTH IT-SELF, THAT IT ACTS LIKE A REAL BLESSING GOETHE OF GOD.' This eircular may be printed on antique finish white paper The size of each page will be 41 by 61/4 inches. The ink used should be a deep blue-pre ferably Prussian blue. The cost of five hundre copies of this circular should no

exceed the following rates Cost of electrotype de-\$1,00 sign of border.

Cost of printing (two sides of paper)...

Another form of circular which is much simple ing. This may be printed in "India Tint" coated pape (size 51/2 by 81/2) with photo-brown ink. The cost

aking would be:		
Electrotype of picture		
Composition (setting type)		
Printing		
0		

THE ETUDE

The Artist's Life

The Virtuoso's Career As It Really Is

By JAMES FRANCIS COOKE

tical advice upon plantsts' problems from

WHEN Johann Strauss, King of the Waltz, titulary descendant of Terpisichore and Orpheus, great-grandfather of all the musical widows, merry, winsome and theraise, took it upon himself to relate musically the dollars for every concert-a sum which any manager. As men and women, asude from the attainments dieties of the artist's life, he did it in this fashion.

tt te te ft 222 20 142 5- 142 0 pp ** * × × P



OF THE STRAUSS WALTZES.

Perhaps you have waltzed to this a score of times, the long the magical charm of the melodies of the "le Austrian musie-maker for the court balls will ad jour imagination over the seas to the Prater or Ringstrasse with its population of "types," its longred, dreamy-eyed, ravenous "masters," its budding "uosos (alas, the blasted buds!), its atmosphere of mortality diluted in echte Pilsner, but always music, Thing tunes, glorious melodies, great symphonies, choes of Haydn, Mozart, Beethoven, Schubert or hms-for is not Vienna the veritable Walhalla of Masters? Who knows but that you may be rubg elbows with some Schubert of to-morrow? Who that gaunt young man looking earnestly into the nd w of that conditerci near the Graben? See, he out a few Heller, glances at the tempting cakes-'s his head and thrusting the coins in his equally pocket passes hurriedly on. Some one whisthat he is the young planist about whom the s are already wrangling. Fine omen when docdisagree! The budding Herr Technikowsky is to three years of hard but priceless study with no a teacher than the great Leschetizky himself, and en-then America with its millions.

GOLDEN BAIT.

world-famous pianist.

count as that of Charles Dickens in his unforgivable ing one of our railroads:

"There is a great deal of joiling, a great deal of noise, a great feel of wall, not much scholer, a foremolity waight affect and is well. The crites, is the scholer waight of a scholer waight of the scholer of the scholer waight there is usually a store, (ed with charval or authracite cost, which is for the most part redshot. It is tawafferably close, and you see the hot air futureling between yourself and any other algority unny happen to look at:

There could have been but little improvement in our railroads in 1872 when Rubinstein came to America,

American railroads now present the aeme of com-

travel n'ay be very monotonous and exhausting. ing salesman seems to thrive upon miles of railroad travel as do the crews of the trains, but the virtueso, another person. The magnetism that has done so much to win him fame shines in his eyes and seems to emacal being at the end of the season is siekening. Like young things," who, like Heine's mythical tribe of many have confessed to me that their American tours

Simulty Dollar has contended that the much-despised New York for a while before attempting the voyage secret to have a latter for the pion that amounted strugging virtuoso in European music centres. Al- rgors of the tour that he could scareely write his bit his may he provide the provide strugging virtuoso in European music centres. Al- rgors of the tour that he could scareely write his bit his may he provide strugging virtuoso in European music centres. Al- rgors of the tour that he could scareely write his bit his may he provide strugging virtuoso in the provide strugging virtuaso in the virtuaso in the the this may be true in a number of cases, it is name. His bar and face suggested the tortures of a name. His bar and face suggested the tortures of a name. His bar and face suggested the tortures of a name unjust in others. Many of the virtuoses find Torquamada rather than Ruffalo, Kansas City, Denver night, year after year. It has eursed nie like a wan-wel in America Many of the virtuoses find Torquamada rather than Ruffalo, Kansas City, Denver dering Jew. No rest, no home, no likerty. Do you ravel in just in others. Many of the virtuosos find Torquamada rather than fullator, Kansa city, charter upan get alto year alto year and year alto year. It has enter on the live a wan-ravel in America so distateful that notwithstanding and Pirtsburgh. His view was that up the investigation of the second sec t large golden bait, the managers have the greatest and his chief interest was that of the invalid-getting wonder that I drink to forget it?"

The obtaining discussion of the life of the Virtuano as only a consist of part of one of the littleways and the state of the littleways of the observation of the littleways o managers would be glad to coax to our country but Accordingly, I led him away from the subject and who have withheld tempting offers for years. One of dwelt upon the wors of his native Poland, and much these is Moritz Moszkowski, probably the most popular to his surprise, left him without the educational mateof modern pianoforte composers of high-class music. rial of which I had been in quest. He asked the rea-Grieg, when he finally consented to make the voyage to son, and I told him that a musical conference at that

619

would regard prohibitive, except in the case of one which have made them illustrious, virtuosos are for the world-famous pianist. The inconveniences of travel in America have been to content themselves at the foot of Parmassus. It has ridiculously exaggerated in Europe, and many virtuosos been my privilege to know thirty or more of the most dread the thought of an American trip, with the great eminent artists, and some have become good personal ocean yawning between the two continents, and red- friends. It is interesting to observe how several very skinned savages just beyond New York or certainly different types of individuals may succeed in winning not far from Chicago. De Pachmann detests the public favor as virtuosos. Indeed, except for the longoccan, and when he comes over in his favorite month haired carieature which the pullic accepts as the conof June he does not dare return until the following ventional virtuoso there is no "virtuoso type." Here June. Others who have never visited America must is a business man, here an artist, here an engineer, here at their idea of American travel from some such ac- a jurist, here an actor, here a poet and here a reak all of them distinguished performers. Perhaps the enthusiastic music-lover will resent the idea of a freak becoming famous as a manist, but I have known no fame and fortune as virtuosos.

FREAK PLANISTS.

for although he ac apted \$40,000 for 215 concerts dur- shown in the cases of some astonishing performer ing his first trip, be refused an offer of \$125,000 for whose intelligence and mental capacity in other ways only 50 concerts when a manager tried to persuade him has been negligible. The classic ease of 14ind Tom. fort, convenience, and even luxury in travel, yet the Tom Thumb. Born a slave in Georgia, and wholly journeys of thousands of miles crowded in a short Blind Tom amazed many of the most conservative journeys of mousands of mice accustomed to little musicians of his time. It was possible for him to retrips of a few hundred kilometres. He comes to dread peat difficult compositions after hearing them played trips of a few minutes and the stars of the

their minds so that they remain in utter darkness to everything else in life, should not be taken as a basis one pianist who is very widely known and highly cat being at the end of the season is according to the war lauded, but who is very slightly removed from the class and tear of a hard sesson, he crawls wearly back to of Blind Tom. A trained alients, one acquisited with countless tiles raph poles flying past the windows, au- quently accompany greatness and the unconscious physical and ps che al evidences of idiocy which agree so young things, while the some virtuosos have the to say startling reflections. Few have ever been sue-

c. It must suggest immediate In stimulating direct interest the physical appearance of the circular ligures largely. The size must be convenient. The size three by six inches is desirable as it fits easily into an envelope of the ordinary commercial

tional another size may he adopted, but the matter of priation is not large enough to permit of its being used which should be very carefully weighed. Weak, ineffec- precious space. tive color combinations are quite as worthless as badly selected, jarring colors. Your circular should have a cular he would find inside something like the following: strong, clean effect. It should suggest your own personality. Distinctive original border designs are hard to secure. The ones employed on this page illus-



MUSIC IN THE HOME

AMES MCNIEL WHISTLER, the famous American artist, has caught the spirit of "Music in the Home" in a splendid manner in the above picture. Music in the home brings one of the greatest joys of life to every member of the household. By

the adoption of modern methods the early musical training of the child may be conducted rapidly, economically, delightfully. You are cordially invited to investigate the results of the work being done by Miss Agatha Williams in this special line. Call or write at any time and Miss Williams will gladly make an appointment. She is always at home Wednesday evenings when applicants will be welcome, and a convenient opportunity to inspect her many endorsements is afforded.

AGATHA HERRINGTON WILLIAMS

372 Flatbush Ave. BROOKLYN, N. Y.

(Electrolypes of the half tone picture, evedy for printing, may be secured from the publishers at the nominal rate of Ne. No printing of any kind is ever done by the publishers. In writing greety "kiterolypes of half tone picture 24% size. If the teacher wishes to be a little less conven- arc going upon the principle that the teacher's appro-

proportions and the relation of the printing on in an attempt to reach any but those who are already the page to the size of the page is by no means an interested in securing a teacher. Shotgun distribution insignificant matter. The color of the ink, the color of circulars would be only an extravagance for the of the stock or paper, the quality of the printing and the average teacher. This knowledge is of real help to us style and quite attractive for the purpose is the form paper, the selection of the type, etc., are all matters in getting up our "copy." It saves us from wasting If your prospect is interested enough to open your cir-

The first economy in music study is best accomplished by a prompt start, Regular, systematic thorough training, not now and then, but through

Cost of composition (setting type).

Total.

(Continued on pure 672.)

A PATHETIC EXAMPLE

And drink he did in Bacchanalian measure! One ability that while regrettable, would have been of immense interest to psychologists who are seeking to prove that music depends upon a separate operation of special "faculty." During his American tours I called frequently upon this virtuoso for the purpose of investigating his method of playing. He was rarely free from the influence of alcohol for more than a few hours at a time. One morning it was necessary for me to see him professionally, and when I found him at his hotel he was in a truly disgraceful condition. I remember that he was unable to stand, from the fact that he fell upon me while I was sitting in a Morris chair. He was barely able to talk, and just prior to my leaving he insisted upon scrawling upon his visiting card, "Zur freundlichen Errinerung, auf einen sehr späten Abend." (Friendly remembrances of a very late evening.) Since it was still very early in the morning, it may be realized that he had lost all idea of his whereabouts. Nevertheless, he sat at the piano keyboard and played tremendously difficult compositions by Liszt and Brahms-compositions which compelled his hands to leap from one part of the keyboard to the other as in the case of the Liszt Campanella. He never missed a note until he lost his balance upon the piano stool and fell to the floor. Disgusting and pathetic as the exhibition was, I could not help feeling that I was witnessing a marvelous instance of automatism, that wonderful power of the mind working through the body to reproduce, apparently without effort or thought, operations which have been repeated so many times that they have become "second nature." More than this, it indicated clearly that while the greater part of the man's body was "dead to the world," the faculty he had cultivated to the highest extent still remained alive. Some years later this man succumbed to alcoholism

THE PIANIST OF TO-DAY.

Contrasted with a type of this kind may be mentioned such men as Sauer, Rachmaninov, d'Albert, Paderewski, Godowsky, Bachaus, Rosenthal, Pauer, Joseffy, Stojowski, Scharwenka, Gabrilowitsch, Hofmann, Bauer, Lhevinne, to say nothing of the ladies, Bloomfield-Zeisler, Carreño, Goodson, et al., many of whom are intellectual giants. Most all are exceedingly regular in their habits, and at least two are strong temperance advocates. Intellectually, pianists of this class represent a very remarkable kind of mentality. One is impressed with the surprising quickness with which their brains operate even in ordinary conversation. Speaking in alien languages, they find comparatively little difficulty in expressing themselves with rapidity and fluency. Very few great singers ever acquire a similar ease. These pianists are wonderfully well read, many being acquainted with the literature of three or more tongues in the original. Indeed, it is not unusual to find them skipping through several languages during ordinary conversation without realizing that they arc performing linguistic feats that would put the average college graduate to shame. They are familiar with art, science, politics, manufactures, even in their most recent developments. "What is your favorite type of aeroplanc?" asked one some years ago in the kindergarten days of cloud navigation. I told him that I had made no choice since I had never seen a flying machine, despite the fact that I was a native of the country that gave it birth. He then vouchsafed his opinions and entered into a physical and mechanical discussion of the matter, indicating that he had spent hours in getting the whole subject straightened out in his mind. This same man, a German, knew whole cantos of the Inferno by heart, and could repeat long scenes from King Lear with a very creditable English accent.

The average American "tired business man" who is inclined to look upon the touring virtuoso as "only a pianist" would be immensely surprised if he were called upon to compare his store of "universal" information with that of the performer. He would soon see that his long confinement close behind the bars of the dollar sign had made him the intellectual inferior of the musician he almost ignores. But it is hardly fair to compare these famous interpreters with the average "tired business man." They are the Cecil Rhodes, the Thomas Edisons, the Maurice Maeterlincks of their fields. It is easy enough to find musicians of smaller life opportunities basking in their ignorance and con-

in the broader sense of the term, he usually has a great appreciate for ourselves the heautiful thoughts of the in a room except what you know to be useful. fear of becoming academic. He aspires to be artistic great composers, or worthily interpret them to others.

rather than scholarly. He strives to elevate rather than to teach-in the strictly pedagogical sense. Some time he gave an unconscious exhibition of his technical of the greatest performers have been notoriously weak as teachers. They do not seek the walls of the college, neither do they long for the cheap Bohemianism that so many of the French feuilletonists delight in describing. (Why should the immorality of the artist's life be laid at the doors of fair Bohemia?) The artist's and energy, and enable him during each lesson to life is wrapped up in making his readings of master works more significant, more eloquent, more beautiful, He is interested in everything that contributes to his artistry, whether it be literature, science, history, art or the technic of his own interpretative development. He penetrates the various mystic problems which surround piano playing by the infallible process of persistent study and reflection. The psychical phase of his work interests him immensely, particularly the phenomena of personal attraction-often called magnetism.

THE MAGIC OF MAGNETISM.

Magnetism is surely one of the most enviable possessions of the successful pianist. Just what magnetism is and how it comes to be, few psychologists attempt to relate. We all have our theories, just why one pianist who often blunders as readily as a Rubinstein, or who displays his many shortcomings at every concert can invariably draw larger audiences and arouse more applause than his confrere with weaker vital forces, although he be admittedly a better technician, a more highly educated gentleman and perhaps a more sensitive musician.

Charles Frohmann, keenest of theatrical producers, attributed the actor's success to "vitality," and in doing this he merely chose one of the weaker synonyms of magnetism. Vitality in this sense does not imply great bodily strength. It is rather soul strength, mindstrength, life-strength. Professor John D. Quackenbos, A.M., M.D., formerly of Columbia University, essays the following definition of magnetism in his excellent

"Magnetism is nothing more than earnestness and sin-cerity, coupled with insight, sympathy, patience and tact. These essentials cannot be bought and cannot be taught. They are 'born by nature,' they are dyed with 'the red ripe of the heart."

But Dr. Quackenbos is a physician and a philosopher. Had he heen a lexicographer he would have found the term magnetism far more inclusive. He would at least have admitted the phenomenon which we have witnessed so often when one possessed with volcanic vitality overwhelms a great audience.

The old idea that magnetism is a kind of invisible form of intellectual or psychic electricity has gone down the grotesque phrenological vagaries of Gall as well as some of the pseudo-scientific theories of that very unusual man, Mesmer. We all possess what is known as magnetism. Some have it in an unusual degree, as did Edwin Booth, Franz Liszt, Phillips Brooks and Bismarck. It was surely neither the art nor the ability of Daniel Webster that made his audiences accept some of his fatuous platitudes as great utterances, nor was it the histrionic talent alone of Richard Mansfield that enabled him to wring success from such an obvious theatrical contraption as Prince Karl. Both usiness cards and circulars, bill-neads and Webster, with his fathomless eyes and his ponderous stamps, and any other articles of stationery that ref voice, and Mansfield with his compelling personality be needed. were exceptional examples of magnetism. (This article will be continued in THE ETUDE for

next month when the planist's greatest asset "magnet- he finds most convenient,

UNDERSTANDING THE MUSIC WE PLAY.

BY RIDLEY PRENTICE.

WHEN we read a book, we do not consciously read the letters separately and afterwards form them into words; we seem to see at a glance not merely the words, but the sentences into which they group themselves. Just so in reading music our aim must be to gain the power not only of knowing what the notes are, but of seeing and understanding at once the chords, which are the words of music and the phrases, and periods, which are the sentences of music.

Our object should be to study these phrases or sentences, and then to see how they are grouped together in various ways; one phrase answering to and balancing another, and all combining to make one beautiful whole, in accordance with the strict rules that govern musical "form." Only when we have , studied While the virtuoso may be described as intellectual in this way shall we be at all able to understand and

HAVING THINGS HANDY BY EDWIN H. PIERCE.

A LITTLE thought and care expended on the me of having everything close at hand and conven will save a teacher much annoyance and loss a centrate his attention entirely where it belongs, many on the pupil's lesson. This sentence sounds so me like a truism that it never would have been w but for the fact that there are teachers, even of considerable eminence, who never 'seem to he learned to keep their equipment in handy and ara shape, and waste much of the valuable time of the lesson-hour in collecting themselves, so to speak remember one of the teachers in the Leipzig consent tory who never seemed to be able to provide kinet with a pencil, but was always borrowing from pupils, and, incidentally, never known to return or It was a standing joke among those in his classes, as he was not only a faithful teacher, but a ma fine character and much beloved by all who knew it was looked upon as an amiable weakness, and m really did much harm. However, had he been in

slightest degree unpopular, it would have given on tunity to hold him up to ridicule in a most unplease way. A friend of mine tells me of one of his or former teachers, who was habitually given to buni all over his house for tuning-forks, pencils and forth, during the course of a lesson.

SAVING LOST TIME AND LOST MOTION.

At the present day, successful business men area customed to give careful thought to the arrangement of their desks and other equipment, to avoid los time. Although a studio can hardly be properly in nished with the bare simplicity of a husiness office it is necessary to have a few heautiful things to cres a proper "atmosphere," still we may take a hint it business men's methods, with advantage. Some more ing when work is not too pressing, make a list o a the things which are necessary during the course your usual teaching day, see that everything is p vided for, and decide on a suitable place for each and every thing. Having once inaugurated a system, to it until it becomes a habit. This list will of or vary greatly with different teachers, but I give that occurs to me as being suitable for average cas We have, then, to provide for the following:

PRACTICAL SUGGESTIONS.

1. A place for the pupil to lav off his or her with 2. A place for the pupil to lay down his books sheet-music, without danger of their getting mixed v those belonging to others.

3. Suitable arrangement of curtains and shades in proper light in the day-time.

4. Suitable placing of artificial lights in the even 5. Pen, ink, pencils, blue pencil, paper, music-paper business cards and circulars, bill-heads and blank #

6. Music cabinet containing music for the teacher own use, properly sorted according to whatever srite

7. Music cabinet containing teaching pieces and struction books for pupils, also properly sorted. 8. Bookshelves containing musical dictionari

and other works of reference. 9. A stand containing copies of current magazin

which are found helpful in one's work. 10. A shelf or stand upon which to lay mus porarily when one is too pressed for time to properly. This guards against hurriedly putting away in the wrong place, and at the first leisure h it may be put in order without trouble. (This is own idea, and I have found it very helpful. If pen to have on hand borrowed music which I am tending soon to return, that goes into this same ph

I cannot close this article without speakin little thing which stands most in the way of seo proper order in a room-the tendency of most to accumulate "truck." We need courage to de old magazines and letters, do away with useless brac, and in general to adopt the principle so w pressed in the words of William Morris : "Have In to be beautiful



THE ETUDE

<text>

WHY go abroad at all?" someone may say. "Are not it teachers as good as the best?" Probably. But it takes more than a teacher to make an artist. It takes n atmosphere. Countess Potocka, in her book about r illustrious brother-in-law, Theodore Leschetizky speaks of that "spirit of the past without which no mem artist can lay claim to catholicity of thought feeling." To get that we must go to the old worldit least at present. We Americans are getting a past nit as fast as we can, but we need a little time. De wen has said: "The American people is now; the merican nation is yet to be." When that evolves, nd with it our national music which every loyal Ameriin confidently expects, we shall have atmosphere to am! Until then, we must go abroad.

What about the money part? Tather," said a small boy, "what are the circum-

tances that alter cases?" mancial circumstances, my son," came the answer. outlay depends, of course, on the length of one's o I will speak of that before I mention dollars its. I consider three years the shortest term in h the pupil can possibly prepare for concert work. refers to the pupil in the ideal state of readiness for master, described later in this article. Two years may of much advantage to one whose only ambition is to ach. One year, I consider worse than uscless. Do scale the heights should be physically strong. ot misunderstand me here. The first year under any w teacher, even a local one, is an upheaval; the first r under a man of genius is an earthquake. The prospective teacher may bring away useful ideas for peat that if a student can remain but one single in he would best use that for general culture only; erwise he will find himself in a false position, with ideas upset, while the new ones are still without

re story is current in Vienna of a woman who went our method," and she mentioned the length of her. The Herr Professor looked at her-quizzically n beneath bushy white brows.

Madam," he said, "you have come to the wrong I am a dealer in mountains. Your order is for

o return to the money question : decent passage over he secured for fifty dollars on several of the smaller of the good lines. In times of rate wars passage en gotten for thirty-five dollars, but such chances

considerable embarrassment. The railroad fare after landing is, of course, problematical; hut that steamer route should be chosen which will land the student well within the twenty-five dollar distance from his chosen destination. Board may be secured in the student quarters of almost any European city for the equivalent of thirty dollars per month. Laundry is done well and reasonably by peasant women, and dry cleaning is ridiculously cheap. Fifty cents is a fair average entrance price (with seat) to the usual solo concert. Orchestra concerts are frequently given at an absurdly low admission rate. Opera prices vary. A dollar will procure a seat for Grand Opera in almost any city, and I have known Stehplatz, or standing-room, to be hought for the fourth gallery of the Vienna Opera at the overwhelming price of twenty-five cents! Lessons, of course, depend in price entirely upon the teacher. Ten, fifteen and twenty dollars per hour are the prices of some of the best. These have, often, preparatory teachers whose charges are much less, and with whom preparation lessons may be taken to great advantage, for a while, alternately, to the lesson with the master.

AT WHAT STAGE OF ADVANCEMENT SHOULD THE STUDENT GO ABROAD?

I should like to consider the student's readiness for his venture in three aspects: Physical; Mental Musical. It is not thoughtlessly that I put the Physical first. To study with a man of real genius is a physical, mental and, in times of storm, a moral strain! The master's technique is not always the most difficult part of him. which is worse than any physical shrinking, one needs a at after all, foreign study is not so expensive. The good reserve force of healthful poile. The master keys each pupil to his highest pitch and the tragedy of him who snaps under the strain is by no means a rare one. strongly. The pupil-and there are many such-unable risk of not only physical, but also complete mental break-down. But even with money, he who attempts to

In the second, the mental aspect, I should like to point out a distinction between two phrases. The "mind in music," which I desire for a pupil is a vastly different nd year is a period of reconstruction, after which thing from that "cold intellectuality" of which we hear so much foolish criticism. The latter is a term applied ture development. The third year brings fruition. I rather freely by incompetent critics to music unfor tunate enough to be beyond their depths. "Mind in music" is a thing that even a little child may acquire. one's fingers. This is by no means a mechanical aceschetizky, intending to stay only a few weeks. spiration" of the youthful tyro who can dash boldly aster," she said, "I only wish to get a general idea into his "piece" and come out triumphant on the other side with never one moment of consciousness in the they are talking about, and I wish for my ideal pupil before he offers himself to the master.

In passing, let us consider a mental aspect not germane to music, yet of great importance to the youth venturing into a foreign land. He should have general culture (to prevent that mental indigestion consequent left pedal and had always thought it was "just sort of enture to present that all food of an unaccustomed put there!" So my ideal pupil should have a definite kind) and he should have judgment. Two girls came knowledge of clean pedalling, so that artistic effect may the which carry but the one class.) For tips on to Vienna to conjuer the musical world. They had a be the master's sole concern.

great deal more courage than money, and yet even more credit for the equivalent of six hundred dollars: that was to last her for nine months, from September until June, and then land her safely in New York. Not dazzling wealth-no. But with judgment the thing could have been done. There is no guessing to what extent the families of those two girls had denied themselves to supply this opportunity. And shortly after Christmas, before having reached even a first lesson with the master himself, they found themselves with just enough money left to get back to New York. Besides musical thinking, common-sense thinking is essential to the would-be-great !

I now come to the third aspect of my ideal student's advancement preparatory to foreign study-the musical. Of this I wish to make two subdivisions which, for convenience, I shall call Understanding and Technique, By "Understanding" I mean not at all the same thing as the "mind in music" mentioned above. I refer to a comprehension of musical history with its consequent board even the poorest student should allow as much grasp of various musical styles, productive of that sine as five dollars for each trip, or else he prenared for qua non, "good taste." The pupil who will play to the preparatory teacher as a sample of his skill "Jesus, Savior, Pilot Me," with variations, should-well she should have remained at home a little longer. This is not an imaginary case. Another pupil played the middle melody of Chopin's Funeral March, very smoothly and distinctly, but in two-step time!

In preparing himself for advanced work in touch, the pupil should have a good hand position. Different socalled "schools" advocate different methods, but nearly all agree that the fingers should be well curved, the knuckles sufficiently curved to permit easy passage of the thumb beneath them, and the wrist somewhat lower than the knuckles and thoroughly relaxed. Next he should have a working-not tinkering-knowledge of the scales and chords; this does not mean knowing enough to worry out the right note after the wrong one has been struck, but knowing before taking the false one. He should be able to play with evenness, exercises of equal difficulty with the Czerny Studies, Opus 299. Evenness means here equality of tone pressure and equality of spacing between notes, which implies an ability to think into the weak fingers, conforming their rate and dynamic pressure to that of the stronger ones. (The perfection of such evenness is art indeed, and to be expected of none but the finished artist but the achievement of it at a slow tempo, by conscious effort, will be ability to splash through more advanced studies- for instance, the Czerny Opus 740. Then comes rhythm. how to spell it than how to feel it I I place it deliberately under the heading "technique" as implying a thing to be mechanically worked out. Woe unto the youth who can "heat good time," and feels satisfied with that! A sense of rhythm no more includes a work-It is here that the question of money comes in again ing mastery of rhythmic divisions than a language talent includes full possession of French verbs. Nine pupils out of ten, until forced not merely to count, but to realize their resis, will "come in too soon" on such chords as are set down suddenly, with intervening rests. after a prolonged series of runs. After rhythm, I would mention the need of hearing clearly, interdependis well indeed to have mastered these before being thrust upon the tender mercies of the well-tempered Clavichord-which is a very cvil-tempered mentor to least-under technique comes the pedal. A new pupil was playing for me Chopin's Berceuse. I was delighted rhythm. She pedalled quite clearly, for her ear was good, but with no real skill. I suggested a change-a quicker lifting of her foot at the indicating star. "What star" she asked, and when I explained, "Well, do you know. I have often wondered what that thing they are taking about, and I wish to any takin paper and the probably thought no more of explaining that the mental ability to know what he is playing about vanced." probably thought no more of explaining that star than a high school teacher of telling her pupils how to spell "cat.") Another pupil, who had studied with

an under-teacher at one of our very well-known conservatories, said she had never been told to use the

No one can have followed the pupil to this point, observing the difficulties in his path, without realizing that he is talented, merely, and not the happy (?) owner of genius. Genius makes its own rules and follows its own pathway, and in God's own time arrives at its goal.

The talented pupil, then, is "ready." He has the physique, the mental development and the technique necessary. It is time to go. The question then arises, "To whom?" To whom indeed! The number of his answers will equal the number of musical tenets of his informers. How is the pupil to decide? The only way seems to be the getting a consensus of opinion through asking all whose musical advice he values, then reading two or three musical journals, giving the "rubber" to the agreeing two out of three, and then hearing, if possible, a pupil or two of the master having received the greatest number of endorsements. This is not so difficult as it sounds, for the wide-awake pupil, with his ears open, can get a very good idea as to what master the best artists of the day represent; more difficult is the task to the student who lives in a small town, but even then he can get hold of musical journals. I do not mean to say that everything he "sees in the newspapers" will be gospel; but the balance of power. even in musical advertisements, usually leans toward the best.

After deciding upon the name of his master-to-be the pupil should write and inquire, briefly, his prices and requirements. These he should bear well in mind during his ensuing practice before the time of his departure. (Of course, if he be so fortunate as to have consider art a grab-bag into which he may thrust his hand hlindly expecting to pull out a prize.

a fair trial. Although the greatest masters disclaim a "method" (while their preparatory teachers write many volumes expounding the same!) every person of distinction has a manner of procedure. It takes time to acquire understanding of this. Some people seem to consider various methods mercly picture post-cards to obscuring instead of supporting the melody. be collected. One good lady told me not long ago quite seriously that her son had "gone through Europe with a note-book, getting prices and methods from all the masters!" Everyone is familiar with the person who goes abroad for the summer months only and returns to print a prospectus (large photograph on front page) made weighty with the names of his teachers in Paris, Vienna, Berlin, Leipzig, etc., ad libitum and ad nauseam.

art is not a getting but a growing, that he might be prepared for the slowness of it-as well as the grow- and Augener. These furnish delightful music for pupil ing-pains!

To put it all in a nut-shell; A talented pupil, in a normal state of health, with a mind already awakened by a fair amount of culture, and possessed of a thorough technical knowledge up to the point described, should, through a consensus of the best opinions at his command, decide upon a master, determine to give him a fair trial-then pack his trunk, buy his ticket and trust in God and hard work.

STOP, LOOK AND LISTEN!

OBSERVE the key signature before commencing to play. Follow accurately all slurs, staceato marks, expression marks, and all and sundry signs included with the notes, intended to assist the performer in making the music sound as the composer intended it to sound,

Use the sustaining pedal with discretion. It becomes an unmitigated nuisance when wrongly employed. Maintain a certain amount of technical practice every day, whether you are taking lessons or not.

Give the end of a phrase as much attention as the

Adjust the piano stool to the right height every time you play.

Play music that people like to hear. Playing is a selfish amusement unless it is enjoyed by those who listen. Their musical taste can be considered without loss of dignity, even when it involves playing a little of the popular music of the day.

Play often for the sick and infirm. They are made

THE REED ORGAN. A Too Much Neglected Instrument,

BY CHARLES W. LANDON.

Transmission of the second sec

It is not the fault of the reed organ that much of the done between chords silently. playing heard upon it is unmusical. The instrumen has a technic of its own, and one as distinct as has the piano; it is not a piano, and it is not a pipe a teacher at home who has studied with a foreign organ, and music for these two instruments rarely master, much of this difficulty is obviated.) He must sounds well on the reed organ. Therefore, use real wanted, open the swell between chords during a have a definite idea of his undertaking; he must no: reed organ music-music that is arranged to give a brief instant of silence when passing from one door light and rhythmic accompaniment.

The ordinary reed organ player has a stick-to-the-It is absolutely necessary to give the chosen master keys touch, and no vivacity and independent movement of hands, especially of the left hand. The latter maxes, for the full power of the reed organ is a generally crawls up from its low bass note at beat agreeable except for a climax. The stops used i "One" to the chord keys further up for the other beats. This style prohibits anything like rhythmic effect and tone color than those for the melody, and as so makes the accompaniment as loud as the melody, thus above, the accompaniment should be staecato; but

THE SCOPE OF THE REED ORGAN

The piano studio is not completely equipped unless there is a good reed organ in it. A "good" reed organ has not less than three sets of reeds in the treble part and three or four sets in the bass. More sets cost but little extra and add greatly to the usefulness and eauty of effects. There is an extensive list of standard It would be well indeed for the pupil to realize that and classic music arranged for the "Harmonium" reed organ and piano in the publications of Peters, Litolff ecitals, and for teaching the pupil a true legato touch. Such pieces as Kamennoi-Ostrow and Melody in F, by Rubinstein; The Two Angels, by Blumenthal; La Cascade, by Pauer; Last Hope, by Gottschalk, and any piece with a lyrical melody, and especially if it has arabesques and runs over the melody, as in the pieces named, is good, but the organ part sometimes requires

some condensing of the wide arpeggios into the span of an octave, and changes or lengthening in note values for securing a legato; a little practice will soon set this right. Pieces with a pleasing melody, such as Love's Dream After the Ball, if played slowly and the piano part given additional octave arpeggios or harp chords is also good. Songs can he easily elaborated extempore for both piano and the reed organ with a little practice, and so one may get novelties of value.

The reed organ tone blends especially well with the piano, and it opens a field of great value for the progressive teacher's class in the refinement of taste and in acquainting his pupils with a phase of musical art not otherwise presentable to the student. A good reed organ with a tasteful management of its stops is not an impossible substitute for the 'cello in string quartet work, and makes a trio or quartet possible where there is no 'cello available, a too common lack in most towns.

POSSIBILITIES IN TONE COLOR.

With a reed organ having one or two 2-foot tones in the lower half of the keyboard, which can be used both in melody and accompaniment work, there are delighthappy by a little music, which can be provided for ful possibilities in tone color through a tasteful com-then without difficulty by all who are willing to apply and accompanient work, there are delight-then without difficulty by all who are willing to apply and accompanient work, there are delight-then without difficulty by all who are willing to apply and accompanient work. them without difficulty by all who are willing to make bination of the stops. The wavy tone of the Vox rectly over the keys; the latter needs-well pair Celeste or Vox Jubilante for the right hand, and the patience !-- O. M. SANKEY,

2-foot stops for the left hand accompaniment delightful effects, especially when the melody ap the second and third time. The charm comes from actual tones being above the melody, and as these a are always voiced to a delicate softness, the meloir always clearly heard. By using nearly all the so the 8- and 4-foot tone, playing the accompanie in the treble over a melody one or two oth lower than written, a pleasing trombone solo the can be produced, provided the accompaniment day are very staccato, as much so as will give a posttone. In marches and waltzes, the low bass toes beat "One" should not be held too long, only lo enough to give out its foundational pitch, and n until it sounds like a groan of distress. All accompaments should be of a crisp and decidedly short state "Piano playing" at the organ is anything musical, and pianists are often invited to play Sunday-school and mid-week church meetings, b the result is rarely satisfactory. First, there is a letnic of the fect in blowing to control the expressi but at first to give a steady and even tone, later hi ing fast for power, and evenly slowly for soft effe and always with a full length stroke of the feet nee in short and jerky treads. The knee swell is "climaxing" the phrases, and for loud effects geneally. The other knee reach is to bring on all the stops for sudden fortissimo effects, which must is

USING THE SWELL.

A sudden opening of the swell gives a disagreeable cat-a-wauling effect; therefore if a sforsaxdo the next. The "Forte" stops should never be used a they prevent either a crescendo or diminuendo. Very loud playing should be reserved for rare of

accompaniment should be softer and of a different music where each part is melodic the hands both play

If families who love fine music knew the delist ful effects obtainable from the reed organ it w find a place of honor in many homes. If teachers the piano would conquer the art possibilities of the reed organ, which can be done with but little pra tice, they could add largely to their incomes in tea ing this instrument, for it is in nearly all churc and in many homes, often being owned by fami that enjoy far better music than they usually from the instrument, because of the inefficient tea ing they pay for. The art playing and teaching a the reed organ is a much neglected field.

PENMANSHIP AND PIANO PLAYING.

TO THE EDITOR OF THE ETUDE.

Dear Sir :- My profession is that of a school teacher but I also act as organict of the church at this los place, besides teaching a few pupils music. For man years I have paid much attention to muscular moven penmanship, as advocated by Palmer, who believe that writing should be executed with the fore-arm. 20 not with the hand alone. The fore-arm from the elb is placed on the table and the large muscle it rests up acts as a rotatory base. The little finger and I cn (held of course between the thumb and inn finger) make the same movement. It is a stra fact that the position of the hand in muscular with

is exactly the same as in piano playing. Of course the tips of the fingers are some spread out in playing the piano, but in both arts-p manship and pianism-the hand should be areled a knuckles and lean towards the thumb, enough s a coin laid upon the back of the hand will not s off sideways in the direction of the little finger. tically all beginners in penmanship, piano or orga the hand fall toward the little finger. Some of are quicker than others. Right at the present have two pupil sisters; the older one has caught a cular movement fairly well, while the younger on as yet considerable trouble in getting volitional arm movement when writing in school. The



Awong the old masters of music, some two or three digious which we must acknowledge, though we can in thans move us more profoundly than Mozart because no way penetrate the mystery they have expressed in the richest and most ardent

Several instances are recorded of the impression prolanguage a vast world of thought and emotion. But duced on his contemporaries by the almost disquieting no one, not Beethoven nor even Bach himself, pos- charm which emanated from Mozart. When, at the sessed more abundant resources in harmony or musical age of six, for instance, Mozart and his sister were leasty more bountiful and pure. Mozart created music presented at the Court of Austria, the Emperor Franchord, and surnamed him the little master-sorcerer-

THE ETUDE



MOZART AT WORK From a Contemporary Drawing by Rosio.

"Kleinen Hexenmeister." Later when he produced his m it the miraculous alertness of his creative faculties. first dramatic work at Vienna, the astounded audience is that which shows us the little Wolfgang at four said to each other, "Questo e un portento;" he is a prodigy! And the Italian word is stronger than the French word; un portento, that is to say, something abnormal, supernatural, almost monstrous. Even one of his adversaries for the work was given in spite of strong opposition-was conquered by the novelty of the abundant, harmonisus music, and exclaimed, "This child is the greatest man of his time." At Naples, in a concert given at the Conservatoire de la Piété by Mozart in his gala attire, with his powdered wig, the public could not believe the simple and natural reality chanting melodies which came from his fingers; and on his left hand, to which the superstitious Neapolitans attributed the magic virtue that they refused to the sane mastery of the composer and performer.

THE COMPOSER INSPIRED.

this instate sense of music and this divination of an art so difficult and complex, something truly pro- cess. But with him, conscious effort, voluntary appli- domestic troubles."

cation and alertness of mind seemed rather to depend on the conditions of the work of art than upon his own development. If he assimilated all the technic of his time, if he studied with ardent sympathy the works of his great predecessors, Bach, Handel, Haydn, the rapidity with which he composed is further proof that there was a spontaneity that was not acquired, remote from himself, in his musical creations. At Prague, while he wrote the richest pages of Don Juan, he played at ninepins in the garden of his friend Dussek. Seated before a table, he stood up and rolled the ball in his turn, then resumed his work amid the laughter and exclamations of his companions. It was while playing a game of billiards that he composed the famous quintet in The Magic Flute. Most of his greatest works were written as if dictated by an inner voice. "He wrote his scores," said his wife, "as one writes a

"It is not I who think," said Lamartine upon one what we call inspiration. In the most exact sense of the term, no one was ever inspired more than Mozart. In the last years of his short life, worn out by work and care, reduced almost to penury, suffering from consumption and a nervous malady, and haunted by dark presentiments, he wrote works which are marvels of brilliancy and exquisite grace. Even if they are sometimes mingled with a somewhat serious and melancholy emotion, the same smile pervades them, and it is impossible to discover in the perfection of his genius, in that penetrating sweetness of premature autumn, the expression of actual grief.

After conceiving Mozart as a musician, it is interesting in contrast to outline a mental picture of hum as a man. He was small and thin, but his fine and regular features had a classic elegance which harmonized with the paleness of his face and the mobility of his expression. With an extreme vivacity of gesture and movement, there was in his easy grace something nervous and a little febrile, which struck one, and atactive. Whether on a table, a window-pane, or on his knees, they constantly tapped chords or ran notes lightly over an imaginary keyboard. An excellent dancer, in the minuet he was proud of being one of the best pupils of the famous Vestris. In ballets and pantomime he willingly took the rôle of Arlequin.

had gaiety and a fanciful imagination which he retained even during the most painful circumstances of his life. We must add to these characteristics a generosity of heart of which he was often the dupe, and an utter disregard of the practical necessities and small miseries of life. One winter day one of his friends regulated, well-ordered, and so sagely lived!

TENDER HEARTED MOZART.

In his affections Mozart had the same impressionable nature, the same strange sensitiveness. As a pressed in words of unusual fantasy, full of drollery those beautiful days gone when in the evening before nose, saying that when 1 was old you would keep me

failing tenderness, an attentive solicitude, which one seldom finds in an artist pre-occupied with his work and thoughts. During a long illness of Constance Mo go for a walk; but never without leaving a little note in which she might read some such message as, "Good morning, my dear wife. Be careful you do not take cold. Don't get up too quickly, and don't get angry Mozart's own experience does not permit us to doubt at the servant." And-which was more heroic if su-

tle Wolfgang," said M, de Wyzewa, "was little more than four years of age when his father recognized be-

yond any possible doubt that the existence of such a child in his family was no less than a miracle." MOZART THE WONDER-CHILD. Mozart's precocity is too well known to take up our time. Several anecdotes concerning his biography demonstrate his talent as a performer and his wonder fully correct car. More interesting to us, since we see years of age, scrawling a concerto for harpsichord, and his father weeping with wonder and joy at this sudien revelation of the genius of his son. The story is told with charming familiarity by Andreas Schachtner, an old friend of the Mozart family, in a letter

as a bird sings or as a flower gives out its perfume;

music fragile and charming, always like himself, and

yet each time new, a kind of infinite variation upon a

written by Mozart at the age of eight years. All these

works are truly his beyond question of fraud. The

best proof lies in their fresh and luminous style, in the

winged grace which already appears in them, which we

zart. Is there not in this precocity of invention, in

may seek in vain in the compositions of Leopold Mo-

addressed to Marianna Mozart, a sister of the artist, in 1792. One might believe that there is a little complacent exaggeration on the part of Schachtner, due to weakening of his memory after so many years. But no; for the following year, Leopold Mozart was careful to preserve the copy of the first works of his son. There are several minuets, an allegro in B flat major, and soon after some sonatas for the piano and vio-In; and these first attempts lead us to the symphonies

freedom to evolve the various ways, but there are,

and if these are taught to the very young mind, they

(2) Memorizing taught at the beginning, scien-

become a fixed habit of the mind, and any pupil

so taught will never reach that place where the

(3) Interpretative ideals should be high, and they

fostered persistently throughout the student life.

will never be completely eradicated

Such was the great and kind Mozart. Difficult it is that there is only one way to do any given thing. to find the point of contact between his inspiration and and in fact the mind of the pupil must be allowed his life; to understand that happy free, inspiration which nothing ever seemed to trammel; the facile soar- of course, absolutely false ways of doing everything ing of that agitated life, scattered, light and feverish, full of anxieties, which closed so early without having attained one moment of perfect equilibrium, nor any place of repose.

GOETHE'S PICTURE OF MOZART.

In the collections of discourses by Eckermann, memorizing of a piece is the one great drawback to Goethe speaks more than once of Mozart. After more its performance, for he will inevitably have a "systhan sixty years he had retained his wonderful mem- tom," at his command which will make it just as ory, a singularly clear and precise image of the strange easy for him to memorize the piece as it is to play little musician. "I saw him," he says, "when he was it from the technical or the interpretative standpoint only a child of seven; I mysclf was not more than fourteen, but I still recall the boy with his curly hair and sword." His brief comments on the genius of Mozart are of a penetrating intuition and of great accuracy beneath their apparent fantasy. "I cannot help music is monotonous unless it be differentiated as thinking." he said, "that the demons, to tease and jeer to mood and color, unless it be shaded artistically at aggravated humanity, cause to appear from time to time figures so winning that everyone tries to imitate It is the task of the good teacher to study these them, and yet so great that no one can ever attain them. In music, the inaccessible being they have cre- to instill the correct thought in the young mind. ated is Mozart." And still further: "Musical talent is naturally the most prococious, because music is something entirely innate, part of one's self, which has no need of outside aid, nor of experience drawn from life. But a phenomenon like Mozart remains forever an inexplicable exception. How could Divinity perform miracles if it did not sometimes produce these extraordinary beings who astound us and whom we cannot understand?

HE KNEW THE ALPHABET.

BY CHARLES E. WATT.

ONE of the most bewildering mental diseases is that known as aphasia, a peculiar paralysis of certain portions of the brain, which affects the memory and the powers of speech. A recent case was that of a man who, after a shock, found that he could not evolve any cohcrent sentences, and that he could not pronounce any words,

Gradually his memory returned to him, and somewhere from the confused mass of thoughts which scemed to be crowding his memory waiting for expression, came the alphabet. At first he mumbled it over and over, and as his health improved he commenced to repeat it time and again with better enunciation.

Why was the alphabet the first to return? Simply because the man knew the alphabet better than anything else, because that was one of the very first things he learned in his student life.

Educators for a time had a tendency to neglect the elementary training of the young. They seemed to think that the ideals and models could be gained better in later life. Now modern pedagogy carry the thought and the atmosphere of every has turned these ideas upside down. A vast amount of scientifically correct fundamental training is now being done in all parts of the country.

Not that "scientifically correct" refers to definitely named "system" nor that any one teacher or set of must needs know life from every standpoint, and teachers has a monopoly, but simply, that basic principles are being studied more and more. Each year minute and her biggest poses. Literature is necesthere is a greater number of teachers whose work sary, painting and sculpture give definite ideas, the has something of absolutely correct thought.

As to what these thoughts may be, it is impos-sible to enumerate them completely in a short article, but a few of the most important may be suggested.

First, and casily the most important, pupils are being taught more and more that the mental concept must invariably precede the actual music making. In other words, brains are being developed first, or at least coordinately with fingers and voices, and this leads naturally and inevitably to the second great thing, concentration. A pupil cannot concentrate unless he is taught the correct mental attitude. Every teacher nowadays, at least every teacher who is worthy the name, knows that con-

actuality eling, like the alphabet. No one imagines gratitude.

THE FIRST LESSON AFTER VACATION

BY LEONORA SILL ASHTON

TAKING up the reins again after the vacation months of relaxation is a hard thing to do in any walk of life; but perhaps it is most difficult of all to those engaged in music study. For here not only have the cobwebs to be brushed out of the brain, and the mind cleared and made ready for the winter's work; then is also the physical side of the question; the fingen must be made limber once more, and the hands trained to their positions among the keys. To meet the difficulty there is always the rested body and mind of the pupil; and best of all, in most cases, a certain restlessness to get back to work. The discerning teacher will accomplish much toward

should be inculcated in the very first lessons and restoring lost power while this spirit lasts. There Music is a language unto itself-but even pure fore be hopeful at the first lesson after vacation. D not point out to your pupil how much he has lost during the summer months, but grasp cheerfully what he has as well as phrased according to correct principles. kept. There is a great demand for music during th recreation days; and any one who is able to perform is always called upon to do so. Ask your pupils to give an account of their music

while they have been absent from you. What music have they heard? What have they played for others? Which of their selections was appreciated most? may be, from this very fact of playing before prople, confidence has been gained by the diffident pupils; and that in "rubbing up" against other musicians, the rough corners of a self-satisfied one have been smoothed awar Find ont if they have heard anything new they would like to learn; in fact, at all times and seasons of the year cultivate musical conversation, which is one of the most certain means of stimulating musical knowledge After these important preliminaries have been gone through, turn your attention to the practical side the question.

At that first lesson, insist upon your pupil giving up fifteen minutes at least to rigid five finger exercises and scales, with the different touches; especially with the elastic touch (snapping the fingers off the keys) This is a sure and certain way of gaining control of the weakened muscles once more, and cultivating a full, responsive quality of tone. Except for these exercises. it would be well not to give any actual review work at the first lesson. It would indeed be discouraging at the outset to begin and learn last winter's work of again. Give your scholar an entirely new and not too difficult piece to learn. He will be full of surplus energy, which, rightly directed, will spend its force more effectually upon this than upon one of his old pieces A new etude, as melodious as can be found, should als be produced at this time; and so the work of the year will be started with fresh new impulses and ideas giving it an individuality of its own. As the weeks go by you should call for the old pieces, one after the other, until the pupil's entire repertoire has been played and you have found out what he has retained of all that has been given him.

Some compositions seem entircly unsuited to cert in players, and yet for technical and other reasons they must be placed on the teacher's list. V hen these have done their work in the way of training the fingers and opening up new schools of musical thought do not ask for a further hearing of them. One of the most discouraging things for both teacher and pupil is the remains with the latter, after all has been explained " him, to practice until the difficulties of technic and interpretation have been overcome; but systematic suc may be that only one line, blunderingly played, mat the whole composition. If so, mark that, "To be playslowly and evenly, twelve times a day, for a week following suggestions like these the year's wo will be begun cheerfully and happily; instead of will the toilsome "working back to things." about which on

Music was an integral part of the Egyptian term ritual from the most remote times. The favorite it strument used by the priests was the harp, which wa development and beauty which has rarely been equale The finest harps were taller than a man; they had splendid grand pianos which adorn our modern rei



Correcting Waste in the Teachers' Business By ARTHUR JUDSON

THE musician and music teacher, as a class, has well as money on the concert and operatic stages, the hern segregated so long, in fact, ever since the art teacher more nearly represents a purely business began to be an art, that it is sometimes difficult for the proposition than any other branch of musical endeavor, individual earning his living by means of music to In bricf, the teacher's problem is to sell a minimum realize that the embargo has been removed, and that amount of time at a maximum price, which is precisely he is not only a musician and music teacher, but also the problem of any other kind of business. a business man. As a business man he is entitled to Some may disagree as to the minimum amount of all of the recognition and benefits which such a title time, but there can be really no argument there. Music confers, guite aside from all of the extra honors which is an art in that it requires time aside from the selling his profession may shower upon him, but he is also hours, during which the salesman or teacher must burdened with all of the responsibilities and disagree- manufacture the goods which he has for sale. This able things which the business man has long had to means, then, that every hour sold takes from his abilcombat.

In the times of Haydn and Mozart, of Beethoven classes, and for gathering that reserve power which and Liszt, and even later when it was the custom to is the sign of the successful teacher. As far as a seek out a rich patron, the life of the musician was in maximum price is concerned, any teacher who accepts some ways more difficult and at the same time more less or ceases for an instant to demand every cent devoid of anxiety. If one had the good fortune to which he can get for his services is doing not only an become a part of the menage of some nobleman of injustice to himself, but to his profession, and is laymeans who supported music because he liked it or be- ing the foundation for future trouble. Who is the best cause it was considered necessary to have certain teacher in your town, as far as the public is concerned, musicians in the retinue, then the musician's problems the man who is a thorough musician but gets ridicuof existence were in a measure solved. True, he had lously small fees, or the man who while he may not be to eat and live with the servants, and often perform quite as well equipped, gets the biggest fees? Who menial services; he had to compose on order and play gets the most talented pupils, the best material to work when commanded, yet his material wants were sup- with, the cheap teacher or the man who charges more plied. Fame, in some measure, but not to the greatest than the rest? And, in direct consequence, whose extent, was possible, financial success impossible ex- pupils make the successes? cepting in a small way.

With the elimination of the patron came the necessity of not only composing and playing, but of doing so in such a way that the necessary money was forthcoming to pay for sustenance. Though the musician operating on his own resources could not have the position which descended upon him through the patronage of some one of the nobility, yct music, freed from dictation as well as support, really entered upon its full estate as a profession and as a business. The history of music from that time may be the history of an art struggling to attain to the fullest expression, but it is also the story of a profession developing along economic lines so that it might preserve its very existence by conforming to the business principles of the day, and developing those principles, so that it might in the future become a business of great magnitude and of definite purposes and results. That this has been, in a measure, accomplished can be shown by the magnitude of the sums spent every year in music and the businesses and arts which are so closely allied as to be impossible of maintenance should the art have failed to develop.

Admitting, then, that music is a business, it is necessary that, if the business is to succeed, it must, as far as its peculiar characteristics allow, develop according to the business principles of the age in which it is practiced. Business, in itself, has so developed in this country that we have passed the period of the use and evolution of mere material resources, and have set for ourselves the problems of conserving that which we have. It is not now a question of discovering mineral deposits, manufacturing for volume only careless of waste, of considering only how much can be made by the least effort, but of economizing so that the resources which we have, both men and materials, be so conserved that the greatest results are obtained with the least expenditure of time, effort and material. Great manufacturing businesses, railroad systems of the first magnitude, the Federal Government, States, when it has in it the seeds of dissolution. cities, individual enterprises, are all being probed by the expert, and fortunes saved from the waste hitherto prevalent.

Music, though an art and subject to some of the ness is not a matter of one big thing, but of the sum tules of artistic production, is a business because it is of many small things seemingly unimportant. Perthe sale of a certain production, is a business because it is sonal appearance, accessibility of studio, advertising, makes no difference, for a certain sum of money, business methods in collecting accounts, recitals, all are Leaving aside the peculiar problems of the singer and a part of the sum total which go to make up business player who would barter artistic products for fame as success.

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ity to prepare himself for demonstrations in or out of

THE MOST IMPORTANT BUSINESS RULE.

The first, and most important business rule is, there-

fore, make your charge for lessons as high as the com-

munity will stand, and base those prices not on what

your competitors are getting, but upon the standard

of charges for other things. The teacher ought not to

make the price; the standard of living should deter-

No business man who starts a new enterprise draws

out of it all of the proceeds for his own uses. As he

succeeds he takes but a portion of what comes in and

devotes the remainder to extending his business. It

may be that he adds to his stock, advertises more,

hires better salesmen, or enlarges his quarters; at

least, his business at the end of each year is worth

more because more is put into it. If it is not, if he

does not invest more, he is soon driven out of busi-

The music teacher, on the other hand, takes from his

never, invests any more than his original sum in his

business. Why not follow the lead of the merchant?

As each year shows a profit let a certain amount be

set aside for extension purposes. It may be for a

year's study-that is, the enlarging of the line of goods

for sale which is really the fundamental principle of

all business, for unless a man has a satisfactory stock

he is bound to end his career either in business or

music sooner or later, usually sooner; it may be for

refurnishing or relocating the studio or the purchase

of instruments or a library of works to supplement

the usual teaching; it may be for recitals or a com-

prehensive scheme of advertising. Unless the average

teacher does these things he will invariably find that

some wide-awake competitor has stolen a march on

him, and that his business is on the down grade. The

time to save a business is when it is prosperous, not

For the teacher who is about to locate in a city as a

beginner or even as an experienced musician, the first

impression which he creates is of importance. Busi-

ness by more wide-awake competitors.

mine the charge for lessons.

experience, but in all that number I do not recall a suc-

cessful teacher of the long-haired, unkempt kind. The average man wants his sons and daughters to study with a human being, not with a freak. Avoid mannerisms, peculiarities, anything which might not be acceptable in the social circles of the average American city: The teacher does not draw his income from the few students who are taking lessons with an idea that the world is waiting for their tremendous talents, but from the children of business men. The average man wants his children to study music because he feels that it is a part of the educational scheme of the present day, a part of the culture which goes to make up every-day life. For this reason he looks at the musician not for his technic and ability to make his children play more notes to the minute than anyone else, but for general and refining influences, due not only to the study of music, but the association with one who knows the great masterpieces, and has himself acquired culture through such association. Be normal, and, if the equipment is right, you will be successful.

FREAK TEACHERS NOT WANTED

I have known hundreds of successful teachers in my

Cultivate individuality. Read widely, observe closely, study every-day questions. A well-educated teacher who is musically equipped and who can meet his patrons on their own ground, plus whatever he may have of personality and individuality, will be sure to be a dominating figure. Add to the average man a close acquaintance with one of the fine arts and you have a business man, plus a culture, which gives him that indefinable something which makes his company sought, Develop this in yourself and you are well started on the road to business success

THE SOCIAL SIDE.

Cultivate the social side of your profession. Locate our studio in an irreproachable part of your city, furnish it as one would furnish any general meeting room. the room is unrestful to the average parent who is like a fish out of water when he is in a foreign atmosphere. Connect your studios, by means of their fur-ishings, with the ideas and ideals to which your patrons are accustomed. Follow the same rule for yourself.

Use your recitals not as technical demonstrations, but as gatherings where all meet on a common ground of cordiality. Remember, the student is not there to show how far he has developed toward the concert stage, but to satisfy the manifold demands of the parents along the lines of culture. Instead of making the recital a show make it a cultural meeting place. Along these lines it might not be amiss to suggest that the studios ought not to be closed to the public excepting four or five times a year, but should be open for all purposes germane to the musical development of the town. In a like way, the teacher should know her patrons intimately, and should not feel above the organization of musicales at their homes, even if they are but informal

Such things go far toward solving the advertising problem. Advertising is not merely inserting a card in business all of the profits possible, and seldom, or a local paper. Advertising is the setting before the public the merits of certain goods in such terms that the public will be attracted toward those goods. Any method, therefore, which brings favorably before a teacher's constituents his abilities as a teacher of music and as an influence along cultural lines is advertising. One, however, must not forget that the local paper is the one which gives space to recitals and other announcements, and that certain advertising is often productive of more space for notices. Such advertising policy, especially if one does not really belong to the

COLLECT BILLS PROMPTLY.

The heart of business conduct is finally the collection system. The grocer or merchant will allow a certain credit, and then if the bill is not paid the supplies cease. There is no reason, therefore, why the teacher who is giving lessons to pupils from the families of these ousiness men should allow any longer credit. The whole fault usually lies in the way in which business relations are established. The qualifications of the teacher are examined, he is usually asked for reduced rates, and the hours of lessons are arranged, but nothing is said about time of payment. I have always found that a plain statement of conditions of payment is accepted without disagreeable consequences, and once such an understanding is had the payments are reasonably prompt. I, myself, have never lost a dollar

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A RARE PORTRAIT OF MOZART. From an Oil Painting in the Possession of Music is not only a distinctive thing, but it is as

well an imitative thing, it can be made to imitate many other things, and it may, in a sense, be made to other art as well as all the thoughts and emotions of the human life. That is rather a big statement, is it not? but it is a true one, and therefore, if a student is to become a real interpreter of music he must study every art as well as nature in her most drama teaches color, climax, the value of repose and of contrast-an endless list of things; all human gestion on the teacher's part will help a great deal. thought and feeling as expressed in romance, poetry and history can be depicted in music, and so should be studied; oratory provides the key to proper projection; and nature, in her various voices, gives the divine touch. And when the teacher has done all in her power,

H. E. Krehbiel.

everything still remains for the pupil to do. Pupils hears teachers talk. do not always realize how much they may help their teachers, who have devoted so many hours of care and thought to them. Because of the teacher's long years of study and preparation, endured with determination, and often with privation, she is able centration is the secret of great success. The fol- to stand where she does today. Because she was probably invented in Egypt. It reached a point lowing suggestions regarding first lessons are willing to pay the price in time and money to study with great masters, is she able now to give her (1) The kind of technic developed in the first les-pupils the benefit of those famous masters' advice? many strings, and were most beautifully ornamedit sons will cling through life. It may be modified; it By careful, conscientious work a pupil may advance answering "in the houses of Egyptian granders to may perhaps be mentally discarded, but it will in a worthy teacher's reputation, and thus show her

ing his child as a pupil; in other words, he extended the same treatment in regard to payments from his patrons. Unpaid bills and unpaid charges for lessons missed are, in my opinion, due to the false modesty which prevents the teacher from settling the details sane musician to solve his business problems with satof payment before the lessons are begun. If, however, such a state of affairs comes into being the teacher should act decisively and refuse further lessons. If all teachers were to form an association in each town and agree not to accept pupils who had en dismissed by other teachers for non-payment of bills, the question would be speedily solved.

frankly to the parent of the pupil that bills will be sent little of this applied along common-sense business lines promptly on the first of each month, and that no more will solve all of the problems which the teacher has to than thirty days' credit will be given, will, in ninety- meet. Business success does not depend on card files nine cases out of a hundred, get his money on time. and clever musical ideas and advertising, but upon the In the other case, it is probably the teacher's fault be-In the other case, it is probably the teacher's fault use a procession of the transmission procession and their application to local and personal conditions. six and a half octaves, and its strings are tuned to be The teacher who needs to be told, with a multiplicity credit where credit should not have been given. There of details, just how to manage his business had better is no real reason why a teacher who is expected to be take a position where these will be handled for him, prompt in the giving of his lessons should fail to get and where he will have nothing to do but give lessons. A liberal use of more of the common-sense for which Americans are noted and a less use of temperament, most of which is assumed, anyhow, will enable any

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isfaction to himself and more money in his pocket! INSTRUMENTS OF THE ORCHESTRA.

last of the four groups we have considered in this series

of articles. These instruments, as their name implies.

are struck in some way, and are the outcome of the very

natural instinct to "beat time" found among even savage

tribes. This instinct, by the way, often finds an outlet

in the concert hall, where indiscreet musical enthusiasts

sometimes improvise a drum out of the floor, and beat

upon it in time to the music with their heels, or um-

The most familiar percussion instrument is the big

bass drum, which is beaten so sedulously by Salvation

Army enthusiasts. This instrument has a place in the

orchestra, but is only employed in the most strenuous moments as a rule. Far more important are the tym-

pani, or kettle drums. These arc cauldron-shaped in-

struments which can be tuned to a definite pitch by

tightening the membrane drumhead. Usually two of

them are employed, but modern composers often call

for three or even more, so as to save additional tuning

in the middle of a piece or to secure additional effects.

The side drum is the only other important member of

the drum tribe. It is much smaller, and has a double

strand of catgut across its lower head, giving a peculiar

"pattering" effect very useful where a brisk rhythm is

desired. A crescendo from a hardly audible pianissimo

to a loud fortissimo can be executed on either the

is very rousing in effect. The writers of "storm" music

would be seriously hindered without these crescendos.

They can, however, be employed to serious purpose as

ninth symphonies, where crescendo rolls are employed

with stirring results. The chief function of the drums,

however, is to emphasize accents, or rhythmic passages.

Closely allied to the drums is the tamborine, a small

instrument with "baby" cymbals inserted in the rim;

this instrument has also been made familiar through the

The instruments described above are all based on the

striking of a stretched membrane, or parchment. The

other percussion instruments are formed either of wood

or metal, and are much less frequently employed. These

metal, which when struck together give a quite bar-

baric clash. This clash is not infrequently played piano,

especially in music where oriental effects are needed;

the triangle, a triangular bar of hard steel which has a

and much employed in Spanish or Moorish music,

though there is no grounds for assuming this instrument

is peculiar to Spain; the carillon, a set of tubular

wood, employed with rather gruesome effect in Saint-

Saens' Danse macabre to represent the rattling of bones.

The gong, or tam-tam, an instrument of Chinese origin

sinister roar. There is another form of tam-tam which

comes from Burmah and emits a shriller note. Its use

good offices of the Salvation Army.

tympani or the side drum-or even the bass drum-and

brellas, or any other handy weapon.

No. 5. The percussion instruments and the harp. BY A. S. GARBETT, THE percussion instruments of the orchestra form the

Finally, there should be economy of effort and time, for both of these represent money. Business men, themselves, take summer vacations because of the need of change, but not one in a hundred ends his season as fagged out and as nervous as a music teacher. A musician who is physically fit for a business life of any sort owes his troubles to himself if he ends his season with his vitality depleted and his nerves in such a condition that he is ready for a sanitarium. Overwork should be avoided, hours so arranged that plenty of time is allowed for exercise, and the studio kent at such a temperature and so ventilated that it cannot vitiate one. All application has a tendency to deplete the reserve force, but there is no need of aiding this work by causing the conditions under which one labors to be adverse

AVOID OVERSTRAIN.

Much mental effort is wasted in trying to remember what the student was to prepare for the lesson. A card system, easily cared for, will take this mental effort from the teacher. A careful economy of time and consequent prevention of overlapping of lessons will remove the worry which one feels when he knows he is behind time and that other pupils are waiting. A few hours spent in establishing a weekly and daily system of work, and then an adherence to that system, will enable the teacher to do ten per cent, more work, and to end his season in good physical and mental

The great trouble with the teaching business is that it is a business which is conducted along the lines of art and not business. Lct the teacher realize this and leave questions of art aside when he plans his work. Business is business, and art is art, and the two do not mix. Keep the art for the student and the lesson hour, and think of your teaching outside of those hours as a business, as the marketing of so much time at so much per hour. Cultivate business exactness in yourself, and you will find that your pupils and their parents will conform to these business standards, and that other business men will respect you, and business respect means more success, and therefore more income.

While all businesses depend on certain fundamental are to be solved along certain well-defined lines. Likewise, a business in Ohio is not to be conducted along the same lines as a business in New York City. The include cymbals-large, flat discs of hammered gunfundamental principles may be the same, but the details will invariably differ. For this reason no one person can solve the questions of any one individual un-less he himself has experienced those difficulties, or else can examine conditions and put himself in the pleasant, fairy-like effect when struck with a metal rod; place of the local teacher.

WHAT THE AMERICAN TEACHER NEEDS.

To my mind, what the average American teacher needs, aside from adherence to fundamental business principles, is more independence and imagination. He needs independence to meet his problems with an assurance which causes many difficulties to vanish and imagination to solve those problems which cannot be consisting of a metal disc which on being struck, or solved by merely taking a stand. Too many teachers rather rubbed with a covered drumstick, emits a rather in this country reserve their independence and imagination for the performing of some musical work. If the business problems which are to be met with in is very infrequent. The Chinese gong has been employed everyday life by the music teacher were attacked with most impressively by Strauss in his Tod und Verklar-which the teacher attacks a new composition, there member of the percussion group is the celesta, a modern would be little need for one to advise the teacher how keyboard instrument of exquisite bell-like tone. It is than the originals. He breathed upon dead boll to conduct his business. The practice of music as a developed from the resonators employed by students of and brought them to life.

The harp is an instrument which is much in evidence in the modern orchestra. It possesses a range of about diatonic scale of C flat. By a system of pedals the strings can be varied in pitch so as to conform to an key. This instrument is at its best where "ethereal" heavenly effects are desired. It is so employed in the finale of Gounod's Faust with great appropriateness is also of great use in accompanying love-songs or songs such as those sung by the minstrels in Tannhäuser a the contest in the second act. Glissando scales can be employed on it with ravishing effect, as for instance, Rimsky-Korsakov's Capriccio on Spanish themes, a truk remarkable piece of tone-coloring,

The percussion instruments and the harps are some what in the nature of extras in the orchestra, as there is much excellent music in which they are not employed at all, and they are very limited in scope. New additions are always being made to this group, and many special effects are demanded. Wagner had a special required in Parsifal; while some of the modern composers-notably Josef Holbrooke, the English compose -seem to take a special delight in demanding instruments which can only be assembled once in a lifetime. Tchaikovsky's score of the 1812 Overture demands cannons to be fired as well as bells to be rung, and Berlioz was caricatured freely in his day for his astor ishing demands in the way of percussion instruments The fact remains, however, that as a rule, these in struments are very sparingly employed in the orchestra

THE VALUE OF SIGHT PLAYING.

BY FRANK HOWARD WARNER.

THE aim of most piano students is to be able to amuse themselves and entertain their friends. This can b done to a certain extent with the pieces they study. but how much greater are the opportunities open in this direction, to the good sight player! All accomplished musicians know the great pleasure derived from playing new music. We tire somewhat of the pieces studied weeks and months, and something entirely new is refreshing and stimulating to our friends as to ourselves. The ability to accompany well, generally speaking, depends greatly on right playing, and accompanying may be a source of much pleasure and profit. musically, to the pianist and his friends.

Sight playing is not much cultivated by the usual may be discovered by studying Beethoven's fourth and study of pieces, but it makes the work of learning new music much easier, and is therefore important for the pupil's general progress. I find pupils much interested in it, also. Give as much time from each lesson 20 can reasonably be spared, to playing at sight. Begin with pieces simple enough for the pupil to play wit very few mistakes, but do not be too strict as to every note being correct. Insist on correct time, however, THE GREAT VARIETY OF PERCUSSION INSTRUMENTS. and train the pupil as early as possible to play on in spite of mistakes-a necessary habit for a good sight player. With some pupils this can be enforced almost from the beginning.

When the student is well started in this practice, 5 that he can be depended upon to continue it profitall alone, he should have pieces of suitable difficulty t practice at home each day. Perhaps some will say that gives him another excuse to neglect his other practice, which should have first place. But remember, i will help his study generally, and try it.

Conservatism seems to be a settled principle b the castagnets, formed from two pieces of hard wood human nature generally; hence we teach as we well taught, and neglect opportunities for giving pupils remusical training in the ways they are capable of received ing it. Doubtless, that is why amateur plantes so fre bells; the xylophone, a kind of carillon made of hard quently give up playing soon after their lessons cease or grind out the popular trash on which many spen their time

> WHAT a transient thing is music. A composer mil record his thoughts on paper, but unless they an translated into sound they are still-porn. The interpreter alone can give them existence. It may be sa of the musical interpreter, as Landor said of Shake borrowing from other poets, "He was more org

In His Prime In Middle Age As a Youth Four Ages of Wagner In Old Age

The Wisdom of Richard Wagner.

A series of carefully selected paragraphs from Wagner's Collected Works, giving an insight to the philosophy of the Master

of his fashionings, otherwise than that they must at ome time have come as directly to his own experience as all that it has made a note of in its memory.

That phenomenon I have observed strikingly in my own case. With my poetic conceptions I have been so noral development as almost exclusively induced and really conscious. rought about by those conceptions; Flying Dutchman, Tannhäuser, Lohengrin, Nibelungs, Wotan-all existed earlier in my head than in my experience.

It is the latest years of my life that really have maself, and whenever the True is at stake my will stands ality. This knowledge is so rooted in me that with in which one might go on music-ing with great promends me to finish only what I can bring about.

ver-increasing sympathy. If, however, you represent the news that they have nothing at all to say. my work as something colossal, you mistake, in my pinion, the standard of measurement; to me, leaving ut artistic publicity, the spirit of our means of repreintation, etc., appear to be very small and miserable, while my work is just in accordance with ordinary uman proportions, and appears gigantic only when we letter to Franz Liszt.)

maded of my musical wretchedness!

he has red were equally hathed with the freshening with the moving sorrows of his life, there awoke in the stran e-shaped monsters have filled him half with the

The common world, still standing under the influ- dew of his music, were resolved into all the nuances artist a longing for distinct expressions of specific

that sprang from the misunderstanding of the master. They sought to save themselves from the consequences of a genius stricken with madness. ured me to a man; I feel at perfect harmony with my- of that expressional manner, by polishing down its most jutting angles; by taking up again the older mand fast. As for material life, I cheerfully allow fashions of expression, and weaving the minto these highest, most vital nobility. myself to be guided by my instinct; something higher newest, they formed themselves an artificial mixture meant with me than the mere value of my person- that we can only call a general abstract style of music, a smile I scarcely ask myself at times and I will a priety and respectability for quite a length of time ung or no; that care is taken by the curious genie without much fear of its being disturbed by drastic. whom I serve for this remainder of my life, and who individualities. If Beethoven mostly gives us the impression of a man who has something to tell us, which

The whole world hurrahed Rossini for his melodies; Rossini who so admirably knew how to make the employment of these melodies a special art. All organizing of Form he left upon one side: the simplest, barrenest and most transparent thing that came to hand, The confine it to those unworthy conditions.-(From he filled with all the logical contents it had ever Life of the Future, and yearns to be contained therein. needed-with narcotizing Melody. Entircly uncoil- He who cherishes this longing within the innermost I cannot tell you too often how miserably weak I disturbed, he turned his whole genius to the invention | life; but only one can do this thing-the Artist. d as a musician. I know, in the depth of my heart, of the most amusing hocus-pocus for execution within at a musician. I know, in the depth of my heart, at I am an absolute blunderer. You ought to watch those forms.... But who more idolized than Rossing as Rossini?

Was always grey, and red, red; only that this grey surroundings. But from the time when, in concord he has often been night to sinking, and its deeps and

me of experiences forced upon it from without, and of the primordial color, and thus appeared as many- characteristically individual emotions-as though to unrapping nothing that is not driven home to its sense tinted grey, as many-tinted red. Instinctively his music bosom himself to the intelligent sympathy of fellow of touch, so to say, can never comprehend the position ennobled all the conventional stage characters pre-men-and this longing grew into an ever more compellof the poet towards his experimental world. It will sented him, by polishing, as it were, the rough-hewn ing force; from the time when he began to care less ever he able to account for the striking positiveness stone, by turning all its facets to the light, and finally and less about merely making music, about expressing by fixing it in that position where the light could smite himself agreeably, enthrallingly or inspiritingly in genit into brightest play of color. In this way was he eral, within that music; and instead thereof was driven able to lift the characteristics of Don Juan, for instance, into such a fulness of expression that a writer bringing to sure and seizable expression a definite Conlike Hoffmann could fall on the discovery of the deep- tent that absorbed his thoughts and feelings; thenceest, most mysterious relations between them, relations forth begins the agony of this deep-stirred man and far ahead of my experiences that I may consider my of which neither poet nor musician had been ever imperative-straying (nothwendig irrenden) artist. Upon ly because the inspired man could not make himself German musicians stood close enough to the spirit intelligible to such an one, these mighty transports and of Beethoven to keep aloof from the wildest autics the half-sorrowful, hulf-blissful stammerings of a

Look around you, and see where ye live, and for

The Public of our theatres has no need for Artwork; it wants to distract itself when it takes its seat before the stage, but not to collect itself ; and the need yet he cannot plainly is part : on the other hand, these details, but not for an artistic unity. If we gave it a I was at first startled at your new year's article, but modern followers of his appear like men who, often whole, the public would be blindly driven to tear that son perceived that here again I am indebted to your in a charmingly circumstantial fashion, impart to us whole to disconnected fragments, or, in the most fortunate event, it would be called upon to understand a

The begetter of the Art-work of the Future is none

ne when I am asolute blunderer. You ought to watch those forms, thus an object that the whole civilized started from one departure-point, from thence to jourthen going to the piano to puzzle out some world-so far as the opera-louse could hold it? And ney straight ahead in opposite directions. Arrived at writed going to the piano to puzzle out some world-so far as the operationate could not in any straing states in appendent encounts. Arrived at write or posite posite posite on the opposite posite and the strain each strain and the strain and the opposite posite and the strain and the strain and the opposite posite and the strain and the strain and the opposite posite and the strain and has seen and found. The Poet describes the plains, Mozart, by reason of a nature wholly sound at core, So long as Beethoven was at unison with the spirit the mountains, valleys, fields, the men and beasts, ould never speak otherwise than correctly. He pro-"Baced with the self-same clearness the rhetorical that spirit in his works; so long could the reflex of mainland. The Musician has voyaged across the seas, with the self-same clearness the rhetorical that spirit in instruction prove nothing but henchical to bis and recounts the wonders of the cent; on its breast

ror, half with joy. Roused by each other's stories, and has a fair idea of the importance of her intelligence, speak, being given up to the particular feeling my Other which each has not yet seen-so as to make into upon her intellectual powers. an actual experience impressions merely taken up in fancy-they part again, each to complete his journey round the Earth. At their first starting-point they meet at last once more; the Poet now has battled through the seas, the Musician has stridden through the continents. Now they part no more, for they both know the Earth; what they earlier had imagined in their boding dreams, as they fashioned thus and thus, has now been witnessed by them in its actuality. They are One; for each knows and feels what the other feels and knows. The Poet has become Musician, the Musician Poet; now they are both an entire Artistic

Pining for redemption, the Poet stands at present in the winter frost of speech, and looks yearningly across the snow-flats of pragmatic prose, with which are cloaked the erst so richly dizened fields, the sweet countenance of Mother Earth. But here and there under the warm gushes of his sorrowing breath, the stubborn snow begins to melt; and lo !- from out Earth's bosom sprout before him fresh green buds, shooting forth all new and lush from the ancient roots he took for dead-until at last the sun of a new and neveraging human springtide mounts aloft, dissolves away the snow, and lets the buds all burgeon into fragrant blossoms welcoming the sun with smiling eye.

PRACTICE

BY G. DE MENGEL

FROM time immemorial "practice" has been a byword with teachers of all kinds and classes, but most of all perhaps with teachers of music. It has been constantly referred to as the great remover of obstacles, the essential preliminary to success, the one idea to be cherished by the student as the essence of all the virtues which he should acquire. Yet that same word "practice," as usually understood by the student, is associated with ideas the reverse of cheerful. Neither does the success which it is said to beget by any means invariably follow; indeed "practice" often leads to staleness, nervous prostration, cramp and other evils.

The truth of the matter is, that though practice is an absolute necessity and the sine qua non of all progress, the immense majority of students, not to speak of teachers, do not know how to practice. Indeed, correct ideas on the subject are of very recent growth. Its fundamental principles have yet to be taught to the world of wcary aspirants.

PRINCIPLES AT THE BASE OF PRACTICE.

The psychological principle at the basis of all practice is as old as life itself-it was unconsciously lowed from the time when the first amonba, the simplest tentative way towards the particle of food or ray of light and warmth to which it was attracted with all the intensity of desire of which it was capable. The experiment succeeded after many attempts, but the par-ticular movement which was attended by success was thereby impressed more vividly upon the primitive memory than those which were unsuccessful. In the next attempt, the memory of the sensations experienced had its effect, and along the channels of deeper impression nerve currents found their way in greater profewer attempts. With each successive attempt, the senses but the one immediately concerned, the muscular directed into them when the primitive amoeba was the muscular sense and the muscular sense alone must shaken through the depths of its being by its primitive be our guide. This all-important sense is at the basis of

facilitated, and doubtless a baby succeeds in putting the object it longs to suck to its mouth instead of its car or nose, after a fewer number of attempts than would be the case with a lcss conscious being.

Heredity, also, plays its part-the object is directed from the first towards the face or head, not towards the back or toes. When the baby grows older and becomes a young miss at the keyhoard much the same principles are carried out with more or less successprobably less, as the desire is less intense.

her intellect as well as her consciousness, and as soon and when feasible of the touch, the muscular sensations as she enters into her teens (before which time it is evoked in that position should be firmly fixed upon the

for, hair with Joy. Roused by each other's studies, and has a fair bud of the interval greatly resent any aspersion cast enced. This is best done with closed ore, as

We are only beginning to learn how to think, to learn how to make use of the knowledge which we have accumulated through observation of facts, to learn to give ourselves a logical reason for all things we do. Were it otherwise, we should long ago have learnt how to eliminate the wasteful part of practice and retain and strengthen its essential elements.

HOW MOVEMENTS BECOME AUTOMATIC.

This essential element, upon which the acquisition of automatic or semi-automatic movements depends, is the strong-we might almost say joyful-impression created by the first movement which successfully achieves the desired end. If this first movement be correct, so much the better; if it be incorrect, it will cause a greater difficulty than before if we wish in the end to establish automatically a correct movement.

The same end may often be achieved by quite a number of incorrect movements-incorrect because they are mechanically wasteful of energy, physiologically attended by wrong muscular actions or conditions and consequent strain, or otherwise not fulfilling the condition of minimum expenditure of energy, mechanical or nervous or metabolic. It is therefore of primary importance that a correct movement should be impressed, and impressed strongly, from the first.

The wasteful elements are, apart from movements which, though incorrect, succeed in achieving the desired end, the host of incorrect and unsuccessful at-COMPELLING PRACTICAL RESULTS FROM tempts which are generally made in any but the simples: things before some lucky chance brings about the performance of a successful movement. Those unsuccessful movements all create their own nerve tracks, which invite the flow of nervous energy into them, to the detriment of the nerve impulses which should be kept in the sole channels dug for them during the performance of a successful and correct movement.

The problem may then be stated: "How to cstablish nerve tracks attendant upon the performance of correct movements, without interference by a network of useless channels dug by unsuccessful movements?" Passing first to the second part of the problem, we may observe that a network of wrong channels may be avoided by performing the desired movements very slowly under the continual guidance of the senses of sight and touch. In this way every tendency to a wrong direction is corrected before it has had time to dig a channel of any appreciable length. This may be illustrated by the attempt to draw a straight line between two points at a good distance from each other. If an inexpert draughtsman endeavors to draw such a line with one quick movement, he will in nine cases out of ten fail completely. If, however, he draws the line slowly, under the continual guidance of the eye, and letters forming her name, A B E G G. especially if there be a few dots in between the two points in a straight line from one to the other, the line may be wavy and ragged, but will never anywhere depart much from the right direction, and will in the end connect the two points. The line once drawn faintly, it becomes easy to go over it again and patch it up until a fairly neat straight line has been drawn,

ESTABLISHING CORRECT IMPRESSIONS.

The interference of useless movements having been eliminated in this way, it remains to establish strongly the impressions created by the correct movement. In the first place, the end to be attained, that is, the desired position at the end of the movement, must be portion, and a successful movement was repeated after presented to the mind independently of the help of any proper channels were dug more and more deeply, until sense. If we want to attain to the greatest freedom in by far the greater part of the nervous energy was any movement or in the taking up of any position, all successful practice, and yet is persistently ignored With the development of consciousness matters are at least consciously. It can, however, be trained to a great pitch of accuracy, provided the muscles are, by means of "full-contraction" and attention to the general health, brought to the highest degree of responsiveness and general perfection. But if the muscular sense is to gests chords of the ninth and thirteenth to him. be satisfactorily trained, all slipshod, inattentive, halfhearted practice must cease, and the whole mind must lent." be concentrated upon the sensations evoked.

The desired position having been attained at the end of a technically correct movement very slowly and de-Our young student, however, should be developing liberately performed under the guidance of the eye, not advisable to begin the study of an instrument) she mind by intent concentration, the whole self, so to

quiet surroundings, so as to prevent other sensati obtruding themselves upon the consciousness original position is then regained with eyes open and which the eyes are closed as before and the en consciousness is bent upon recalling the sensati evoked in the previous position. As soon as the in pressions are recalled with sufficient vividness, as a tempt must be made actually to reproduce them h quick and decisive repetition of the movement where first secured the position in which they were exer enced. In nine cases out of ten, if the concentration is been really good and the slow movement preced executed with conscious deliberation, the result will success, and three repetitions of the process are usual sufficient permanently to establish the correct mor ments and positions in that part of the nervous system concerned with the semi-automatic functions.

Certain rules, however, have to be observed in the course of this process of concentration, otherwise purpose in view will be only half achieved, and min even be defeated. Among them is the important pr ciple, obtaining throughout all muscular sense training that only one set of sensations, connected with as simple a movement as possible, should be evoked at a unt otherwise the mind cannot be properly concentrated This involves the analyzing of every movement, if i be not simple, into its constituent simple movements Another and very useful principle of muscular state training is, that if the component simple movements have been separately practiced, the compound movement which comprises them will be performed accurately without additional practice. A corollary of that priciple is, that if the positions of any two notes sy he separately established relatively to a given point it will be found that the distance .ry between them ca be gauged without additional practice.

All these principles of muscular sense training can be in a sufficiently definite and permanent manner the applied, not merely to accuracy in such matters a lateral arm movement, finger stretch, legato, etc., ba also to the acquisition of greater freedom and agility.

SCHUMANN'S MUSICAL WIT.

SCHUMANN as a youth was typically German. H had just that blend of sentiment and philosophy which is so redolent of the Fatherland. His musical spi was ready to flame out at the least excuse, yet ne did he fail to use his brains in an excess of emotion fervor. Take, for instance, the delightful complim he paid to Meta Abegg, whom he met at a ball duri his most impressionable age. He has immortalized l in his Opus 1, which is a piano piece founded on t



He might have used these tones a dozen differe ways, but his quick musical intelligence told him the the most appropriate way was one in which the melod soared upwards in a most ardent manner. The melody would have been more correctly written if he had made the leap from B flat in the melody down to E instea of up, but the emotional effect would by no means has been the same

The habit of portraying his friends in music was common with Schumann. His romantic affection Clara Wieck naturally found expression in music. Patterson, in her biography of Schumann, has point out how Schumann "speaks of finding himself at th piano when he thinks intently of her. She even sus quotes the following chord as being her musical equite



THE ETUDE

TITITITI CALLER CALLER FRANKLING The Teachers' Round Table Conducted by N. J. COREY Denter

OCTAVES. 1. In the Mathemas' Graded Course, Book V, there is an orthor study which 1 since play through other without thring my wrist. Can you write the trouble? "2. In what grade is one expected to finish Course, Opin 2007." "3. What do the words 'La 2da volta rit.' mean, which I find at the end of a place?" Is (i.

1. Octave playing long continued, even with loose wrist, will eventually tire. You should acquire the ability to play for a reasonable time without fatigue, however. As a test of the looseness of your wrist, place your hand on the keyboard striking an octave. Hold the keys down; raise the wrist as high as possible without removing the thumb and fifth finger from their keys; then depress as low as possible. Continue wrist up and down as when the notes were held still. Practice the scales in octaves, repeating each note eight for some time. Drop the etude until you have practiced exercises in octaves for a month. Procure the

2. Czerny's Opus 299 should be completed in the fourth grade.

over. That is, play without ritard the first time through, should always begin very slowly and the tempo on a but on the repetition, when the passage is brought to a given piece increase as you gradually conquer the difficulties.

INACCURACY.

conclusion, do so with a ritard.

alone at home. The wrong notes she introduces come o her to sound correct, and the right ones wrong. are wrong and tell her she must study out and correct out the studies it correct up occasionally in remote vilages the those notes. Insist that she study these places two and cities where the blind are unable to go to an mesares at a line or the study these places two and cities where the blind are unable to go to an mesares at a line or the study these places two and cities where the blind are unable to go to an mesares at a line or the study these places two and cities where the blind are unable to go to an mesares at a line or the study these places two and the study of the study the st Take a given piece, indicate with pencil the notes that measures at a time, or in such short sections as you institution, and still would like to take up the study may mark. Go over some of them at the lessons with of music. The Round Table would be glad to receive many repetitions, as you wish her to practice. It is not very short letters from any teachers who have ene ununlikely that she will return with them uncorrected. Go over the same ground again, and set her once more at is practice, giving a group det ner once more teachers who are at a loss how to proceed. I am teachers on other things. Keep at this until she realizes unable to say whether it would be necessary fr the the hor of the teachers and the teachers are the teachers and the teachers are the teachers and the teachers are the teachers and teachers are teachers and teachers are teachers and teachers are teachers and teachers are teacher that it is necessary that she get it right, even though teacher to learn to decipher the raised note system, or it takes several weeks. Study the nature of the pupil, whether he could by reading the directions teach the With some, scolding will make them more obstinate student how to acquire it and verify results by followabout trying to make the corrections. Rather exhibit ing the printed page. J would suggest that C E write surprise that so bright a pupil cannot get the notes to the teacher of music at the State Institution for the corrected. Let it go as a good-natured matter, of Blind in her State, or to a private institution if there course, that she must keep at the pirce until the correction be such. She can easily find where such inditation tions are made; that it is not learned until she does. are located by inquiring of the doctors, or perhaps of These careless natures are often very hard to deal with. some of the county officials.

EXERCISES AND READING.

"L I am practicing Czerny-Ldebling with grout benefit to m Participant Should I also practice employ and other flowers. Should I also practice employ 2.1 an grouty humpered by my inability to read rapidly. What shall I do th order to develop mpld sight reading." E. D.

I. A certain portion of your daily practice period

week of practice on a piece the attention is so closely taken up with reading the notes, and adjusting the fingers to the keys, etc., that real advancement in finger agility hardly more than begins. It is a perfectly natural and human frailty in pupils to resent the reassignment of a piece or ctude for practice, for they invariably think they have not learned it well and "have to take it over." From the first disabuse them of this idea, which should be looked upon as a "leftover" from the past century. Teach them from the start that real practice begins after you have corrected the first study of the piece, and to consider that prac-

tice simply continues until the piece is learned. 2. If you are in the third grade, send to the publisher for two or three albums or collections of second this motion for a little time. Now practice repeating grade pieces. First select all the easiest of them, look the octave notes, at the same time slowly raising the them over one by one and determine inst how way think they ought to be played, especially as to tempo Next attack them holdly and play at the correct tempe times, making the wrist motions in same manner. Then from start to finish. Do not stop for mistakes try other exercises and scales without note repetitions, and moving the wrist as directed will prevent fatigue guickly and the fingers to follow. Do not play more than twice in succession, but proceed from one to another, waiting until you have practically forgotten octave book of Mason's Touch and Technic, and try them before going over them again. Train yourself and understand it. Doring's Octave Studies will furnish in this manner for several months, and when you have worn out one set of albums get some more. Under this regime you will find your ability to read qu'ckly

"I have a young pupil who is threatened with bludness, and the doctor's orders are that she prever lock at a more start are not let. It is not a start of the lock of the lock of the lock of the lock of the lock. Can you tell me what to do in this matter?" C. B.

Unfortunately your letter finds me totally without

system of raised notes which the blind learn t | read

tered this problem, and be glad to print some of their

PRACTICE MATERIAL.

by touch, and that they make rapid progress by means

Meanwhile this raises an interesting ques ion.

will rapidly develop. By no means, however, confus-3. These words mean ritardando the second time this with your regular and careful practice, which THREATENED WITH BLINDNESS.

"I have a bright little pupil who comes with what she thinks is a well prepared lesson, but with many wrong notes. I have tried note drills, read-ling notes aloud before playing, writing a portion and correcting at lesson, but to little purpose-can you suggest something that will make ber more accurate?" M. V.

Your little drills ought to help some, but the trouble experience in teaching the blind, as hadly off as you is that she does not realize them when she practices are yourself, in fact. I only know that there is a

1. If the student has thoroughly mastered hook three of the Czerny-Liebling, he has mestered Grade six, in should be devoted to scales and arpeggios and exercises. The exercises should be varied in accordance which is in ten grades. During this grade be should which is in ten grades. During this grade be should which is in ten grades. The exercises should be varied in accordance which is in ten grades. During the should be varied in accordance which is in ten grades. During the should be hour may be divided into three sections for the exer-bage may be divided into three sections for the exer-cises, a half hour for new evide, a half hour for review of etudes and pieces, and a half hour for new piece of etudes and pieces, and a half hour for new piece of etudes and pieces, and a half hour for new piece to not formed by the exercises net to be Do not forget that the most profitable part of your used at the present time. For octave work, Kullak's Bradie and the present time is standard, but the admir-Practice will be on the review. You will then make "School of Octaves" still is standard, but the admir- and physically small, it may be necessary to wait until more repid progress in both freedom of finger action able treatment of the octave question in Mason's they huild up from this standpoint before very suband spontaneity of interpretation. During the first "Touch and Technic" should be thoroughly understood etantial results may be hoped for

by the teacher in order to intelligently teach octaves to pupils. Then may follow selections from Baeh's "We l Tempered Clavichord," and the Chopin Etudes.

2. Other material should be used in connection or in alternation with the Czerny-Liebling studies. The first book begins in Grade one, and the third ends in Grade six. They are by no means intended to be all-inclusive. Heller, opera 47, 45, 45 and 16, have many etudes that every well educated pupil should know, and have the benefit of the training from. Or if not from these, their equivalents. Meanwhile there is nothing that covers the ground of Heller, if properly selected, in quite so comprehensive a manner. The lighter compositions and preludes of Each should also be studied, in order to prepare the way for the greater Bach that is to fol-A student's education should be a comprehensive matter, and will of course vary with talent and purposes of the pupil. A person who only desires to use his or her music as a drawing-room accomplishment, or a personal satisfaction, will of course receive different treatment from one who is preparing to teach and wishes to be ready to take care of every and all kinds of ability with which he may come in touch.

SELF-STUDY.

"I. Can I acquire a good technic through solf-study linying algody massfered it up to the fourth "2. Would Philipps complete works, on technic prove adequate for such an undertakting T. K. H.

There is no reason why you should not be able to develop a fine technic under your own instruction if, a very important factor, you can avoid accumulating bad habits. The majority of students have to be watched very closely, the same faults pointed out over and over again, the same points dwelled upon some-times for weeks before they are understood, and even are you already a thorough master of your subject, so as to be able to teach yourself? Simply working up which need to be thoroughly understood, and their many modes of application. You will be much wiser to secure a good leacher if it is possible. If not it to reach the desired goal by means of self-instruction. A man in a western town was boasting that he was a self-made man, whereat a hystander hazarded the recontains little detailed explanation of hand and finger positions and motions for the various kinds of touch. Mason's "Touch and Technic" in four volumes, and Cooke's "Mastering the Scales and Arpeggios" will be invaluable to you under present conditions.

WEAK FINGERS.

"I have two puplie, ared sixteen, who seem to have weak functes. They are repid readers and keep whether time, but in striking as this matrix encises do not seems to strengthen the functors. What would could advise?" L. S.

three keys forming the triad. Ho'd two of the keys down and reneat the other eight times very al w'y raising finger high and striking with emphasis. Practhe fingers get some of the drill. Then hold one finger down and practice in same manner, striking with two fingers at a time. Make sure that the hand does not striking all three notes at once, with the down and these, but do them several times each day. It will stantial and permanent results. R member, however "stock" exercises, you will cause more harm thin good.

advanced, you can add the dim'nished seventh chord to this and practice in same manner. Place the fingers on C, E flat, F sharp, A, and C. In this chord each finger has a key. Form various exercises on this hold ing down onc, two, three and four fingers, as the case may be. There is no end to the exercises you can form from this if you will exercise a little ingenuity. Phillon has written an entire manual on it containing severa



IMPROMPTU-F. SCHUBERT.

The Impromptus of Schubert are among the most charming of his pianoforte compositions. Several of them are exceedingly popular. Among these, the Impromptu Op. 90, No. 2 is one of the most valuable for teaching purposes. This number serves to demonstrate how an apparently commonplace technical figure may be made into real music in the hands of a great master. The figure in triplets is handled with consummate skill and the harmonic background is rich and effective. In the section in B-minor the harmonies are bold and rich, some of them being quite in the modern manner. This Impromptu must be played with the utmost delicacy and evenness. It is real piano music, suited to the genus of the instrument. We would class this in the seventh grade.

VALSE IMPROMPTU-E. F. CHRISTIANI.

The term Impromptu when applied to a waltz movement indicates that the composer has allowed himself considerable freedom both as to form and content. A waltz of this type will always be rendered in a somewhat capricious manner, in keeping with the style in which it is written. The Valse Impromptu by Mr. Christiani is a well written number with bold and contrasted themes. The first theme is sonorous in character, with harmonies somewhat in the manner of Schumann. The middle section is of more lyric character, requiring the singing tone and some attention to detail in interpretation, the notes of the theme in some places being transferred from one hand to the other. This will make an effective number for recital use in fifth-grade work.

ROSES DE BOHEME-H. KOWALSKI.

Henri Kowalski was born in Paris in 1841. After studying with Marmontel and Reber he became a concert pianist of note. His compositions are chiefly drawing room pieces of the better class, brilliant but refined. One of his most popular pieces is the concert waltz known as Roses de Boheme. This is a very showy number and it is most effective when played in rather strict time, well accented and at a lively rate of speed. Although it will require nimble fingers, nevertheless it lies well under the hand throughout, so that it is really not as difficult as it sounds when well played. The sustained dotted half notes occurring in the repetition of the principle theme are intended to be sounded out like a horn passage. These tones should be played with considerable force and the pedal will sustain them after the key has been released. This is one of the best fifth-grade pieces of its type.

THE JESTER-G. S. SCHULER.

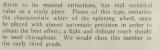
The first section is in the rhythm of a modern gavotte. while the middle section is a modified mazurka rhythm. Mr. Gorge S. Schuler is a rising young American com-most famous numbers in grand opera. The really great tai idea, which grows and grows and increase and very well received upon its appearance in True Errowe error lose their charm. Violin students will the whole picture stands complete hefore my midd in April, 1912. The Jester is an excellent third-grade piece, either for teaching or recital purposes.

ECHOES OF PALERMO-R. R. BENNETT.

Mr. Robert Russell Bennett is a young American com-Sicilian peasants. One of the main points to be ob- section. served in playing such pieces is to sustain the rhythm of the accompaniment steadily throughout. Against this accompaniment the themes must be brought out with song-like effect. For advanced third-grade players,

SONG OF THE SPINNING WHEEL-H. HARRIS.

This is the second appearance of Mr. Hubbard Harris found in another column. in our ETUDE pages. The Song of the Spinning Wheel is from a set by Mr. Harris, recently published. It is a very cleverly constructed little number which in ad- folk-song.



SUMMER FROLIC-M. LOEB-EVANS.

Summer Frolic, Mrs. Evans' latest composition, is a dainty and capricious intermezzo. It will be most effective when played chiefly with a light staccato touch with the exception of the middle section in which the passages in thirds will demand a legato touch. This number lies in the early third grade.

UNDER THE ORANGE BLOSSOM-H. ENGELMANN.

Under the Orange Blossom is a tuneful little waltz which will prove useful either for teaching purposes. for home amusement or for dancing. It has all the good points of the modern waltz and it is rather easy to play, lying well under the hands. It is suitable for an advanced second-grade player, one about ready for third-grade work

AFTER THE RAIN-GEORGE L. SPAULDING.

Mr. George L. Spaulding is well known to our readers as a successful American composer of teaching pieces. His work is always bright and entertaining. After the Rain is one of his recent compositions. It is easy to play but the phrasing will require some attention. Just right for an advanced second-grade student.

CUNNING CUPID-B. R. ANTHONY.

Mr. Bert R. Anthony is an American composer whose teaching pieces are much liked. Cunning Cupid is a stirring little march movement which has all the qualities usually found in marches written in much larger It should be played in the true military style, form. imitating the effect of a band. Second grade,

MORNING GLORY-P. RENARD.

This is another second-grade piece, rather easier than the preceding one. It is a very good example of the polka rhythm and it will prove effective for elementary recital work.

ONCE UPON A TIME-TH. KULLAK.

and teacher who in turn developed many famous pupils. of the State of New York. Dr. Wooler has been the As a composer his attention was directed chiefly to pianoforte studies and teaching pieces of all grades. Once Upon a Time is taken from a set written for this issue of THE ETUDE won a prize in our prize contest young students. It is a tuneful little number, beauti- of last year. fully harmonized, written in classic vein. Second grade.

VALSE CAPRICE (FOUR HANDS)-

The Valse Caprice by the late Mr. Rathbun has proven one of his most popular numbers. As arranged for four hands it is exceedingly effective and will make a brilliant number for recital playing. Third or fourth grade.

A jolly number having two well contrasted sections. SEXTET FROM "LUCIA" (VIOLIN AND PIANO).

An effective and playable arrangement of one of the

FESTAL POSTLUDE (PIPE ORGAN)-G. N.

Reminding us somewhat of the offertoires of Batiste and Wely, Mr. Rockwell's Festal Postlude nevertheless poser who has appeared but once before in our music has merit and originality of its own. It will appeal to from? That is more than I can say. The ideas come poset with this appeared out once before in our must has merit and originatity of its own. It is will appeal to from? That is more than I can say. The Bows, pages. His *Echoes of Paleron* is in the rhythm of a cryanists as a practical number for church use. It is and there they are; sometimes so palpable that face *Stellenee*. This term is usually applied to pieces write remarkably brilliant and imposing for a piece so cay. I can put my hands upon them while 1 am out in divergible hor tradecedulation in the stellar of the other. The other the stellar of t to play. The registration will require attention; also certain graceful pastoral dances, originating among the the execution of the staccato double-thirds of the middle

Mr. Alfred Wooler's Flower Maiden was awarded the second prize in the last ETUDE contest in Class VI (Nature Songs). It is a graceful number, with the accompaniment in the characteristic Spanish Bolero rhythm. A portrait and sketch of Mr. Wooler will be Fair Lily, by F. M. Lillibridge, is an expressive, sing-

able number, with a fine climax, in the style of a German upon the soul and hold it in the firmest grasp of all the



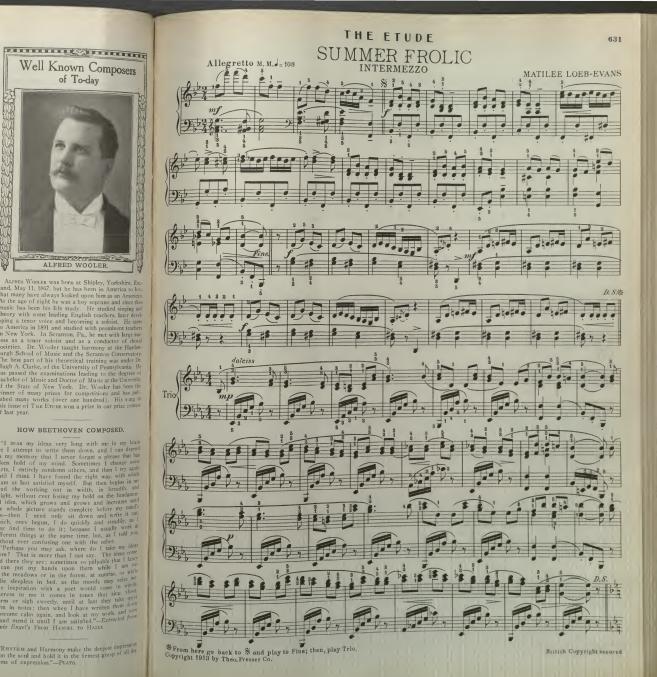
ALFRED WOOLER was born at Shipley, Yorkshire, England, May 11, 1867, but he has been in America so lon; that many have always looked upon him as an American At the age of eight he was a boy soprano and since the music has been his life study. He studied singing and theory with some leading English teachers, later devel-oping a tenor voice and becoming a soloist. He came to America in 1891 and studied with prominent teachers in New York. In Scranton, Pa., he met with large success as a tenor soloist and as a conductor of choral societies. Dr. Wooler taught harmony at the Hardenburgh School of Music and the Scranton Conservatory. The best part of his theoretical training was under Dr. Hugh A. Clarke, of the University of Pennsylvania. He has passed the examinations leading to the degrees of Theodore Kullak (1818-1882) was a famous pianist Bachelor of Music and Doctor of Music at the University winner of many prizes for competitions and has pub-lished many works (over one hundred). His song in

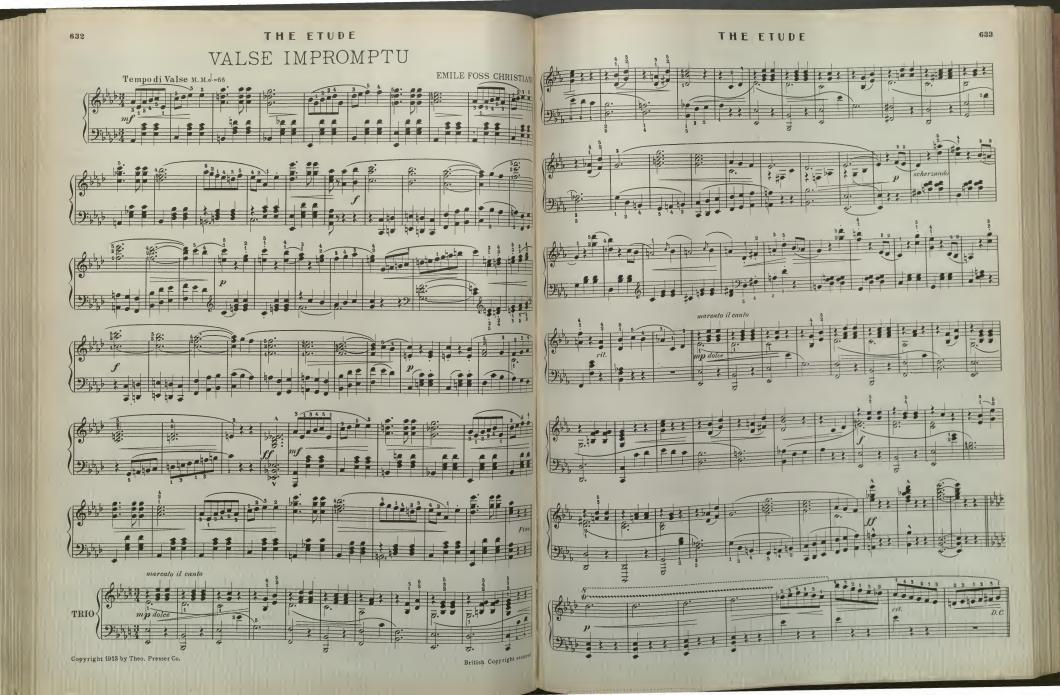
HOW BEETHOVEN COMPOSED.

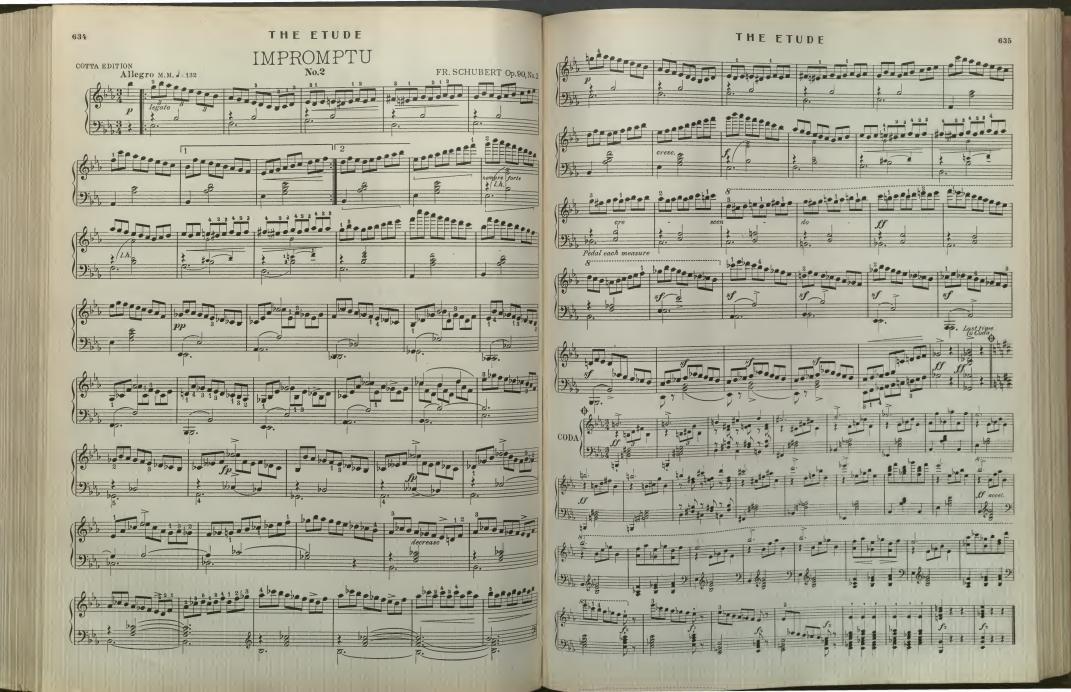
"I BEAR my ideas very long with me in my brain ere I attempt to write them down, and I can depend on my memory that I never forget a phrase that has taken hold of my mind. Sometimes I change some parts, I entircly condemn others, and then I try again until I think I have found the right way, with which I am at last satisfied myself. But then begins in my head the working out in width, in breadth, and height, without ever losing my hold on the fundameneye-then I need only sit down and write it out. which, once begun, I do quickly and steadily, as I may find time to do it; because I usually work at different things at the same time, but, as I told you

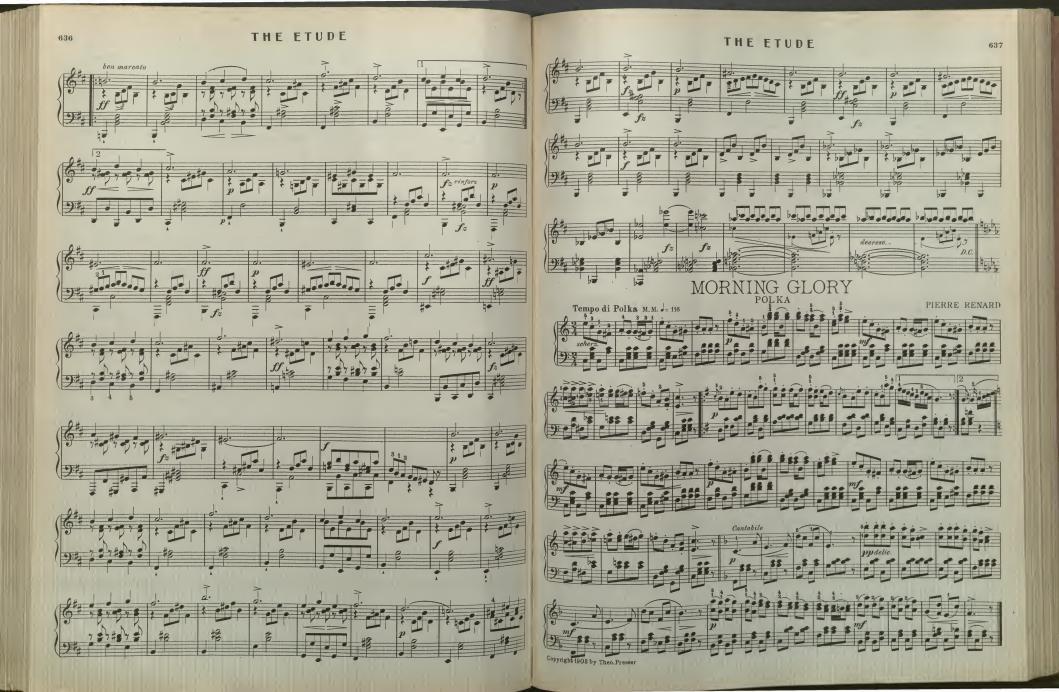
without ever confusing one with the other. "Perhaps you may ask, where do I take my ideas in the meadows or in the forest, at sunrise, or while I lie sleepless in bed, as the moods may scize me The inspiration with a poet would come in work whereas to me it comes in tones that sing, should storm or sigh sweetly, until at last they take qu form in notes; then when I have written them down I become calm again, and look at my work, and turn it and mend it until I am satisfied."-Extracted from Louis Engel's FROM HANDEL TO HALLE

"RHYTHM and Harmony make the deepest impres forms of expression."-PLATO.





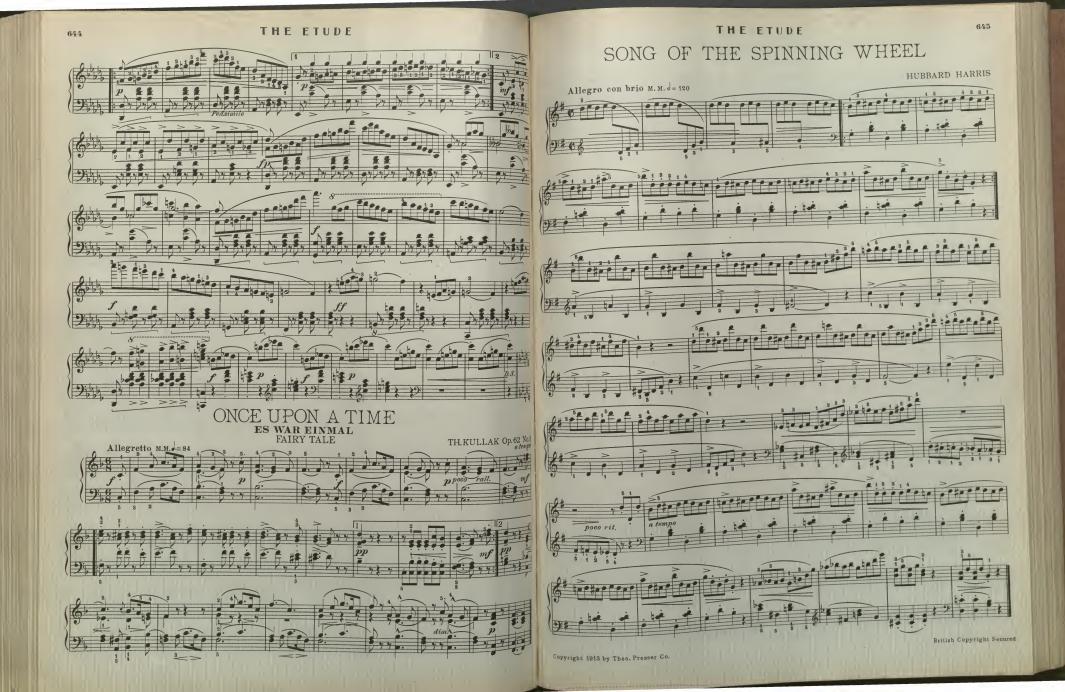
















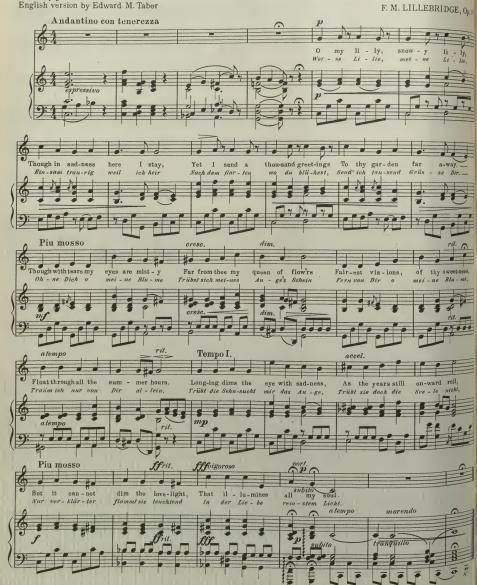




THE ETUDE FAIR LILY A ROMANCE

Words by Julius Sturm English version by Edward M. Taber

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THE ETUDE

BY KENNETH AIKEN.

MISS BEATRICE HARRADEN has called music the most were supposed to mean, yet aside from the programme things. phrase, musical works, in general, are indefinite and vague. The average individual forms a meaning of his own. At that he seldom gets beyond mercly calling names. A piece may be a boat song; a stirring march or a dirge, but the meaning in details, which is so essential to poetry and prose, he has to construct by himself out of his imagination or overlook it entirely. Huncker says: "The most profound truths, the most incorporated within the walls of a symphony and the

THE SUBLIMINAL SELF.

police be none the wiser."

thinking thoughts which are foreign to the ordinary intelligence. In men of genius it often absorbs practically the whole brain power. Music makes a particularly strong appeal to this psychic intelligence, the ordinary reason alone is not sufficient for musical appreciation, something more is necessary, and this we find in the sub-conscious self whose activity inclines towards abstraction and ecstasy. A bigger word for the same ing things which do not resemble realities any more than heaven can resemble earth.

in the real mystic. A mystic is a person who possesses superior power to see things which others learn only mystery. For to a mystic all things are mysterious. frees and grass and flowers are not what they seem; ntelligence of the Flowers." With delightful sympathy and intuition he proceeded to show that flowers feel were his real profession. pleasure and pain, that they act under volition, that they understand the existence of others belonging to heir same order

Mysticism as a force is not so much intellectual as would otherwise have found very uninteresting. The viously in The Intruder he gave it a dramatic setting. English poet Dante Gabriel Rossetti is another example. The strong motives in Wagner's operas are certainly delicate beauty which we look for in the highest forms

WAGNER, A MYSTIC.

mystical human being than Wagner. From his youthful lays, when he distracted his harmony teacher by talkabout the "personality of the notes." Wagner reva operas do not indicate the real trend of his mind. as to form the basis of many of his operas. That agner should have been attracted to the mythology grantic character of his imagination and the wealth point would seem to be one of voluptuous pleasur f wonder ful things to be found in these tales. Wagner

DREAMERS, SEERS AND MYSTICS IN MUSIC. always tarried long over the supernatural and the perverse. Then there is no end in these Norse stories to gence and appeals to the higher emotional centers. magic gardens, magic cups, magic potions, magic islands, one would think of using *i'arsifal* with its jumble cf apples, etc., besides wicked gods and death-dealing monsters of terrible ferocity.

But aside from the superhuman and the monstrous, Miss BEATRICE Trade is but aside from the superhuman and the monstrous, heautiful language in the world. Miss Harraden is what intoxicated Wagner's imagination most was right. Music does serve the purpose of a language; it woman. Woman appeared to him in a truly mystical conveys ideas and emotions, it stirs the imagination. aspect, i. e., as a mystery. He is never done telling Vet this language so perfect in many respects lacks one of the marvelous fascination which will lure a man to thing to make it complete, viz., a vocabulary. No ruin; nor does he forget to show the woman of pure great composer has ever turned his hand to the lexi- character. Indeed, morally speaking, the salvation of cography of sound. Some composers, it is true, adopt- his operatic stories lies in his teaching that through the ing a programme have told us what their compositions influence of woman man can hope to rise to better

LISZT'S MYSTICAL TENDENCIES.

work in which the laws of the strictly classical had how to go about securing a teaching practice. Secure no application. Mystical as are his themes, they are no more removed from the ordinary current than the forms into the highways and hedges to find them; arouse in through which he expressed himself. In this great work them enthusiasm for their work; see to it that they of broadening the intent of music he had a fellow- make progress, and pupils will flock to you without hasphemous things, the most terrible ideas may be laborer, although a worker along different lines. This the asking was Liszt. No one can view Liszt's life without seeing the strong musical bent throughout, and his compositions betray it even more so. Liszt was romantic degree of excellence; how shall they be exploited, and composer, brilliant pianist, aristocratic courtier and mys- what course must be taken to make them stand out as Psychologists tell us there is a subliminal self, a tic combined. Few men in any line of work have shown the same breadth and power. Goethe is, perhaps, the There is but one way and that is the right way, nearest approach. He may have posed more or less, which is to use the piano as a means of musical edusychic personality in every human being capable of the same breadth and power. Goethe is, perhaps, the yet we cannot call him a posenr. Religion he accepted for his daily guide, although it is more than likely he

worshiped the atmosphere of religion rather more than helieved in its creeds. That the religious ideal appealed to kim is shown by his compositions. In the Berg symphony, written 1849, which was designed to contrast the ways of men and and history of the piano and mode f mampulating it. nature, a religious motive is used towards the end to Show the hammers in action and illustrate how they this latent facult route that the defines and feelings vanish; effer there there there are a particular to the time has a produce tone in an infra-wer expands for the time here of seeing and har-phonic poem, the *Heroid Functor*, List wrote a pref-nic variety of romances, in conformity with the name ace in which he says: "Everything may change in hu- planoforte man societies, manners and cult, laws and ideas, sorrow But the mystical tendencies in the average mind are remains always the one and the same: () It is for ery fleeting in comparison with what is to be found art to throw its transfiguring veil over the tomb of the brave-to encircle with its golden half the dead and the on the keyboard and how the nuscles must be placed dying, in order that they may be envied by the living." Note that transfiguring weil; it perfectly expresses the the artistic hand combines clasticity and strength, and somewhat of a prophet and always a visionary. His mysical attitude in its endeavor to raise things above the will enjoy the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak simulation to very the suggestion of Dr. Adabh Kellak s interest him only mildly, except when he is striving for after Dante's Diving Lonnedia and for the piano, a like leaves while held so firmly they cannot leave the meanings and relationships to clear up the prevailing Dance of Death. His Masses and Psalms, just now branch. This is indeed enough to show the peculiar predilecpotance than what they possess as natural objects, tion which Liszt had for religious subjects. It only potance than what they possess as natural objects, tion which Last had for remains solution solutions and the took holy orders and play, and it should be remembered that it is the man some years ago Maeterlinek wrote an essay on "The more the fact that he took holy orders and play, and it should be remembered that it is the man some years ago Maeterlinek wrote an essay on "The more the abulk some members and the as if heing an abb' or woman behind the art that makes the art great. wore his abbe's garments quite as if heing an abbe-

INSPIRATION FROM THE THEMES OF DEATH AND LOVE.

One subject there is which amounts almost to an obwhether as a tore is not so much interaction as session with a mystic. That is death. Death as the subscience of Matterinek is undoubledly at its hasis, thoroughly Great Mystery must naturally fascinate minds to whom speculative and metaphysical, the artistic impulse of the all things seem mysterions. Only recently Masterlinck man however has given a charm to what the world has written an entire volume on the theme, and pretis Blessed Damozel is a poem you cannot by any love and death. Wagner's own words betray the consort of cashistry hring into any consistent or rational quering power which these two mighty forces had over deal, yet it is a perfect example of that exquisite and his mind. In his prelude to Tristan and Isolds he says "Now there is no end to the yearning, the lon ing, the delight, and the misery of love World, might, fame vanish like a baseless dream. Only one thing sur vives: desire, desire unquestionalle, and ever freshly an influence as in literature. There never was a more manifested longing, thirst and yearning. One only re demption-death, the sinking into oblivion, the sleep from which there is no awakening. cestasy of dying, of the surrender of being, of the final real Wagner appears for the first time in Tann-but the mysic Wagner defablis in the act itself. In its basser. There we begin to see the literalness of his most uninviting aspect death is to him only a long sleep. miscal symbolism and the mystical hackground which a relief and a rest from the unsatisfied longing surging 38 to form a rener and a rest from the assaulter to the strength of the transfer to teaming prevent people from having understable, through the human breast. The Christian conception music by telling them that they ought not to like it. is one of fortitude and assurance depending on faith; Give them half a chance to hear some better music period and the property is one of territion and seen from Magner's stand-and if they are not too set in their ways they will seen for white the property and if they are not too set in their ways they will seen for the set of the s Mysticism seldom gives us reasoned beliefs. There is as "a wise and salutary neglect"

Christianity, Buddhism and mediæval romance for a religious guide. However, the crucible of all these elements stirred Wagner's imagination and on it he created a great art work, the greatest in fact ever written

MAKING A GOOD START IN TEACHING.

BY AUBERTINE WOODWARD MOORE,

THE best way in which to make a start in any kind of enterprise is to make a few well-founded plans and then go directly at the work in hand in the most en-Wagner's work was one of liberation, he did not tear down Beethoven or Bath; he huilt an entirely new art have had excellent opportunities are at a loss to know

"But what shall the teacher do with these two bright,

cation. The high purpose of this is to awaken the inceptions, clarify and control the emotions, and cultivate

A good beginning in kindling the child's interest is

By teacher and pupil Schumann's words should be from the outset all the facultics should be brought into

tone as eagerly as he would a butterfly or a ball. If every figure and form presented to him. Teach him terpoint, etc., and history. Fven th ugh parent, ambitious for prompt, showy

r sults, may offer occasional opposition to quiet, steady enthusiasm for the right way. Most unspoiled listeners feel, if they do not know, the difference between a ents who will not be pleased, if cause and effect be properly explained to them, to have their children play with correct phrasing, rhythmic movement and intonation.

You cannot prevent people from liking undesirable

SOME THINGS EVERY MUSIC LOVER SHOULD KNOW ABOUT THE PIANO.

BY C. C. TAYLOR.

[EDITOR'N NOTE.—Mr. Taylor has spent many years as a piano tuner and regulator. The present article is an attempt to present that side of the instrument seen by the tuner, and thus help the music student and the teacher to take better eare of the piano lise[7]

WHEN, after long years of experiment, the clavichord as the tuner's back is turned. and harpsichord were evolved from the ancient harp, the man whose genius had accomplished so much was showered with favors from royal hands. Yet how insignificant the poor little instruments of those days seem at this time when nearly every home boasts of a chief object to be sought is that all chords within the modern piano. Compared with the modern grand piano, the little Cristofori instrument which anyone may see at the Metropolitan Museum of Art in New York seems like a toy. It is natural that those who have to do with the interpretative side of pianoforte music should concern themselves solely with the part of the instrument with which they come directly in contact. Nevertheless, it is also true that if some of our students and teachers might do well to learn much of the interior construction of the piano and then make their own deductions regarding certain theories of interpretation and their effectiveness in actual playing.

It would also be a fine thing if the general public knew something of the difficulties which beset the path of the tuncr. It may surprise some ETUDE readers to learn that it is impossible to tune a piano perfectly true. That is, no piano is ever tuned scientifically right. The best tuner in the world is obliged to tune the instrument "untrue." "What nonsense!" many a player will exclaim. "I have played upon many planos that were tuned perfectly true." This misapprehension is due to ignorance of the physical facts of the case. Any physicist can easily show you why the relative vibrations of the strings of the pianoforte, as now in use with the conventional keyboard, do not admit of the various chords being tuned perfectly true. As most all musicians know, our keyboard represents a compromise in which, for instance, some notes are represented as heing the same whereas scientifically they are not. A flat and G sharp when tuned scientifically are slightly different in pitch. Yet, both of these notes are sounded on the keyboard by the use of the same key. Any book on physics will give a full statement of this fact. It is this very item of difference which places the tuner's work among the arts. He has a latitude of a few vibrations in which to work and his judgment, taste and sense of hearing play an important part in tuning the instrument successfully

If the tuner were to attempt to tune the various tones forming a chord which employed G sharp. for instance, perfectly true, the G sharp would sound out of tune if it were employed in forming a chord which required A flat. These differences make it necessary for the tuner so to "temper" the scale as to make the tones sound perfectly in tune to an educated car. In doing this he will be compelled to tune all notes untrue to a certain extent. "Tempering" the scale in this way is no easy matter. The tuner is solely dependent on his car for accuracy, and he is apt to become tired, no matter how skillful he may be in other ways. In fact, it makes a great difference to a tuner's work whether he is tuning the first or the sixth piano of the day. He will succeed much less perfectly with the last than with the first, merely because his ear is fatigued and is not so quick to detect slight errors of intonation.

The tuner has other and less theoretical difficultes to contend with. He begins his work usually by examining the instrument upon which he is engaged. He must find out whether or not it is tuned up to concert pitch, and how the bass and treble stand in relation to each other. In some instruments it will be found that the piano becomes dull and low in pitch. losing in brillthe instrument is for some special occasion brought up to concert pitch, the strings are apt to snap or even a crack may develop in the sound-board or some other part of the frame, much to the owner's disgust.

With instruments of this kind the tuner has to choose between retaining the low pitch-even reducing it to bent for imitation. The aborigines of Australia have a still lower pitch-or risking the raising of the pitch to dance in which they imitate the movements of the the proper degree. He generally chooses the first as Kangaroo. The North American Indians have an Eagle the lesser of the evils, for two reasons : First, because a considerable amount of work is entailed which is not Kamschatka have a dance in which they cleverly imitate teachers themselves. With good taste inculcated h specially paid for when the pitch is raised, because, as not only the attitudes and tricks of the Bear but its a rule, tuning is not paid for according to the length of voice. The Alcutian Islanders have a representation time expended; secondly, an instrument raised in pitch in which a hunter shoots a bird, and afterwards cries keeps tune a much shorter time, because the tension from grief at having killed it; when suddenly the bird they have long desired to have given, but have thrown on the strings is greater than that which they revives and change into a beautiful woman, and all tated because they lacked an appreciative and endowed have been accustomed to bear.

TUNE YOUR PIANO OFTEN.

Let your piano be tuned oftener, and you will have better instruments. Many owners of pianos, from false motives of economy, make a serious mistake when they allow their instruments to be unattended until they are so wretchedly out of tune as to be unplayable. The best constructed piano will not remain in tune if it has been allowed to go untuned for too long. If it is brought up to concert pitch it will get out of tune almost as soon

But we have left our tuner at the first stages of his work. Let us return to him. Having examined the instrument, and decided what is required of him, he first tunes the center of the keyboard as true as he can. The tempered portion shall be equally true, and at the same time equally untrue. No tone should be prominently heard, and the equalization of the temperament should be the same throughout. This is exacting work and requires the whole energies of the tuner, who must not allow his attentions to be distracted for a moment. Having tuned the center of the piano, he proceeds to use that as a basis for the regulation of the rest of the instrument, so "tempering" the scale that the extreme bass and treble are sufficiently in tune with each other and with the center to pass muster. To do this, the entire action of the tuner's brain must be concentrated upon quickness of hearing and distinguishing between the slightest difference of sound. A tuner may have tuned a thousand pianos, and yet he will not succeed with any two alike.

There are comparatively few tuners who understand action and tone regulating-two of the most precise operations known to piano construction. As there are over five thousand parts in an upright action and seventy-five hundred parts in a grand action it will readily be seen that the work cannot be properly done by a tuner who has not spent considerable time in a piano factory as an action regulator.

A tone regulator goes into a factory as a tuner and may only enter the higher departments of his craft after thoroughly mastering the art of tuning. Sometimes this necessitates at least five years of employment. These men are all high-salaried, and every piano that leaves a factory passes muster before its head tone regulator, or "head voicer," as he is commonly called. This position is one to which very few are fitted by natural equipment and training. Is it not then folly to trust a costly instrument to the mercies of one who has not for years toiled in a factory, working at piano

Hammer treatment is another important factor in piano regulating, not only in shaping them aright, but in "voicing" them-placing them in striking position. This work should only be entrusted to the most ex-perienced mechanics. The same can be said of other parts of the action; a piano is surprisingly sensitive to the slightest variation in the adjustment of any of its parts, and the right kind of attention at reasonably frequent intervals will do wonders to preserve the piano at its highest level of excellence

As there is a great deal of felt used in the piano, it may not be amiss to say a few words in regard to that tiny pest, the larva of the moth miller, scientificcally known as the Phatæna of Linnæus. Camphor. red pepper, moth balls and tobacco are supposed to destroy these pests. They do not. The writer has frequently found that in pianos containing these "preven-, tives" the moth has destroyed the felt that controls the momentum of action, thereby producing unevenness of touch and harsh, unequal tone. The piano should be taken apart and thoroughly cleaned at least once every eighteen months. The only purpose moth balls and similar preventives can serve is to keep moths away-the insects do not like the odor. The most effective way, however, to keep a piano so that it will do itself and its owner justice, is to take good care of it, and have it tuned and regulated frequently by a man who thoroughly understands the instrument and its construction.

THE less civilized races at all times have had a strong Dance, a Bear Dance, and a Dog Dance. The natives of

HUNT FOR THE PERFUMES

BY J. S. VAN CLEVE.

IN every composition for the piano above the grad of the ephemicral "rag-time ditty," there are dozens of hidden tunes. In such tiny "melodylets," frequently only two or three notes in length, one may find depth of poetic charm, unguessed by the careless, supericia

When listening to some great virtuoso, possessed with a broad musical mind, as well as a bunch of agin digits. I have recognized, at times with amazement exquisite touches of feeling, which almost lifted me on of my seat. Well, you say, if these little melodies an hidden among the middle voices, or in the subtle chord progressions, or in the decorative roulades why did not the composer indicate their importance? Why do not composers write out fully just how they wish their music to be interpreted. There are two reasons for this: first, even were it impossible there would be more expression marks than notes; and second, it would do away with the personal equation of the performer further, we all know that no two actors present a Shakespearian röle, say Hamlet, exactly in the same manner. In the comparing and criticizing of these minutiæ which make the distinguishing differences in interpretations we find a most keen and precious delight. Precisely the same is the case in musical appreciation and enjoyment.

One of the great advantages of the piano is its stn iveness to accent and nuance. The individual plater by a deft use of pressure, attack, and the like on utter little bits of melody, which enliven the whole. and kill monotony like ripples that sparkle on the surface of a stream.

Let me vary the simile, and make you a pictu Yonder stands an apple tree in full bloom. Thickly scattered among its myriad green leaves, you see host of white blossoms. These blossoms are each a tiny cup of the incense that happy spring breathes forth thanks to God for her creation. Ever and again she sends one of her hand-maidens, the breezes, to cates the tree and to flow through its labyrinth of leaves and blossoms. No matter though the blossom be not on spicuously placed on the outer dome of the tree, i burden of delicious fragrance is found and extract by the messenger breeze. So the ethereal life of the tree is wafted abroad and the world is granted out of its most fascinating charms.

These tiny bits of melody concealed among chord-progressions, the inner voices or the roulades a such blossoms of the composer's heart. Your finge your ear, your brain and your heart must find and utte them if you are to impart to your music its full legal mate charm. I have often heard piano playing white made me wonder at the popularity of this instrume and almost side with its detractors, but, again 1 hav heard music from real artists which intoxicated m with the wine of the spirit, till the world of stup realities vanished

When you have hit all the notes, and followed eve so conscientiously the printed guide posts of expression you are still on the surface of the music. Penetral into its arcana and reveal them to us when you venture to play to us.

DEVELOP THE POWER OF DISCRIMINA-TION IN THE CHILD.

BY LAURA REMICK COPP.

EFFICIENT fundamental training develops a powe discrimination in the child, not only in regard to own playing and that of others, hut also to the in which hc is taught. If a child has had good fun mental training for a long enough period, he o can tell very quickly, if a change is made, whether teaching is good or had.

From this first application others will be made. in many directions. The children soon develop interested and appreciative andiences for our gr opera companies, orchestras, choral societies, chat music organizations, besides becoming soloists the first lesson they can soon he taught to judge a understand good works. With their sympathetic musicians will be encouraged to present works w support them financially and aesthetically.



CLASSIFICATION OF VOICES. has occupied a church position for some such an extent that all the voice seems to lowest notes, however weak they may be, Amour a year and a half ago 1 had the years. In the beginning she showed no be in the head. Hence the name head until she can add the deeper resonance pleasure of contributing to THE ETUDE signs whatever of the mezzo-soprano register. an article on the subject of classifying color.

an article on the subject of classifying over an other subject of the subject of the state to the most patience and skill, and usually a voices. The article is not by me now as One more case: I gave a lady a few vore jowest notes this fullness of reco-very long time. In many cases, it must I write, but my impression is that I wrote some and classed her voice as a nance descends also until it seems to her in the frankly owned, it cannot be perfectly particularly add up impression that are high mezzo-soprano after a few weeks' the elest. Hence the cleast register. As accomplished, neither high nor low, and yet have some trial. She then went to Europe for two a matter of fact, both resonances are characteristics of both. A number of ex- years or more, where she was trained as present all the time, the one overbalancperiences since that article appeared a lyric soprano under one of the most ing the other to such an extent that it is. The lyric soprano voice presents two have convinced me more than ever that it celebrated masters. When she came almost oblit rated. But they are there plaases that are difficult to combat. One is the easiest thing in the world to go home she sang for me, and her voice to and mult be there, or a smooth scale is is the lack of chest voice, and the other astray in this matter, and that young my cars was just what I told her-a impossible. The even transition from the first notes of the high register, which, teachers, especially, should use great care high mezzo-soprano (a lyric mezzo), and one part of the voice to another could according to the old masters, should comin insisting on a certain classification her upper notes were impossible. Two never he made if these condutions did not mence on E (top space). Just about this in instanting on a certain classification for upper notes were impossible. Two when there are decided chances of a doubt, years of careful training had not been brought about is by singing the voice in sumes a beautiful limpid quality (if These voices are not professional voices, able to misclass the voice.

and in either register are more or less Just one more: I trained a beautiful the same place all the time incompetent. The high notes are not bass voice for two years, and he then THE CONTRALTO'S DIFFICULTIES. good enough or easy enough, and the went to Europe. He sang the runs in Now there are certain phenomena that flat, to B flat) be perfectly produced, for low ones are too weak. It is usually im- the Messioh with an extraordinary facil- appear in certain classes of voices that the color of these notes is to be carried possible to strengthen the lower n.tcs ity. After coaching some time he went need special care, for they seem to be down throughout the scale to modify and passue to strengthen the lower in 1.3 "year exact suscence some meet special care, for they seem to be down throughout the scale to moduly and cough for providesional purposes, and it to one of the most celebrated trackfores in specially difficult. The contralto wrice, beautify all the lower registers. These is natural to try to develop the high voice the world and paid for the lessons in ad-for purply commercial reasons. This wave, At the second lesson the master serious always presents a ligh notes most become roles, however long it often results in such a sad disappoint- said. "I have decided to make a lyric birst thing the young contralto does when takes, in order to perfect the seale. ment to the pupil that it is quite a seri- baritone out of you." He never went for she discovers her ownership of a low moment the lyric soprano loses this beauous matter especially to those who have his third lesson. And he is now a beau-voice is to sing all the low notes as deep tiful "head" quality out of the middle itile moncy to spare. tiful basso profundo but with an extra- as possible without regard to the middle notes they become white and disagree-The young teacher or the old one ordinary compass. How anyone could or high voice. She is soon able to make able. little money to spare.

for that matter, should not be so con- misclass this voice I do not understand, a noise in a choir of forty voices to go. The deeper notes of the lyric soprano sumed with his own importance that he but it may be of some encouragement to it alone on the contralto part, for it is come very slowly if they are to unite pershould hesitate to express a doubt the less celebrated teachers to know that pretty difficult to drown out this peculiar feetly with the rest of the voice. It is should besitate to express a doubt the less eclebrated teachers to know that PTEU difficult to drown out this precutate term of the start of the voice. At is These cock-super people are by no means the high fights grow dim occasionally, summary in the clear of the start of the the most competent. At the risk of be-the start of the periods in the role of a "female latart of the start of the start of the start of the start of the the start of the and I, too, tried to make him sing tenor. confidence in the matter. If a mistake time she has been singing entirely under culty on or about E (top space). The After some wecks of unsuccessful results has been made own up frankly, and in the larynx, and nothing on carth will upper part of the true tener voice has a I tried experiments to find out his lower general you will win the respect of your unite these plassful mis-secred sounds with clear, brilliant masculine ring that has an voice. To my surprise, he gave out after pupils for your honesty a few trials an excellent low A. The

dent high notes, and he soon developed "registers." And yet nothing is more an excellent low F and even E to his own great satisfaction. Another case: A lady came to me for stood. Registers are simply colors in the some lessons, and I frankly told her that voice which come from the depth or shal-she did not have a professional voice lowness of the resonance. When one she did not have a professional voice. She had studied with the best American voice must resonate deeply in the chest voice m masters, and always as a soprano. The in order to give the necessary color and upper notes were not agreeable, and freedom. On the other hand, in the high after a few weeks I made up my mind voice there is naturally less depth, and It at she would develop a low voice if the the resonance seems to be a sent entirely strain of the upper notes were entirely in the head and face. The ild master removed. She is now singing entirely naturally discovered these lac's and gave mezzo-soprano repertoire, and the case the different parts of the wace the rather and comfort of her singing gives her the misleading names of head, medium and chest registers. As a matter of fact, they are all one

MISTAKEN CLASSIFICATION.

Another case which was most interest- the voice on the hard palate" is concerned. A pupil came to me that had al- and if the student commences his ways sang soprano, and after a few studies with a competent master he will weeks wrote me a note saying that she never have any trouble with them. The believed she had a low voice. I had a voice is one voice and not three voices talk with her and told works. I had a where is one to be united together in some saw wrong, but if she wished to try I mysterious fashion. The work is pro-would descent to the total of tota would do my best to develop a low voice duced in one way from bottom to top. In see what could be done. It turned and it is only we isoleving this law that of the see what could be done. It turned and it is only we isoleving this law that was robust we find and have server, we find trouble and breaks in the scale. She developed a charming low voice, and Let me explain in another way. To sing

THE ETUDE

correctly with an even scale from top to singer has pursued this vicious habit for pottom it is necessary to sing in one way, a few years it is extremely difficult to One cannot sing one part of the voice cure. (The only fault that is worse is in one place and two other parts in the soprano who has sung frontal voice another place, and have a smooth scale, so long that she invariably sharps.)

THE LYRIC SOPRANO.

however long or faithfully one tries. It is manifestly impossible. To remedy this defect in the low voice the singer must entirely eliminate this The voice which is set into vibration voice that she calls chest voice until the The voice which is set into vibration bore near are our event over our strength, by the breath must strike surely and freely on the hard palate and not be inter-fered with by a rigid or uplifted tongue. As she has formerly sang a mongrel

Fored with by a right or binities ungase. As she has hormerly sang a monge-when this couldion obtains, the vacant cleas worce with an entire absence of nasal passages will be set into sym-pathetic vibration in all the high notes to now sing the middle voice in the low notes, she must now sing the middle voice down to the now sing the middle voice of the may be.

As the voice descends the scale to the most patience and skill, and usually a

rightly produced) which is the glory of

the rest of the voice. I have seen high extraordinary emotional effect. Everysopranos use this voice to such an ex- one loves the clear, manly tenor voice

tone and not a tenor, and that is where the difficulty of the tent that they thought themselves to be easily and yet manfully produced. Near-Jour difficulty lies." I cut off the stri- other causes the most difficulty for sing-altos in the English choirs. When the notes. The difficulty is largely caused by





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pushing up the low notes too high and GOOD EARLY TRAINING ESSEN. not singing soon enough in the higher TIAL. resonance, and needs more of the lower (top space) always in the high resonance BY RALFE LEECH STERNER.

he difficulty may be overcome. But to push the lower notes up to C is very IT is lamentable, but nevertheless true

push the lower notes up to C is the that most American believe that becauses hazardous and wearing on the control of that most Attornean other that necesser that because a sharp. With some voices, however, the teacher is an Italian he must teach be E is rather too weak in the higher "old Italian" vocal method. An American the higher too weak in the higher too be high the higher too be E is rather too weak in the lawer who did not know one word of Italian resonance to make the voice even. An- might be able to teach what is commonly other defect of the tenor voice is to sing known as the "old Italian method," The D, E and F (top line) very open in the word method is bad in itself, as correct D, E and F (top me) very open in the story include a story in there, as correct back of the throat, making these three singing, according to the way Lampent back of the throat, making these three singing, according to the way Lampen notes sound as if they belonged to an and other great masters have successfully other person. This defect is easily taught, is based on the laws of nature; remedied in the hands of a good master. therefore, if there is a method, it must be nature's method. It is not what you sing,

TRAINING THE BARITONE AND BASS. but how you sing it. Thus the so-called The baritone and bass voices present a Italian method finds its ahusers those who The bartione and bass voices present a different show means the standard standard show and the failan school singers proceed at this point to "close" and whose only reward was ruined voices. the voice, as they call it. This process I heard a young lady who had been of the tongue and smothering the back through several of these so-called "old of the tongue and smothering the pass- Italian" schools, who did not even know age of the voice, thus depriving the voice how to stand, how to breathe, how to us age of the voice, thus depriving the voice new to stand, now to breathe, now to us of its brilliancy and vitality. The upper her mouth or, in fact, did not know the part of the baritone voice especially purpose of a single organ used in singing should have a manly brilliant ring that The only thing she had accomplished was one cannot obtain by smothering the tone. to get an awful tremolo. The large Why not try to sing with the natural number of operatic stars, whose voices open voice hut with less depth than the have been built in America, shows that ower notes? This will give the required we have at least certain teachers who brilliancy without giving forth that suf- could go to Italy, or any other country, focating sound so common among bari- and rank among the best masters of the tones. This suffocating sound seems present day.

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large to the singer, but very little of it . It is the duty of the teacher to explain gets over the footlights, and what does how every note is to be sung and not 'get over" is very uncomfortable to the simply to sing it. It is the same thing listener. This is just as true of the bass with the Leschetizky principles of playing or bass-baritone voice, although for some a piano. It is not going through certain reason or other the hass singer usually studies that makes one a good planist. prefers to sing that stuffy hollow sound It is the way of applying the method that in the back of his throat to the firm counts. In other words, the Leschetizky manly quality that Plancon, for example, principles can be used with almost any good piano study. Baritones sometimes produce a defect We have what we term our natural way

in the voice like the one mentioned of of singing. The natural way is not what the tenor-i.e., singing about three notes nature intended. Here is a good example of the voice from about B to Eb (above of this: Often someone will speak to bass cleff) with an open tone in the back me about some friend who has a beautiof the throat. There can be no other ful natural voice, but has never studied. notes in the voice like these, and they Now why is the voice naturally beautiful? sound raw and coarse. These, too, are Simply because the throat is well formed. easily remedied by the advice of a good the head cavities well rounded out, the lungs, and, in fact, almost everything used A woman who crossed the All lic twenty-jour times su "The very first liting 1 order preparing for my try abroad O Sullivan s Heels on all of my bool

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floors and stairs.

Ouietness

in singing, are well balanced for a fine voice. But while a voice of this kind may he beautiful to the untrained ear, yet one who has studied generally finds many faults, such as poor breathing, unconnected registers, etc., which show that the voice is being used incorrectly, even though it may sound well to the un-trained ear. But, remember, this sort of singing can't last. One with an untrained voice, spoken of above, generally makes a practice of singing at various friends' homes, forcing this naturally fine voice with the usual rag-time airs, which are bad for any voice, until it is ruined. These so-called friends, with their silly lattery and bad advice, put the singer back years, if they don't succeed in helping to ruin him altogether.

Then one frequently hears. "Isn't it strange that Miss So-and-So used to have such a lovely voice and now cannot sing any more." The truth is that Miss Soand-So should have studied from the very beginning to learn to sing without forcing her voice. The forcing of the voice cause the vocal cords to bend and strain until they lose all their clastic quality, after which time they will not even vibrate. which is the only function required of them by nature, and which action alone can bring about a clear tone and perfect freedom in singing.

The untrained voice with fine natural possibilities is often forced until the vocal cords which were heing stretched and bent, have lost all the elastic quality an vibration which gives them their easy

THE ETUDE

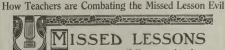
THE ANALYTIC VS. THE SYN- to produce a similar tone, but 90 times out 11 THE ARTISTIC FACULTY THETIC METHOD OF of 100 is unsuccessful. This is due to th VOICE PLACING. fact that he has not the slightest notion BY WILLIAM DE F. VOORHEES.

The various methods of voice placing has never handled a tool in his life and may be easily narrowed down into two is brought into a carpenter's shop and told distinct classes; namely, the analytic and to duplicate a beautiful sample of cabine synthetic. The vocal teacher, just begin- making. The reader may judge the rening his career, is apt to give the matter sult. If the music student is tireless and hut very little thought and consequently persistent he may eventually hit upon the he is often troubled over poor results correct method, but the odds are inevitamong his pupils. Even among the older ably against him.

and more experienced teachers, the mat-ter has been one of long dehate and ap-pupil has a much harder road to travel parently no definite agreement has yet than his brother who pursues the analytic been reached.

From the standpoint of obtaining bet- To begin with, the vowel sounds which ter results from our pupils, let us inves- are generally used seem harsh and dis-tigate both of these methods. The ana- sonant to the casual listener. This ir lytic method consists of taking the result itself, usually prejudices the teacher and working backward to see how it is against it. Moreover, to attain the proper and working backwart to see now it is again in another to retain us proposed accomplished. In other works, we start muscular action, the pupil must put life with a beautiful tone and analyze the feel- and spirit into his work. The exercises, ings, so as to be able to produce it again on the whole, sound as little like the final at will. On the other hand, the synthetic result as does any individual orchestra method is based upon the development of instrument sound like the completed or individual parts. That is, the breath is chestra. And yet each has its function treated as a separate item, as is the posi- In due time, after the muscles of the tion and flexibility of the tongue and other larynx and the pharynx are each taught parts of the body. Exercises are given to their action in the production of the per perfect each minute muscle in its separate fect tone, the pupil may be allowed to function until finally a perfect tone is sing a few simple songs until gradually The former, or analytic method, is that The way in which the first few songs

employed by the majority of vocal teach- are sung after a pupil has faithfully prac-ers. Usually a new pupil is brought into ticed the fundamental exercises of the latthe studio and asked to imitate a certain ter method is generally convincing enough tone-the model being given, as a rule, to the unprejudiced observer to establish by the teacher. The pupil tries his best the superiority of the synthetic method.



Musicians of the country have adopted the rule which requires students to pay for all missed lessons except in case of protracted illness. Teachers are expected to conform to this rule.

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STUDD WALL FACTOR OF THE TAY T THERE IS BOBING THE STOCK. THERE IS BOBING that gives the teacher so much trouble as pupils who mays lessons and do not pay for them. I sincerely wish there could be steps taken to holt out such practice. -J. M. BALDWIN, *Illinoia*.

could be a sign block to that ext and presents. As the cart to the face of some form being 3. M. Balaway, *Hinoso.* Warks accepting a pupil, the teacher should from missed becomes. My method is to have make the question of "missed teacons," flow make the question of "missed teacons, "flow make the question of "missed teacons," flow make the question of "missed teacons," flow make the question of "missed teacons, "flow make the question of "missed teacons," flow make the question of "missed teacons," flow make the question of "missed teacons, "flow make teacher and the state of the state of the state teacher and the state of the state of the state teacher and the state of the question of the state teacher and the state of the state of the state teacher and the question of the state of the state teacher and the state of the state of the state teacher and the question of the state of the state teacher and the state of the state of the state of the state teacher and the state of the state of the state of the state teacher and teacher and the state of the state of the state teacher and the state of the state of the state of the state teacher and teacher and the state of the state of

The contract - Chanker X. Theorem A results are set of the contract - Chanker X. Theorem A results are predicted by the predict of products of the prediction in the prediction of the predicti

And the second state is a second state of the inted in red sold and brown upon a Luff c ter dar stelle skill. They are easily well algorithm for avoid of references in the dark well as a stellar well as a stellar dissensation THE ETUDE when addressing our sovertiers. THE von ENDE SCHOOL OF **MUSIC** have rewarded this institution with a measure of

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Time was, not so very long ago, when and habituated to the old regime to adopt tata, opera and the part-song, and suffithe term "Professions," embraced only the himself to the new. Scholarship and com-ciently master of himself to be able t three traditional callings, the Ministry, prehensive culture have often given way control and enthuse others. His techni-Three traductional callings, the attinuity, the facility and mechanical (or to make it cal equipment must include, hesides his day the members of "Professionals" of sound better, technical) dexterity. day the members of rocessionars of This effects the organist in many ways, eility in keyboard harmony, score-read-

much more than the "three score and some good and others not so good. In- ing and improvisation. And if he can much more than the "three score and some good and oners not so good. In ing and improvisation. And it he can teen" years allotted to man since the mu- telligent people hardly expect to find in direct a symphony orchestra or organiz. than likely belonged-with the servants giants of a past age, for genius does not an amateur operatic, performance, it is in the kitchen. Among the first "mu- come for the calling, but they do expect hardly considered out of his line. sicians by trade" to earn a certain a higher average of organ-playing than amount of respect in the community were ever before, and to a large extent they power and of work well done, and the those responsible for the music in Divine are getting it. To begin with, the organ- joy of living a full life. Whether he will Service, this largely because they be- builders, too, have become specialists, and get also a good income depends very longed originally to or were allied with the size and quality of organs in Amer- largely upon his temperament and his en the clergy.

tains this unique position among the must many apout disturbances and the conse- not jet rated among the captains of me sical fraternity. To begin with, his quent increased attention to organ-play- nance, and I suspect they never will be equipment is generally more thorough, ing on the part of the public at large. For what are money and the material his horizon more broad, than that of organists have acquired new opportuni-tions in life to the real organists have acquired new opportuniother classes of musicians. The fact that ties and responsibilities as performers to has a responsive instrument on which tr he is brought constantly into direct con- which they are for the most part meas- lavish his time and energies. After all, he is orought constantly into after one uring up. The growth of such an organi- to such an one the merely wealthy man received with the every and other curves only use the American Guild of Organ- to such an one the merely weathly man speeple, both demands and stimulates cul- zation as the American Guild of Organ- best characterized by what a great, but people, non demands and stimulate cut use in him, if he means to remain in the lists, is as much an effect as a cause in not very wealthy, planist once said of his field. For the same reason, since, even this great movement.

if he deals with trained 'professional singers, he mingles to a greater or less extent with the congregation, the more Of course, there are dangers attendant especially if he he the fortunate master upon such a movement, and one of them of a volunteer choir, his interests are is seen in the demand, and too often the less circumscrihed, his relations more di- organist is not strong enough nor dipversified, and his social life and habits lomatic enough to withstand it, that the organ playing is that it takes a wonder more normal. This gives him a position organ, which has made such wonderful ful performer to play well on a large in more normal. In spression we possion when he may and the many and women in the performent of play well on a large m of prominence in his community and an strides and so enlarged its boundaries, strument, and, by the same process of influence, not only in musical matters, shall attempt to invade all fields. The reasoning, an organist who plays on a 50which count for much in the efforts for question of the appropriateness of playing stop instrument with all modern access

As a matter of course, occupying so especially in church services, and to what greater than one who plays on a more prominent a place in the community, the extent, is one which will prohably never antique instrument of 15 stops in organist is the music-teacher, the chorus- be answered to the satisfaction of all con- smaller town. It is on a par with our leader, the concert-giver, and the pro- cerned, but without taking extreme American habit of measuring the value moter of musical enterprises. In his best ground on either side, it is readily appar- of everything by its size, and is as absurd estate his relation to the congregation he ent that there are many things which in this direction as it often is in others serves and the public at large is closely cannot be adequately played upon even. As a matter of fact, a small organ with akin to that of the family physician and the finest organ and many others which out all the appliances which Yankee in the pastor, in their respective fields, that ought not to be played at all in a house genuity has devised is often a greater is, he is the counsellor and guide in mat- of worship, especially during the public test of a player's resource/ulness and

of more or less importance which con-But here those of us who adhere at one. Like many another modern device een him not at all, but which pertain least in part to the ideals of the more where too much is done for one, the re to that hazy realm (in most men's minds) recent past, cannot forego a surgestion sult is often indolence and atrophy o designated "Music," and the one to whose that the organist who knows nothing but the inventive powers. Besides, too man lot it falls, more often than to any other's his own instrument, no matter how well combinations and too much tonal variet to discover and encourage talent. Truly, he knows that, has no perspective, no are likely to lead the organist, especially his is no mean calling, and the world at sense of proportion, has not even a nod- if emotionally inclined, far afield into the large and the musical profession in par- ding acquaintance with the things to be domain of tone-color, which in itself is

ticular, owe him a greet deht of gratitude, avoided, as they really are to equip him of the utmost value, but which ought nor However, the world has changed a for the task before him. In other words, to develop at the expense of clearness o great deal in the past decade, or a little as a teacher of organ and church music. form and thematic development. more, and particularly in the direction of one comes all too frequently upon the It seems significant that the improvi social adjustments. The family physi- performer whose command of the organ ing and composing organists of the high social adjustments. The name preserverse whose commenteed the organ me and composing organists of the man-cian still exists, but the man who makes is quite adequate hut who knows so little est type are not usually found at the the money and wins fame in his profes- of music as a whole, that he may, and greatest instruments, where sheer tonal sion and the world at large is the spec- often does, offend in most plaring fash- beauty satisfies all too often, while theme ialist. The pastor still does his noble- ion, against the laws of good taste and the and working-out involve too much effort and needful-work, but the greatest glory fitness of things.

and needful—work out the greaces group muess or unings and disturb the intoxication of tone-obtor and the largest bank account, and the It would seem then, that, as matters too much to be popular. No doubt ther most dazzling successes in point of num-ters, fall to the itinerant "pubpit-orator" not less prevention, but more than in the instrument, but one wonders when readnets, and the vancelist. The same spirit has past. Not alone a greater concentration in - if the new Hamburg organ or of the invaded all fields, and none more thor- upon the technique and literature of the still larger projected Liverpool organ. oughly than the musical. The age of the organ, but that and at least as much gen- just what advantage they have over the ongains that not have a sequence of a sequence and musical culture as ever, and more well-selected organ of say 50 to 60 stops and we consider it not at all unusual to whenever possible. For so far as a wide with all the better and more useful acfind men and women whose range of use- acquaintance with organists and their cessories.

titioner as well, and of a higher order in WHAT THE ORGANIST MUST KNOW. Hence, the aspiring*organ-student needs more than ever to know his voice culture, for his duties include choir-training and vocal accompanying, and piano play ing, for he must adapt at sight from th piano score accompaniments of all grade fulness is confined to some one thing and of difficulty. He must be thoroughly ac

that thing not always important. It is quainted with the choral literature of all rather hard for the person educated in descriptions, including oratorio, the can

work would indicate, the organist must

e not only a specialist under the new

spirit of the times, but the general prac

And for all this he gets-a sense o ica has improved wonderfully in half a vironing circumstances. Organists do, ac-To some extent the organist still re- generation. With the increased invest- casionally, own automobiles, but they are tains this unique position among the mu- ment in good instruments and the conse- not yet rated among the captains of fi

rich brother. "He doesn't amount to any

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as a matter of fact, the multiplication keep up professional ideals and standlarge instruments has had a bad effect ards.

upon students, who are no longer con- The dilettante in any field is likely to tent, as in the olden days, to study upon prove the enemy of its best interests, and a small two-manual instrument, and the dilettante organist is to an unusual strive for true mastery of its every re- extent a deleterious influence. It would source and try honestly to bring out all be well to cultivate among our organists that it can do. And it is quite discon- wherever possible, a spirit of noblesse certing to find even three manuals no oblige, an esprit de corps that will make certing to this even three manuals no every organist proud of his profession. the organ may be an artistic triumph, and and proud that the most important serv all that the building can use to advan- ice which he as organist has to perform is in connection with public religious Too much attention is being paid too services-the leader of Worship in

early in the course to registration, and Music. too little to technique in its many phases,

achiding not only the playing of man- THE MINISTER AND THE CHOIR. uals and pedals, but improvisation, key-

hoard, harmonization, transposition, MANY of the problems confronting the adaptation, and reading from score-all earnest organist and choirmaster are important and all necessary to some ex- aggravated by the ignorance or indiffertent at leas', in the career of every suc- ence, or, what is worse, the interference of the minister. Of course, there can be Let the aspiring young organist work no quesion about the minister's right, as from within out, aiming to develop all director and leader of the worship, to in the ideas and faculties that he has, and terfere, if he so desires, but whether h try to play artistically on any sort of in-ought, considering his training and equip-That is the true test of an artist.

strument, no matter how small or archaic. ment, to exercise that right under most circumstances is certainly a debatable question. Unfortunately, the great ma

jority of ministers lack anything like ade WHY NOT CHURCH ORGANISTS? quate training in this most important d.

One of the hardest things to find, in almost entirely with the theological semithese days, is good church organists. naries in their failure to provide facilities Every town and many a village has its for the proper study of cliurch music concert organist (should I not write it True, the Episcopalians, and to some ex with capitals?) who gives Organ Recitals tent the Lutherans, make provision or Concerts, ranging from Bach or Bux- which is more or less satisfactory, bu tehude to Tschaikowski and Wagner, most denominations do nothing worth But when it comes to playing an ordi- speaking about. The Presbyterians in nary hymn-tune don't insult him by men-. Union and Western Seminaries have tioning that it may be played artistically, strong courses, and Prof. Charles Boyd, and artistically in this case means simply of the latter institution, has recently pub and accurately. When he does conde- lished eight of his "Lectures on Church seend to play one, it is with all proper Music," under that title, which are brim-(!) regard to solo effects and tone-color full of valuable hints and good horseand tempo-rubato and expression. Per- sense. I quote with pleasure some of ish the thought that the hymn is simply a the things he says about the relation of melody, harmonized usually in four parts, minister and choir.

which is to be sung by congregations, "Personal encouragement of the choir musically uneducated for the most part, by the minister does much to promote which know little and care less about good feeling in the choir loft. I remem-the esthetics of organ playing, and which, ber with great pleasure the visits of a you distract its attention too much for minister who came to our choir rehea high-finks and curly-cues, will simply sals every Saturday evening. He wakeep quict and listen, to the total ruina- fond of music, though not speciall tion of everything that the hymn exists gifted in a musical way, and he took care for. Something might be said, too, about to avoid any discussion of debatable matthe slip-shod method of accompanying ters or any suggestions in regard to choir anihems and solos, and the abominable performances. He always brought us the taste shown in the selection of material, hymns, and we went over them in his ut the changes have been pretty well presence. If a tune were new or unsuit rung on these evils, and to mention them able, he was ready to change to another s sufficient.

Common honesty would require that learning the choir's opinion of the first the person who attempts to play in selection. This minister seldom stayed durch ought to be competent and to do long at the rehearsal, on account of the ganist. Therefore the service, no matter at in the choir loft when: what recompense, is a voluntary service, 1. He comes pleasantly

at all times his very best; otherwise he many demands upon a pastor's time, bu ought to seek other employment. It is his calls were welcomed by every memo excuse to say that the salary is usual- ber of the choir, and will long he reinadequate, and that he is giving all membered as a display of kindly interes e is paid for. That is neither true nor and good fellowship." Contrast such sensible. The fact remains that, no mat- minister with one who regards the choi ter how small the salary, the church has simply as a means of filling certain niches right to honest service, and honest in the service, and of bridging over cer ervice means always one's best. No one tain gaps in the program; one who either s under computsion to play in clurch begrudges the choir the hymns for re-sainst his will; in fact, it is much hearsal or selects them at odd moments ftener the organist who seeks the posi- during the service. I think it is safe tion than the church which seeks the or- say that the minister is always welcome

must be cuthusiastic, whole-souled service, words and not the music of the anthems Moreover, if the number of organists 3. He is neither given to undue praise were limited to those who can and those nor censure of the choir-these are matwho care to play in church, not only ters for private settlement between the

would church music soon improve, but so director and minister; would salaries. It is the pin-money 4. He shows himself willing to have even a larger extent, who is ruining the In the public service the minister salary, and the least that such a person should refrain from praise of the choir can do, in justice to the profession, is to Occasionally a preacher feels called upon



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AMERICAN to announce to the congregation the ex-cellence of the choir. In so doing he ORGAN. Over 400 Ships falls foul of one part of the congrega-

THE world is interested in big things, 1306.819 tion which is well aware that the choir is TONS neither better nor worse than the aver- and organists are but human; so it is neither better nor worse than the aver-and organists are but human; so it is age, and another part of the congrega-obly natural that one hears a great deal tion which through ignorance of music which are being placed in the great fully competent to judge for itself. And often the choir improves the next oppor-tion to the result Presbyterian. Chicago, or Smith College, but the very great major. tunity by a lamentable failure of some ity of churches cannot afford to spend kind. A safe plan for public announce- \$10,000 or more upon an instrument. ment is to say, when it may be said truth- great many, in fact, have less than \$2,000, fully that the choir is working faithfully and some less than \$1,000. What are to provide good church music and that they to do-buy a piano? Hardly. It may be fashionable to sneer at the parlor organ (harmonium), but I would person-

THE CONGREGATION AND THE CHOIR. ally much rather have a parlor organ, or To quote again from Prof. Boyd's even an old-fashioned melodeon, in church, than a piano. "One often finds a congregation which But when there is not much money, has fallen into a chronic state of dissatisfaction with its choirs. I use the iliary Pipe-Organ or some other make of plural advisedly because such a congreplural advisedly occases apart or all preferably with a motor to blow it. Such gation frequently changes a part or all preferably with a motor to blow it. Such of its choir. If the choir is composed of volunteers the congregation may expect tory tone, and its cost is very much less the results demanded of a high-priced than that of a pipe organ, and it does

professional aggregation; if the choir is not easily get out of order. paid the congregation may think the re- But not all small churches are obliged sults are much less satisfactory than to resort to makeshifts. Many of them should be expected from the money spent. can afford to spend from \$1,500 to \$2,500 . In general the dissatisfied congrega- for an organ, and expect to get a satistion is represented by an incompetent factory and serviceable instrument for music committee, not necessarily in per- the money. It is not always easy to get sonnel, but in manner of procedure. First one of the large, well-established buildget the music committee enlightened. ... ers to bid on a small instrument, but they Then turn the congregation's attention all make good instruments at as low a upon itself, and start a decided move- figure as \$2,500. However, it is not alupon itself, and start a decided move-ment toward better hymn singing, and dreds of dollars for a name, if one when this is done there will be a differ- knows where to go and what to expect ent atmosphere in which to adjust the choir matters, if they need arrangement." Knows where the for the money.

choir matters, it ney new artangement Dickinson remarks in his "History of Music in the Western Church": registers extending through the entire

compass, which can be had for about CRITICISING CHURCH MUSIC. \$1,500, and is a good serviceable instru-"One accustomed to good music during ment, capable of a great deal of variety, the week cannot lay aside his critical of expression, and a satisfactory church faculties at the door of the church on organ. Sundays." Sometimes one would think GREAT ORGAN that those who were not accustomed to Open Diapason, 8' metal. good music during the week took up their Clarabella, 8' wood.

Dulciana, 8' mctal (enclosed in swellcritical faculties at the church door. It is not always true that the amount of box). criticism bears any relation to the amount SWELL ORGAN paid the choir, though in some cases the Oboc Gamba, 8' metal.

monetary question does influence the at-Stopped Diapason, 8' wood, titude of the congregation. Frequently Flute Harmonic, 4' metal. the remarks show a decided lack of musical knowledge on the part of the critics. PEDAL ORGAN.

some declaring that such a singer is Bourdon, 16' wood. worthy of great praise, and that another is a scrious detriment to the choir; both COUPLERS. opinions being entirely wrong. In the

Swell and Great to Pedal and Swell to case of a paid choir it is hard to avoid Great; also Swell and Great Super, Swell such talk, but it would be well to take Sub, and Swell to Great Super and Sub. the advice of compctent musicians in

preference to voluble members of the congregation. But when the choir is Great to Pedal Reversible. largely or altogether voluntcer, this freedom of criticism is not only dangerous, Balanced Swell Pcdal. but positively unfair. In the first place, Balanced Crescendo Pedal. the singers contribute their services to aid in the music of the church, rarely for recital work of not too ambitious a charpersonal advancement, and the musical acter; is within the reach of all but the personal advancement, and the regarded as smallest congregations, and goes far to training ney get can only is required to sinances congregations, and goes far to incidental. Such singers are therefore solve the organ problem in the small immediately set apart from the profes- church. sionals, and their music should be regarded accordingly. If the anthem has

not been well sung, there may be good A PESSIMIST recently remarked that mureasons therefor, none of them apparent sicians are little people who sit alone in to the outside observer; if the music was separate studios, hating each other. But unusually good, there should be congrat- professional jealousy is not confined to unusually good, inter should be contract processions parally to be contract of ulations but not flattery or boasting. In musicians, nor to the age in which we brief, the music should be judged by the live. Hesiod, the wise old Greek philosopretensions of those who make it and the pher, has said, "Both potter is jealous of recompense they receive for it, and un- potter and craitsman of craftsman; and authorized opinions should be regarded poor man has a grudge against poor man, and poet against poet.

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IS YOUR VIOLIN FIT? TAKING the country over, I doubt if back the iron instrument. The instruthere is a higher average than one in fifty ment is now removed from the post, and ing condition. Every reactive can comp that, or will be notion, pass at effect the sound-post, that a new pupil rarely brings a violin end of the post until it is in the right. Every violinist should have a soundwhich is in correct adjustment at all place. This is generally close behind the post setter in his case, so as to be preor too low, necessitating the use of a right, and must fit exactly to the upper and it better to get a good violin repairer height, the strings too lower arch of the back and helly of the do this than to try to do it for himself. near together or too far apart on the violin. This fitting is very difficult, and near together or too tar apart on the can only be accomplished by looking. The FIRST LESSONS. The set unto be a set of the wrong struct the se of the wrong size, etc., etc.

Prench call this bit of wood "L'ame du violon"—the soul of the violn—since is the strings being fightered it should only to his car and to his future intension to be is not add forward. The soul of the violn—since is the strings and be easily moved back, be continually playing the F natural too it is not placed in the right position in ward and forward. The sound-post back a continuant pagment the r national too, it is not placed in the right position in ward and forward. The sound-post should bight and in the second case it prevents the violin, the instrument will not give be placed so that the grain of the word bight and become grave post-form big between the rest of the words at right angles by the sound not the neck of the violin. Extensubs, but is incompetent to make and better and D weak, move the sound on the distance and the D mained on a subs, but is incompetent to make and place the sound-post. For this reason it is should the lower notes he hards and the Vielan School. When attempting the sound-post extension of the sound-post extension of the sound-post of t well for the player and repairer to work support ones feedle, then the sound-post extensions the beginner will infallibly in conjunction, the one judging of the re- should be drawn towards the sound-hole. slide up into the second position.

and expense, but it is well worth it.

point :

place is upright, first pressing the lower sity be altered or else a new one made fairly well mastered before the key of C. place is upright, first pressing the lower sity be altered or else a new one made fairly well mastered before the key of C. place is upright, first pressing the lower sity be altered or else a new one made fairly well mastered before the key of C. place is upright, first pressing the lower sity be altered or else a new one made fairly well mastered before the key of C. place is upright, first pressing the lower sity be altered or else a new one made fairly well mastered before the key of C. of the violin, and next the upper end of taken to prevent its turning and to keep acquires better intonation and gains at

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its front side (distinguished by the perforated hole made by the sound-post setthe iron setter be rounded off to guard the sound-holes against injury. The experiments should never last long, as the ear soon becomes fatigued and insensible to the nicety required in distinguishing

Spohr might have added that many fine violins, even Cremonas, have been damaged by carelessness in setting the sound the post against the belly, by drawing post. Many old violins have to have : patch of wood inserted where the sound-post rests against the belly, it having bethere is a manual access for the second seco

points. The bridge will be too high or right foot of the bridge, its foremost edge pared to set his post in case of accident. too low, the fingerboard furrowed with appearing parallel with the back edge of It requires nice workmanship to fit the gutters, caused by the long continued the bridge. ends of the post to the arch of the back pressure of the strings, the sound-post in "The sound-post must stand perfectly up- and belly, and the violin student will find the sound-post must stand percently up the wrong place, the fingerboard too high right, and must fit exactly to the upper and it better to get a good violin repairer to

THE FIRST LESSONS.

It is getting to be well understood To give the best results, the violin The ends of the sound-post must be filed cises for the violin should be in the key should be adjusted and regulated as care- until they fit perfectly the arch of the hack of G. Most violin schools begin in fully as a watch or a microscope, and yet and belly. It is well first to blunt the the key of C, and remorsclessly hold the many violin students, who know little upper edge of the sound-post to prevent, beginner to this key for the first few about the violin, think themselves entirely when being moved, its pressing into the months of his practice. The difficulty of competent to make repairs and adjust soft wood of the belly. To ascertain this course is that is necessitates the playther instruments. The fact of the matter in the direction from the sound-hole to the E string. This is one of the most is that violin terry difficult in the direction from the sound-hole to the E string. This is one of the most and work repairing is a very difficult in the correction from the sound-hole to the standing. This is one of the most art. In Germany a repairer is not con- the wooden har stands in the right place. sidered competent for this work until he take a thin wire, bent at one end in the tune. When the key of C is used wit surve competent for this work until he take a tind wirc, hent at one end in the under view in the key of C is used with has served an apprenticeship of at least form of a hook, and measure its distance served and this some good violin maker from the edge of the sound-hole, then single to bish, producing the note P, so hold the measure over the bells and com-sess violins of really excellent quality. The sound-post must be neither so the character of the sound-hole that is should be, F is the sound-post must be neither so the character of the sound-hole that the sound of the sound-hole the sound sound the sound the sound the sound the sound the sound the sound th hut which are so out of repair and out of long as to move the belly, nor so short as adjustment, that any artistic playing upon the sound-post must be nettiner so sition of his hand hackwards, so as the adjustment that any artistic playing upon the sound-post must be nettiner so sound to play the them is impossible. Take the case of the sound-post. The breaking of a string or a jar. Without natural. In the first case it is injurious

favorable spot in every violin for the grain of the wood forming the belly, thus sond and chromatics should be avoided sound-or the spot in every violin for the grain of the wood forming the belly, thus sond and chromatics should be avoided sound-out spot in every violin for the stand of the wood of the late. unlike hand has become well set to sound-post, and this is not the same in preventing injury to the wood of the late. In the nerves position the same well set to prevention the set of sound-post, and this is not the same in precenting injury to the wood of the lat very violin by any means. The best position can coly be found by a series can only be decided by frequent trials. Lack to make which lies the first finger can be drawn of experiments. A good repairer of large in general a violin with a thick helly will experime can approximate the best po-bear a thick sound-post better than one of famous violin schedules often introduce models, but after all the only true way to tot the two the true to the true of the series and the violation of the hand. Author with the true postion of the hand Author models, but after all the only true way to tot the violation of the series and the violation of the series approximate the best models, but after all the only true way to tot the violation of the series approximate the best the violation of the series approximate the best models, but after all the only true way to tot the violation of the series approximate the best the violation the violation of the band a the violation the violation the violation of the band a the violation the violation of the band a the violation the vi set the set enter all tile only true way to asse whole it in the owning inter time - or amount worth schools often introduce. set the best results is by trying the sound- fions the violin should nevertheless not difficulties at the very start, which make Boot in second in the set of the sound for the set of the second seco post in several positions until the tone produced scens to be the best possible. the tone the sound produced scens to be the best possible whether the sound produced scens to be the best possible. understanding seems to be the best possible, then the solution-post material memory and the solution of the so coloriunately, very few violin repairers ward or lorward until the place is found sensor, which will it contains much are expert players, and while they may where all four strings give the most pow- splendid material, cannot be used as a be able to do the mechanical part of the is any to do the mechanical part of the full, ocar and equal tones of which the domessions of untinges the beginner into bob perfectly, yet they are unable to play instrument is capable. I may observe that a mass of difficulties before he has an ele-ion perfectly, yet they are unable to play if the tone, although even, is still rough mentary foundation. Hermann, the latsection voting in all positions and make a 11 the tone, attroage even it said rough estimates realmount. Hermann, the laft perfect test of the tone. The owner of and hard, more the sound-post at little leigner visitinity and writer of violin the violin mass hardward, from the four of the larger achords and studes also introduced to the volume rest of the tone. The owner of and hard, move the soundpost a future stopic vertices and writer of violin-the volume may be able to text the tone of backward from the fourth of the bridger schools and enders, also introduced exten-the violin, and to judge of the position and the Gand D weak move the sound- on the Estring and to Fantaral where the sound-post gives the best re-and the Gand D weak move here sound on the Estring and the Fantaral on A suble, but is incomposition to the sound on the string in the first three matural on A

in conjunction, the one judging of the re-studis and the other doing the mechanical part of the work. All this takes interments in the directions towards the and expense but is used to an adverte the standard of the standard the fact horizont and will not and expense but is used to adverte the standard the standard the fact horizont and will not and expense but is used to adverte the standard the standar the inequality of the belly causes the tomed to the first position, and will not sound-post to be either too long or to be pulled out of position whin the us-The great violinist Spohr says on this short. Should a point different from the of the fourth inger is attempted. first place of the sound-post happen to be Of course from a theoretical stand

"For placing the sound-post, an iron in- particularly favorable to the tone, exam- point it would be better to commence will Strument is made use of. The point of ine after taking down the strume through the key of C but theory an wait awhile this ingrument is made use of. this instrument is ninder use of. The point of the alter taking down or some structure of the structure of the alter taking a structure of the half an inch from the end intended to be sound-post on the tail-pin, whether the for from a mechanical standpoint, the half an inch from the end intended to be sound-post on the new spot he of the vart with the key of G is so much better the upper part. Then thrust it through proper length, and adhree (bowly both According to my expense) with pupils, the right output the sound better the sound the right sound hole into the violin, and above and below, if not, it must of neces- the keys of G. D. A and F should be



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least two months in the first year over the "Yes, Professor, I believe I can," was the reply given with a wink at the boy pupil who starts in the key of C. Speaking of the fundamental key of the who had been praised for playing the violin, Henry Schradieck, one of the best Rode study better than he could. known modern writers of works for the "It is miraculous," said Massart. violin, in the introduction to his School Wieniawski studied two years with for the First Position, says: "On account Massart, won the first prize, and when of the tuning (accordatura) the violin he was eleven started out on his first conoccupies a position which may be termed cert tour of Russia. a "dominant" position as compared with

ually renders his task easier"

Massart, "the Paganini Caprices are much

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either viola or violoncello. And as it HINTS ON GIVING RECITALS.

seems quite natural to begin instruction KEEP down the length of the proon the viola and violoncello with the so- gram. Unless of exceptional merit, called normal key of C major, it appears program of one hour to one hour and equally so to commence on the violin a quarter is long enough; one hour and the strings of which are tuned a fifth a half would be the extreme limit. igher) with the key of G major. The Frown on the encore nuisance, for once keynote and fifth of this latter key are started it never ends. If one pupil is prepared on the violin by the open strings allowed to take an encore, others will G and D, and the triad of G, either ma- be jealous if they are not allowed the jor or minor, is the first which can be same privilege. Have the performers produced complete in the first position acknowledge the applause by a bow. in combination with the open strings. The Tune the violins of the performers key of G may, therefore, be considered yourself, and then you know it will be as the fundamental key of the violin; done right. It takes a professional viohence it conforms to the nature of the linist to tune a violin perfectly, besides instrument, to begin rudimentary teaching at such a time pupils are ofter, too nervwith this key. True, the pupil will then ous and excited to tune their violins from the very outset, but I have had fre-

quent cause to convince myself that this various pupils are not in good condition not only gives him no difficulty, but act- and new strings are necessary, have these put on a week or so before the recital, except in the case of the E A WIENIAWSKI ANECDOTE.

string which may be put on a day or Henri Wieniawski was one of the two beforehand. If this is neglected Itemia vientavski was one of the two bettermine the up with all new world's greatest violinists. He was, as the many pupils will show up with all new Italians say, "born with a fiddle in his strings put on just before the recital Itanans say, both with a note in the stings par of parts destined and will hand." He was an infant prodigy, and The new strings will stretch and will everything seemed to come so easy to him come out of tune while the pupil i

that it seeme to this teachers that he had playing. known everything all the time, and that they were simply refreshing his memory when they explained any new difficulty to they they explained any new difficulty to the they they are seemed to over, and at least one rehearsal in the him. The following is a little-known an- hall where the recital is to be given ecdote of his young student days in Paris. so that each pupil will know exactly. Young Wieniawski was only ten years of where he is to stand, and how his vioage, and was studying at the Paris Con- lin will sound in the place where he servatoire under Massart, the famous is to play. rench violinist and teacher. Little Have handsomely printed programs

Wieniawski was the most advanced of and tickets, or combined programs and any one in the class, but one day one of invitations. An individual is often the other pupils played a Rode study, judged by his visiting card or the stawhich the class had for a lesson, much tionery he uses, and attractive looking When the class had to a reason the to hency he uses and attractive cooking better than Wieniawski. Massart told printed matter at a recital will prove a Wieniawski to study the exercise again benefit to the teacher.

and bring it better at the next lesson. Do not begrudge a few extra lessons Next time, however, the study went no to pupils where it is necessary to help Next time, however, the study whit he to pupils where it is necessary to never better, and Massart reprimanded Wien-them to prepare their pieces thoroughly iawski sharply. "You are getting lazy," The pupils recital is the teacher's one said he, "and all the rest of the boys are effective method of advertising, and is verting ahead of you." worth all the other methods put to-"Well," said the little violinist, "the fact gether. A good recital of well-prepared is I have not been doing much with Rode pupils is worth columns of advertising lately. I have been practicing Paganini's in a daily paper.

"You had better stick to Rode," said

DISPENSING WITH OR-CHESTRAS.

ou may possibly work up to Paganini." It is not very pleasant reading for This roused young Wieniawski's ire and orchestra musicians, of whom violinists he requested that he be allowed to play form a large part, that ten New York, one of the Paganini Caprices. His theatrical managers have concluded to do teacher, scenting a breakdown and a without orchestras in their theaters this chance for a rebuke before the class. con- season, and that several other managers sented. But instead of a breakdown, the are considering whether they shall follow first Caprice went famously, to the intense suit. It is all in consequence of the adsurprise of Massart. "I suppose you can vance in prices made by the New York play the second also," he said. "Well, I Musicians' Union, the members of which will try," responded the boy. The second claim that the rapidly increasing cost of caprice also went in fine style, and as his living makes the advance necessary. teacher nodded his head, Wieniawski Other managers are becoming interested played through to the tenth. in a mechanical orchestra, which can be "Mon Dieu," cried Massart, "you don't manipulated by one man, and which is mean to say you can play the entire claimed to give the volume and effect of Twenty-Four Caprices of Paganini?" an orchestra of twenty men.

Theatrical managers in the larger cities calm that they are simply each up with expenses, of which the cost of an orches-tra is one of the heavy ones. The musi-cal unions in the large clies are extremely cal unions in the large cities are extremely strong, and not only dictate the price No. 10 S. Bicks Street, Philadelphia which each man shall receive for his serv-







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ices, but just how many men shall consti- E. P. O.-1-About third grade if you tute the orchestra for each theater, play them with the position work. 2-In Whether the public will stand for no mu- the harmonic note you give, the finger sic, or "canned" music remains to be is placed lightly on the string. If you seen. The managers will no doubt find wish to produce the note D, one octave that their orchestras are worth all that above the open D it is played with the they cost and more too, for a theater finger on the D string, exactly in the midwithout music is certainly an anomaly, dle of the string; if you wish to produce and a theater with mechanical music is the note A, two octaves above the open likely to be sized up as a cheap affair by A string, it is played by placing the finger the average show-goer. on the A string at a point one-quarte

ANSWERS TO VIOLIN CORRE- nut. 3-I cannot give even a guess as to SPONDENTS.

M. O. R.-It seldom happens that the you name without hearing you play. You forefinger of the right hand becomes sore may have radical defects in your technic from pressing against the stick of the which would make it useless to attempt bow, if the bow is held right and the stick them until these defects are remedied is wrapped properly with silver wire so 4-A fairly advanced pupil should pla that the finger gets a firm grip of the music of the fifth and sixth grade. 5 stick. The stick should lic against the The composition you send shows a comfinger midway between the first and sec- plete lack of knowledge of the rules o end joints counting from the top of the musical composition. Study composition

physician.

how thoroughly you have mastered the may unquestionably be many real Strads studies you name. I find it difficult to ad- in out-of-the-way places which are vise you what to take next. However, not known to authorities and collectors. I should think the Kreutzer studies would If you are interested in the subject you be too difficult without further prepara- might consult the work, Antonio Stradi tion, Kayser's Etudes, Op. 20, Books 1, vari, His Life and Works, by Hill.

best for you. After you have mastered the question as to whether your violin these study the Mazas' Special Exercises is genuine or not, since any kind of a and Schradiecks' Scale Studies. You then label can be put in any kind of a violin. would, no doubt, he in a position to take There are a million violins, more or less. up Kreutzer. If you have not read the with Stradivarius labels, scattered all over little work, The Violin and How to Mas- the world. Of these a few hundred are ter it, by W. C. Honeyman, you would genuine and the rest imitations. A gen-tion is of great assistance. find it of great assistance.

M. E. G.-Unless in passage you the solution of even S13/00, in the close is to be played in extremely slow case of extremely choice specimens. Itempo, the best bowing would be to take two notes in the down and two in the Violin Department of TUE ETUDE for July, 1913.



care must be used and considerable excare must be used and considerance constructions which literally saws the string in a valuable one, it might be good eccompt to take it to a skillful repairer, instead of trying to do it yourself.

below the required pitch. You must in-scraping. sist that the piano be put to international F. G. R.-The feelde quality of your pitch, so that the ear of the student may harmonics and flagcolet tones, no doubt pitch, so that the early of the playing at one comes from one of two causes; either pitch, as this facilitates getting good ind finger is not placed in two causes; either pitch, as this facilitates getting good ind finger is not placed in exactly the true tonation. 2—11 there is no plano at hand finger is not placed in exactly the true to get the pitch of the A, a tuning fork spot to produce the harmonic. To make to get the pitch of the sed. After the A a harmonic ring out clearly, a swift elas-is obtained, the pupil should be taught tic stroke is required, with quite a little is obtained, the pupil snour we tanget the arrows is required, with quite a little to tune the other strings of the violin pressure. If the finger is not at the cor-to it by ear. This is not difficult, as the recet point on the string, the harmonic ear soon learns to recognize the interval of will not "speak." ear soon learns to recognize the function will not "speak." fifths, to which the strings of the violin, are tuned. 3-A combination pitch pipe. giving the four notes of the violin, G. D. stamps) for one copy each of A and E, can be obtained at any music store, but they are usually made in high

silk strings are more durable than gut, as they are not so much affected by the perspiration of the hand.

the length of the entire string from the

finger. The skin often becomes thickened and you will likely succeed. from the pressure of the stick, and I A. M. S .- Authorities differ as to the have seen cases of violinists who played number of Stradivarius violins now in exmuch, and with a large tone, where a istence. It has been put by some at be lump had formed on the finger where tween 500 and 600. Grove's dictionary the bow rested. In your particular case even places it at a thousand, but there is it might be an advantage to consult a really no way of fixing the exact number physician. Many violins supposed to be genuine L. R. C.-Without means of knowing Strads are really imitations, and there

2 and 3, would probably be what would be R. A .- The label has nothing to do with

M. E. G.-Unless the passage you en- \$5,000 to \$10,000, or even \$15,000, in the

T. R. P-Some violin players arc much harder on strings than others. The player clastic stroke, with which the bow drawn smoothly over the string instead of I. L. L.-In making repairs, the top the hair being ground into it, will be abl. to get twice the wear out of a string.

V, E. J .- For accompanying the violin two violins, arc great sinners in this re the piano should be tuned to internation- spect, as they try to phy as h ud as pos

al (low) pitch. The average piano tuner sible, to make themselves heard above the tries to earn his money as quickly and din of the corner, trombine and drums, easily as possible, and will try to avoid In this they err, since a smooth tone, prochanging the entire pitch of the piano if duced by perfectly even vibrations, pro he can get out of it, especially if the duces a tone which carries much furthe niano to be tuned is very much above or than a tone made up of scratching and

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all, it is quite unlike the quiet place masters well, Robert knew as a boy. Now, it is big Many musicians made famous jourand bustling with forty thousand in- neys,-Handel, Liszt, Beethoven,-jourhabitants and eighty coal mines in the neys that seem to have marked the turnvicinity. The birth house of Robert ing-point in their careers. An event Schumann is a rather plain and homely never to be forgotten was a journey Robhouse with a medallion of Schumann ert Schumann made with his father to shining in the sunlight

Supposing it were about 1809 instead hear the great pianist, Ignaz Moscheles, of to-day. Robert's father would be in This gave him a zest for piano study his bookshop turning the pages of some which he had never felt before. During ody and the gay Soldier's March, Little Onward still striving, till, how soon, rare book, or perhaps he would be mak- his whole life he held Moscheles' works Humming Bird and the dignified Choral ing a translation of Byron or Scott. He in the greatest reverence.

loved the works of English writers. Frau Schumann would be engaged at home with the five young Schumanns. The father delighted in his son's best beloved by most young players. You would find Robert, the youngest of talent; he fostered it in every possible More difficult is the Sicilian, while the the family, at the piano improvizing, for way, and accordingly made preparations piece called Santa Claus, which might be Robert dearly loved to make up tunes for him to study with a great master, called Schumannesque, is still more diffiabout people and things, putting into Carl Maria von Weber. Weber was cult.

is not in sympathy with such nonsense; gunance was the mother's opposition to herry farmer, velasquez's tron band-indeed, she does not approve of music music as a profession, and when Robert's sar for The Rider's Story, Dupre's Be-for young Robert, but his father does the whole light of the world for the Storm fits exactly the bustling were musicians. Mr. Bach wrote pixes

new plane his lather has bought min. A with his approximations or second to com-time with *First Asy Zwickau* was such a with his apprintions or second to com-small place that a plane teacher was hard prehend his ability, least of all his *Margar* is in perfect accord with the solis, ne arnest old-fashioned fellow who as a career. Robert was now adrift on Reaper's Song. Meissonier's Friedland, a great master of his time as well as of (a) all context control of the second of the second context of the control of This kindly old teacher was self- wanting; but he continued to play, to can be bought in the Perry Collection for. tanghi, and i was not long before Rob- compose and to read poetry. ert knew as much as he did. It was Time passed, and it was decided that Picture will end ert knew as miten as he und. It was the should go to Leipsic as a student of the sources will give some real practical. Herr Kuntzsch, however, who prophesied he should go to Leipsic as a student of thirts as to tone color, and help over that Schumann would attain to rame and the world obeyed but little was acomplished during always Waterloos in every piece, but would possess one of its greatest musi- the first half of the year, for Schumann cians. Robert Schumann never forgot was in a gloomy frame of mind. He his first master; he wrote him many played the piano, wrote a few letters and charming letters, and later dedicated to read his favorite author, Jean Paul. His

him his Studies for the Pedal Piano. SCHUMANN'S HAPPY YOUTH.

cle. At the home of a University pro-Robert was a merry active child, the fessor he met the man who was destined leader of all the games at school. He to wield a great influence over him. This was an excellent student, and it was not was the famous piano teacher. Friedrich very long before he discovered some Wieck. Wieck's daughter Clara played very good reading among the books in the piano remarkably well, and Schu- notes turn up and why the stems of his father's shop. This stimulated his mann was greatly inspired by her playing, others turn down? imagination, and he began to write little He longed to begin lessons with the plays and poetry. The family and the father. Through the Wieck family and sound is produced in your plano? neighbors took great interest in these the music-loving students he found Can you write the ascending and delittle dramas, and to encourage the lad around him it is quite probable that seending chromatic scale? the father built a miniature stage in the young Schumann forgot all about be- Can you write a table of major keys home, and they were produced there coming a lawyer. The Leipsic residence with both the sharp and the flat signaof friends and school- did much for him in a musical way, and tures? with the help mates. Like Wolfgang Mozart. Robert he continued his piano studies with Do you know when a triad is dimin mates. Like Wolfgang Mozart, Kobert ne continued ins plano studies with Do you know when a triad is diffum-Schumann began to compose little pieces. Wieck until he went to Heidelder, ished? When augmented? an acarly age. At eleven we find him where it was thought he might have Can you write the symbols for the fol-assisting Herr Kuutzsch with an operetta, hetter advantages in his legal studies. lowing embellishments: Trill; Turn; accompanying the performance, standing Young Schumann was at bitter war Mordent; Grace note; Pralltriller, at the piano to do it.

The piano to do it. with jurisprudence. In a letter to his What is meant by dominant? Sub-Zwickau was a dull and stupid town mother he says: "My whole life has dominant? for so talented a boy; the advancement been a twenty years' war between poetry. Can you play a waltz in good even he made came from himself. He played and prose, or let us say, music and law?" time? A march in steady rhythm? everything he could find, re-arranged Schumann induced his mother to put Can you read simple music readily?

the decision of his career in the hands MOTTO FOR YOUR PRACTICE of Friedrich Wieck-her letter to Wieck HOUR closes thus: "All rests on your decision. THIS hour is dedicated to a beautiful

the peace of a loving mother, the whole art, happiness for life of a young and inex- It has been set apart for me that r

perienced man, who lives but in a higher may learn to know and understand the sphere, and will have nothing to do with messages from the minds of great men These hands, this mind, these thoughts, Wieck decided in his favor and the this voice must do obedient service

world was given another tone-poet, ar- Once within the doors of my hour dent, impulsive, sensitive and cager. must not permit one moment of ide Schumann's works have the individuality ness or indifference. that only genius can attain. He is the This hour is short and returns to me

founder of a distinct style in music, the no more, "King of the Romanticists."

DO YOU PLAY SCHUMANN? MENDELSSOHN.

CHILDREN'S faces seem to hover all Muses and Fates, but seldom found Zwickau this fine summer morning; first at this early age he came to know the composer sets us romancing as Schu- Existing here in amity we find-

mann does; certainly no one seems to Near to thy cradle keeping watch they have the sympathy for the whims and

Directing fondly thy precocious aim: If you do not play Schumann you Exalted zeal soon lcd thee to the goal should begin, in point of technical diffi- Laboring with pure integrity of sonl; culty, with the Album for the Young. Sweet was thy tune, thy fancy warm These forty-three little pieces range from

grade II to grade IV. To begin with the Strict wast thou to the mission thou'dst easy ones in grade II, we may try Mel-

To go up a step we may take The Har- Heaven called thee to its own seraphic vest Song, The Wild Rider and The

Poor Orphan, and The Merry Farmer. Never canst thou, bright invorite, irom

about people and things, putting into call Maine Yon Vector Vector as cult. tone their characteristics as a painter ready and willing to guide the studies Appropriate pictures may be used to MANN strange things happen to com-shows them in pictures or a writer in of the young genus; but for some rea-advantage to illustrate these little tone posers when little girls and boys comwords. Pray Schultrain stops to insert in sharp contrast to his father's loving the Choral, Adan's End of Day for The Esther had to say, can you tell where

for young Robert, but his father does: tatter uner new more more of the second of the storm instersative to business. Mr. Baen where pro-Consequently, Robert plays on the fine went out for the boy. No one seemed to the Harvest Song, while new plano his father has bought him. with his assirations or seemed to com-bust for the second of wanted to have a play. Mr. Bach wrote to find. There was one who gave les- mother and his guardian who seconded in Armor is in perfect accord with the during for it. He also write functal Soldier's March, and Hetherbee's End of the music for it. He also write functal Sons, Herr Kuntzsch, the church organ- the mother in her objections to music her Harvest will help to illuminate T_{he} marches and ones for weddings. He was

In what country was Chopin born.

Mendelssohn. What can you play of Schubert's.

JOW FRIEDRICH WIECK

n-law, believed in thorough and sys-tematic study. He believed, too, that

music should be pursued with love and

not with tears. He made the lesson

hour a pleasure and not a thing to be

He insisted that pupils should play

each hand separately until playing the

hands together became natural and easy.

After the hand position was right, then

the notes were learned. He would say

far more to him than a long and difficult

He took great care not to raise ex-

learned faultlessly by heart.

composition.

free of charge.

play in Frankfort.

What is a motet.

chubert was born. What is a mazurka.

Wagner.

him from distant countries.

DO THINGS YOURSELF.

What great German poet heard Mozart

What great composers were living when

that the simplest waltz well played meant Order Early.

FREIDRICH WIECK, Schumann's father-

TAUGHT.

and she played all the time. She learned and forgot her pieces in a day. She was going to college in the fall and was to By THEODORE PRESSER Price 75 Cents THE latest work alone lines of elementary instruction. The material used for the veriest beginner; little tots just out of kindergerten. It is insteaded in the arrhy part of the book, Deutions and anney reserve to the veriest beginner; little tots just out of kindergerten. The insteaded where the server are of the book. Deutions and anney reserve The utmose care has been given to every part of a veriest of this in we book as it is possible to make it as nearly a carrently solviced by all who have to deal with elementary pano instruction. The anney book as it is possible to make it. The theory of this in we book as its possible to make its and with elementary pano instruction. The anney book as its possible to make its possible to make its and the server the server of the server to an utper server of the server o take music too, but when the music blanks came to be filled in, Ruth came to me with one of her most charming smiles. "Oh, you do it for me-I don't know what I've had." "With your help," said. So we worked all that summer and in September Ruth filled in the hlanks herself. "Well, who would have thought that music was such a serious thing. Why, I've had to work harder ver this than 'lit' or 'math,' but it's been worth it."

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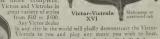
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By PREDERIC S. LAW. Study should be chosen first by one and string instruments in grateful and idio- a perfectly steady (but loss) wrist while then by the other. She selected one of maic form, so that there need be no diff-then by the other. She selected one of maic form, so that there need be no diff-then by the other. She selected one of maic form, so that there need be no diff-then by the other. She selected one of maic form, so that there need be no diff-then by the other. She selected one of maic form, so that there need be no diff-then by the other. She selected one of maic form, so that there need be no diff-then by the other. She selected one of maic form, so that there need be no diff-then by the other. She selected one of maic form, so that there need be no diff-then by the other. She selected one of maic form, so that there need be not diff-then by the other. She selected one of the other selected be not diff-then by the other. She selected one of the other selected be not diff-then by the other. She selected one of the other selected be not diff-then by the other. She selected one of the other selected be not diff-then by the other selected be not diff-then by the other selected one of the other selected be not diff-then by the other selected b ubmary basis. The likes and dislikes by giving her one of Mendelssohn's which shall interest and delight even. Practice this inversely, that is, turning opinitary easies in the material used by Songt Without Words. When she had youthful players who think Bach is only houd over thumb, with one hand on the of papilis moonly me material users of Songe Winned Words. When she had youthul players who think Each is only hand over thumb, with one hand on me distributions and an away that would seem finished this she realized its superiority another spelling of the word fugue. We lack of the other to be sure the wrist incomprehensible to the average instructor of style so thoroughly that she chose of all know what happens to a dog if he is does not move. incomprehensione or entries of educa- her own accord to take another song given a bad name, and it often seems as A child will often try to pass one fan-tion if these were allowed to influence without words until she had studied a if the term classical has the same effect ger over another instead of thumb under, his courses of study. Fancy, for in- number of the best of them. Then by on the minds of the young and inexperi- not realizing that the position and shape and could a stand the teacher of mathematics who degrees she was made acquainted with enced, judging from the dread that many of the thumh is an ideal factor of the states, the total of the students' only par- some of the most attractive compositions of them seem to have of names that pop- hand, especially created for "scales." We sally acquiring the multiplication table of Schubert, Schumann and of the ear- ularly belong to that category. because of its difficulty, or the teacher of lier classical masters. Never once did literature excusing the members of his she use her liberty of choice to select SLOW PRACTICE, PRODUCES dass from the knowledge of the great anything of less morit than these. Her poems of Milton or the plays of Shake- enthusiasm grew as her knowledge in-

speare on account of occasional obsolete creased. Nor was the influence confined language or obscurities of style. Yet to her alone; it extended to the other their music master is often thought to members of the family, who listened to THERE are three general tempos emimpose unjustified duties upon them in her practicing with a pleasure they had ployed in practicing-Slow, Medium and taste for practicing scales, but this should his semand for a mastery of the major never before experienced; her father Rapid. One of the best reasons for prac-be overcome. The scale, the chord and ing opinion scales, or a practical acquaint- often used to wait until a late hour in tieing slowly a great part of the time is the arpeggio are all the composer has for ance with the works of the great classic the evening for her return home, so that that only thus can we gain that repose at material when he sis down to work. We masters. he might hear a favorite sonata before the piano which is necessary even for should play the scales lowing, slowly. A lesson may be drawn from the ex- going to bed. This goes to prove what playing at high speed. If the player is bringing out their tunes with a similar

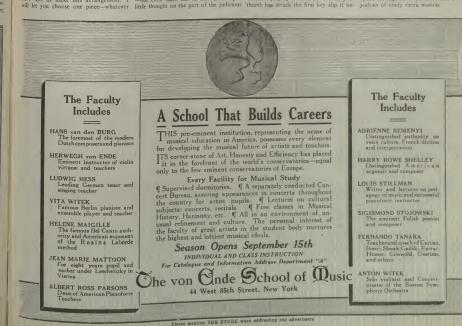
perience of a teacher who found himself Theodore Thomas once said, that popu- inclined to be nervous it will show in his tenderness, as though playing part of a in a not uncommon situation: A young lar music was only a term for familiar inability to "slow up." The only way he piece. ady who had studied the piano with music; that if Beethoven's symphonics can cure himself of nerves is to cultivate It is said the American student has a some success, so far, as technical ability were heard as often as Strauss' waltzes in himself a repose of spirit, which way of bending his wrist inward. This use concerned, came to him for further they would be just as popular. In fact, "takes all the time there is," holds every forms on the outer edges of the hands intruction, but he soon discovered that when she was introduced to Beethoven's note to its full length, and issues at the what the German teachers call the the accomplishments were confined to somata she could hardly be induced to finger-tips in rich, full, rounded melods, "Americanishe Ecke." To avoid this, the fingers; she had no musical concept study anything else, but took one after The right repose suggests ire, strength keep the wrist well out. Practice flexing tion nor interpretation, she cared for another until her teacher felt obliged to and power behind.

Don not interpretation, she cared for another until her teacher fell oblight of and power behind. the wrist often while playing without works the strange behavior of an energy strained by the strained by the strained behavior and inally said to make this arrangement. I --but even lash can be introduced by a flux, in playing strained by form the works the strained by the strained

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must give particular attention to the

the hand quiet-and noticing the "feel" of strong contraction in the muscle joints



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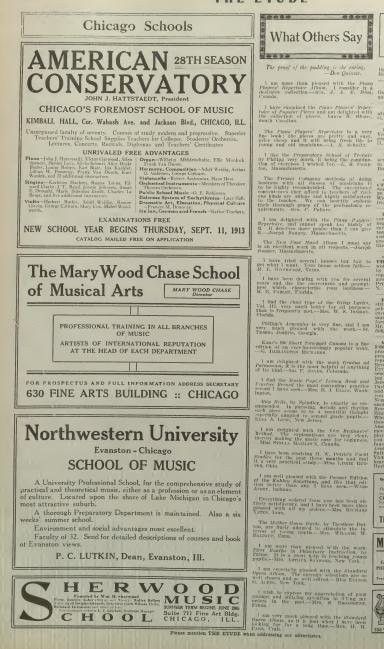
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