

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

10-1-1913

Volume 31, Number 10 (October 1913)

James Francis Cooke

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



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

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 31, No. 10. Philadelphia: Theodore Presser Company, October 1913. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/596>

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

THE ETUDE

AN ISSUE OF INSPIRATION, UPLIFT AND IDEALS



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

Longfellow

OCTOBER
1913

PRICE 15c
\$1.50 PER YEAR

Presser's Musical Magazine

The ETUDE

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

Edited by JAMES FRANCIS COOKE

Subscription Price: \$1.50 per year in United States, Canada, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Russian, Spain, Finland, and the City of Shanghai, 2 Dollars; \$2.00 per year, in England and Colonies; 3 Dollars in France, 3 Pounds in Germany, 3 Marks. All other countries, \$2.50 per year.

Liberal premiums and cash discounts are allowed for obtaining subscriptions.

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

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

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

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

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 15th of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO.

Entered at Philadelphia P. O. as Second-class Matter. Copyright, 1913, by Theodore Presser Co.

CONTENTS

"THE ETUDE"—October, 1913.

Editorial	489
Musical Thought in Europe	490
Music in the East	491
Travels for Singers	492
Why All Should Cultivate	493
The Part History Plays	494
Physical Exercise for Children	495
Help from Well-Known Teachers	496
Real Service in Teaching	497
Fun of a Fossil	498
Decorative Page	499
Lifting the Flippers	500
The Road to Success	501
Developing Rhythm Power	502
Unseen Knowledge	503
Light Page	504
The Artist's Life	505
The Book Review	506
Orchestral Music	507
Words of E. M. Bennett	508
Love, Courts and Idlers	509
Songs on Eyring Music	510
Alfred J. Silver	511
Twentieth Century	512
Instruments of the Orchestra	513
Whimsical	514
Department for Singers	515
Department for Pianists	516
Department for Violinists	517
Department for Children	518
Publishers' Notes	519
World of Music	520
Ten Musical Epigrams	521
Questions and Answers	522
Practice in the Country	523
Piano or Self-Control	524
The Music Lover's Index	525
Self-Control	526
What Others	527
Pupils' Reviews	528
A Boon for Children	529
Lesson in Art	530
Inside at Pupils' Homes	531
Notes	532
The Architecture of Music	533

MUSIC

Mountain Romance	534
In a Black Forest Spinning Room	535
Volcanic	536
Light Recreations	537
Shades of Isaac	538
Handy	539
Autumn Idyl (Four Parts)	540
Alone Love Story	541
Playing in the Sunlight	542
Yuletide Characteristic	543
To the Reader	544
Among the Fables	545
Concerto, No. 2	546
Concerto	547
The Park	548
Concerto	549
The Shanty and Song (Four)	550
My Spanish Love (Vocal)	551
Orchestral (Violin and Piano)	552
Spring Song (Piano)	553

Handwritten by Walter

THEO. PRESSER CO.

MUSIC PUBLISHERS AND IMPORTERS

GENERAL SUPPLY HOUSE

FOR

MUSIC AND MUSICAL MERCHANDISE

The Largest Mail Order Music House in the World

1712 CHESTNUT ST., PHILADELPHIA, PA.

TO BUYERS OF MUSIC

TO CATER SUCCESSFULLY to the needs and desires of a clientele of educators requires peculiar conditions and advantages possessed by but few houses.

THE HOUSE OF THEO. PRESSER has an experience of over twenty-five years as publishers, based on an intimate knowledge of the needs of the profession, the result of actual work.

Basic:—A large well selected stock of the publications of all houses, American and Foreign. A constantly increasing catalog of original publications of great educational value which will be found in the studies of almost every music teacher. A force of 200 efficient employees, drilled and trained for our particular business.

TO WHICH WE ADD:—

Large Discounts, the same upon "On Sale" as upon regular orders.

Liberal Terms and Courteous Treatment.

Promptness in Filling Orders.

Accounts Solicited with any responsible professional musician.

Satisfaction Absolutely Guaranteed.

Large or small orders receive exactly the same attention. "On Sale" packages sent cheerfully, even though regular orders or reorders of "On Sale" packages are sent through the local dealer.

Headquarters for Everything Needed in the Teacher's Work

An ON SALE stock of the Theo. Presser Co. publications will be found a great convenience throughout the year

OUR GREATEST SPECIALTY IS

MUSIC "ON SALE"

To Teachers, Convents and Schools of Music

SO many teachers having found that it pays to deal with the Theo. Presser Co., should you not also take advantage of our liberal system? Our experience covering nearly three decades has brought us innumerable staunch friends and patrons. Try us with an order today, or let us select music to be sent for examination.

Send for first catalogues, discounts, terms, etc.

For Prompt Service and Intelligent Assistance Correspond with

THEO. PRESSER CO.

The Quickest Mail Order Music Supply House

1712 CHESTNUT ST.

PHILADELPHIA, PA.

HARMONY TEXT BOOKS

THEORY EXPLAINED TO PIANO STUDENTS

or
PRACTICAL LESSONS IN HARMONY
By HUGH A. CLARKE, Mus. Doc.
Price, 50 cents. Postpaid

The work is intended as an aid to the teacher in instructing the pupil the principles of harmony in the simplest and most practical manner. These easily understood explanations were not only in interesting place to be played on the keyboard, and in analyzing them.

A SYSTEM OF TEACHING HARMONY

THE STANDARD TEXT-BOOK OF MUSICAL THEORY
By HUGH A. CLARKE, Mus. Doc.

The plan of Clarke's Harmony differs from all other works in harmony in several important particulars. The most important step in the teaching of harmony is the place of which the pupil first learns the actual work from the melody—the actual work.

The various subjects are so arranged that one thing at a time is learned, and each step follows naturally the one preceding.

For the first time the subject of modulation is treated in a clear, simple, comprehensive way.

For Class or Self-Instruction, Price, \$1.25
For Class or Self-Instruction, Price, 50 cents

STUDENTS' HARMONY

By ORLANDO A. WATKINS, Mus. Doc.
Second in Series, Price, \$1.25
Key to Students' Harmony—Price, 75 cents

A book which necessarily contains the essential facts of harmony clearly, by means of a master, which are explained and illustrated by simple four-part examples, followed by illustrations from standard works. From the one of the chord in harmonizing illustration is clearly shown.

HARMONY AND COMPOSITION

By M. T. OFFE
SIMPLE, ORIGINAL, COMPREHENSIVE
Price, \$1.00

A text-book for use by American for American students. A delight for the master teacher and pupil. The illustrations are simple and concise.

Both the written and letter construction of chords are taught. The chord exercises are set in phrases, showing correct approach and progression, thus bringing good taste and habit to the student.

THE FIRST YEAR IN THEORY

By O. R. SKINNER
Price, 75 cents

One of the best textbooks for the beginner in theoretical study. By means of written and aural exercises the student is brought to know the intervals, the scale, the staff notation, all common chords and the dominant seventh chord; also various exercises.

A student wishing to study music needs no book on his table. After by this method he learns to know the chords and progressions by sound as well as by sight.

PRACTICAL HARMONY ON A FRENCH BASIS

By HOMER NORRIS

In the French system all dissonant harmonies are referred to the dominant harmony. A glance at the volume gives a clear and simple explanation of the system. The author's own experience from many sources to give a complete and simple explanation of the system. The author's own experience from many sources to give a complete and simple explanation of the system.

Part II deals with dissonance, including all the rules for the student wishing to play on the piano, and the more important chromatic alterations of his time.

Price at each of two parts, \$1.00
Key to Harmony, 75 cents

Best Type Illustrations. Most Perfect Bound.
Theodore Presser Co., 1172 Chestnut St., Philadelphia, Pa.

THE BUSINESS MANUAL FOR MUSIC TEACHERS

By G. C. BENDER

Price, \$1.00

Tells how to make the most of your talents; how to make musical advertising pay; how wide-awake teachers raise their rates and secure new pupils; how successful teachers hold their old pupils by bright ideas in correspondence, recitals, etc.; how to collect old accounts, etc., etc.

Not one teacher in a hundred realizes more than a fraction of what his valuable services should bring. It is possible and actively market. One chapter in this book may raise your income enough to pay for it a hundredfold.

Theodore Presser Co., 1172 Chestnut St., Philadelphia, Pa.

Mastering the Scales and Arpeggios

By James Francis Cooke

Price \$1.25

Strongly Endorsed by World Famous Pianists and Specialists in Technical Instruction

Moritz Rosenthal

Ossip Gabrilowitch

Wilhelm Bachaus

Katharine Goodson

Emil Liebling

And numerous Successful Teachers

Complete Practice Material Fully Written Out
Abundant Explanations in Non-technical Language

ORIGINAL FEATURES CONTAINED IN NO OTHER WORK

Preparatory Section. Given full guidelines for the formation of all scales and arpeggios, including the proper fingering and the proper use of the hands.

Technical Exercises. A series of exercises, thoroughly tested series of single keyboard exercises, designed to develop the technique of the hands and give the student a firm basis for the study of the scales and arpeggios.

Radical Exercises. A series of exercises, thoroughly tested series of single keyboard exercises, designed to develop the technique of the hands and give the student a firm basis for the study of the scales and arpeggios.

Velocity Exercises. A series of exercises, thoroughly tested series of single keyboard exercises, designed to develop the technique of the hands and give the student a firm basis for the study of the scales and arpeggios.

The Story of the Scale. Complete history of the development of scales, extending to the present day. A series of exercises, thoroughly tested series of single keyboard exercises, designed to develop the technique of the hands and give the student a firm basis for the study of the scales and arpeggios.

This work contains all the standard scale and arpeggio material, demanded for leading conservatory examinations. Can be used with any method.

SEND FOR CIRCULAR.

THE. PRESSER CO., 1172 Chestnut St., Philadelphia, Pa.

Favorite Christmas Songs

Special Price 15c each, Postpaid

O TANNENBAUM (The Christmas Tree)

STILLE NACHT (Holy Night) Heide Nacht

By Franz Gruber

O U FRÖHLICH, O U SÖNDELICH

By Carl Henckell

WEIST DU WIE VIEL STERNLEIN STEHEN

By Carl Henckell

DER KINDECKLEIN KOMMET

By Carl Henckell

AOESTE FIDELIS (O, Come all ye Faithful)

By Carl Henckell

CHRISTMAS COMES BUT ONCE A YEAR

By Henry Coate

THE JOSEPH KROLAGE MUSIC COMPANY, Race & Arcade, Cincinnati, Ohio

CHRISTMAS EVERYWHERE

By Carl Henckell

CHILDREN'S CHRISTMAS SONGS

By Carl Henckell

BABY'S LETTER TO SANTA CLAUS

By Nedheim

BABY'S LETTER FROM SANTA CLAUS

By Nedheim

SONG OF THE ANGELS SANG

(with violin solo) By Forweg

SANTA CLAUS ACCOUNT WITH THE PASSING YEAR

By a Sister of Christy

SCHNITTEN KINDEL

(Song, Solo or Duett) By Carl Henckell

Piano Studies

Published by

The Willis Music Co.

Cincinnati

MATERIAL FOR THE STUDY OF PIANOFORTE PEDALS

By ALBINO GORNO

PART I—First (and Last) Pedal

The first and last pedals are the most important in the study of the piano. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 15 to 20 show effect of sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 21 to 30 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 31 to 40 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 41 to 50 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 51 to 60 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 61 to 70 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 71 to 80 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 81 to 90 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 91 to 100 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 101 to 110 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 111 to 120 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 121 to 130 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 131 to 140 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 141 to 150 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 151 to 160 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 161 to 170 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 171 to 180 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 181 to 190 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 191 to 200 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 201 to 210 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 211 to 220 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 221 to 230 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 231 to 240 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 241 to 250 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 251 to 260 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 261 to 270 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 271 to 280 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 281 to 290 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 291 to 300 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 301 to 310 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 311 to 320 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 321 to 330 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 331 to 340 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 341 to 350 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 351 to 360 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 361 to 370 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 371 to 380 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 381 to 390 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 391 to 400 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 401 to 410 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Exercises 411 to 420 are exercises in sustaining the note with pedal. The first pedal is the most important in the study of the piano. The first pedal is the most important in the study of the piano.

Renew Your Subscription to THE ETUDE NOW

By Taking Advantage of This

Final Opportunity to Obtain Magazines at These Prices

Prices of the magazine clubs given here are for a limited time only and will advance shortly, in some instances as much as \$1.00 above these prices. It will not be possible to again subscribe to THE ETUDE in combination with other magazines at these special prices, which are guaranteed to be as low as those of any publisher or agent. Now is the time to subscribe. Don't delay. A few of these prices will be in effect until November 10th; others will be with-

drawn before that time. Subscriptions may be new or renewal. If now a subscriber the date of expiration will be extended. Magazines may be sent to different names and addresses. All prices are for yearly subscriptions. No club containing THE ETUDE for less than \$1.55. If your choice of magazines is not given, write us and we will give a special quotation. Canadian and foreign postage additional.

23 THE ETUDE \$2.40
23 Woman's Home Comp'n \$2.40

23 THE ETUDE \$2.00
17 Modern Priscilla \$2.00

23 THE ETUDE \$1.60
9 McCall's (Free Pattern) \$1.60

Class No. Our Price
23 THE ETUDE \$2.15
20 American \$2.15
23 THE ETUDE \$3.45
23 Cosmopolitan \$3.45
23 Good Housekeeping \$3.45
Will advance 30 cents
23 THE ETUDE \$3.55
23 Woman's Home Comp'n \$3.55
23 Cosmopolitan \$3.55
Will advance 30 cents

Class No. Our Price
23 THE ETUDE \$2.30
23 Christian Herald \$2.30
23 THE ETUDE \$3.55
23 Woman's Home Comp'n \$3.55
23 Good Housekeeping \$3.55
Will advance 30 cents
23 THE ETUDE \$1.95
7 To-Day's (Women) \$1.95
9 McCall's (Free Pattern) \$1.95
Will advance 30 cents

Class No. Our Price
23 THE ETUDE \$3.15
40 Youth's Companion \$3.15
23 THE ETUDE \$3.65
23 Lippincott's \$3.65
23 Woman's Home Comp'n \$3.65
Will advance 60 cents
23 THE ETUDE \$2.40
17 Modern Priscilla \$2.40
17 Mother's Magazine \$2.40
Will advance 30 cents

Class No. Our Price
23 THE ETUDE \$2.90
35 Collier's Weekly \$2.90
23 THE ETUDE \$3.45
23 Technical World \$3.45
23 Hearst's \$3.45
Will advance 45 cents
23 THE ETUDE \$4.65
50 Current Opinion \$4.65
20 American \$4.65
Will advance 45 cents

23 THE ETUDE \$2.30
23 Cosmopolitan \$2.30

23 THE ETUDE \$2.30
23 Delineator \$2.30

23 THE ETUDE \$2.00
17 Pictorial Review \$2.00

Class No. Our Price
23 THE ETUDE \$2.30
23 Everybody's \$2.30
Will advance 20 cents
23 THE ETUDE \$3.00
17 American Boy \$3.00
20 American \$3.00
Will advance 25 cents
23 THE ETUDE \$2.40
17 Modern Priscilla \$2.40
8 Home Needlework \$2.40
Will advance 30 cents

Class No. Our Price
23 THE ETUDE \$2.30
23 Musician \$2.30
Will advance 20 cents
23 THE ETUDE \$4.15
37 World's Work \$4.15
23 Good Housekeeping \$4.15
Will advance 45 cents
23 THE ETUDE \$2.60
20 Harper's Bazar \$2.60
9 McCall's (Free Pattern) \$2.60
Will advance 65 cents

Class No. Our Price
23 THE ETUDE \$3.15
40 House Beautiful \$3.15
Will advance 60 cents
23 THE ETUDE \$2.90
35 Modern Priscilla \$2.90
Ladies' World \$2.90
Will advance 25 cents
23 THE ETUDE \$2.50
35 Musical Leader \$2.50
Will advance 50 cents

Class No. Our Price
23 THE ETUDE \$2.30
23 Good Housekeeping \$2.30
Will advance 45 cents
23 THE ETUDE \$3.65
23 Woman's Home Comp'n \$3.65
23 Review of Reviews \$3.65
Will advance 60 cents
23 THE ETUDE \$2.15
8 Housewife \$2.15
12 Woman's Magazine \$2.15
Will advance 15 cents

23 THE ETUDE \$2.25
23 Modern Priscilla \$2.25
McCall's (Free Pattern) \$2.25
Will advance 15 cents

23 THE ETUDE \$3.25
23 Woman's Home Comp'n \$3.25
17 Pictorial Review \$3.25
Will advance 25 cents

23 THE ETUDE \$3.55
23 Delineator \$3.55
23 Woman's Home Comp'n \$3.55
Will advance 20 cents

Class No. Our Price
23 THE ETUDE \$2.55
20 McClure's \$2.55
8 Ladies' World \$2.55
Will advance 30 cents

Class No. Our Price
23 THE ETUDE \$2.60
12 Designer \$2.60
17 Pictorial Review \$2.60
Will advance 25 cents

Class No. Our Price
23 THE ETUDE \$3.45
23 Delineator \$3.45
23 Everybody's \$3.45
Will advance 20 cents

Class No. Our Price
23 THE ETUDE \$3.15
17 Little Folks \$3.15
23 Christian Herald \$3.15
Will advance 20 cents

TO FIND COST OF ANY COMBINATION, ADD CLASS NUMBERS AND MULTIPLY BY FIVE

Extraordinary 30-Day Offer

Solid Gold Lavalliere or Solid Gold Shirt-Waist Pins for Two Yearly Subscriptions to THE ETUDE

What a wonderful stimulus would be given musical progress in America if every reader of THE ETUDE would induce two music loving friends to become regular subscribers! Over 400,000 more music lovers would thus be benefited by the inspiration contained in each issue.

To induce every reader to send us two new subscriptions we made a search for some extraordinary rewards. After a careful examination, we have selected two useful and practical articles—an exceedingly attractive solid gold Lavalliere and a set of solid gold Shirt-Waist Pins.

Two Solid Gold Shirt
Waist Pins

Send for TWO
New Subscriptions

The Lavalliere has a brilliant amethyst and boron pearl, the design being neat and tasty. The Shirt-Waist Pins are of a popular design in solid rose or brilliant gold finish. Neither could be purchased for less than \$1.50.

Either the Lavalliere or the set of Shirt-Waist Pins will be sent, postpaid, to every reader who sends us only two new yearly subscriptions during the next thirty days.

Every reader of THE ETUDE has at least a few music-loving friends who could, by a little persuasion, be induced to become regular subscribers. Remember, we are not asking you to send five subscriptions, or ten subscriptions, but only two.

CONDITIONS: The order for the two new subscriptions must be sent direct to us during the next thirty days at the full price of \$1.50 a year. Subscriptions must not be your own.

Solid Gold
Lavalliere



Send for
TWO New
Subscriptions

Etude Premiums Are Indispensable as Christmas and Birthday Gifts
An Economical Method of Making up Your Christmas List

THE ETUDE PREMIUM CATALOG contains illustrations and descriptions of over 900 useful articles given as rewards for obtaining subscriptions to THE ETUDE. Send postal for a copy

Send all orders direct to THE ETUDE, Theo. Presser Co., Publishers, Philadelphia, Pa.

Novello's New Songs

PRICE, 60 CENTS EACH

The Bold Gendarme
By ERNEST NEWTON
Suitable for Baritone or Basses

Gentleman John
By HERBERT W. WARREN
Suitable for Baritone or Basses

Two Lyrics: A Prayer and a Question
By EMILYNE BROOK
Suitable for All Voices

Song of the Fugitives
By HOWARD CAKE
Suitable for Baritone or Basses

A Roundel
By NOEL JOHNSON
Suitable for All Voices

The Smile of Spring. (Vocal Waltz)
By PERCY E. FLETCHER
Suitable for Soprano or Contralto

Longing
By HENRY COATES
Suitable for Baritone or Basses

The Big Review
By A. HERBERT BREWER
Suitable for Baritone or Basses
(With Chorus of 80)

Song of the Pilgrims
By EMILYNE BROOK
Suitable for All Voices

Love in the Meadows
By PERCY E. FLETCHER
Suitable for Soprano or Contralto

Galloping Dick
By PERCY E. FLETCHER
Suitable for Baritone or Basses

The Songsters' Awakening. Vocal
Waltz
By PERCY E. FLETCHER
Suitable for Soprano

Some Perfect Rose
By PERCY E. FLETCHER
Suitable for All Voices

On a Summer's Day
By CECIL ENGELHART
Suitable for All Voices

Songs of the Sea
By COLLENDIN-TAYLOR
Suitable for Baritone or Basses

With All My Heart
By WALTER EARNHART
Suitable for All Voices

New York: THE H. W. GRAY CO.
Sole Agents for Novello & Co., Ltd.

CHRISTMAS

Anthems, Solos, Duets,
Cantatas and Services

NEW CHRISTMAS MUSIC

ANTHEMS	
18183—There were in the Same Country.....	Jean Robinson..... 15
19116—The Babe of Bethlehem.....	A. W. Wendling..... 15
19209—Left Up Your Hands.....	Chas. B. Stout..... 15
19210—We Saw Him His Star.....	L. Hopkins..... 25
19211—Today the Prince of Peace is Born.....	Edwin Clere..... 15
19212—What Sounds are These.....	F. H. Brackley..... 15
19213—Joy to the World! The Lord is Come.....	W. H. Eastham..... 25
19214—Glory to God in the Highest.....	W. H. Eastham..... 25
19215—Behold, I Bring You Good Tidings..... 25
19216—Shepherds On Their Flocks are Tending..... 15
19217—There were Shepherds..... 15
19218—It Came upon the Midnight Clear (Carol Anthem).....	W. H. Eastham..... 25
19219—Lark of Life the Little Shepherd..... 15
19220—While Shepherds Watched..... 15

Solos in Sheet Form

19221—The Saviour Christ, Hail Ye.....	J. Truman Wolfcott..... 20
19222—The Star of Bethlehem.....	Douglas Bird..... 40
19223—The Star of Bethlehem.....	W. H. Eastham..... 40

Cantatas, Services, Etc.

THE MORNING STAR A Christmas Cantata for Church Use

By JOHN SPENCER CAMP

A charming Christmas cantata consisting of twelve scenes, for soprano, alto, tenor and bass solo, chorus and orchestra. This work will make a splendid solo for a special musical service and is well adapted to be performed in any regular service. It may be effectively rendered by a small choir and orchestra or by a full choir and orchestra.

Price, 50 cents

A Short Christmas Cantata for Young People

SANTA CLAUS' PARTY

By LOUIS F. GOTTSCHEK

10c per copy; \$1.00 per doz., postpaid

One so profound, almost austere and with very slight ornamentation, although full of melody in the very olden style. The songs and choruses are well within the grasp of children, and the work contains rich and attractive beauty. It takes 10 to 20 minutes to perform.

Sent for a complete list of Christmas Music, Selections with ORGANS and guitar of difficulty desired

THEO. PRESSER CO., 1712 Chestnut St., Philadelphia

A CHRISTMAS ORATORIO

For Solos, Chorus and Orchestra

By W. W. GILCHRIST

Price, 75 cents

An impressive work, for solo and chorus in large churches. The text is selected mainly from the Scriptures and a few familiar hymns and carols. The words are dramatic and contain its tendency. The solos are in beautiful and expressive. The selected passages are best of the public domain.

A sample copy to suit persons, 25 cents

SERVICES: WITH JOYFUL SONG, JOY OF CHRISTMAS, GLAD TIDINGS

A sample of all those for the most money.

PRICE: 5 cents each, 25 cents per dozen; \$4.35 per 100, all postpaid.

Joy Symphony: Beautifully adapted for Christmas and church services. Can be given with organ and choir or solo.

Price, sheet music form, price 50 cents; all instruments, \$1.50.

SALE: One character, values, and guitar of difficulty desired

Of Supreme Interest to Teachers and Schools

TO supply a UNIVERSAL DEMAND, Mrs. W. S. B. Mathews has selected for us

THE BEST MATERIAL FROM THE CLASSICS OF ALL COUNTRIES

specially suitable for children or beginners in music. This most valuable selection of Mrs. Mathews will be sent for examination or On Sale for the teaching season of 1913 and 1914. Address,

The John Church Company,

39 W. Thirty-second Street
NEW YORK CITY

John Street, New York 10002-3000

STEINWAY

PROFIT SHARING

FOR upwards of a quarter of a century Steinway & Sons have been pursuing the policy of sharing their profits with the buying public. The gradual increase of their output and resources, coupled with the concentration of their plants and the employment of the most modern methods of manufacturing, have enabled Steinway & Sons to produce and sell their pianos at a lower rate than ever. A new small grand piano (5 ft. 6 in.) in a mahogany case at the extremely low figure of \$750 is the splendid result. Thus the great problem of giving the best article at the most reasonable cost has been successfully solved. Steinway & Sons invite the careful inspection and critical examination by the public of this, their latest great achievement in the art of pianoforte building.

The name of the Steinway dealer nearest you, together with illustrated literature, will be sent upon request and mention of this magazine.

STEINWAY & SONS

STEINWAY HALL

107 and 109 East 14th Street, New York

Subway Express Station at the Door

SEND FOR COMPLETE CATALOG

OF THE

EDITION WHITE-SMITH

A select library of Standard Instruction Works containing methods, studies, exercises and recreations (instrumental and vocal), the use of which are advocated by the world's greatest pedagogues. Edition White-Smith represents the publisher's best efforts, and is superb in every respect.

When ordering, always mention Edition White-Smith and number

19 CZERNY, C. Op. 823. The Little Pianist, Book I	Piano Solo	.50
20 CZERNY, C. Op. 823. The Little Pianist, Book II	Piano Solo	.50
21 CZERNY, C. Op. 833. The Little Pianist, Book III	Piano Solo	.50
22 CZERNY, C. Op. 849. Thirty New Studies for Teachers	Piano Solo	.50
23 DIABELLI, A. Op. 105. First Twelve Lessons	Piano Solo	.35
24 DUVERNOY, J. B. Op. 110. School of Mechanism	Piano Solo	.50
25 GRIG, F. Op. 40. First Opus, Book I	Piano Solo	.75
26 GURLITT, C. Op. 274. Album leaves for the Young	Piano Solo	.50
27 GURLITT, C. Op. 207. Halls and Rooms	Piano Solo	.50
28 HALLÉ, C. Piano Tutor—Book I, No. 1	Piano Solo	.75
29 HAYDN, J. Ten Coloured Sonatas (D'Alte)	Piano Solo	.60
31 HELLER, ST. Op. 45. Twenty-five Studies (Not satisfactory to start by playing)	Piano Solo	1.00
32 CZERNY, C. Op. 862. Practical Finger Exercises, Book I	Piano Solo	.50
33 CZERNY, C. Op. 802. Practical Finger Exercises, Book II	Piano Solo	.50
34 HELLER, ST. Op. 46. Thirty Progressive Studies	Piano Solo	1.00
35 MOSCHÉLES, L. Op. 70. Twenty-four Studies, Book I	Piano Solo	.40
37 HELLER, ST. Op. 47. Twenty-five Studies for Rhythmic and Expressive	Piano Solo	1.00
38 SPINDLER, F. Op. 44. May Solo (or Little Song) With and Without	Piano Solo	.50
39 BOHM, C. Op. 250a. Birthday Mosaic	Piano—Four Hands	1.00

Published by

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON

NEW YORK

CHICAGO

62-64 Stanhope Street

13 East 17th Street

316 So. Wabash Avenue

SCHMIDT'S EDUCATIONAL SERIES :: NEW :: VOLUMES

PIANOFORTE STUDIES

FRITZ VON BOSE

Professor in the Leipzig Conservatory of Music
Vol. 103a-b. Op. 6. 14 Pianoforte Studies for the Development of Modern Technique.

2 books, each 75 cts

Each Etude is designed for the application of some definite technical principle. At the same time the harmonic basis of the composition and the figures employed give particular training for the cultivation of the ear and the acquiring of a fluent and graceful style for the performance of moderately difficult pianoforte music by our present-day composers.

ARTHUR DANA

Vol. 108. *Arpeggios in All Keys.* The four forms of the Arpeggio with their fingerings. 60 cts

CHARLES DENNÉE

Vol. 115. *75 Eight-bar Studies.* For the intermediate grades. Adapted, edited and arranged in progressive order. 75 cts

A Course of Eight-bar excerpts from standard and modern writers. Many of the studies are supplemented with suggestions for variations, by means of which the pupil may obtain additional technical practice.

GEORG EGELING

Vol. 110a-b. Op. 122. *60 Melodious Etudes in all keys.* 2 books, each 75 cts

They grade naturally from a very simple two-part study in C Major to a point where a variety of rhythmic groups and simple arpeggios contribute to produce very original and musical pieces which are no longer than two printed pages.

Book I contains Etudes in not more than three sharps or three flats.

Book II contains Etudes in all the remaining major and minor keys.

ARTHUR FOOTE

Vol. 116. Op. 35. *Two-part Studies for Independent Part-playing.* Selected, Edited and Arranged by Arthur Foote. 75 cts

Musical writers in two parts offers the most valuable material for acquiring independence of both hands and fingers, as well as for preliminary training in polyphonic playing. Amongst the composers represented are Berget, Chauvet, Clementi, Kargel, Greenbach, Pitzner, Reiche, Vogt, Bach, Beethoven, Hummel, Mozart, and others.

CORNELIUS GURLITT

Vol. 104a-b. Op. 201. *Studies in all the major and minor keys.* 2 books, each 60 cts

Vol. 105a-c. Op. 228. *Technic and Melody.* A Fundamental Course for the Pianoforte.

3 books each, 75 cts

The ideal beginner's book; practical, simple and essentially musical. Contains an abundance of recreative matter in addition to ample technical material. This course is being used with unaltered success by thousands of teachers and students.

H. R. KRENTZLIN

Vol. 97a-c. *Systematic Finger Technic.* Progressive Pianoforte Studies for the Earlier Grades by Carl Czerny. Selected arranged and augmented with Studies for the student from Czerny.

3 books, each 50 cts

OTTO THÜMER

Vol. 112a-b. *Velocity and Finger Equality.* A practical course of Progressive Studies. 2 books, each 75 cts. The study of velocity through the development of correct and strength of the fingers is here presented as a separate and arranged to meet the requirements of the concert pianist. It is a complete course in working from below to above and this course has been a model.

PIANOFORTE SOLOS

CHARLES DENNÉE

Vol. 100a-b. *Album of Selected Pianoforte Compositions.* 2 books, each 75 cts
Book I. Six compositions in the Second Grade.
Book II. Six compositions in the Third Grade.

GEORG EGELING

Vol. 98. *Transcriptions from the Works of Old Masters.* No. 1. Eight compositions by Almé, Barriér, d'Almeida, Giordani, Guillon and Harnett. Price, 75 cts

CORNELIUS GURLITT

Vol. 95. Op. 172. *Miniatures.* 12 compositions. (Second Grade). 75 cts

EDWARD MACDOWELL

Vol. 107. *Six Little Pieces.* (After sketches by J. S. Bach). 75 cts

M. MOSZKOWSKY

Vol. 89. *Impressions Musicales.* Five Waltzes, 15.00
No. 1. Valse Phidias. No. 2. Valse Triste.
No. 3. Valse Minuet. No. 4. Valse Tendre.
No. 5. Valse Tumbler.

PIANOFORTE DUETS

FLORENCE NEWELL BARBOUR

Vol. 101. *Rambles in Music Land.* First Duets for Pupil and Teacher. 75 cts

EMIL SÖCHTING

Vol. 109. Op. 43. *3 Gipsy Dances.* 75 cts

PROFESSIONAL DISCOUNT on "Schmidt's Educational Series" is the same as on Litoff, Peters and other standard editions. Complete list sent free on application

BOSTON: 120 Boylston Street

ARTHUR P. SCHMIDT
LEIPZIG

NEW YORK: 11 West 36th Street

THE ETUDE

OCTOBER, 1913

VOL. XXXI. No. 10



AN ETUDE OF IDEALS.



We have tried earnestly to make this number of THE ETUDE one of magnifying ideals. None of us is so worthy that we can afford to neglect setting aside a little time now and then to fortify the great purposes of his life.

Ideals that enkindle high ambitions do not come wholly from self-contemplation or self-criticism. The best that we have in life is the heritage of the past exalted by the noblest in us. A single phrase graven with the philosophy of the life-work of a great man has time and again been absorbed by some worker in search of an ideal, who by means of that very thought has been changed into a totally different person.

The progress of the world is built upon ideals. The destination of the man who clings fast to a high ideal seems as certain as the orbits of the planets. His greatness, his happiness, his higher success all come through his fidelity to a lofty ideal. The ideal may come to him in youth, or it may come, as it has to many, with wrinkles and gray hairs. When it once possesses him, that man's progress is upward—never downward.

You may never wholly realize your ideals, but the fact that you have worked with a lofty conception of a life purpose in mind will carry you far along the glorious road. When Ralph Waldo Emerson was serving as a waiter at Harvard it is said that he had already coined his famous phrase "hitch your wagon to a star." That was the ideal that carried the famous poet-essayist through the most remarkable career in American literature.

No workers need ideals so constantly as musicians. Music is the world of ideals. Do not connect the ideal with the goal to which the ideal leads. An ideal is as much with you to-day as it will be twenty years from now. Forget yesterday—cast no thought for to-morrow—live up to your ideal to-day. Yesterday and to-morrow are not. To-day is! Attainment is based upon what you are at this hour—what you think—what you believe—what you dream—what you do.

Our Secretary of State, William Jennings Bryan, on a recent lecture tour, devoted one of his addresses to "The Value of an Ideal." With the eloquent oratory for which he is famed he gave forth truths which all music workers must admire. The following is quoted from his copyrighted addresses:—

"An ideal is above price. It means the difference between success and failure—the difference between a noble life and a disgraceful career—and it sometimes means the difference between life and death. . . . I declare that one of the most important things in dealing with the young is to get the person to take firm hold of a high ideal. Give him food and he will hunger again; give him clothing and his clothing will wear out, but give him a high ideal and that ideal will be with him through every waking hour, lifting him to a higher plane of life, and giving him a broader conception of his relations to his fellows."



WORK AND SONG.



In the Russian Number of THE ETUDE (March, 1913) Mr. Modest Altschuler, who has done so much for Russian music in America, gave our readers an idea of how closely the songs of the people are connected with the daily occupations of the workers of Russia. Many of the untutored people make singing a part of their daily work, but with the increased responsibilities which are continually imposed by civilization and education these very people seem to forget to sing. The Irish washwoman of other days who

crooned "come-all-ye" over her ironing board was a better worker, a faster worker and a happier worker than her successors who have let the joy of song slip away from them. In some parts of the South our negro workers continually improvise very unique melodies associated with their work, which, whether they hark back to the jungle or not, certainly do put a kind of rhythmic energy into their movements. God bless the man who goes to work with a song in his heart. He is making for a better day not only for himself but for all those around him.

Now comes a French financier who foresees a financial loss in the decadence of occupational song. The New York Times reports this as follows, not omitting the little jab at American Commercialism:—

PARIS, July 26.

A movement to increase the efficiency of workers by inducing them to sing while working has been set on foot by Jacques Vernez, the well-known French financier.

M. Vernez argues that France's industrial decline, as compared with other nations, is largely attributable to the fact that modern Frenchmen have neglected the arts of song and culture. This theory has aroused lively discussion in the artistic as well as in the industrial circles of Paris.

"What is chiefly needed in the industrial paroxysm," said M. Vernez, "is a knowledge of rhythmic movement. As a child is the perfect time to make a man have decided to introduce music in all the industrial enterprises with which I am connected, I tried it in the Vernezes, where we have built roads and bridges. The result is simply amazing. I do not mean routine music or tunes dictating. I want to revive the times when every workman sang at his loom."

The spirit of commercialism as exemplified in Paris by American methods has had a depressing influence in France. While it has tended to such, it is in direct conflict with our nature. A counteracting influence is necessary, and I believe that I have found it in song for workers."

Our French critic evidently has no time for our efficiency in the modern business sense. He forgets, however, that song in work is not always appropriate. What man would not feel a little bit uncomfortable with his barber brandishing a razor over his cheek to the rhythm of *Alexander's Rag Time Band*? We could naturally expect *Bronchitis* to sing during office hours, but we confess that we should be a little bit astonished to hear the fair typist warbling to the clicking accompaniment of her Underwood. It is quite appropriate for Gilbert and Sullivan to make both Judge and Jury sing and dance, but when we get into legal difficulties we will have little use for judicial vaudeville. Our friend the financier has an altogether wrong idea of American commercialism. Being interested in figures he should first of all remember that America spends infinitely more for music than does his beloved France.



CHARACTER AND MUSIC.



MANY of our friends send us manuscripts of articles which aim to point out that music is, because of its refining influence, a character builder of the first order. In fact, we used to contend for this very point ourselves. Further thought and wider experience have made us see that character is the result not so much of the thing that is studied or worked upon but of the attitude of mind, the serious, earnest, sense of responsibility of the worker. We know cases of dozens of men who have spent their whole lives in music but whose characters are so reprehensible that it is humiliating to think of them as musicians. Music in itself and music study can not make character, but it is one of the very best fields in which to develop a high character if the attitude of the worker is right. He must make himself right-minded, right-moralized, right-bodied. He must take the best in his life and apply it to music study. Then he may expect his personality to become rich in those benevolent and lofty attributes which make character. Our President, Woodrow Wilson, in an address at Yale some years ago denoted the source of character in the following thoughtful paragraph: "Character, gentlemen, is a by-product. It comes, whether you will or not, as a consequence of a life devoted to the nearest duty, and the place in which character would be cultivated, if it be a place of study, is a place where study is the object, and character the result."

Musical Thought and Activity Over the Seas

By ARTHUR ELSON

CAN MUSIC BE COMIC?

THE discussion of the possibility of music being comic has now reached the *Monthly Musical Record*. Several American writers have tried to prove that music cannot in itself be comic, but the clever journalist who produces "By the Way," in the English paper, does not seem to agree with them. He thinks that even a pure musical composition may have a comic flavor. Music can excite martial ardor, or sadness, or humorous sensuousness; and if it can arouse these emotions, why not also a sense of the comic, which is simply the reverse of sadness. The emotion produced is not one that can cause forcible outbreaks of laughter, but rather one that we experience while listening to a comedy—a sense of the bright and amusing nature of what we hear.

The whole question of amusement, like that of laughter, is rather a psychological one. The amusement is usually a matter of incongruous ideas being placed together in a fashion that is unexpected, but does on second thought suggest some unexpected connection. Sound in itself cannot be comic, but the arrangement of ideas and phrases may become comic, just as a witty sentence is merely a series of words not suggesting any emotion when taken alone. The English writer, who disguises his signature as "Alternuit," once heard a sufficiently humorous piece. It was a strange and fantastic Pastoral by César Franck, played at an organ recital by Gullmair. At the beginning of the second section of this piece, with a quickened 6-8 rhythm, a smile rippled over the faces of the whole audience. The music was "irresistibly comic," even on an instrument not usually considered to have any humorous capabilities.

Of course program music may become very humorous, as the suggestion of the program or title may be of a comic nature, and this suggestion will carried out in the music. Thus as for instance the time of Frédéric Chopin's *Humor* was found that composer giving a tone-picture of the trials of crossing the channel and subsequent misadventures at an inn. But the question should be: Can music arouse amusement without the aid of any program. The answer would seem to be in the affirmative. "Alternuit" was very sure of this in his affirmative program idea about it, the title being only the vaguest clue to a subject that does not seem necessarily funny.

The trouble in finding pure music of a humorous type arises from the fact that music, come what may, has a program attached. The merry pranks of Till Eulenspiegel, and his last protesting squawks in the face of his stern judges, arouse laughter enough in the ears of those who understand, but would probably not be understood without the story. The same is true of Rameau's little picture, *The Hen*. There are, however, other examples that may cause amusement by the effect of the music alone.

Take, for instance, Gounod's *Funeral March of a Marinette*. If possible, find someone of musical taste and cultivation who does not know it, and play it to this person without mentioning the title. The chances are ten to one that the hearer will enjoy this cheerful bit of musical humor for its own sake, and perhaps be moved to smile without knowing that any definite picture was intended. Another example of humor in the music itself may be found in Beethoven's scherzo in the *Mittröhren*, which is not funny if it is not the subject of its context and given without words.

The great composers, however, have been almost wholly taken up with serious music. It is in light opera and vaudeville music that the really broad comic effect are found. Who has not laughed at some clever bit of burlesque in such music, or been suddenly tickled by an unexpected lay of the bassoon? Surely the question is answered here, and it should be frankly admitted that music can be humorous in its own right.

MUSIC OF THE CELESTIAL KINGDOM.

In the *Monthly Standard* Emerson Withmore is led by *The Yellow Jacket* and *The Yphoon* (a Japanese play) to discuss the Mongolian music. Incidentally, he is not a further treatment of the subject, but in fact, those whose ears have been assailed by the din at certain Oriental dramas, the matter would seem

more sad than humorous. But he gives a good description of Chinese music, which may well be obtained here.

Chinese music was systematic about two thousand years before the coming of Pythagoras, and the Emperor Hsiao-Ti delegated this work to the sage Ling-Lun. The latter retired to a bamboo grove, where he finally managed to produce the chromatic scale on bits of the hollow reeds surrounding him. Six centuries later the first Chinese musical notation was founded. The papers of invective, are still in existence, and contain advice to the director, Ksai, to "use tender treatment" and "avoid all cruelty." It is not clear whether that he did so, for Chinese music developed rapidly.

The Chinese musical instruments are ascribed to Kai-Tien-Chi, the ninth Emperor of the spiritual dynasty that is said to have ruled in mythical times. They are of eight kinds, classified according to their material as follows: (1) the sound of skin, (2) that of stone, (3) of metal, (4) of baked clay, (5) of silk strings, (6) of wood, (7) of bamboo, (8) of calash. The first three are the drums, mostly large, but shaped, but with two small flat drums that were sometimes filled with rice grains. The musical tones, of which sixteen are hung in a row, form the King. Metal is employed in bells and gongs. Baked clay forms a whistle with finger-holes, known as the Hsien. Silk strings are used on the Kiu, which has seven of them, but gives only a pentatonic scale; also on the Che, which has twenty-five. They give a soft and agreeable tone when played, showing that the real Chinese music may be delicate, and not always noisy. Wooden instruments include a hammered box and a tiger with pegs on his back, the latter being played by a single sweep, just as a small boy can run a stick along a picket fence. Bamboo gives rattles, and flutes, and six-stringed are bound together to form the Siao. The calash, or gourd, forms the Cheng, in which small tubes are set to form a month organ. With all these, the Chinese give their music a very distinctive character; but it can also be made very refined. Their pentatonic scale, rhythmic style and repetition of single notes is well illustrated by our own tune, *There is a happy land, far, far away*.

Chinese music came into vogue in Japan as early as 673 A. D. The Japanese Koto has six or thirteen silk strings and its tuning demands a trained ear. The Samisen, which replaced the Biwa in the Sixteenth Century, has three strings, played with a plectrum; and the Kokuri is a primitive violin with a baritone bow. Acting fell into disrepute in the Seventeenth Century, and marionette theatres, with Samisen music, replaced actual plays for a time. Flutes also were used, an early Indian orchestra consisting of a stringed flute, a pipe, a traverse flute, a cheng, and the inevitable small and large drum. Japanese music was formerly divided into several varieties. The ruling classes had their own works, which were classic secular, the middle class had more or less of the same, and another set of compositions, while the popular classes and the Geisha music formed two more classes. The national hymn, *Ki-no-no-ko*, proves that Japanese music could attain a really dignified expression. This song is not patriotic, but resembles rather one of the old Greek madrigals, ending on the second degree of our major scale.

MUSICAL NOVELTIES

The summer crop of operas is unusually small. Erwin Levent's *Ego* is to be given at Dresden, where also, Franz Schreyer, whose *Ferco Wang* seems widely successful, is writing *Die Gezeichneten*, which may be freely translated as *The Chosen Ones*. The prelude to *Panurge* was well received at Ostend.

Orchestral works, however, are chronicled in large numbers. The new *Hall* programs, for instance, will include Cyril Scott's *Twilight* of the *Tree* and *Paradise Birds*; a *Derry Tune* and a *Shepherd's Hey*, by Percy Grey; a suite, *The Haps*, by Vaughan Williams; a *King's Threshold*, a *Veis*, by Alban Thomas; a *Trinity*, by Acton; a *Veis*, by Othello, by Harry Keyser; *Blair Fairchild's* *Twelve*; *Paradise*, by Harry Keyser; *The Dance of the Wild Iroquois*, by Arnold Bax; an *Idyll* by Eric Coates; and a *cello concerto* by George Dyke.

Rox's symphonic poem, *Humor*, proved a study in synopses, and a timely example of humor in music. The symphonic poem, *Indith*, is rated rather inferior. Vincent Kefau's symphonic burlesque, *The Secret of the Mountains*, proved another humorous thing. The symphonic poems include Kurt Henning's *Heerführer*, Alexander Myron's *Das seltsame* (a

phantasy, Fanelli's *Impassioned Pastorale* (lasting an hour and three-quarters), and the *Song of the High Hills*, with voices, by Delius. The latter's *Dance of Life* is to be given in many places. Russia offers symphonic poems by Joursawski and Saminski. Symphonies have been produced by Heinrich Zoller (his third), Franz Meyerhoff (the second), Emanuel Moser (the eighth), and Korngold (a symphonietta). Huber's "sixth" is meeting with success in many cities.

The other composers are represented by Haydn and Bach. A symphony by the former, along with the overture and suite for his *Orlando Paladino*, have been unearthed at Baden. A Bach suite for the lute has been published at Brussels, whither it was probably brought by Pétis from a Breitkopf and Haertel sale in 1836. It is said to have been written at Köthen, perhaps about 1720, for Bach's friend the luteist Schuster. The piano arrangement shows many beauties.

Prince Joachim Albrecht's orchestral *Fantasia*, heard at Carlsbad, is rated as conservative, but interesting. Kaut's new *Rondo*, *Album-Leaf*, and *Variations*, passed at Cassel. Svendsen's posthumous works are to be brought out by Giovanni Tietz, Schönlberg is to conduct his *First Characteristic* Festival in London. Other new works include Martin Friedland's overture to Rostand's *Romance* and Graeden's *cello concerto*. String quartets by Krus-Waldsee, Fritz Kauffmann, Hugo Leichtentritt, and Jan Ingenhovens, have earned mention. The Prix Prix de Rome so widely noticed as won by a girl, Lili Boulanger, was awarded for a sonata on *Faust* and *Helena*.

The cavellists are still coming to grief in their musical abstractions. This time it is A. E. W. Mason in his advertisement story, *The Swan Feather*. His heroine charms by her vocal playing as well as by her beauty; but unfortunately the work chosen to show this is the *Melanie* overture. In the first place this is probably not arranged for solo voice. Secondly, the varying mood of the heroine is never so reflected in her different renderings of it, which is not her best possible in Mendelssohn's straightforward music. But even if we accept the English adaptation of Mendelssohn, *Melanie* overture, the work's name, and calls it the modern "Gasoline" tone-picture.

You have, perhaps, in the course of your life, had some musical culture; and can recall the stages through which you have passed, and can surely say a symphony was a mystery; and you were somewhat puzzled to find others applauding it. An unfolding of musical faculty that went on slowly through succeeding years brought some appreciation; and now these complex musical combinations which once gave you little or no pleasure all give you more pleasure than any other. Remembering all this, you suspect that your indifference to certain more involved musical combinations may arise from incapacity in you, and not from faults in them.—Herbert Spencer.

IDEALS.

I shall try to discern what in truth are my highest ideals; and then work earnestly, consistently and joyfully to bring them to their greatest fruitfulness.

I shall seek daily opportunities to give real help to some deserving student who may be benefited by sharing my experience.

I shall make this day the pattern for a lifetime of days each one a step toward the highest goal I may attain.

I shall find in Beethoven, Bach, Mozart, Chopin and the great company of masters daily inspiration and direction.

I shall dream a little in my waking hours and then do my best to live my dreams.

I shall overcome obstacles, not as an eagle soars above a wilderness, but as a brave man walks fearlessly through dark passages.

I shall find happiness in practice, higher aims with every break of day.

Truths for Singing Teachers and Students

By the most renowned teacher of Singing of the

Past Century

MME. MATHILDE MARCHESI

Prepared in co-operation with her daughter Mme. Blanche Marchesi

The name of Marchesi is so well known in the musical world that it seems scarcely life to enter an introduction to the following article. Mme. Marchesi was born Mathilde Grimaud, in Trarfontaine, Alsace, March 20, 1836. She was the daughter of a wealthy merchant who lost his fortune. Thenceforward she took up the study of music and determined to become a professional musician. In Vienna five years ago she appeared in concert in London with great success. She taught at the Vienna Conservatory from 1854 to 1861 in which year she moved to Paris, where her position was at Cologne (1860) where she remained for three years. Then she returned to Vienna (1863) remaining at the conservatory for ten years. This was followed by three years of private instruction after which she returned to Paris at the height of her fame and soon was surrounded by a circle of remarkable students many of whom became historically renowned in the world of song. This list includes such names as Gervais, Blume, Chézy, Mélas, de Marsan and others. In 1880 she married Marchesi de Caproni (Suzanne de Caproni, Marchesi della Balda). This distinguished musician and teacher was a pupil of Langotti, Gervais and others. He sang in New York as early as 1848, later he met with wide success on the European continent. Mme. Marchesi composed many vocalises. Mme. Marchesi's daughter Blanche (Blanche Casanova) made her operatic debut in Prague in 1900. In 1890 she gave successful recitals in the United States. She now resides with her mother in London—Kenton or Elm Estate.

My work is done. I owe to the world one thing—to say the truth. There are many things I say to-day which I have hesitated to write down for years; but to-day, when I am reaching the highest age that man can reach, I have no more time to disguise my thoughts or to display undue modesty.

As this *ETUDE* has kindly invited me to speak to students, especially to the aspiring singer, through its medium, I will try (although at my age it is a difficult task and may make me more enemies than I already have the honor to possess) to say some things which will be of the highest importance to each one of them and which may guide them through the great difficulties that students encounter when they start searching for a teacher. I shall have to restrain myself to say all I would like to say regarding the really atrocious state of things in the world of singing teaching. I do not speak without due deliberation and I have no animosity toward any person. I would not say anything so inconclusive that it might take away the daily bread from those teachers who in their teaching might not agree with the opinions I have evolved from a lifetime of experience. But I do not hesitate between the teacher who teaches what he does not know and the inexperienced student who wishes to learn what he does not know, because the student may be guided through wrong paths by which he never will reach the goal.

I have given my life to students. My last word shall be a word of help to them. The question I will treat is of vital interest and for many a girl may prove her salvation.

VOICE LITTLE UNDERSTOOD.

There are few things in the world which have been so much ignored by the crowd and misunderstood, or not comprehended by the professionals as the human voice. About thirty years ago every town possessed a few singing teachers certainly not more than ten, and they all had been more or less before the public. Hence something about music style, and the works of the composers, and although ignoring completely the secrets of voice culture, they did their best to impart what they knew, and to form singers after their own images.

It takes many years for great simple truths to penetrate the human mind—and truths are always simple. For over thirty years Garcia and myself worked at the service of that truth, and we were inclined to spend what is known, and yet we were not able to spread it all over the world. Garcia lived a very retired life, and shunned publicity and anything that looked like

advertising. My life was filled with such hard work that I have really never taken the time to write about these matters; I only taught, and my teaching speaks for itself. To-day I must admit that through the work of Garcia, that embraced a period of seventy years,



MME. MARCHESI AND HER DAUGHTER
BLANCHE MARCHESI.

and through my own teaching, lasting sixty-five years, after all, something has penetrated—something has taken root, and to-day one hears people speaking of the larynx, the vocal cords, the breathing, the bending of registers, voice production, etc., etc.—a thing that was unheard of years ago. I do not say that people understand the meaning of all these words they use; but nevertheless it is certainly admitted and known to-day, that voices must be trained, and it is also admitted that they can be trained.

Here we have already great indications of progress. In olden times one thought that one was either born a singer or without the gift of song. When a voice, loved by the public, began to decay, this was attributed to various reasons. To-day, the idea that a voice can be trained, spoiled, or saved, has spread very extensively.

The reason why Garcia's glorious discovery, that I carried to a positive, is that there are only a very few persons born in a century who unite all the necessary inborn, general qualities, to form a singing teacher.

Garcia trained me, and I think he was proud of his pupil, but he did not find many people born with the special genius of teaching. It was hard work—but it was beautiful too, because what can there be more sublime than to feel in one's self the power of giving the human being a voice, at least to train it so as to give it to him for ever, to win it back if it had been lost, and to make hundreds, yes, thousands of existences happy and sometimes glorious and always bread-winning? To train apostles, who spread all over the earth the art you have imparted to them? But that this art should be more understood there should be more knowing teachers.

There are only a few people who find time and money to study their own singing thoroughly, but there are more intelligent enough to grasp the tremendous importance of learning to teach, to be a thorough, and to become a complete, and knowing, singing teacher. I would like to say more; there ought to be all over the world an understanding like there is in medicine and surgery, that only one method should be allowed to be taught—the one that makes, saves, and preserves the voice.

THE TEACHER'S FITNESS.

Certainly it is not only the length of time of studies that will make the teacher. It is always the inborn quality which will decide about a person's fitness to work in this profession. One must have some voice to be able to teach. I exclude anyone else, because there are things that you must absolutely be able to feel or try on yourself. I will say more; everyone born with the gift to teach singing, and having learned the right method, can improve the method. The fundamental rules are as unchangeable as the construction of the human being itself. But nothing ever stands still. I know I improved on what Garcia taught me.

A teacher must, as I said at first, be born with a general musical talent; with a special disposition, and genius for singing; genius for grasping composition (without which style cannot be taught); with a strong pathological sense, with psychical insight, with patience "a *patience*" (the principal teaching virtue); with love of imparting, imagination, complete literary historical, and musical historical education, and complete mastery of at least four of the principal living languages, as you cannot teach masterpieces if you do not know the spirit in which they were created. Important, also, is the special gift that lies in the ear—of discerning the real nature of the voice—all its possibilities, and its future line in Art.

INSPIRING THE PUPIL.

Last but not least, the gift to guide pupils, characters and natures; to help to change them in necessary cases, and to show them a high ideal. If one is a soul, one should try also to wake in them the love of God. This will make certain people smile, but in Art whether it be painting, sculpture, or music, love of beautiful things, love of human beings, and love of God is perceptible in the work exhibited and elevates it to the highest realm.

The crowd sees, hears, and feels, and it is only those that carry high ideals, who become loved by the crowd. The public that understands great moral qualities in painting and sculpture is a small one, but the people who listen to music form vast crowds who feel, know, and judge perfectly well the artist who stands before them.

The first thing a person does who wishes to sing is to consult her friends whom to take as a teacher.

Here already we must stop, and speak out frankly. Don't go to the inefficient; go to the able teacher. When I go to a doctor I go to the one most celebrated for effecting real cures, and not to the one who is a consequential people. Go to some prominent person and try to awake his interest. He will spare you many years of useless waiting, money-spending, and heart-rending deception. Try first to learn if you have a voice worth while cultivating.

WHO SHALL JUDGE MY VOICE.

You who read these lines are in America. We will say you are in a very small town. Do not go to the singing teacher of your town first to know if you have a voice. Go to one or two prominent musicians, or the principal organist of the town. Go to people who are not in the singing profession. Often simply excellent musicians, with their well-trained ears, having no interest at all to push you in or out of the singing profession, will give you a candid opinion. They cannot tell you what you will become; but they can tell you if they like the sound of your voice. The sound of a voice—that is what we generally call the quality. Certainly art can and must improve it to a high degree, but the quality that makes success and money is a gift given by God. However beautiful the altogether uncolored voice may be it can not from the very nature of things possess the training which makes the instructor an artist. The student who does not possess the finest pigments, the best brushes, excellent canvas and a magnificent frame, but he can not put the picture that will win the favor of the art critics and the dollars of purchasers upon that canvas until he has carefully trained his hand and mind in the art of painting. He may have the greatest talent on earth, but unless he develops it in the right manner it will only be a pathetic monument to his lost possibilities. It is much the same with the voice student. The student might have a voice which combined all the virtues of Mailbrun, Patti, Melba, or Jenny Lind, but without the right development it would be next to worthless. There are, however, many voices which apparently do not indicate the divine quality but which possess it nevertheless. Only the most experienced specialists can detect this quality. Even when developed it can not compare with the inherent natural quality and the singer must compensate for natural hindrances by superb artistic attainments.

THE ADVICE OF TOURING ARTIST.

Sometimes the touring artist may be induced to give the promising young singer an audience. However, many successful artists are best advised to keep their kind and in order to avoid an unpleasant situation will sometimes give a favorable opinion where it would have been real kindness to have told the disappointing truth. I must now touch upon a rather delicate point. If you feel that you are the possessor of a phenomenal voice of rare quality and beauty you may do well not to ask advice of a singer of your own sex possessing a voice similar to your own. I regret that it is necessary to observe that singers who have already achieved success rarely welcome other voices of the same type entering the same field. I have even known some who would be glad if they could be told that they were like them could ever be born. I once trained a singer who came to great fame and position, long years ago. She is herself to-day an old lady. After having made a most successful stage debut, which kept her in the operatic field for thirty years or more, she conceived the curious idea of trying to induce me never to train another light soprano in a similar manner. In other words, she not only wished to keep me from her own lifetime, but wanted to leave it for all time to come. It never seemed to occur to her that no other singer would ever be born with a voice, mind and ambition exactly the same. She was certainly candid, but her fears were needless. It simply goes to show the peculiar mental attitude with which some singers seem to be afflicted. Consequently, if you feel that you are a contralto, you will do better by asking the confidential advice of a soprano and if you are a soprano ask a contralto to judge your possibilities.

I do not want to credit great artists with a lack of sincerity, but the little human touch which makes them jealous of similar voices seems as natural as it is common. When as the fairer sex, however, rarely possess valuable judgment in the matter of the female voice.

When you have been able to form an opinion from the advice gathered from different gifted musical peo-

ple who have all declared your voice beautiful, or at least promising, then at once seek the best teacher in your town. Who is the best teacher in your town? Not the one who makes the loudest pretensions, but the one who has actually turned out and presented to the public the greatest number of successful singers. The painter can only be judged by his pictures. He can write volumes on painting, how great painters paint, what constitutes a fine picture, or indeed any phase of art as for instance did John Ruskin, but he may in turn fail as completely as did Ruskin in becoming a great artist. It is the picture on the wall that speaks and it is by that picture that the artist must be judged. It is the same with the voice teacher. Garcia was great as a voice teacher not solely because he wrote upon the voice, but because he turned out so many successful singers who produced great pupils. Only the pupil tells the story. In this I do not refer to famous teachers who teach a pupil for only a few months and claim all the glory, whereas some other lesser known teacher may have spent years in developing the voice—I refer only to the master-teacher capable of teaching the pupil from the beginning to the highest artistic accomplishment.

TEACHERS MUST PRODUCE PUPILS.

There are people at this day who talk eloquently about breathing, training and singing to such an extent that one can not take the time to listen to all their dissertations. I would like to tell them all to remain perfect and to have perfect singing, but to acquire their own knowledge. I would not demand that their pupils be very celebrated. Stars are rare. Like the planets, millions of miles apart, even the most successful teacher may hope to see but a very few during the course of a lifetime. It is only fair that the teacher should be judged by the best voices she turns out, the successes—for unless the pupil comprehends the instructions and carries them out the teaching of the very best master may come to naught. Consequently, find out the reputation of the teacher, and let him know you contemplate studying with and make an effort to hear those singers yourself. It is a serious matter and one you can not give too much consideration to it in order to form a definite opinion. One should hear a great many of the best pupils because I have known cases where a teacher who has had the good fortune to secure one star pupil, who by now have been unsuccessful with most all others. One or two successful pupils mean nothing. It may be the case that these star pupils have been given the gifts for self-development, or they may have studied with some wonderful master early in life and concealed the fact. You should hear at least ten pupils and if they all have the one method, that is if they all sing uniformly well and are devoid of the common vocal faults—if they have the one way of doing what they do, if they have the one voice production, the same beautiful organ, let me tell you, you will find every indication of physical effort—then and only then can you judge the master.

When you have selected a teacher place the utmost confidence in that teacher, but do not be misguided in the matter. Regard all things sensibly and if in your own judgment you do not move forward, they should be moving free the matter, careful thought and if necessary make a change. The matter of the right teacher is a very serious matter and may affect your whole career. It is right for you to be selfish, that is to think wholly of your own interests. Suppose, for instance, you are a trained pupil and your considered well trained and you have entered the master's studio. Immediately there arises the very important question—"Will I understand my particular case?" Your case seems easy to a lay ear, may really be an especially complicated one. Your teacher may not have had enough experience for this new case. How are you to determine whether the teacher is doing right or wrong? How can you tell whether he is doing you good or harm? Naturally quick and intelligent persons will find out through their own intelligence what they are being treated properly. They will not believe blindly what they are told. They will look for continuous improvement and if this does not occur they may well be justified in rebelling and discontinuing.

MUSICAL GUARDIANS.

There are of course many young and easily influenced pupils who do not seem to know much about anything and who certainly are unable to navigate their own affairs successfully. They have a blind faith in hypnosis and especially the authority that goes with high lip help themselves. Fortunately indeed are they who have some mature musical guardian who has only the inter-

est of the pupil at heart, and who will do the thinking and judging that the pupil is unable to do for herself.

Changing teachers frequently is of course a fearfully bad practice. My daughter once had a comparatively young pupil who had changed at least fourteen times. While it is a huge mistake to go on for months and years with the same growing steadily worse and worse, imploring the ignorant teacher to tell one what to do, not daring to leave him, always hoping, believing and waiting patiently for the best, the student must not get in a panic, or become so mistrusting, that the teacher can not do good work. I would not write anything that would upset the pupil. Think deeply and seriously before you make a change, but once you have made your decision let nothing stop you. Remember, the teacher here is quite as anxious as you are to make you a successful singer and that unless he is an absolute fraud he is leaving nothing undone to bring about success.

ONE GOOD REASON WHY ALL SHOULD CULTIVATE MUSIC.

BY E. W. ARDILL.

It is well known that our bodies are composed of fourteen elements, oxygen, hydrogen, nitrogen, calcium, sulphur, sodium, chlorine, carbon, iron, potassium, silicon, phosphorus, fluorine and magnesium. These do not occur in the same form, but oxygen and hydrogen appear as water. Other chemical compounds of these elements form the albumen, gelatine, phosphates of soda, potash, etc., that enter into the bodily structure. As our bodies are continually wearing out, it is important that the food we eat should contain all of these fourteen elements, if we would keep in good health and feel well and strong. Almost any kind of food contains at least a few of these elements, but to verify this statement it is necessary to obtain all of them. Milk is an excellent food, for it contains all of the elements the body requires, and in the just right proportion. This is why infants thrive on milk alone, and why it is highly important that children, who are otherwise so weak, should have an abundance of milk, all they can drink. Otherwise they do not get all the elements their bodies need, and they grow persons. An abundance of milk is sure to supply those elements that may be missing from our other food.

Now much in the same way as our bodies are composed of many elements, so our brains are made up of numerous compartments, or centres of activity, each being fully developed, normal, happy people. Unfortunately there seems to be no one branch of study that apply all the elements of the mind, as milk will apply all the elements of the body. So in our system a variety of subjects, if our minds are to become fully developed. Among the numerous compartments also be cultivated if we wish to enjoy life in its completeness. The most savage tribes have in their songs of music, and many animals cultivate it, which indicates how deeply it has been implanted in our beings by nature. I fancy the birds who cultivate it best are the happiest, for who would not think of a robin domestic hen, when she goes singing about the yard, seems to enjoy life to the full.

America has necessarily musical by nature, we in natural tendency, at least to a large extent, compared with many European nations. Germany has not neglected this important department of the mind, and she is now the leader of the world in science, music and other branches of endeavor. While the cost of music needed recreation, there is never less within comparatively easy reach of them one source of the most beautiful recreation, and that is music.

The ever increasing struggle between labor and capital makes the years less as we fill of peril. All other things will sink into insignificance compared with solve it, of course, but it will take more than music to people passionately fond of music, it would help much in keeping the peace.

That measure of a man's life is the well spending of it, not the length.—*Pinchard*.



The Part That Health Plays in Musical Success

[By the Distinguished Critic and Author

HENRY T. FINCK

If singers, players, teachers and students knew how much success usually depends on health, books on hygiene would be their favorite reading; yet not once in my life have I seen a book on this subject in a musician's library!

To be sure, most professional musicians are little addicted to the reading of any books, even on musical subjects—the more the pity; for by the neglect of literature they lose a great deal of labor-saving guidance and helpful inspiration. In the present paper I wish to call attention to some of the things hygiene needed by women and men, young or old, to make them fit for the musical life.

WHY RICHARD WAGNER SUFFERED.

It surely cannot be said that Richard Wagner was unsuccessful. In the face of tremendous difficulties and virulent opposition he wrote nine or ten operas that are now acknowledged by all the world to be masterworks—the best stage-works in existence. His is, in fact, a unique record, for whereas most opera composers produced only one or two, or, at most, four or five works of lasting value, all of his productions, beginning with *Tannhäuser* and ending with *Parsifal*, have proved of enduring worth, as we can now safely say, for he was born a hundred years ago and has been in his grave thirty. Yet, great as was his success, it would have been greater still had he enjoyed better health. No man ever revealed himself, both physically and mentally, more thoroughly in his letters than Wagner did. Great is the number of these letters, and I have reviewed all of those that have been printed. While reading them, I have become more and more convinced that had he enjoyed better health he might have written half-a-dozen more masterworks of lasting value. Surely, therefore, his life was not a complete success.

His health cast a cloud over the greater part of it. It not only prevented him from delivering to the world all that was in him, but it was, as List once suggested to him, the source of much of his misery and pessimism. Of his pitiable sufferings, mental and physical, I have tried to give an idea in the chapter, "A Modern Prometheus," in *Wagner and his Works* (Vol. I, pp. 365-74).

Had he known more about hygiene he might have escaped most of these physical sufferings and much of his mental anguish.

One of the conclusions I reached from a thorough study of his career is that the three years of semistarvation in Paris, when he was quite a young man, paved the way for all his troubles. Dyspepsia was the fiend that tormented him;—chronic indigestion, that manifested itself in the dozens of unsuspected forms for which this malady is infamous. Sometimes he could work only two or three hours a day. In September, 1852, one short hour was all he could endure daily.

Like other brain workers, he maltreated his organs, eating too fast, and making the stomach do the work intended for the teeth. He tried all sorts of "cures" and "fads," and "isms," including vegetarianism; but all in vain.

And now comes the strangest part of the story. Some years ago I received a very interesting letter from Dr. George Gould, the eminent oculist, of Ithaca, N. Y.,

in which he informed me that on reading my Wagner biography and other documents in which his chronic ill-health is spoken of in detail, he had come to the conclusion that the great composer suffered from eye-strain, and that that was the ultimate source of all his troubles.

Eye-strain is a condition which greatly weakens the stomach, besides doing much harm in other ways. Dr. Gould has written a book on this subject in which Wagner's interesting case is considered in detail. I commend it to all musicians, who suffer from dyspeptic troubles, headaches, or other torments that refuse to yield to the ordinary remedies, and who are prevented by these troubles from doing their best. Many physicians, otherwise excellent, have not looked into this matter as carefully as they ought to.

It is odd—and maddening—to think that if Wagner had worn the right kind of spectacles he might have composed several more *Lohengrins* or *Tristrams*!

HOW TO CURE DYSPEPSIA.

If dyspepsia is not caused, or aggravated, by eye-strain—as, of course, in many cases it is—not-other remedies are called for than scientifically made spectacles. The best of them by far is fitcherizing, or eating very slowly and chewing the food till it disappears down the throat without any conscious effort to swallow. It is *stern* very easy, and it is *easy*. The difficulty lies in *keeping it up!* Few do it.

Some kinds of food, however, particularly fats (which most of us need for bodily strength) are not digested by the saliva secreted in the mouth. For a complete cure of dyspepsia it is therefore necessary to supplement fitcherizing by a simple process fully explained in the chapter entitled "Digestive Value of Sour Salads" in my new book *On Food and Flavor*, and in the section headed "A New Psychology of Eating."

In stubborn cases of dyspepsia it is necessary also to take plenty of exercise in the air, walking, rowing, playing golf or other games, or indulging in home gymnastics, with open windows.

Let no one say I am attaching too much importance to this matter. It is not only a question of success. What's the use of success unless you can enjoy life? And you certainly cannot enjoy life, if you are all the time uncomfortably aware of the fact that you have a stomach. When I read that John D. Rockefeller has been obliged for years to live on crackers and milk, I asked myself, "Would I give my health for his wealth?" and the answer was most emphatic "No."

Nor is this all. A famous boss once said to me that "good eating is seven-eighths a question of digestion." It is said that Maltrian virtually ruined her career by injudicious eating; and she is not the only one by any means. I know that one of the most famous tenors of our time failed to be engaged for the Metropolitan because he maltreated his stomach, in consequence of which he was seldom in good voice.

David Bispham was once quoted in *The Etude* as saying that "being in bad voice is oftenier than not a matter of digestion, and not of the voice at all. If he would sing well the last meal should be taken four hours before singing."

You have read of great singers traveling in private cars; but probably you do not know that in most cases the principal reason for this is that these artists wish to have their own cooks with them, as the meals in American hotels are very rarely good preparation for a song recital.

GREAT COMPOSERS AT TABLE.

Gluttony on any day is considered almost as reprehensible as drunkenness. In Handel's time a man could eat like a wolf and not lose caste. The great composer one day entered a restaurant and ordered dinner for three. It was so long in coming that finally Handel asked what was the matter. The waiter replied that he was waiting for the guests. "Guests?" roared the composer—"there are no guests. Bring on that dinner!"

It was otherwise with Beethoven. One day, after he had been sitting in an inn for an hour or two, plunged in deep thought and paying no attention to any one, he thumped the table and asked for his bill. "Bill?" exclaimed the astonished waiter; "you haven't had anything!"

Of a different class from these two was Rossini, a true epicure. It was he who remarked that the turkey was an unsatisfactory food, because it was usually too big for one and not big enough for two. But this was obviously only one of his jokes, for there is reason to believe he was a gourmet and not a gourmand, or glutton.

He was, however, more than half serious when he declared he ought to have been a cook, and that he might have been one had not his early education been neglected. As it was, it sufficed for his becoming famous, at any rate, as a salad-dresser.

Several persons have expressed surprise that I, a musical writer, wrote a book on food. Why not? I wrote magazine articles on the subject more than a quarter of a century ago. My extensive studies in musical biography have shown me, also, that musicians naturally are interested in good things to eat. The greatest amount of our time is a noted epicure. It was my good fortune, last summer, while I was writing that book, to be the guest of Paderewski for some weeks at his chateau in Morge. He had a chef from Paris and Madame Paderewski gave personal attention to the table, on which delicacies of all kinds abounded. But what I wish to call attention to is that while the great pianist-composer has all these luxuries before him, he indulges in them with moderation, especially when he is composing or preparing for a concert tour. Unlike so many musicians, he never sacrifices art, duty and health to food and drink, and that is one important reason why he has been so exceptionally successful.

MUSICIANS DO NOT SLEEP ENOUGH.

If Paderewski's career should be terminated prematurely, it will be probably because, like so many musicians, he does not take enough sleep. It is one of the usual thing for him to be up and busy till two or three in the morning. To be sure, he rises late, and, furthermore, his sleep is exceptionally deep; and psychologists tell us that a deep sleep of five or six hours' duration is more refreshing than a superficial, uneasy sleep of eight or ten; which may explain why

his health has not suffered seriously from this cause.

One of the chief disadvantages of a musical career is the necessity of so often keeping late hours, and many aggravate the evil by congregating after performances in restaurants to eat, drink, talk shop and carouse, when they ought to be soundly asleep. When I first became a musician, I was like the Roman who," but soon found that I was burning the candle at both ends and gave it up. To my iron will in thus disregarding the ailments of what are, after all, rather dubious "pleasures," has come the fact that I am seldom at my best in writing unless I have had eight hours of sleep, one or two of them before midnight.

Schopenhauer wrote that he did not regard as parts of his normal life the days that were not preceded by a night of sufficient sleep.

FRESH AIR AS A TONIC

What aggravates the evil in many cases is that so large a proportion of men and women—musicians among them—habitually sleep with their windows closed, which is a slow, but sure way of committing suicide.

Sleeping is one of the most beneficial things one can indulge in, because it induces the habit of deep breathing, which fills the lungs with an extra amount of life-giving oxygen. But if you sing in a stuffy room, or an unventilated concert hall or opera house, the deep breathing does more harm than good. What is usually called "colds" are in most cases caused by the draughts (unless you are perspiring).

The dread of night air, which is responsible for so many closed windows, is a survival of the time when malaria was (as the name "malaria" indicates) supposed to be caused by night air. It is now known as an absolute certainty that malaria is not spread by night air, but by mosquitoes, and that if you are safe and dry, you will never catch the disease or yellow fever either. Therefore, leave your windows open and increase your health—and with it your chances of lasting success by thirty per cent.

HOW TO AVOID CATCHING A COLD.

The last time I was on the Pacific Coast I was surprised and delighted to find how many persons and families, all the way from San Diego to Portland and Seattle, slept, not with their windows open, but with little slit, out in the open altogether. Go then and do likewise. You will not catch a cold from doing so. Colds are never caught on the street. They are caught in overheated, stunted halls or rooms. If we avoided these, colds would cease to exist; they are a germ disease and germs do not flourish in the cold. Arctic explorers never have colds, nor do soldiers who live in tents or without shelter of any kind, sleeping on the ground in zero weather. I have read of one case where a troop of soldiers kept in perfect health this way until, one evening, they found shelter in some houses. Roaring fires, blankets, and the next day a number of the men had colds!

Of course it would be risky for persons who have been brought up like house-plants to try such an experience in zero weather. But it is safe and sure to begin on a warm summer night, and gradually get used to it.

Speaking of hot-house plants, the reader may have heard the story of Hans von Bülow, who objected to operatic performances on the ground that only the most robust artists can do themselves justice. Now do the audiences enjoy the music as much as they would in more exhilarating atmospheres, conditions.

What I wish to impress particularly on every reader of this article who gives concert is that it is his or her first duty to browbeat managers into a promise that the hall used will be properly ventilated, not over-heated, because only under such conditions is the singer's health for the moment good and success a probability.

MARCELLA SEMBRICH SETS AN EXAMPLE.

Every afternoon, when I have time, I take a long walk in Central Park, and often I meet only a few dozen persons in its full breadth of two miles and a half. Yet there are many thousands who could as easily find time to walk as I do, and the value of fresh air and exercise is not appreciated as it should be.

An exception to this rule is Madame Sembrich. Nearly every day during the year she sang in New York in Central Park. When I was preparing my *Success in Music* I asked her how she succeeded in preserving the youthful freshness of her voice. There were several things she referred to, but the first and most important was the good care she took of her health mentioning her walks in the Park, and her daily summer climbs in the Tyrolean or Swiss mountains.

It has been frequently noted that the present craze for automobile has harmed the cause of music because many now "blow live" in touring the money they used to spend on music. But there is another way in which the automobile is doing harm. It is such an easy mode of going about, that most singers use it constantly, refusing to walk even five blocks. It is only the successful ones who can afford to do this, but they may as well be told that they are shortening their years of success by thus neglecting beneficial exercises.

GOODNESS, BEEF, AND BRAINS.

The foregoing remarks may prove of use to all sorts of persons in a musical profession. For the special benefit of the composers, whose number is so fast increasing in this country, let me add a few words of advice given by Goound to his twenty-year-old nephew, who was about to enter a musical career. "Do not make haste! All will come in due time. Do not accept the first idea that presents itself, in the belief that there will be no others. Be severe with yourself. Let me advise you never to accept a night. Such work is done in a feverish condition and the result is that in the morning you are dissatisfied and feel compelled to do it all over again."

There are exceptional cases of persons who can create work at night, but very much less so. Goound says: "He was ashamed to be ill, because he felt that he had not made proper use of the intelligence given him to preserve the health which was essential for his creative work."

In conclusion, let me call attention to the attitude of the pianist. Every musician who is a good enough He was ashamed to be ill, because he felt that he had not made proper use of the intelligence given him to preserve the health which was essential for his creative work.

A PHYSICAL EXERCISE TO STRENGTHEN THE PIANIST'S BACK.

BY M. S. BURKE.

[The author of the following is the Physical Director of the University of Chicago, and has been for several years a corrector of ailments of solitary workers.—Editor's Note.]

With the beginning of music study, particularly piano study, in the fall of the year hundreds of young people and also those of mature years begin to experience an unusual fatigue as the result of spending several hours at the piano. This is largely due to the change brought about by the sudden change from an outdoor life to sedentary work. The piano student sits for hours in one position practicing faithfully. Naturally his unengaged muscles particularly his back muscles become tired and stiff. A great many students who are troubled by apparent overwork will blame their music teachers for their strict requirements regarding the amount of work and will cause much unnecessary dissatisfaction. This is true because no teacher is responsible for the fatigued physique which almost invariably results from prolonged practice periods. The fact that it is also noticeable that muscular fatigue is due to the fact that it is the natural consequence of the body's effort to adapt itself to new requirements and new methods of living. This is especially true where the student has not been confined to any one kind of work for any length of time before he begins the study of music. In such instances the "worn-out" feeling is bound to be the greater owing to the more radical difference in the ways of living adopted by the worker.

It is also noteworthy that muscular fatigue is not so much disturbed by this bodily reaction. Every great pianist who has suffered the same inconvenience, and in this case, the sensation of overwork is apt to be even more pronounced. The reason for this is that the same sensations that are the bane of the amateur pianist or organist. Indeed the typist's lot may be harder for there while much the same demand for accuracy in detail, time and energy is used in the case of the musician. In fact, accordingly for these reasons the amount of work has this inconvenience which amounts to more than the inconvenience and sometimes to almost a tedious monotony in the case of the cause of the ill feelings. In fact, the conclusion may be aptly reached that it is one

of the least fatiguing to the beginner, particularly in this true if the principle is done most strictly, and of least accomplishment. But whether the practicing is more fatiguing is not necessarily bothersome, for this fatigue may be overcome very easily. There are a great many exercises with this result, and it is possible to spend a few minutes each morning and evening may be devoted, and still keep the body so vigorous that over-work will become an almost unknown condition.

A PRACTICAL GYMNASIAC EXERCISE.

The ancients considered the back the seat of power, and this is as true at this time as it was a thousand years ago. This reason is that the back muscles are strengthened by such exercises as will bring the back into motion. The muscular construction of the back is such that it may be greatly improved in strength and endurance by such exercises as will bring the back into motion. There is one powerful muscle which covers the back from the shoulders to the hips, and this is the muscle which should be given the most attention and the one which will be greatly improved by the following exercises.

Grasp the backs of the legs with the hands,—the left leg with the left hand, and the right leg with the right hand—placing the hand in the curve at the knee. Having secured this position, the body is now ready to raise the body to an upright posture, and all of the time holding fast to the legs with the hands. At first the body will not move a fraction of an inch but the back will be under a moderate strain which it has to resist. This exercise is called a "resisting exercise" owing to the fact that one set of muscles are forced to resist the strength in another set. In this particular instance each exercise should be continued until ten or fifteen seconds have elapsed. After this, the body may resume its natural position with a deep breath is taken, and then the same exercise should be repeated. Repeated performances of this drill should make up a full day's work. At the beginning not more than ten minutes should be devoted to this one exercise, for if more time is used there is a liability of making the work too much of a strain on the body's tissues.

As a chance, however, another back developer may be employed very profitably. Stand erect, and then bend as far back as is easily possible, making the bend very slowly, and when the limit is reached, retaining the position for a few seconds before beginning the forward movement. This exercise is very effective in strengthening the whole back, and its efficiency may be increased at least a third, by bending forward and then gases into play at the same time. This drill brings other corollary. Other drills may be arranged, but this is the more useful much to improving the physique, and these few an infallible means of eliminating or at least lessening the tired and worn-out feeling which comes from maintenance. These exercises are best two or three hours a day, which that which has made nearly every pianist a cripple, and a conscientious following of them will live rushing through the veins of a new life and animation, while removing the sluggish condition by severe the blood.

For this reason, and because the body is worth the most careful attention because the body is worth the most advantage of both beginning and ending, it is of mature years, and for teachers as well, to build their bodies so as to form a foundation for brain.

Schumann is credited with saying that his development began when he got it into his head that there were no doubt good things in the world. And it was on the basis of this that he came from Urm, Ron, on the basis of his cultural mission, and the world of the world of music that he was in Durban? There are old music. It cannot be the one in which we move. But recent music is a contemporary music that has been in their new-found maturity, and composers are neglected everything for the sake of the sake of Italy.

In Roman form was new, Mozart put many compositions together that are only of the most modest value except for the excellent examples of balance and form. When the history of music is written it will be stated that the composers of our times is written in the twentieth century, and the cause of the twentieth century, frequently neglected, the cause of the twentieth century, and thematic development, and the serious charm of rich harmonies and brilliant orchestration.

Help from Well-known Teachers in Overcoming Obstacles

FIGHTING A PHYSICAL DIFFICULTY.

BY WILLIAM C. CARL.

From a very early age my mind was made up to become an organist. Having always been under the influence of music, it was only natural that the start should be made when young. The first piano lessons were begun at the age of seven years, and continued without interruption until a catarrhal affection of the eyes compelled a cessation of school studies for a time. The oculist gave orders that practice could go on as usual, as that did not necessitate a bending of the head and the eyes could be focused to the music without a rush of blood to the face. The trouble returned each spring and after the second or third experience, I was fully convinced that it would be advisable to devote my life work to music without further delay.

I soon saw the growing demand for organists and the possibilities in this branch of the art. I therefore pushed ahead with piano and organ in New York City and as soon as possible placed myself in the hands of the late Alexandre Guilmant in Paris, with whom I studied and was associated for many years. After my arrival there I was immediately thrown in a different atmosphere and became personally acquainted with the leading French artists of the day.

M. Guilmant's method of both organ and theory gave me a new insight into music and was a revelation to what I had done up to that time. The trouble returned before due to him and the interest and devotion with which he imparted his wonderful method of organ playing to me, giving as well an insight to his home life, as I was always regarded as one of the family. My association with M. Guilmant was the greatest event in my life.

GETTING AHEAD BY ASKING QUESTIONS.

BY ROBERT BEAINE.

I THINK the most valuable bit of advice I could give to the ambitious music student, anxious to get ahead in his studies, would be:

"Do not be afraid to ask questions of those who know more than you do."

The habit of asking for information and advice from those really competent to give it is one of the most valuable means of "getting ahead." A good musician can give you, in five minutes, information which it would take months of groping and blundering for you to learn by yourself. A bit of advice, given just at the right time in a musical student, has often spelled success where there would otherwise have been failure.

In reading the lives of great men in every walk of life we are always struck by their restless craving for information in the special branch in which they are interested whether obtained from books or orally from others. All the great musicians had this feverish thirst for musical knowledge, and many of them suffered cruel hardships to obtain it. To the music student there are four sources of information—books, instruction from teachers or others, hearing music performed, and playing with others. The student should avail himself of the knowledge to be obtained in all these ways. The teacher welcomes the pupil who asks intelligent questions, and almost any musician is glad to help an earnest student by answering his questions whether it is his teacher or not. By listening attentively at a good concert the student will hear dozens of questions answered by the playing of the musicians—questions on which he has been in doubt as to how certain passages should be played.

Especially should the student seek the frank advice of eminent musicians as to his own abilities, should he be so fortunate as to be in a position to obtain it. In my young student days, I hoped above all things to make music my profession, but was extremely anxious to know whether I possessed sufficient talent and whether I was cultivating my talents in the right direction. Hearing that a great German violoncelle was

visiting in a neighboring city, I summoned up courage to visit him and to ask his advice. He very kindly consented to hear me play. I asked him to be extremely frank, and to tell me just what he thought my natural capabilities for a musical career were. He not only heard me play, but gave me a thorough examination, tested my musical hearing, and me sing from the piano, at sight, and literally threw me "inside out" in a musical way. After it was over he informed me that his verdict was favorable, and that if I had sufficient industry I could make a success in the profession. I shall never cease to feel the most profound gratitude to this man, for his encouragement gave me a stimulus which nothing else in the world could have done. I felt that I was on the right road and that my exertions were bringing me nearer and nearer to the coveted goal. I cried, "It was Dave Crockett who said: 'Be sure you are right, then go ahead.' This is what every musical student should do. If he intends making music a profession he should take stock of his talents and progress frequently."

MAKING GOOD IN A RESPONSIBLE POSITION.

BY ARTHUR L. MANCHESTER.

In reviewing the experiences of nearly thirty-five years of active work in quite varied phases of the musical profession, in an effort to single out one that will prove helpful to those about to enter upon the path of a musician, I am strongly impressed with the recollection of my experiences in the first position I held. Fresh from a three-years' course of special study, dependent entirely upon the success achieved in this first position for future advancement, without practical experience and realizing that my responsibility for results lay with me, at the age of twenty, I took charge of the music department of an institution that had been in active operation for twenty-five years, succeeding a man nearly twice my age.

In addition to my own teaching, which numbered one hundred lessons a week, I was responsible for the administration of a department of large size in which ideals and standards of excellence had been well maintained for many years. Naturally, it was important that there should be no lowering of standards, and there constantly arose situations which my lack of experience made difficult. At times, I felt perilously near failure in my ability to cope with the problems constantly confronting me; yet the realization of the fact that not only future advancement but also my own development as a musician depended on my success in meeting the demands of the present stimulated me to untiring effort. Many nights saw me earnestly studying problems and striving to understand the various phases of music and its relation to education until ten and three o'clock in the morning.

I did not hesitate to do all the work demanded of me, even though it was in excess of contract requirements, and I welcomed every task as a means for personal development. Four years were spent in this position, and I have always felt that they were exceedingly valuable, if by wearying years of experience harvesting. In many positions of importance and responsibility, which I have since been called upon to fill, I can trace to the labors of these early years the vital points of each particular problem, and an unshakable self-reliance, as well as the power patiently and persistently to persevere in working out to satisfactory conclusion practical questions of education.

It is an educator less devoted than the making of a large income. The development of the last fifteen years, in music education, call for something more than the ability to play or sing well. To this must be added a solidify of foundational equipment, a breadth of educational view, a sympathy with the needs of the education that will bring the musician into the truest with the educational trend of the day. This personal equipment cannot be better and more fully obtained than in an institution where music edu-

cation is concentrated in courses leading to degrees and is closely correlated with the larger educational movements of the day. Hence I feel that those who seek the experience I have briefly outlined will find it as valuable to them as it was to me.

FIND WHY OTHERS HAVE FAILED.

BY CLARENCE G. HAMILTON.

WHILE we are looking skyward in our aspirations as music teachers, let us not become oblivious of the evident pitfalls which have caused the destruction of others; for thousands start in the music race, but hundreds, at least, tatter and fall somewhere along the way.

Many begin insufficiently prepared. A young woman has taken piano lessons for several years, plays fluently, and so sets up as a piano teacher. But she has no understanding of music as a whole, no well-prepared system, no real knowledge of fundamentals. So she is foredoomed to failure; for her superficiality soon becomes apparent, and her pupils betake themselves to more competent advice.

But a teacher may be both competent and well-prepared, yet not succeed in winning pupils. At one time I had two piano students, both of whom were equally earnest and musically inclined, and both equally anxious to make a success with their teaching. The one quickly secured a large and growing class, while the other continually complained that she could not get pupils. But a five minutes' interview with either of them would easily explain the situation; for while the first young woman was enthusiastic, confident and self-possessed, the other was diffident, uninspiring and self-distrustful. Consequently the latter failed, because she did not impress people with the certainty of her grasp upon her subject.

It is still more melancholy when failure comes after a brilliant and promising start. Often this is due to mercenary motives. Money is a legitimate and necessary object, and a good teacher deserves it. However, if a teacher takes the chief place in his regard, it hinders him and his work. A man of excellent ability was recently dismissed from a fine position in a business house in one of our leading cities because he *always* did what he was *hired* to do. He worked the exact time for which he had contracted but never a moment more. So he proved deficient in that splendid quality of success which makes one carry an enterprise through to completion, without thought of hours or pay. Likewise a music teacher who takes his time when he is not on his lesson contract and does not show by many outside acts that he is genuinely and preeminently interested to make his pupils attain their highest possible goal.

Mercenary motives, too, poison a teacher's regard for his own progress. He burdens himself with a class of pupils so large that he has no time for self-advancement. Consequently his own playing deteriorates, he fails to keep up with new music and new phases of music progress. He lingers behind in the race. A piano teacher, looking over my library of musical works, wrote to me, "I should like to read some of these, but my pupils keep me too busy." By his own words he convicted himself of neglecting his most important duty towards his pupils!

A phase of unprogressive teaching is found in perfunctory routine work. I once knew a teacher who had gained an excellent reputation by years of careful work, and who afterward lost his hold by attempting to live upon that reputation. Finally the lesson book became a time for a gentle stroll, while the pupil stumbled through a long composition; and as the end of the instruction was near, he was in assigning another piece for the next lesson long enough to allow time for another refreshing nap. So this teacher was at last out-distanced by his competitors.

Another pianist of a temperamental quite different but ground by lowering his standards. Of contagious enthusiasm, he fired his pupils with genuine musical inspiration; but, in order to increase his popularity,

Doorsteps to Musical Fame

By the Well-Known Musical Educator

THOMAS TAPPER

EVERYONE of the thousands of people who turn to music as a profession wants to succeed. They all may be said to be investors in success. They buy stock, so to speak, in the firm of Great Expectations, dream, grow dreams, and wait. Often the waiting is the cruellest part of it for the attendant heartaches are never recorded in the news of the day.

Is this expectation of success in music a vain and foolish thing?

Decidedly it is NOT. It is the one logical expectation which to begin; anything else would be a crime. If then it is right to entertain the success-idea and despite this, countless numbers fall, where are we to look for a justification of the thing we do? Why should the newcomer into the musical profession be encouraged by fair words and assured there is success for him or for her as there is for Mr. Paderewski and Mme. Sembrich, not in degree, maybe, but surely in kind?

The encouragement should be given for this reason: If talent—which is indispensable—be supported by the proper care and attention, failure is impossible. Now to succeed with a talent involves a study of the talent and a study of success, if the latter word is to include all that should come to one whose activities are well-rounded and carefully thought out.

We have before us then two subjects for consideration: (1) The study of music, (2) The study of success. Neither is the accidental consequence of the other. Let us take up the subject of success first.

You may puzzle over the matter as much as you please, but once you focus properly upon it you will see that no man who has ever given rules for attaining success has given complex ones. They have in every instance been so simple that they have attracted no attention. Every man who has expressed himself on this subject from Socrates to John D. Rockefeller has couched his dictum on success in terms so plain that even children might read. And children may read; but adults look wise and announce that "he is a wise old man but he can't bluff me!" So he throws the true and simple gospel of success aside and goes out to look for it in a complex situation. And there being none, he never finds it.

SIMPLE RULES FOR SUCCESS.

Well, what are these simple rules for success? If they are true they will do at the same time mistrust them? No one can tell why they are mistrusted, unless it be that human nature mistrusts simple statements. I would urge it upon every seeker after success who prosecutes his search in the musical profession first to define to himself exactly what kind of success he is desirous of attaining. There are many varieties. Get this fixed first. Do not be hazy about it. Think it over honestly and decide, as well as you can, and decide. This done, how must success be founded? The consensus of opinion for two thousand years or more runs like this:

1. Do not dream without working, for dreams that remain dreams never entertain anyone but the dreamer.

2. The "artistic" appearance is of itself no guarantee of true and reliable musicianship.

3. Life is not long enough to learn all there is to know about music; hence "graduation" is not the end of the line but the first station at which the success-train stops. Don't get off. And don't be thrown off.

4. Music is not an exclusive art. Its vitality makes it pulsate through the whole social mass. The more you draw aside your skirts to avoid the crowd, the less vitally will you touch the abounding and amazing life of our times.

5. You must work for service as well as for profit—and of the two service is the greater. Just so far as you can make music the magic key that unlocks the heart of the world about you, to that extent do you render your talent unto others.

6. Never picture the music life as a hope that begins big and suddenly comes to an end like a diminishing mark. All life is a crescendo song. It begins at a point and becomes, as the great Teacher has assured us, more and more abundant. Of all success-signs to be worn over the heart, this is the greatest of all: —

The reason why success-books rarely put us on the right road is because no two roads are the same in any characteristic. You must determine the direction and the end point. You must decide whether you are to be an exponent worthy of a beautiful art or merely a merchant in its wars who counts profits every evening. But in any case you must begin with—and continue with—these things:

Faith in yourself.

Faith in hard work.

Faith in the world about you.

Then, and thus fortified, you will be able to find in the annals of music itself all the gospel of success that you crave. You need turn neither to Athenian philosophers nor to the great old magistrates. The art of music itself will inspire you if you will run, not too fast, and read as you go. You will note in all the instances that follow that there are these evidences:

(1) Talent, (2) Industry, (3) Success. Add the first to the second and you always get the third; but you cannot combine them in any other way.

THE FRUIT OF HIS LEISURE.

The Russian composer César Cui once showed me his musical library. It was the equivalent of the five-foot shelf of the best books. But there was more than five feet of it. All the works of the great masters were there, and they had been pored over and thought over and studied until they had yielded their essence.

In another case were César Cui's original works, the compositions of many years, uniformly bound and certainly impressive in their number.

"One would think that even the mechanical work of writing these would have occupied you continuously."

"Oh, no," he said, "I am not by profession a musician. I give my time principally to my work in the Military Academy. This is merely the fruit of my leisure."

There are two principal words in this story, "work" and "leisure."

The late S. Coleridge-Taylor, son of a Liberian negro, though he lived a comparatively brief life won a reputation the world over for his work. I sat with him one day at his desk filled with work upon which he was then engaged. He pointed to it all and said: "If I could only leave it all for a while and be a student again. There are so many things in music I want to study in order that I may do better work, and express myself better." It had been his life-long desire to study with Dvorak, but the work involved in the very success his talent had brought him had all along prevented the fulfillment of this wish. Perhaps you can imagine why he should most incessantly hear musicians in London, traveling to distant points frequently, and always engaged when at home as busily as a banker in the city, yet carrying within himself all the while that cleverly objectified ambition to drop it all for a season and get away to learn more. And yet, had he been content with the applause of a world-wide reputation his favorite piece of furniture might have been an easy chair instead of a desk.

And Dvorak himself was no mere gazer in the mirror of his own greatness. He showed me in his study in Prague, his "work in hand," work, by the way, he was not destined to complete. There were the beginnings of two of three operas on his piano to which he was giving his attention. He had determined, he said, to write no more small works, but to concentrate himself upon large forms. But not only had he laid out for himself an extensive amount of original work for his last years, but he gave the closest study to all new works of the day. Charpentier's *Lesmire* and two or three scores of Richard Strauss were on the piano, about which he talked, paying passages from memory, expressing critical or appreciative comment that showed his wide and intimate knowledge of what others were doing in music. His music-room was no artist's boudoir; it was a workshop, a business-man's place of affairs like a counting-room. Things were happening there, not to an untired service but to a man who had by Talent and Industry brought himself to the attention of all the world.

THE INSIGNIA OF GREATNESS.

There are countless young men and women who feel and exhibit more greatness on the occasion of their first public appearance than Beethoven ever felt from 1770 to 1827. All these men, and all others of their kind, judge their work as a contribution to the world's advancement. The young men and women who carry their little bouquets off the stage amid the applause of "family and friends" judge their work in relation to themselves. The difference lies between doing for Service and doing for Ingrowing Afection.

Great men have ever worn fraternal pins and none is recorded bearing one with the legend "Look at me." Quite a few third, fourth (and so on down) raters are members of this secret society and they do a good business. In the matter of Success, it is a question of make your own choice.



THOMAS TAPPER.



THE ROAD TO SUCCESS.

This allegorical cartoon is adapted to musical education from an original drawing issued by the National Cash Register Company to point the road to business success.

Uplift From Master Minds

Inspiring Thoughts for Daily Reflection of Earnest Music Workers.

This is the third page of this description which THE ETUDE has presented. It is designed to be removed and framed for the teacher's studio where it may serve as a beacon for all who pass. Great thoughts have often been the turning points in the lives of many successful men and women.

Art is not for the end of getting riches. Only become a greater and greater artist; the rest will come of itself.

ROBERT SCHUMANN

The foundation of a real and lasting success is securely laid upon the ruins which alone are apparent as the results of the work hitherto accomplished.

LORD KELVIN

I was obliged to strike out upon a little path of my own. Otherwise people would never have known of my existence.

C. P. E. BACH

No man can produce great things who is not thoroughly sincere in dealing with himself.

JAMES RUSSELL LOWELL

Life is the principal thing, and life means to be joyful and sorrowful, to perceive, to feel, to act, to do and strive; and all this is not thinkable apart from joy and pain.

WAGNER

The secret of success is constancy to purpose.

BENJAMIN DISRAELI

Remain true to all you feel to be highest, noblest, most right and most pure in your heart! Don't even try to be or to become *something* (unless there were opportune and immediate occasion for it); but work diligently and with perseverance to be and to become more and more *some one*.

FRANZ LISZT

The really great man of talent finds his highest joy in his self-development.

J. W. VON GOETHE

The true artist has no higher ambition than that of assisting in the progress of his art.

CHRISTOPH VON GLUCK

The world is a seminary; man is our class-book, and the chief business of life is Education. We are here to learn and to teach—some of us for both of these purposes—all at least for the former. Happy he, and greatly blest, who comes divinely qualified for a Teacher.

HORACE GREELEY

It does not always do to trust to a lucky star.

VERDI

Better have failed in the high aim, than vulgarly in the low aim succeed.

ROBERT BROWNING

He who wishes to be something must in reality be something.

BEETHOVEN

Our doubts are traitors, and make us lose the good we oft might win by fearing to attempt.

SHAKESPEARE

We live in this world only that we may go onward without ceasing.

MOZART

The following "creed" was found upon the walls of the studio of a well-known artist:

Think Big	Work Hard
Talk Little	Give Freely
Love Much	Pay Cash
Laugh Easily	Be Kind

The Artist's Life

The Virtuoso's Career As It Really Is

By JAMES FRANCIS COOKE

(The following discussion of the life of the relation is the continuation of an article in the September issue of *The Etude* part of the introductory chapters to "Great Pianists Upon the Art of Piano Playing." It resumes the book to the present time, and is intended to be a preliminary study of the artist's life. In the previous section, "Artistic Life," we saw, in all its charming simplicity, the artist as the attempt of the "King of the Waltz" to put a fashionable and elaborate air—such a classic as might be suggested by the Godebsky arrangement of the same composition.)

A NOTABLE EXAMPLE.

Among virtuosos Padewski is peculiarly forced in the personal spell he casts over his audience. Some one has said that it cost one hundred thousand dollars to exploit his hair before he made his first American tour. But it was by no means curiosity to see his hair which kept on filling auditorium after auditorium. I attended his first concert in New York, and was amazed to see a comparatively small gathering of musical snobs. His command of the audience was at once imperial. The critics, some of whom would have found Padewski's hieste, crown a delightful risk upon which to hang their ridicule, went into ecstasies instead. His art and his striking personality, entirely apart from his appearance, soon made him the greatest concert attraction in the musical world. Anyone who has conversed with him for more than a few moments realized that the man who of the world magicians is. His entire bearing—his lofty attitude of mind, his personal dignity all contribute to the inexplicable attraction that the arch hypnotist Mesmer first described as animal magnetism.

That magnetism of the pianist must be considered wholly apart from personal beauty and great physical strength is obvious to anyone who has given the subject a moment's thought. Many of the artists already mentioned who possess magnetism and whose names are familiar to the piano world, never make claim for personal beauty. Neither is magnetism akin to that attraction we all experience when we see a powerful, well-groomed horse, a sleek hound, a handsome tiger—that is, it is not mere admiration for a beautiful animal. Whether it has any similarity to the mysterious charm which makes the doomed bird lose control of its wings upon the approach of a snake is difficult to estimate. Certainly, in the paraphernalia of the modern recital with its lowered lights and its solitary figure playing away at a polished instrument one may find something of the physical apparatus employed by the professional hypnotist to insure concentration—but even this can not account for the pianist's real attractiveness. If Mr. Frohman's "vitality" means the "vital spark," the "life element," it comes very close to a true definition of magnetism, for success without this precious Prometheus force is the soul of a dying Chopin, but if it is there it is irresistible until it becomes extinct. Fossil beauty and physical prowess all made way for the kind of magnetism that Sorates, George Sand, Julius Caesar, Henry VIII, Paganini, Emerson, Dean Swift or Richard Wagner possessed.

More wonderful still is the fact that magnetism is by no means confined to those who have finely trained intellects or who have achieved great reputations. Some vapid little buffoon, or some gray fiddler may have more attractive power than the virtuoso who had spent years in developing his mind and his technique. The average virtuoso thinks far more of his "special" than of his "general" qualities. He would have it, "the shadow of a talent" (or the "charisma") that he does of his technique or his cadences. By what mystic means magnetism may be developed, the writer does not pretend to know. Possibly by playing one's deeper self (shall we say "sub-conscious self") in closer communion with the "universal" elements of the universe through perpetual evocation forces of nature which surround us, one may become more alive, more sensitively vivified. What would it mean to the young virtuoso if he could ergo to some occult master, some seer of a higher

thought, and acquire that loadstone which has drawn fame and fortune to the blessed few? Hundreds have spent fortunes upon charlatans in the attempt.

All artists know the part that the audience itself plays in falling under the magnetic spell of the performer. Its connection with the phenomena of auto-suggestion is very clear. Dr. Wundt, the famous German psychologist, showed a class of students how suggestions unconsciously acquired in early life affect sensitive adults who have long since passed the stage at which they might put any credence in omens. At a concert given by a famous player, the audience has been well schooled in anticipation. The artist always appears under a halo his reputation has made for him. This very reputation makes his concert far easier than that of the novice who has to prove his ability before he can win the sympathy of the audience. He is far more likely to find the audience *en rapport* than indifferent. Some time at the play in a theatre, watch how the audience will unconsciously mirror the facial expressions of the forceful actor. In some similar manner, the virtuoso on the concert platform bewitches the minds and emotions of the sympathetic audience. If the effect is deep and lasting, the artist is said to possess that Robinsonian virtuosity—magnetism.

Some widely read critics have made the very natural error of confounding magnetism with personality. The two words have quite different connotations—personality comprehending the more stable force of magnetism. An artist's individual work is very closely allied with his personality—that is, his whole extrinsic attitude toward the thought and action of the world about him. How important personality may be judged by the widely advertised efforts of the manufacturers of piano-playing machines to convince the public that their products, often astonishingly fine, do actually reproduce the individual effects which come from the playing of the living artist. Piano-playing machines have their place, and it is an important one. However wonderful as they may be, they can never be anything but machines. They bring unquestioned joy to thousands, and they act as missionaries for both music and the musician by taking the art into countless homes where it might otherwise never have penetrated, thus creating the foundation for a strong feeling for thorough study of music. The piano-playing machine may easily house of a meloman as wonderful as that of a Liszt, a d'Albert or a Bachus, but it can no more claim personality than can the typewriter upon which this article is being written can claim to reproduce the individuality which characterizes the handwriting of myriads of different persons. Personality, then, is the virtuoso's great, unassailable stronghold. It is personality that makes us want to hear a half dozen different renderings of a single Beethoven sonata by a half dozen different pianists. Each has the charm and flavor of the interpreter.

But personality in its relation to art has been so exquisitely defined by the unimpeachable British essayist, A. C. Benson, that we can do no better than to quote his words:

"I have lately come to perceive that the one thing which gives value to any piece of art, whether it be work, or picture, or music, is the value and creative power of the personality. No amount of labor, of time, even of accomplishment, can make up for the absence of this quality. It must be an almost instinctive thing, I believe. Of course, the mere possession of personality in a work of art is not sufficient,

because the personality revealed may be lacking in charm; and charm, again, is an instinctive thing. No artist can set out to acquire charm; he will catch all the night and take nothing; but what every artist can and must aim at is to have a perfectly sincere point of view. He must take his chance as to whether his point of view is an attractive one; but sincerity is the one indispensable thing. It is useless to take opinions on trust, to retail them, to adopt them; they must be formed, created, felt. The work of a sincere artist is almost certain to have some value; the work of an insincere artist is of its very nature worthless."

Mr. Benson's "charm" is what the virtuoso feels as magnetism. It puts something into the artist's playing that he cannot define. For a moment the vital spark flares into a bewildering flame, and all his world is peopled with motifs hovering around the "divine fire."

THE GREATEST THING OF ALL.

If we have dwelt too long upon magnetism, those who know its importance the artist's life will readily perceive the reason. But do not let us be led away into thinking that magnetism can take the place of hard work. Even the tiny prodigy has a career of work behind him, and the master pianist has often climbed to his position over *hundreds* of miles of industry. Days of practice, months of study, years of struggle are part of the biography of almost every one who has attained real greatness. What a pity to destroy time-old illusions! Some prefer to think of their artist heroes dreaming their lives away in the hectic caress of Posh or buried in the melancholy, abnihil and pure of some morbid calvary of Paris. As a matter of fact, the best known pianists have a totally different life—a life of grind, grind, grind—incessant study, endless practice and ceaseless search for means to raise their artistic standing. In some quiet country villa, miles away from the centre of cultured civilization, the virtuoso may be found working hard every next season's repertoire. Perhaps the incomparable Godowsky was right when he metamorphosed the simple tunes of the Strauss' *Artist Life* after the following fashion.



From Godowsky's "Scherzando Melancholico" (piano) and Strauss's "The Artist Life" (piano). The latter is a transcription of the "Artist Life" (piano) with the original score.

Struggle with the Godowsky translation for a little while and you will realize that after all the greatest thing in the artist's life is WORK.

LISTENING TO ORCHESTRAL MUSIC.

BY LINDORA BELL ARISTON.

THE hearing of good music is worth as much to pupils as several lessons. This is natural, because it is simply a practical demonstration of the truths which the teacher is ever trying to instill into his scholar's understanding. While the specialized recital—that is, of the piano, the violin, the cello, or the string quartet—is of different value, too much stress cannot be laid upon the orchestral concert, which above all else, teaches a pupil to *listen*. Every teacher must make an effort to accompany his pupils as a class to a philharmonic or symphony concert four or five times during the winter. Of course there must be preliminary instructions before this event, and the following suggestions are offered to those teachers who have never tried the experiment. It will be wise to have the program of the afternoon or evening; and after gathering the class together, go over it with them.

The pupils themselves may take the different numbers on the program, and scrawl out to what school the works belong; in what age the composer lived; and what instruments composed the orchestra for which the numbers were written. In fact, have them learn the history of every selection on the program, thus promoting interest at the very beginning.

You will find it an easy matter to ascertain how many instruments are in the orchestra you are going to hear; and not too much trouble—if you are truly interested in your work—to draw little clumps of the stage showing the positions of the violins, the cellos, the contra-basses, the wind instruments, the drums and others. Give one of these to each pupil and let him amuse himself while the orchestra is congregating by marking off each player on the chart as the performer enters with his instrument and takes his place. So by a very simple process, what seems to the amateur a scolding mass of men and instruments on the stage, will be systematically divided off according to the arrangement of a modern orchestra. It should be understood beforehand, that the members of the class are to be questioned after the concert, at some future meeting. These questions should be read to them beforehand, so that they will be on the lookout during the concert, to answer such questions as these:

How is a violin held?
How is a cello held?
How does a cello differ in size from a contra-bass?
What instruments are used for great startling effects?
How are the wind instruments played?
How does the conductor beat 2/4 time? 3/4 time? 6/8 time?

There is plenty to keep the eyes busy at the first orchestral concert; but all this, as you can see, leads up to *listening*. One cannot overstate the importance of performance of a number, but the pupils are to understand that they are to try and pick out the tones of the different instruments, as they hear them sounding together. Much original expression may be obtained in giving each child a bit of the instruments; and letting him write his own description of the sound produced by each one. This is a sure way of concentrating his interest and hearing.

The noise, except for just a glance to see how the music for this great band of players is written, would be useless for a class of beginners; but even at the first concert, it is not too early to bid the pupils listen to, and mark the different parts taken by the various instruments.

The young student cannot help but notice the violin soloists, taken up by the other strings; and then by the louder instruments, supplemented by the drums. Let him try to follow the accompaniment, and tell you what it was played.

At the first mention of this experiment it seems impossible for a class of piano students to learn to analyze a great mass of different works; but taken by bit, the mountain of difficulty is removed and you will find you have a group of clear, musical thinkers and workers growing up around you. A few concerts a winter, treated in this somewhat pedagogue way, will work a world of good in your students, musical intelligence, and form the basis of listening, which will stay with them through life.

American Music Loses a Valued Worker

THE fine spirit of friendship which seems to bind so many of THE ETUDE readers together in the great work to which our magazine is devoted must make the loss of any loyal ETUDE worker very keenly felt by all. You may never have met Mr. Bowman but you surely have felt the warm, cordial, friendly spirit which radiated from all his writings. In addition to his musical and scholarly attainments he was one of the most popular of all American teachers. He was an earnest Christian gentleman who was always anxious to help one of his fellow men. Like Lowell Mason, Root, J. N. Payne, B. J. Lang, W. S. B. Matthews, William Mason and William Sherwood he had the spirit of the pioneer and was intensely American in his life. His loss is a great one since he represented a type of American musician which unfortunately seems to be passing with the cosmopolitan development



of musical art in America. Intensely American he more regrettable than the substitution of weak imitations of European models for the development of our distinctive American character in musical work. MacDowell despite his long residence abroad was always an American. Mr. Bowman, like his patriotic New England ancestors was proud of the land of his birth and worked zealously to promote the cause of American music.

Edward Morris Bowman was born at Barnard, Vermont, July 18, 1848. He attended Moses Cheney's boarding school in his native village and was inspired to become a musician. When he was ten years old he was sent to the Academy at Ludlow, Vermont, where Miss Ella Sparhawk, a typical New England amateur teacher of the time gave him his first lessons in piano playing. When Mr. Bowman's family moved to Canton, New York, in 1859 he became the pupil of Miss Anna Brown. Later he studied piano, organ and harmony with A. C. Fiske and then at St. Lawrence University. His active musical life commenced in Minneapolis a few years later. In 1867-1868 he went to New York and learned the piano from Dr. William Mason and John P. Morgan. For a time he was organist at Old Trinity Church. In 1870 he went to St. Louis, desiring to make that city his home. There he married Mary E. Jones. Together with his wife he went to Europe and spent the better part of two years studying piano with Franz Brendel, organ with August Haapt and Edmarde Rhode and theory and composition with C. F. Weitzmann. At the same time

Mr. Bowman made trips to Paris where he studied organ with Batiste. On his travels he had the good fortune to meet Wagner, Liszt, Joachim and many others.

When he returned to St. Louis he occupied himself with a translation of Weitzmann's *Manual of Musical Theory*, and settled down as a teacher and organist. In 1861 found him in Europe again, where he studied with Macfarren, Bridge, and E. H. Turpin. At the same time he paid a visit to Gouniat at Paris.

In England Mr. Bowman took the examinations of the Royal College of Organists and passed with great success thus becoming the first American to receive the distinction of being Associate of the Royal College of Organists. In 1882 he was elected President of the Music Teacher's National Association and was associated in this position with Mr. Theodore Fessenden, the founder of THE ETUDE. In 1884 he founded the American College of Musicians which for a time did an excellent work in attempting to standardize musical work in America by conducting examinations for Certificates. In 1887 he moved to Newark, New Jersey. From 1891 to 1895 he was Professor of Music at Vassar. As the organizer of huge choral choirs at the Baptist Temple and at the Calvary Baptist Church in New York Mr. Bowman won with his choir a popular success. He was also actively interested in the important musical work done by Brooklyn's splendid popular educational movement, The Brooklyn Institute of Arts and Sciences.

Some years ago he began the compilation of a series of lessons for piano students embracing his wide experience as a teacher of piano at Steinway Hall, New York, where he was associated with the late Dr. Mason for many years. After Dr. Mason's death Mr. Bowman occupied his studio and became in a way his successor. In his *Master Lessons in Piano Playing*, Mr. Bowman felt that he had accomplished his life work. He purposely made this volume popular in character so that it would have a larger usefulness. In it he addresses an imaginary nephew and prescribes a course and the material which seem most likely to pave the way to success. Speaking to the writer, he once said, "Now I can do any work, as I know that so many of the ideas they have taken me years to work out will not be lost."

Early in the present year Mr. Bowman's residence in Brooklyn caught fire and he was seriously burned. Following this came dangerous symptoms of kidney trouble, but he was hopeful throughout his entire illness. The last communication received at our offices was characteristic of the fine patient spirit with which he was meeting his afflictions. THE ETUDE has lost a good and valued friend, but America has gained an other proud claim record to add to the long list in its Hall of Fame.

DO'S, DON'TS AND DIDN'TS.

BY MARIE MARTIN DILL.

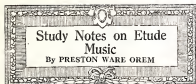
DO you know why you went to your teacher? Wasn't it because you considered her a good teacher? Then why don't you obey her, my friend? What makes you practice your way instead of hers? If you know more than she does, why not just stop? Do try her way for a month! You'll never be contented to go back to your own way, because you'll know so much more than you do now.

DIDN'T you have to learn to crawl before you could walk—walk before you ran? Then why do you persist in practicing rapidly or just moderately slowly when your teacher tells you to practice very slowly? It's very easy to go speed if you once learn to do a thing perfectly slowly, but if you never practice slowly, you can never play fast music—without making mistakes and giving people crazy.

DID your teacher ever tell you that slow practice is just a means to an end? If you could do things fast and get everything right—notes, fingering, time, touch, phrasing, accent, expression—then, of course, there would be no sense in practicing slowly. But you can't do all these things at once, rapidly, until you've first mastered them by slow practice. Remember always why you should practice slowly and don't just crawl aimlessly along.

DID you know that those legato chords would be much easier to play and sound much better, too, if you'd released your fingers after each note?

DID you never detect into that piece? Can't you hear how dull and lifeless it sounds? And that other one needs clearer phrasing. Try to say it off in little sentences.



Study Notes on Etude Music

By PRESTON WARE OREM

CONSOLATION, NO. 3—P. LISZT.

The six pieces in lyric style by Liszt, known as *Consolations*, are among the most popular of his piano-forte compositions. They are original in inspiration and structure and like all of Liszt's works are remarkably pianistic. *Consolation, No. 3* in D-flat, is in the Nocturne style as invented by John Field and perfected by Chopin. The extended arpeggios of the left hand form a rich harmonic background for the beautiful, expressive melody of the right hand. In pieces of this type, especially by Liszt and Chopin, the *tempo rubato* is an important factor. The melody is to be sung freely in vocal style. The ornamental passages in grace notes must be played discreetly and unobtrusively to the general scheme. Although this piece lies well under the hands, it requires a finished technique for its adequate interpretation, consequently we would place it in Grade 8.

BOHEMIA—P. LACOME.

Paul Lacome is a noted French composer, born in 1838. Many of his shorter orchestral and piano pieces have become great favorites. Bohemia, his latest work, is a rather pretentious piano-forte solo in brilliant style, characteristic of a *Polonaise*, but it should not be taken quite so rapidly as the usual *polonaise*, and it must be played with considerable delicacy and freedom. The themes are strongly contrasted giving abundant opportunity for effects of tone and dynamics. This will make a splendid exhibition piece. It may be classed in Grade 7.

SERENADE—VICTOR HERBERT.

The eminent composer, conductor and cellist was born in Dublin in 1859. He has long been a resident of this country. The *Serenade* is taken from one of his earlier works, a Suite, Op. 3. Although this composition reminds us both in key and content of the celebrated *Serenade* by Moszkowski, it nevertheless contains passages of genuine originality, notably the middle section in D-flat, and is written in Mr. Herbert's characteristic gentle and graceful manner. Technically this piece is not difficult to play, but it requires a very artistic interpretation. The themes must be brought out well and the passage work must be executed with accuracy and precision. This piece will prove a favorite at recitals. It lies in the 5th grade.

IN A BLACK FOREST SPINNING ROOM—G. EGGING.

In this number, the well-known contemporary German composer, Georg Egging, has created a characteristic tone picture of much beauty and originality. It is rather different in style from the conventional spinning songs, of which there are so many. The title of the composition tells exactly what the composer is endeavoring to depict musically. Aside from its musical qualities this number has real technical value, requiring nimble fingers and good nerve control. It will make an excellent 4th grade piece, either for teaching or recital purposes.

VALE CHARACTERISTIQUE—A. GLIS.

Ane. Glis is a contemporary Belgian composer who makes a specialty of teaching pieces in various styles and grades. In this fine he has had very successful. *Vale Characteristique* is one of his latest works. It is a waltz in the modern French style, as exemplified and popularized by Godard and others. Waltzes of this type are played more rapidly than those intended for dancing and the rhythm is sketched. This waltz lies midway between Grade 3 and 4.

ALPINE LOVE STORY—H. W. PETRIE.

This is a clever descriptive piece which explains itself. Mr. Petrie apparently has an inexhaustible flow of melody. Although he writes vocal music chiefly, whenever he composes a piano piece he has real lyrical value. His *Alpine Love Story* is one at all difficult to play, but it will require taste and expression. It is an excellent 3d grade number.

MOUNTAIN ROMANCE—H. ENGELMANN.

This is Mr. Engelmann's latest piano piece. It is an expressive exercise with a songlike theme. In playing piano compositions in which the device of crossing the left hand over the right is introduced, it is well to remember that this device is not primarily for the purpose of display, but it is usually introduced in order to afford the right hand an opportunity of playing a melody in the middle register of the piano while the left hand has the accompaniment. Consequently, the chords should always be played lightly while the right hand melody stands out. This is an advanced 3d grade piece.

LIGHT HEARTS—H. J. ANDRUS.

Helen J. Andrus is an American young composer who has written some excellent teaching pieces. *Light Hearts* is one of her recent works. It lies well under the hands and is rather easy to play but nevertheless it contains considerable variety. The themes are all melodious. It is an early 3d grade piece.

THE CLOCK—TH. KULLAK.

This is a clever, characteristic piece which students will enjoy. From the teachers' standpoint it has some excellent features, affording an opportunity for the study of contrasting touches and practice in the independence of the hands. This number lies midway between Grades 2 and 3. It must be played with automatic precision.

PRAIRIE FLOWER—J. W. RUSSELL.

This is a bright light teaching piece which will serve to familiarize the student with the key of A minor, and at the same time afford some excellent practice in light finger work. This number will be just right for an advanced 2d grade student.

AMONG THE DAISIES—KIRKLAND RALPH.

This is a lively polka movement, suitable for a 2d grade student. It is tuneful and unconventional with more harmonic originality and variety than one usually finds in pieces of this grade.

TO THE RESCUE—H. CLAUDE.

This is another teaching piece in the key of A minor, easier than the *Prairie Flower* mentioned above. The rhythm is that of a *March*. After the pupil has mastered it thoroughly, this piece might be used as a study in velocity. It lies in the early 2d grade.

PLAYING IN THE SUNLIGHT—G. L. SPAULDING.

This is a useful 2d grade piece by a very successful American composer. Young students always enjoy Mr. Spaulding's pieces. *Playing in the Sunlight* is good for finger drill.

THE FOUR-HAND NUMBERS.

The *Shofun Dance* from Meyerbeer's "Dinorah" is a favorite operative study. It has survived the opera itself, which is not often produced nowadays. It should be played in a brilliant and rather capricious manner.

P. Remond's *Autumn Idyl* appeared in *The Etude*, some years ago as a piano solo. It has proven very popular. In the duet arrangement it is equally effective, with plenty to do for both players.

ORIENTALE (Violin and Piano)—C. CUI.

César Cui is one of the most distinguished composers of the modern Russian school. In common with the great composers of this school he leans toward Oriental effects in tone color. His *Orientele* is a fine illustration. The theme, as given out on the piano, two octaves apart, accompanied by the strumming on the violin has a bizarre and striking effect. This number is a favorite in recitals.

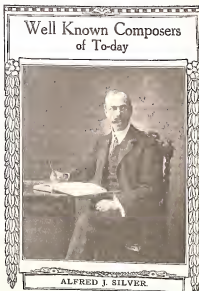
SPRING SONG (Pipe Organ)—F. MENDELSSOHN.

This is a new transcription of the famous *Spring Song*. It is taken from a new set of voluntaries arranged from familiar themes by the well-known American organist and composer, Mr. Geo. E. Whiting. This is a most original arrangement of the *Spring Song* we have ever seen.

THE VOCAL NUMBERS.

Mr. Alfred J. Silver's song *The Ninety and Nine* was awarded the first prize in class No. 2 (Sacred Songs) in our recent vocal prize contest. This is a really notable sacred song. A portrait and sketch of Mr. Silver will be found in another column.

Mr. Alexander J. Silver is a new song in characteristic style, by Mr. Thurloe Llewellyn. It is not difficult to sing, but very brilliant. It should prove a favorite at recitals.



ALFRED J. SILVER

Dr. ALFRED J. SILVER, the winner of the first prize offered by THE ETUDE for the best sacred song, in the contest conducted some time ago, is a typical representative of the highest English musician of today. His circle of activities includes concerting, piano-forte and violinello playing, conducting, teaching, choir-training, composing, examining, church-music direction, orchestral-positioning (cello), accompanying, etc., success in all these departments being uniform. He was born at Windsor, England (Dec. 20th, 1870), and at a very early age commenced his musical career at the choir of St. Agnes Church, Clewer, Windsor. When eight he joined the choir of Holy Trinity, Windsor, and a year or so later, the choir of St. George's Chapel Royal, Windsor Castle.

The boy's admission to the famous choir of St. George's, was due to his attracting the notice of the court organist, Sir George Elvey, who advised him to compete for the scholarship which accompanied admission to the choir. He was easily first out of twenty-two entrants. Within a month he became one of the soloists of the choir, and continued in this prominent position until well into the reign of Elvey's successor, Sir Walter Parratt, who still occupies the position of court organist and Master of the King's music.

Step into a larger field of music was made in 1888, when young Silver, then fourteen years of age, was appointed to Sir Walter Parratt by the Dean and Chapter. This article course of study lasted seven years. During this time the youthful student worked Clewer, and (later) of Ealing Parish Church, London, W., and also gained the coveted diploma of Associate in Fellowship of the Royal College of Organists.

In 1891 Mr. Silver left London for Wales, where he had years been organist of St. David's Church, Philharmonic, and Ladies' Vocal Societies, and took on Ecclesiastical Music at St. Michael's Theological College, Aberdare, etc. In 1898 he transferred his college work to St. Peter's, Carmarthen, and took the degree of Bachelor of Music at the University of Durham, and five years later, at the Dorset Music, all the examinations for which were passed without a failure.

Mr. Silver has published about 150 compositions including organ pieces and arrangements of instrumental, piano-forte pieces, songs, part-songs, orchestral and orchestral works.

Mr. Silver has published about 150 compositions including organ pieces and arrangements of instrumental, piano-forte pieces, songs, part-songs, orchestral and orchestral works.

And is the bond that unites all the world. How much closer is the bond between true artists.—Bethoven.

MOUNTAIN ROMANCE

REVERIE

H. ENGELMANN

Moderato M. M. ♩ = 72

Andante con espressione M. M. ♩ = 69

p

mf dolce

Con moto

Animato

f

poco ritardando

morendo

Coda

Cadenza ad libitum

rit.

D.S.

IN A BLACK FOREST SPINNING ROOM

GEORG EGGEING

Allegro M. M. ♩ = 84

p leggiero

p

poco cresc

f

poco

cresc

ff

poco cresc

p

ff

f

p

ff

last time to Coda

Meno mosso

rit.
mp *sempre legato*
senza Pedal
p
mf
f
p
mf
p
mf
poco rit. D. C.
Coda
mf
p
f

THE ETUDE BOHEMIA CAPRICE

P. LACOME

Alla polacca M.M. ♩ = 108

Bohe-
mia
*tres brillant
busingando*

p con grazia

cantando
poco meno mosso

a) b) c) d)

Tempo di Polacca

piu poco *p* *leggero*

credo.

ff

CODA
Fresto *f*

con simile

strepitoso

*): From here go to Trio, next page first time; to Coda, last time.

THE ETUDE

[illegible]

THE ETUDE

LIGHT HEARTS

ROMANCE

713

H. J. ANDRUS

Allegretto M. M. $\text{♩} = 69$

p *Ped. simile*

mf *dim.* *Fine*

p *mf*

mf *f* *dim.* *rit.* *D.C.*

Meno mosso

TRIO *p*

pp *rall.*

pa tempo *D.C.*

* From here go to the beginning and play to Fine, then, play Trio
Copyright 1918 by Theo. Presser Co

British Copyright Secured

THE ETUDE

SHADOW DANCE

from "DINORAH"

Secondo

G. MEYERBEER

Allegretto ben moderato M. M. $\text{♩} = 63$

mf *p* *mp*

last time to Coda

Allegro con spirito M. M. $\text{♩} = 96$

Coda

ff *p*

Allegro animato M. M. $\text{♩} = 92$

mf *pp* *pp* *pp*

Andantino

Tempo I

dolce *rall.*

THE ETUDE

SHADOW DANCE

from "DINORAH"

715

Allegretto ben moderato M. M. ♩ = 63

Primo

G. MEYERBEER

The first system of the musical score is in 3/8 time, key of D major. It begins with a treble and bass staff. The treble staff has a tempo marking 'Allegretto ben moderato M. M. ♩ = 63' and a dynamic marking 'p dolce'. The bass staff has a dynamic marking 'mp'. The music features a series of eighth and sixteenth notes, with some triplets. A 'Coda' symbol is present at the end of the system. The system concludes with a 'Cresc.' (crescendo) marking and a 'ff' (fortissimo) dynamic.

Allegro con spirito M. M. ♩ = 96

Coda

The second system of the musical score is in 3/8 time, key of D major. It begins with a treble and bass staff. The treble staff has a tempo marking 'Allegro con spirito M. M. ♩ = 96' and a dynamic marking 'f'. The bass staff has a dynamic marking 'ff'. The music features a series of eighth and sixteenth notes, with some triplets. A 'Coda' symbol is present at the end of the system. The system concludes with a 'Cresc.' (crescendo) marking and a 'ff' (fortissimo) dynamic.

Allegro animato M. M. ♩ = 92

The third system of the musical score is in 3/8 time, key of D major. It begins with a treble and bass staff. The treble staff has a tempo marking 'Allegro animato M. M. ♩ = 92' and a dynamic marking 'f'. The bass staff has a dynamic marking 'pp'. The music features a series of eighth and sixteenth notes, with some triplets. A 'Coda' symbol is present at the end of the system. The system concludes with a 'Cresc.' (crescendo) marking and a 'pp' (pianissimo) dynamic.

The fourth system of the musical score is in 3/8 time, key of D major. It begins with a treble and bass staff. The treble staff has a dynamic marking 'pp'. The bass staff has a dynamic marking 'f'. The music features a series of eighth and sixteenth notes, with some triplets. A 'Coda' symbol is present at the end of the system. The system concludes with a 'Cresc.' (crescendo) marking and a 'pp' (pianissimo) dynamic.

Andantino

Tempo I

The fifth system of the musical score is in 3/8 time, key of D major. It begins with a treble and bass staff. The treble staff has a tempo marking 'Andantino' and a dynamic marking 'pp'. The bass staff has a dynamic marking 'pp'. The music features a series of eighth and sixteenth notes, with some triplets. A 'Coda' symbol is present at the end of the system. The system concludes with a 'Cresc.' (crescendo) marking and a 'pp' (pianissimo) dynamic.

D. S.

THE ETUDE AUTUMN IDYL

SECONDO

PIERRE RENARD

Andante comodo con espress M.M. $\text{♩} = 48$

p

pp

last time to Coda

Largo

rit. *pp* *pp* *ppp*

CODA

Animato

rit. *D.S.*

THE ETUDE AUTUMN IDYL

717

Andante comodo con espress M. M. $\text{♩} = 46$ PRIMO

PIERRE RENARD

The first system of the musical score consists of three systems of staves. The first system has a treble and bass staff with a piano (*p*) dynamic and a *cantabile* marking. The second system continues with a treble and bass staff, featuring a *pp* dynamic and a *sempre staccato* marking. The third system also has a treble and bass staff, with a *last time to Conda* marking. The score includes various fingerings and articulations throughout.

The second system of the musical score consists of three systems of staves. The first system has a treble and bass staff with an *Animato* marking and a *f* dynamic. The second system continues with a treble and bass staff. The third system has a treble and bass staff with a *rit.* marking and a *D.S.* marking. The score includes various fingerings and articulations throughout.

THE ETUDE

ALPINE LOVE STORY

DESCRIPTIVE

H.W. PETRIE

Moderato M.M. ♩ = 72
Shepherd's Horn

Echo

Shepherd's singing in distance

Shepherd's Love Song
Andante M.M. ♩ = 69

Homeward Bound
Tempo di Mazurka M.M. ♩ = 126

First system of musical notation for 'The Etude'. It consists of a treble and bass staff. The key signature has one flat (B-flat). The time signature is 4/4. The music features various chords and melodic lines. A 'Vedle' (Vedle) marking is present in the right hand.

Second system of musical notation for 'The Etude'. It continues the piece with similar harmonic and melodic structures. A 'Vedle' marking is present in the right hand.

Third system of musical notation for 'The Etude'. It includes a 'Tempo I.' marking. The music transitions to a new section with a different tempo and key signature (two flats, D-flat major/C minor).

Fourth system of musical notation for 'The Etude'. It is labeled 'Evening Hymn Religioso M.M. ♩ = 69'. The tempo is marked 'pp' (pianissimo). The music is in a 4/4 time signature with a key signature of two flats.

PLAYING IN THE SUNLIGHT

Allegro M.M. ♩ = 120

GEORGE L. SPAULDING

First system of musical notation for 'Playing in the Sunlight'. It is in 2/4 time with a key signature of one flat. The tempo is marked 'Allegro M.M. ♩ = 120'. The music starts with a 'mf' (mezzo-forte) dynamic.

Second system of musical notation for 'Playing in the Sunlight'. It continues the piece with similar harmonic and melodic structures. The music ends with a 'Fine.' marking.

Third system of musical notation for 'Playing in the Sunlight'. It continues the piece with similar harmonic and melodic structures.

Fourth system of musical notation for 'Playing in the Sunlight'. It continues the piece with similar harmonic and melodic structures. The music ends with a 'D.S.' (Da Capo) marking.

THE ETUDE

VALSE CARACTERISTIQUE

ANT. GILIS, Op. 462

Presto M. M. $\text{♩} = 72$

p *cresc.* *f* *rit.* *p a tempo* *cresc.* *f* *cresc.* *dim.* *f* *rall.* *p a tempo* *p*

Cantare
un poco ritenuto

TRIO

f *p*

f *cresc.* *dim.*

un poco rit.

a tempo *f* *p*

cresc. *f* *D. S.*

The musical score is written for piano and trio. The piano part is in treble and bass clef, and the trio part is in treble and bass clef. The key signature is one sharp (F#). The score is divided into several systems, each with a key signature change indicated by a sharp sign. The tempo and dynamics are marked throughout the piece. The first system is marked 'Cantare un poco ritenuto' and 'Fine'. The second system is marked 'TRIO' and 'f'. The third system is marked 'f', 'cresc.', and 'dim.'. The fourth system is marked 'un poco rit.' and 'mf'. The fifth system is marked 'a tempo', 'f', and 'p'. The sixth system is marked 'cresc.', 'f', and 'D. S.'.

THE ETUDE TO THE RESCUE!

Allegro M.M. ♩ = 126

H. CLAUDE

To Miss Elaine Suplex

AMONG THE PANSIES

POLKA

Allegretto M.M. ♩ = 108

KIRKLAND RALPH



CONSOLATION

Lento placido M.M. ♩ = 69

No 3

cantando

FRANZ LISZT



PRAIRIE BLOSSOMS

Allegretto M. M. $\text{♩} = 108$

I. W. RUSSELL

Allegretto M. M. 2 = 108

W. K. ROZELL

Last time to Coda

Coda

D.C.

Coda

Allegretto M. M. 2 = 108

* From here go to the beginning, and play to ♯; then, play Coda.
Copyright 1913 by Theo. Presser Co.

British Copyright Secured

THE CLOCK
DIE WANDUHR

TH. KULLAK, Op. 62, No. 2

Allegretto vivace M. M. ♩ = 120

Allegretto vivace M. M. ♯ = 120

The score is for a piece in G major, 2/4 time, with a tempo of 120 beats per minute. It begins with a piano introduction marked *p*. The main section starts with a *f* (forte) dynamic and includes various articulations such as accents, staccato, and slurs. The piece features a variety of musical textures, including single-note passages, chords, and a prominent sixteenth-note figure in the right hand. The dynamics range from *p* (piano) to *f* (forte). The score concludes with a *Dim.* (diminuendo) marking and a final chord.

THE ETUDE SERENADE

VICTOR HERBERT, Op. 3

Andantino grazioso M.M. ♩ = 72

mp *dim.* *p* *a tempo* *calando* *pp* *a tempo*

Un poco più mosso M.M. ♩ = 84

ff *p* *pp* *marc.* *ten.* *p poco rit.* *pp* *marc.* *p a tempo* *rit. e dim.*

Tempo I.

pp *p* *mp* *poco rit.* *dim.* *poco* *a tempo* *più mosso* *pp sfacc.* *ppp*

Dedicated to Mrs. Clarence Eddy

THE NINETY AND NINE
SACRED SONG

Elizabeth C. Clephane

ALFRED J. SILVER

Andante Religioso

*mf semplice*1. There were nine-ty and nine that
2. Lord Thou hast here Thy*p sostenuto*safe-ly lay in the shel-ter of the fold; But one was out on the hills a-way, Far
nine-ty and nine, Are they not e-nough for Thee? But the Shep-herd made an-swer, 'Tis one of mine Hasoff from the gates of gold; A-way on the mountains wild and bare, A-way from the ten-der Shep-herd's care,
wan-der'd a-way from me; And, al-though the road be rough and steep, I'll go to the desert to find my sheep.*colla voce**Piu moto*

But none of the ran-som'd ev-er knew How

deep were the wa-ters crost,

Nor how dark was the night that the Lord pass'd through Ere He found His sheep that was lost.

*poco largamente**colla voce**a tempo*

THE ETUDE

con somma espress. *poco rall.* *p a pietoso* *affettuoso* *p ad lib*

Out in the des-ert He heard it cry, Sick and helpless and read-y to die. "Lord,

a tempo

whence are those blood drops all the way, That mark out the moun-tain track?" They were shed for one who had

p sostenuto

gone a-stray Ere the Shep-herd could bring him back, "Lord, whence are Thy hands so rent and torn?" They were

poco agitato con pianto

pierc'd to-night by man-y a thorn!"

cresc. *cresc.* *p poco agitato e accel.* *cresc.*

Grandioso e sonorissimo *a tempo*

But all through the mountains, thun-der-ri'v'd, And

rall *r.h.*

up from the rock - y steep, There rose a cry to the

gates of Heav'n! "Re - joice! I have found My sheep!" And the

an - gels ech - oed a - round the throne, "Re - joice! for the Lord brings

back His own; Re - joice! for the Lord brings back His own!" And the an - gels ech - oed a - round the throne, "Re -

joice for the Lord brings back His own!"

marcato assai

un poco più mosso

p poco a poco accel.

colla voce

f subito sostenuto cresc.

con Pedale

a cresc.

ten. ff molto largamente

poco a poco

ff

r. a.

a tempo marcato

ff

f

The musical score is written for voice and piano. It consists of six systems of music. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics are written below the vocal line. The tempo and mood markings include 'marcato assai', 'un poco più mosso', 'p poco a poco accel.', 'colla voce', 'f subito sostenuto cresc.', 'con Pedale', 'a cresc.', 'ten. ff molto largamente', 'poco a poco', 'ff', 'r. a.', and 'a tempo marcato'.

THE ETUDE MY SPANISH ROSA

Wm Felter

THURLOW LIEURANCE

Allegro moderato

Come, love, a - cross the gar - den, To where-
 I plucked a sweet rose blos - som, And placed-
 the ros-es grow, Come past the pop-ples blush - ing, And pluck for me a
 it in her hair, I'll wear this one for you, dear, If that one lin-gers
 rose. Ah Ah Ah
 there. Ah Ah Ah
 Just one sweet flow'r she gave me, So fra - grant with per - fume,
 Just one sweet lit - tle rose bud, And kiss - es in the gloom, Es - sence of Span - ish
 Here in our Southern
 smiles, Love thoughts of her my dear, My Ro - sa dear, come dance the dan - ce,
 garden, I won my Span - ish Rose.

The flowers yearn for thy re - turn, The night is white And stars are bright, O come my

love and dance the while. My Ro-sa dear, Come dance the dan - sa, The flowers yearn for thy sweet face,

O Ro-sa dear, Come dance the dan - sa, O Ro - sa, dear-est, come dance!

Ah Ah My Spanish Rose, My dearest Rose!

last *Moderato*
Rose! Come dance, O Ro - sa, come, Come, love, and dance the dan - sa, Come, Ro - sa, come!

THE ETUDE ORIENTALE

Edited by Sol Marcrosson

Allegretto, deliberately $M.M. = 132$

CÉSAR CUI, Op. 50, No. 9

VIOLIN

*pizz. arco. *Trauen* pizz. arco. pizz. arco. pizz. arco. pizz. arco. pizz. arco. pizz. arco.*

PIANO

p

pizz. arco pizz. arco pizz. arco pizz. arco

sul D con morbidezza

p

ch.

sul D

sul D

ch.

pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

p

p

sul D

sul D

p

pp

p

pp

Musical score for "The Etude" in B-flat major, 3/4 time. The score is written for a single melodic line and piano accompaniment. The piano part features a complex, rhythmic accompaniment with many triplets and sixteenth notes. Performance markings include *p*, *pp*, *riten.*, *a tempo*, *sul A*, *sul D*, *pizz.*, *arco*, *morendo senza ritard*, and *ppp*.

SPRING SONG

Organ Offertory No. II

F. MENDELSSOHN
Arr. by Geo. E. Whiting

Musical score for "Spring Song" (Organ Offertory No. II) in D major, 2/4 time. The score is written for Manual and Pedal. The tempo is marked *Allegretto grazioso* M.M. 73. The Manual part is played on Sw. Organ & Fl. 4'. The Pedal part is played on Ch. Dul. & Fl. 4'. Performance markings include *pp*, *ten.*, *ppp*, *16' & 8'*, and *poco dim.*.

This page contains six systems of musical notation for a piano piece titled "THE ETUDE". Each system consists of a grand staff with a treble and bass clef. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature.

The notation includes various musical elements:

- Fingerings:** Numbers 1 through 5 are placed above or below notes to indicate fingerings.
- Dynamics:**
 - cresc.* (crescendo) appears in the second, third, and fifth systems.
 - dim.* (diminuendo) appears in the second, third, and fifth systems.
 - grazioso* appears in the third system.
 - p* (piano) appears in the third system.
- Articulations:**
 - Add 16'* (Add 16th notes) appears in the third system.
 - ritardando* appears in the fifth system.
- Other markings:**
 - Ch. add Fl. 8'* (Change, add Flute 8') appears in the sixth system.

The piece concludes with a final cadence in the sixth system.

The Teacher's Round Table

Conducted by N. J. COREY

WHAT TO DO NEXT.

"1. I have two pupils who have just finished the first book of *Scott's Piano Method*, and I would like you to advise me as to the next step."
"2. What should I do with small children with such hands? They have barely enough strength to push the keys down." R. E.

1. You cannot do better than take up the second book of the *Standard Graded Course*. With it also begin the *Carey-Ladd Selected Studies*. Book I. You can omit the first few studies if too easy. In *Mastering the Scales and Arpeggios*. With these you will, of course, select such pieces as seem to be most suited to the pupils' needs at any given point of their progress.

2. This question has been answered in recent numbers of *THE ETUDE*, and as you have doubtless read them it will be unnecessary to answer it more at length.

LEVEL FINGERS.

"A boy pupil of mine who has recently gone to a new college is now taught to play with level fingers instead of on the tips with rounded fingers. The teacher now tells me that my method is old-fashioned. Is this true?" R. M.

Yes, the rounded finger position is old-fashioned, but has never been superseded. It is the position of the greatest teachers and players. Old-fashioned is not always a term of reproach. Broad is an old-fashioned staple of diet, but none the less popular or correct, in spite of that. Even breakfast foods have not replaced it. All the great piano teaching authorities of Europe or America, from Czerny to Mason, teach that the fingers should be well rounded. Mason, though that the fingers should be immediately available to their full strength is immediately available. So the finger strength is immediately available. The fingers must necessarily result in weakness and stiffness, the latter arising in the effort to gain power. As a matter of fact, the fingers and hands should be so thoroughly trained and in command, that they should be at once obedient. You are perfectly correct in assuming that you are teaching the right position.

BEGINNING.

"1. How well should a beginner play with the right hand before starting with the left?"
"2. Should beginners have a scale in the first lesson?"
"3. How can lessons be made interesting for small children?"
"4. Should one teach simple pieces to help them learn to play?"
"5. Should one teach simple pieces to help them learn to play?"
"6. What should pupils be taught how to count the time?" R. M.

1. The training of both hands should begin at the same time, treating them separately, of course, to begin with.
2. Beginners should not have a scale the first lesson. The first lessons should be devoted entirely to learning, to make correct motions with the fingers, this work, if possible, being done upon a table. Before doing anything with the keys every pupil should know how to make the finger motions. Before taking up scales the pupils should have much practice in five finger positions.

3. If you will use in your teaching *Beginner's Book, School for the Piano*, you will find these problems that are now troubling you will disappear. In everything is properly graded, and each item introduced in the order best suited to the progress of the average pupil.

4. It is permissible to use rhymes in the manner you mention at the very beginning. As soon as possible, however, the pupil should dispense with them. He should know the name of each degree absolutely and securely.

5. Counting should begin with the very first exercises, whatever their nature, whether on the table or the keyboard. Some teachers are unable to do any work with scale exercises because of the extraordinary ignorance of their constituents. There is a class so ignorant that any attempt to teach in this manner would be resented at once. Those teachers among them who realize this, but need the work, and do the best they can. We can only present our sympathy in such cases.

REED ORGAN.

"1. What technical work is necessary for the reed organ?"
"2. How much harmony and scale motion should be taught in grade 1 and grade 2?"
"3. How can lessons be made interesting for very little ones from five to seven years old?" M. G.

1. The motion of the fingers and hands on the organ should be just as freely and flexibly made as on the piano. The study of technique should proceed along the same lines. Exercises, scales and arpeggios should follow in same order as on piano. Octave work, of course, cannot be carried so far, but it should also receive attention.

2. Very little harmony can be taught in the first grade. Just enough to become familiar with the elementary chords and their names. The little that is done should be applied at the piano until thoroughly understood. Notation should follow the course of the scales, each being thoroughly learned so that it can be spelled quickly.

3. Those who use Batcheller's kindergarten system are very enthusiastic over it as a means of interesting very little folks. It is hardly possible to insist on such small hands making correct finger motions, for there is not sufficient strength in the fingers to depress a key unaided by help from the hand. So far as possible exercises should be given in the use of little pieces. Such little pieces cannot be expected to keep their attention fixed for long at a time, for the faculty has not yet been developed. Hence spend most of the time on interesting little pieces, approximating correct finger motions as closely as possible.

STIFF WRISTS AND FINGERS.

"I have a third grade pupil who has stiff wrists and fingers which do not improve under any of the exercises I give her. I have never had such an example in another pupil. Have you met this class of cases? Can you recommend any remedy?" R. E.

Inasmuch as you have never had this trouble with any other pupil, one can hardly attribute it to faulty teaching. The defect may be due to physical causes. I have seen many pupils who have been anxious to learn to play, but whose hands were naturally so clumsy and stiff that they were never able to overcome the condition. When the cause of the defect is physical, it can rarely be entirely overcome. In an ordinary case the only way to remedy the fault is to give the student a course of finger exercises, and difficult, which must be practiced slowly and lightly. From this pass into simple pieces and studies, playing everything at a slow tempo, and continue the practice for months. Stiffness sometimes results from a sudden striving to obtain power. It is better to gain loud effects by means of accents rather than an endeavor to play every note with a strong touch. Rapid passage work played lightly with the exception of the accents, which are made very short sounds, more brilliant than the heavy effect produced by a uniformly loud touch. A pupil who is brought up in this manner is not nearly so likely to acquire stiff hand and finger conditions.

SMALL HANDS.

"I have a child of nine years who, reads well, sings well, and plays well on the piano. His fingers are small. I will you advise me as to what studies he should better take up now, and if I should give him exercises for the next." A. B. J.

Kohler's is a very excellent manual, or rather compilation, but is hardly up to date. Instead of continuing with it you will probably do better to take up the second book of the *Standard Course*. With it begin the *Carey-Ladd Selected Studies*. In order to direct scale and arpeggio practice to the best advantage of the pupil, use Cooke's *Mastering the Scales and Arpeggios*.

You cannot hurry Nature but will have to wait for her in all her processes. If you try to force her, as far as the physical organ is concerned, you will be likely to hurt injury. Therefore, wait until the child's hands are so well matured before trying to force them to play octaves. It is possible to stretch a mature hand a certain amount, but you should not try to force a child's hands except to a very limited degree.

PROFESSIONAL CARE.

"What should be shared upon a professional card? I have in a card the name of the teacher, the name of the school, the name of the country, and the name of the city. I am a member of the American Music Teachers' Association, and should like to add to my card to do any collecting." R. E.

The average card simply contains the name, occupation, and address of the teacher. For example:

John Doe
Teacher of Piano
224 Market St.
Crosstown, Va.

This can be arranged in any form to suit your sense of artistic taste. Most teachers do not consider it wise to place terms of lessons on a card, even though their charges are fixed and unvarying. Many people might assume that they were too great and never approach the teacher. If, on the other hand, you can engage them in a conversation, as is the case if they come to inquire, you can often convince them that the price is not excessive, and induce them to pay more than they had intended because they are convinced they are going to get more than they expected, which is very likely to be the truth.

If you expect your card to be your solicitor, however, it may be better for you to make a little folder of four pages. It should be neat in appearance, preferably the size of the envelope you would like to use, in which it can be placed without further folding. Furthermore it will show exactly what it is when lying on the table. On the first page name and address may be placed as above. On the other pages you can give a little information in regard to yourself, and your methods. If you have only a little you wish to say, it may be all you need on the third page, leaving the second and fourth vacant. People in the country, however, are not so overburdened with reading matter, and are more likely to be interested in anything you may have to say on your circular. In a large city you might have difficulty in even attracting notice to it when sent through the mails, so crowded is the daily mail with all sorts of printed notices.

The best plan of all, when you hear of any possible pupils in any family within your reach, to write a personal note and send with your circular. This will be sure to secure attention, and may open the way to a conference.

UNPLEASANT ANTICIPATIONS.

"1. How can the habit of striking the left hand against the right be avoided?"
"2. What can be done to prevent the left hand from striking the right?"
"3. What can be done to prevent the left hand from striking the right?"
"4. What can be done to prevent the left hand from striking the right?"

1. This is a pernicious habit that many report much trouble in correcting, but I have never had any difficulty in breaking it up in the following simple manner. Take a piece in chords, *Old Hundred* or any hymn tune will do, and have the pupil to play in the manner you mention, carefully, to the effect produced. Now reverse the process, that is, cause the pupil to play the right hand in advance of the left in the same manner. The effect in this case seems to be positively shocking, and the pupil finds it at once offensive to the taste. Wherever the difficulty exists, however, cause the pupil to practice in this manner, and, strange to say, the faulty anticipation of the left hand will soon be overcome.

2. Mr. Lamson has also compiled and annotated a *School of Reed Organ Playing* in four books of as many grades. You will find these collections most excellent. Also *Classic and Modern Songs for the Reed Organ*. Send to the publisher, also, for catalog of compositions suitable for the reed organ. If the hand is small because of youth, you will simply have to wait until it grows. Meanwhile the practice of plain arpeggios in the first group will help to expand the hand. Also the following exercise:



The early grades of the *Standard Graded Course* can be used with excellent results on the reed organ.

Instruments of the Orchestra

By A. S. GARRETT

No. 6—THE COMPLETE ORCHESTRA

Two possibilities of the orchestra are so infinitely varied that endless enjoyment can be derived from studying them. We have seen that the orchestra is divided into four groups: Strings, Woodwind, Brass and Percussion. Each of these groups, as we have also seen, can be subdivided into a group within a group. Thus full harmony could be obtained by dividing the violins among themselves, or the violas, or 'cellos, or even double-basses each among themselves, or by any other combination of these divisions of the string band. Similarly the woodwind and the brass can be split up. Furthermore, any two or more groups, or any subdivisions of them can be combined. Of course the percussion instruments cannot be employed very much by themselves, but they can be combined with any or all the remaining instruments. It will be seen, then, that there are endless ways of scoring *Yankee Doodle* if you wish to do so! When in addition to all these orchestral resources we employ the equally inexhaustible resources of harmony, counterpoint, varied rhythms, etc., we understand how it became possible for Beethoven to build up a whole symphony movement from four notes, as in the instrumental *Fifth*.

VARIETY OF TONE COLOR.

But the very reasonableness of the orchestra is one of the stumbling blocks to those who know little of its technical peculiarities, and yet wish to listen intelligently to orchestral music. There are, however, plenty of points to consider which will enable the untutored amateur to follow what is going on. In the first place, the entire range of the whole orchestra is no greater than that of the piano; therefore anything that is played on the orchestra occurs within the range of the seven octaves of a full-sized piano keyboard. This fact is somewhat obscured by the variety of tone color offered by the orchestra, and by the fact that more tones may be sounded at once than is possible with two hands on the piano keyboard. Consequently, one gets the impression that the orchestra is something outside the range of one's experience, bewildering in its size. There is no justification for this. In the finale of the *Tosca* Overture, for instance, the three trumpets and three trombones are engaged in thundering out the *Daheim* Chorus in the tenor (about the middle of the piano keyboard), the first violins, high in the treble, are playing the *Venezianer* music, and the remainder of the orchestra is engaged in playing solid chords to hold the thing together. This is no more than playing a sustained melody with the left hand, and playing a rapid figure in the right, such as we encounter thousands of times in our piano music! And yet it sounds terrific in the orchestra.

Another point to consider is that the human ear cannot accept more than two, or at most three, melodies going at the same time. The chances are that it can take in only one, the rest of the total volume being more or less of a blur. This fact is well known to composers, who are to it that the parts they must want you to hear are made to stand out prominently. Occasionally, of course, as in Wagner, will produce a *Wagnerian* overture in which seven themes are to be heard at one time; but this is an act of virtuosity *disregarding* inhuman. One cannot be expected to discriminate, but rather than anything, say, quickly them all, and Wagner, more than anybody, saw to it that in his orchestral writing you hear just what he wanted you to hear, even though it is accompanied by an undercurrent of sound that seems to fill the auditorium.

Listen carefully to the beginning of a piece. The most important theme will always be heard at the start of your effort—if there is any introduction to prepare the way for it. In any case, there will be no mistake made if when it comes listen to it carefully, because you are going to hear again before long, fully, because you may be sure that any such piece is ended. In fact you may be sure that any striking passage heard at the beginning will be repeated

to again before the end. This rule is not invariable, but it applies nine times out of ten. A well known composer has related an incident that emphasizes this point. He once took an opera he had composed to become very enthusiastic about it. He pointed out a fine *recitativo* passage which marked the entrance of one of the principal characters as being particularly good. "This is excellent," he said, "it ought to be repeated." The composer smiled. "It is the entrance of the King," he answered; "the King cannot come on twice." "That doesn't matter," replied Liszt, "a beautiful passage should always be repeated." And any student of Liszt will admit that he usually carried out the principle thus laid down.

THE BASIS OF MUSICAL DEVELOPMENT.

This principle of repetition is, of course, at the root of all music as of all architecture. The old sonata form formula, A-B-A, in which A represents the announcement of the themes, B their development, and the final A their recapitulation, holds good even though we are supposed to have outgrown the sonata form and to have adopted the overture. It will be found on examination that all the tone poems that have laid permanent hold on the musical public have followed the formula of repetition in some form or another. The resources of the modern orchestra have made it possible to do this without fear of monotony. Indeed, some modern composers have gone a step farther, and have relied on the orchestra almost entirely, merely repeating the same thing over and over in a different form. An extreme case of this is to be found in the *Act's Tod*, of the *Peer Gynt Suite* of Grieg. In this short work are only two musical ideas. The first, a phrase beginning:

No. 1.



is repeated six times, twice in B minor, twice in F sharp minor, and twice more in B minor. It is followed by the second idea:

No. 2.



which enters *piano*, high in the treble, and continues in a downward sequence until it dies away in a murmur in the bass. This brief work makes a powerful appeal to the emotions because the first theme grows to such strength as the orchestra alone can give, and is followed by a wall from muted strings which tears the heart. The composer therefore relies mainly on the orchestra—and only the string section if at all—to produce his effect. A somewhat similar instance of orchestral virtuosity is found in the last half of Strauss's *Death and Transfiguration*, in which the *Transfiguration* motive is repeated so often that it would be monotonously wearisome if it were not for the variety of the orchestration. In fact the whole nature of a musical work, and its effectiveness, seem to depend on the gorgeous tone coloring of the orchestra to cover up a deficiency of melodic ideas!

Enough has been said, however, to show that a listener may count on repetition of the most interesting feature of a musical work, and therefore will not need time to look for more subtle effects. These "rule of thumb" methods of listening to the orchestra may seem somewhat obnoxious to those who feel that they are content to be swept off their feet by a bewilderment of modern orchestration. In fact the whole of Strauss's *Death and Transfiguration*, in which the *Transfiguration* motive is repeated so often that it would be monotonously wearisome if it were not for the variety of the orchestration. In fact the whole nature of a musical work, and its effectiveness, seem to depend on the gorgeous tone coloring of the orchestra to cover up a deficiency of melodic ideas!

Enough has been said, however, to show that a listener may count on repetition of the most interesting feature of a musical work, and therefore will not need time to look for more subtle effects. These "rule of thumb" methods of listening to the orchestra may seem somewhat obnoxious to those who feel that they are content to be swept off their feet by a bewilderment of modern orchestration. In fact the whole of Strauss's *Death and Transfiguration*, in which the *Transfiguration* motive is repeated so often that it would be monotonously wearisome if it were not for the variety of the orchestration. In fact the whole nature of a musical work, and its effectiveness, seem to depend on the gorgeous tone coloring of the orchestra to cover up a deficiency of melodic ideas!

WHEREIN DO I FAIL?

A Home Examination.

BY CAROL SHERMAN.

Only old Socrates had only one main line of thought in all his philosophical doctrines, and that was, "Know Thyself." Socrates, according to the fragments of his conversations preserved by Plato, felt that the first thing of all that a man should know should be how to come to his own affairs by knowing his strong points and his weak points equally well.

The piano student may gain a great deal by making an examination of himself. He does not require a solemn robed examining body. Let him think sharply and squarely about his work and make his before some examining body, though he were actually going some kind of a diploma. After all, the diploma of real success is never printed upon paper or engraved upon parchment.

Play over a favorite piece and put the following questions to yourself:

1. Is my playing absolutely true? Do I miss notes here and there and then "forgive" myself all too necrancy?

2. Am I giving the proper attention to touch, or am I just playing the notes irrespective of the kind of touch the composer would desire?

3. Am I careless about the time value of the notes? Have I tested my work occasionally with the metronome to get the unrelenting verdict of a scientific instrument?

4. Is my sight-playing up to the mark? Can I read a piece of music quite as readily as I read a book?

5. Is my playing indefinite? That is, do I slither certain passages in such a way that there is a blur instead of the clear finest passage I know there should be?

6. Do I bring out all the parts clearly? Are my should or are some absent in my playing?

7. Is my fingering reliable? Can I depend upon my fingers to play truly and definitely in the manner artistic results?

8. Is my octave playing sure, strong, resilient and free from unnecessary effort?

9. Do I catch the rhythms with characteristic distinctness and accuracy? Do I give the right swing to the composition as a whole?

10. Is my pedaling a matter of "inspiration," or plan that will lead to making everything I play more beautiful?

11. Is my phrasing a matter of theory or keyboard exhibition, or is it something so linked up with the will the nuances and accents in my playing that it blends to make the whole understanding in a manner designed interpretative in the real sense?

HANDEL'S QUIANT HUMOR

At a rehearsal with his orchestra, Handel had occasion to emphasize the organization of a scene of comedy had taken the large assembly room at the Devil Tavern near Temple Bar. Though the greater part of his life English-born in 1725, Handel never learned to speak the German accent. This with, or without a strongly pronounced contracting his facial muscles while speaking, threw and gave a weird, "Gentlemen, Torkler Greve has gone to the Devil!"

Handel accompanied the singers on the harpsichord. He was often diverted from the attention of his own accompaniment. This charged a certain Italian singer to him he declared if Handel played such a trick on him he would jump down on the instrument and put a stop to the interruption. Handel replied: "Oh! Oh!—You will jump on me, will you? Very well, sure, so be kind as to tell me the notes you will jump a great deal of money by your jump and I shall get by your singing!"

Department for Singers

Conducted by Eminent Vocal Teachers

Editor for October

MR. GEORGE E. SHEA

(George E. Shea, member of a well known Pittsburgh family, studied singing in Paris and was the first American man to enter the French Conservatoire in Paris. He followed his stage career for many years and then became a voice teacher in Paris. In recognition of his services to French singing he was named Art the French government bestowed upon him last year the decoration of the "Palme Académique.")

TRAINING THE SINGER'S TONGUE.

BY GEO. E. SHEA.

To a "specialist in listening," that is, to a teacher of singing, the sonorities of our American speech betrays a faulty position of the tongue and its faulty action. That unruly member affects dreadfully the words as spoken and as sung by many—too many—Americans and even adds to the nasal quality of what a writer in these very columns has called "The American voice."

What is this faulty position? A high one, in all the length of the tongue, except at its extreme point, and particularly in the rear third of its length. The tongue is also too high, bulging at its sides between the rear teeth. An example:—speak the words "are all" and dwell upon the "r" long enough to find out what is happening in your mouth. While sounding this "r," slip the little finger in at the corner of the mouth and examine at the tongue's position. You will find it up at its middle and rear to near the mouth's roof and bulging at its sides. Now the tongue must be high during "r," but neither flabby nor bulging, and the rolling of the "r" should be done with the tongue's tip, whereas most Americans articulate this letter with the tongue's rear third or half, its tip remaining inactive at the lower teeth. Moreover, it is not only during the utterance of the r that the tongue's action is vicious. Then ere the damage much less, but, alas, the thought of this coming "a" (in the words "are all") has caused the tongue to rise during the preceding "a" of "are" and this high position is also continued during the following "a" in "all," which stages of the proceedings the tongue has to do the business to be anywhere save out of the way, creeping down near the floor of the mouth like a well-trained hunting dog awaiting the order to retrieve. Besides, when the tongue is high the soft palate is apt to be lowered and between the two there remains only a mere slot of space through which the tone must pass. So how can the voice expand freely and add to itself those overtones which enhance its beauty, for whose creation (in the open vowels) a spacious mouth-chamber is necessary and whose absence frequently leaves the tone below pitch as well as ugly in quality. Don't let us forget: we slip upon vowels, we interrupt vowels with consonants. The vowels must be prolonged as much as possible, the consonants be as brief as it is possible to articulate them. (The relative importance and duration of the vowels and consonants may be figured by a string of sausages; the sausages are the vowels, the short lengths of pinched skin between them are the consonants,—a string of pearls of course furnishes a more ele-

gant simile.) And the preparation of a consonant must be to follow a vowel must not affect the mouth-form at the vowel, nor must the consonant prepare a vowel modify the tongue's subsequent correct position for that succeeding vowel. This means that articulation of consonants must be of lightning rapidity and completeness:—"all at once and nothing first" (nor anything afterwards), like the Wonderful One-Hoss Shay.

The aforeaid high tongue position is a terrible enemy of beautiful, large, sonorous vowel quality and it must be fought and conquered by daily careful practice. The consonants: n, t, d, k, are prone to guilt in this bad action and position, but r is the arch offender.

MAKING STRAIGHT THE CROOKED PATH

By what means shall we train the tongue to correct position in vowels and to correct action in consonants? First, with what vowel shall we begin our training? Not upon "ee" nor upon "a" as in "Mama" because in these vowels the tongue's position must be high. Nor must we employ those vowel sounds which in a great many syllables finish with an "ee" sound, such as "i" (alice) as in "night," or "a" (i-ee) as in "gay." But in certain vowels the tongue is capable of sinking itself—mark these words—into a relatively small volume and yet this diminution of its mass can occur without rigid contraction, for such contraction would of course mar the tone and hinder free articulation.

The letter f is pronounced "eff." This shall be our first vowel-tongue. Sing on this word "eff," dwelling on its vowel sound, "e." Again slip the little finger into the mouth to investigate. The tongue's tip, well flattered, rests exactly at the right angle formed between the mouth's floor and the jaw where it commences to rise to the front teeth. There is a little, cup-like hollow at the tongue's tip, reaching down near the floor of the mouth, just inside of the front teeth, while the tongue's mass lies well within the half-oval of the lower teeth though rising slightly above them. When one accomplishes this sunken position of the tongue while sustaining a tone, one experiences the sensation of a faint compression in the tongue, as though it were gently pocked away in its proper place, and the free, grateful, "light and air" tone you obtain is a revelation, the voice coming free from its birth at the vocal bands (cords) and finding its place (its reinforced sonority) in the mouth's correct cavity-form for the vowel "e." When you get this secret, verify it visually in a mirror held before the moderately open, very faintly-smiling mouth while you sing on this vowel "e." This is the correct tongue position for e as in eff, emm, enn, etc., which vowel sound corresponds appreciably to the loag e in French, Italian and German (examples: *meé*, in French;

per, in Italian; *seer*, in German). This same low position, slightly modified, is correct for "ah," "aw," and even for "a" as in "fat." The "pucked tongue" sensation should be present in correct production of all these vowels. (You may find that your "gently pucked" tongue is not merely flat, but that throughout its length, except at tip, it forms in its middle into a furrow deepening toward the rear. This is very favorable for a free tone, but where the furrow does not form itself spontaneously, the flat tongue gives quite as good results.)

Therefore, with the tongue thus placed, sing on the vowel in the syllables eff, emm, enn, articulating lightly but firmly the final consonants at the conclusion of each exercise. Begin this practice on those tones of your voice that produce with the least difficulty. As you master the correct tongue position, you will extend these exercises throughout the voice's range. Begin on simple, slow exercises of one tone and of two or three neighboring tones, such as these:—



When you are thoroughly familiar with this vowel and with its accompanying "pucked tongue" sensation, go on to ah, aw and to a as in "fat," employing the syllables ahf, ahn, ahw; awf, awn, awp; and ff (as in "staff"), am, ap. When in these syllables the tongue has become your obedient servant, pass on to the same syllables, begun and ended with the same consonant: fef, fahf, fawf, faf; mem, mahm, mawm, mmm; pef, pahp, pawp, pap.

The Important Points to Think of When Buying a Corset

A woman should know that the corset she buys is so constructed as to correctly poise the body and bring out its natural outlines and proportions to best advantage, for correctness of poise assures that the gown will drape gracefully and the perfect natural lines and proportions show the feminine form at its best.

The picture shown here is an exact photographic reproduction (not an artist's drawing) of a Goodwin Corset—the corset which embodies those principles of construction which reveal the wonderful beauty lines of the normal body and is never visible beneath the closest fitting gown. It permits absolute freedom for all the activities of life and is so comfortable that the wearer is never conscious of being corseted.

All the New Fall Models are Now Ready

Catalog, including measurement blanks by means of which out-of-town patrons obtain satisfactory fittings, sent upon request.

Goodwin
Physiological Corsets



Photograph of One of the New Goodwin Models

373 Fifth Avenue, New York

BOSTON
637 Bay State St.

PHILADELPHIA
1115 Walnut St.

CHICAGO
57 E. Madison St.

SAN FRANCISCO
330 State St.

Department for Organists

Edited by Distinguished Organists

AMERICAN VERSUS FRENCH ORGANISTS.

HARVEY B. GAUL.

SOME years ago on one of Guilman's visits to these shores, inquiring organists were to quit him. They wanted to know what he thought of our organs. It is like the stranger who comes to your town and after he has been there about five minutes the oldest citizen comes along and says, "Well, what do you think of our town, have you seen the depot and our new Carnegie Library?" The out-of-towner is usually to ful enough not to tell how dirty the streets are, how hideous appear the buildings, nor how your Parish Avenue doesn't compare with Woodward Avenue, Detroit. No, sire, Guilman was quite like the stranger, said little, played a heavy thinking part and avoided interrogations. The last time he was here he did answer some of the many questions hurled at him.

A few of Guilman's replies got into print. One of his remarks I remember, and that was his answer to someone's question as to what he thought of the quality of tone of American organs. Guilman's answer was that the quality was too stringy, that there was not enough diapason tone and that the reeds were either under-balanced or bad. That phrase about the reeds interested me tremendously, so while I was in Paris a few years ago I decided to examine some of the French organs. The result is I am firmly convinced that our American organs are superior in almost every detail to the much advocated and flouted French instruments. There may be better instruments in the world than ours, but they certainly are not in the City of Light or the land where the tricolor waves.

Of course I am merely an organ player, not a builder, and possibly my word is not final. And of course I know that Guilman is an authority and that the "carde in France" carried more weight in New York than it does in New Orleans, and so forth and so on, but what I have to tell is my impression, and also the impression of compatriots now studying in France. So you may take it or discount it for what it is worth.

TOO MUCH REED TONE.

In one of the American churches in Paris there is an organ for which I am told Guilman helped prepare the specifications. It was my pleasure to play the instrument twice. The organ did have a splendid diapason tone, but there was a preponderance of reed quality. It was a three manual organ, but it had more reeds than an English Cathedral instrument. As the organist said, "Why, we've got all the automobile horns in Paris inside that case." That organ was outrageously over-balanced with reeds. It sounded akin to a large carrousel.

I did find Schola Cantorum there is a three manual instrument that fairly howls under its burden of reeds and mixtures. It is in many respects the worst school organ you can imagine. When it is played full it has the old Shakespearean "trumpets sounding" sounding like a small reed tuning fork.

At St. Stulpice Widor plays a kind of "exhibition" organ. It has five manuals, a perfect forest of stops, and requires a small army of *souffleurs* to blow it (it takes a Widor to get the effects out of it). Every Sunday morning you will find Mr. Nefin the Caville-Coll successor, who hears his Ellish-like mumble well, and is ever willing to expound on the beautiful tone of the St. Stulpice instrument. It is true the St. Stulpice organ has splendid diapasons and that also has delightful string tone, that it also has a blare of reed tone that is very grating and oftentimes distressing.

No one can belittle the Caville-Coll diapasons. Their quality is excellent, but there is something to atone for in foisting their disproportionate reeds over the diapasons.

Now mind you I haven't said a word about "action" and "blowing." In France organs are to-day practically the same as in England where Father Schuch was constructing *ye* organs both great and small. They have advanced in the same ratio as rapid transit in Italy—a *e*, stand still.

GUILMAN'S OPINION.

One day after a lesson that was full of rapid passages I asked Guilman why the French organ builders never used the tubular-pneumatic or electric action. His reply was because they had not "found them reliable, and the old tracker action could absolutely be depended upon; besides, and this was in his naive manner, "they are not good to play back." As French organists, thanks to Guilman and Widor, have been inoculated with the Bach germ till they dream Bach and figuratively "eat" him, there will probably be few changes in the action of French organs for years to come. It is true that one can play Bach better on a French organ than on an American. But then, like the story of the camel who can go weeks without drinking, who wants etc. The amount of pressure required to play a French organ can not help but produce a legato touch. And it does give a technique that is organic. From a performer's viewpoint they are virtues to be commended.

A compromise should be effected. Our American organs have actions that are far too light. There are many electric and tubular-pneumatic actions that are lighter than a piano. Such a light action is not only wrong but silly. It defeats the organ technique required, namely smoothness and evenness. On the other hand, the French action is so heavy and sluggish that rapid and brilliant execution is difficult to attain. Of course, if you're a Couperin or Vieuxtemps, it doesn't matter. You should hear Widor play his *Toccata in F* from the Fifth Symphony if you want to get an idea of how the French action interferes with rapidity. The average American organist plays it much faster.

A COMPROMISE NEEDED.

A compromise would be a good thing for the organists of both Republics. American organs could stand a heavier action and as for the French, well, their organ actions are the only slow and heavy things in Paris. Most French organists are either lukewarm or "pish-poo" our instruments, which is consis-

tent with their attitude toward our other arts. Did ever any good come out of America, in their eyes.

The modern American organ with its well balanced tone. Its round diapason quality, its beautiful string effects, together with an easy action, is inferior to some on the continent and France particularly. And I might add our organs are well blown instead of the jerky one to ten "man power" which France is content with. To be sure the French organ that has been labor is cheap in France, and when you see women plowing fields and men harnessed in place of dry horses you agree, but with this reservation. When modern methods have improved organ blowing, my male mind would treadmill. Maybe it is tradition or that lovely continental idea of contentment that "what was good enough for our fathers is good enough for us."

PRACTICAL IDEAS ON HOW TO IMPROVE.

BY GEO. H. HOWARD.

The art of improvisation may be as successfully cultivated as any other form of art, and does not depend on inspiration, for people so called, but on thoughtlessly imagine. It is exceedingly difficult to some, and those who are the most scholarly have the most respect for it. Once I requested my teacher, the great German theorist, August Haupt, to improve for me, as he was famed for his gifts in this connection. He refused to make an attempt, saying, "I would rather not, because I am so rarely successful." The student who is ambitious to become an adept in improvisation must of necessity regard it as an art, and not primarily a matter of moods and fancies. Schumann's injunction, "Write more for you improvise" ought to be regarded religiously by every would-be improviser.

It sometimes seems at the present day, as if the art of oratory was one of the lost arts. It is true that there are fewer orators than there were fifty years ago, may it not be because the spirit of scholarship is decadent? The hurry and rush of present conditions and necessities affects all forms of scholarship, and musical scholarship no less than others.

I have recently said to an earnest, serious-minded student, "Save one hour a week to play for musical enjoyment, and not for hard study." But to the average music student this injunction needs to be given as such a thing. Save one hour a week at least for thought and self-questioning in regard to your scholarship, your knowledge, your understanding of music, and your power of music-thinking. On reflections and tests of this nature, and the high scholarship which they tend to produce, the art of improvisation depends.

I recently listened to an organist of very fine ability. His reputation was very high and his capability has for years insured him a good position with a fine organ and a fine choir, chorus and quartet which he has trained admirably. Everything seemed thoroughly artistic until, at the offertory, he began an improvisation. Three things were lacking in the improvisation:

1. Purpose, intention or design.
 2. Adequate familiarity with laws of harmony and form.
 3. An inspiring mood or condition of mind and spirit.
- Weak, poorly chosen chords, inspired progressions, and generally feeble conceptions throughout, in this performance, were the only drawbacks to what would have been, otherwise, a most ad-

Established here 1871, 1911.

GEO. KILGEN & SON
Pipe Organ Builders
ST. LOUIS, MO.

One of the most complete Pipe Organ Plants in the United States. Best of References.

THE HALL ORGAN CO.
New Haven, Conn.
MAKERS OF MOBILE
PIPE ORGANS

Distinguished for Artistic Value
Reliability and Economy.

The Zephyr Electric Organ Blower
Can be SEEN in many churches
but HEARD in none

It is Made in Illinois from 24 to 12 E. P.
For further information write to
Zephyr Electric Organ Blower Co.
OSVILL, OHIO

ESTEY CHURCH ORGANS

Every standard maintained.
Maximum facilities.
Highest grade of product.
Prestige and leaders always.
Globe, Springfield, Hartford, etc.

ESTEY ORGAN CO., Brattleboro, Vermont, U. S. A.
(Incorporated 1911)

THE BENNETT ORGAN COMPANY
ORGAN BUILDERS

ROCK ISLAND - ILLINOIS
The organs we build are no near perfection
as skill and money can make them.

Kimball Pipe Organs

Have been built in hundreds
of the most prominent churches
throughout the U. S.

Every phase of organ building is given most careful consideration, and correspondence invited.
W. W. Kimball Company
Established 1857
CHICAGO

Steele Organs

Built for churches, schools, theatres, lodges,
halls and homes.
5 second hand organs for sale
Specifications and prices on request.

J. W. STEELE & SON ORGAN CO.
Springfield, Mass. Established 1867

The Organ Power Co.

HARTFORD, CONN.
MANUFACTURERS OF
ORGANS, BLOWING APPARATUS, AND ALL
OTHER ORGANS IN STOCK
SPECIALLY FOR
CHURCHES, SCHOOLS, AND
CONVENTS IN U. S.

Write them
C. W. W. STEELE & SON, 100 N. Main St., Hartford, Conn.
HARTFORD, CONN. 06101
HARTFORD, CONN. 06101
HARTFORD, CONN. 06101

CARL BARKHOFF

BUILDER OF
CHURCH ORGANS
AND
Self Playing Instruments

Over 3000 Barkhoff organs in use
and testify to their Superiority
Durability in Construction,
Workmanship and Sweetness of Tone

BASIC CITY
VIRGINIA

Please mention THE ETUDE

HINTS TO AMATEUR VIOLINISTS ON FORMING A STRING QUARTET.

BY HOBART R. HEWITT.

There is no form of instrumental music more fascinating or offering finer intellectual rewards for students than that written for the 'cello, viola and two violins—the string quartet. Not only are these instruments capable of blending with each other to perfection, but they also represent three tone qualities of the most subtly varied kind. The deep tones of the 'cello, the melancholy tones of the viola, the purity and the feminine elasticity of the violins, all offer possibilities for solo work or for work in combination which have invited the attention of the greatest composers from the earliest times.

The pleasure and profit to be gained out of quartet playing are more than worth the effort involved. Quartet playing not only offers an opportunity for ensemble work in the ordinary sense, but it offers an opportunity to gain that sense of subordination and responsiveness which marks the true musician. Each part in a string quartet is like a line in an intricate pattern. One break in the line and the whole is spoiled, therefore each player is subordinate to the other three, and at the same time each player is responsible to the other three for the perfection of the whole. This peculiarity brings about a delightful spirit of sympathy, of mutual interest and forbearance, which is offered by no other form of musical endeavor.

The greatest difficulty in forming a quartet, is to procure a 'cello, however poor, for the quartet club is assured. The viola is soon mastered by any violin player with a fair amount of technique. The alto 'cello, in which the viola is written, is the only difficulty to be overcome.

The most important fact to be borne in mind, is the necessity of allowing the solo instrument a modified liberty respecting the tempo and tune modulation. It is also essential that each player shall understand thoroughly the interpretation given to every phrase of the thematic material at its initial appearance and imitate the same, at every subsequent repetition.

THE RIGHT MUSIC TO START WITH.

The selection of music is an important feature. Many players have been discouraged by attempting that which is too difficult. This one fact should be emphasized. Make haste slowly. Do not play arrangements, play legitimate quartets written for the four instruments. Some of the best to begin with are the following:

JOHANNES BRAHMS, Op. 67, *Drei leichte quartet.*

RICHARD HOFMANN, Op. 97, *Six Easy Pieces for String Quartet.*

L. JARVIS, Op. 57, *Three Easy Quartets.* No. 1 in G is the best, but they are all good and playable.

FRANZ BECHLER, Op. 12, *Lichte Serenade for String Quartet.* To these may be added some of the early quartets by Haydn, No. 17, Op. No. 5 which contains the celebrated *Emperor* (Latter Edition) will be found a very interesting quartet with a lively fugue at the end, and it will amply repay for all the work put on it. The field of advancement is opens at this stage. Schubert's beautiful quartet in E♭ No. 2 may well be added to the list.

After the first stages have been safely passed, the possibilities for further study and development are endless. Although in the main, the art of quartet writing is the same today as it was in Mozart's time—that is to say, is founded on the art of counterpoint, and the combination of four parts of equal musical importance and not on the contrasts of tone color varied by striking harmonies and the various tonal pigments of the orchestra—its development has been along most fascinating lines.

DEVELOPMENTS IN QUARTET WRITING.

One of the most marked developments has been in the way the viola and 'cello are employed. As a rule the warm tones of the 'cello sustain the bass of the quartet; the viola, with its peculiar, indescribable quality of tone, differing from either the 'cello or the violin, usually takes the tenor part, but in some of the quartets by Mozart, Beethoven and the more modern composers, the viola frequently takes the lowest part, allowing the 'cello to play the leading melody, as for example the three quartets by Mozart dedicated to the King of Prussia, and the Adagio in quartet Op. 18, No. 1, by Beethoven. The viola may be said to correspond to Soprano and Alto voices. However, there is no fixed rule for the different instruments. There must always be an equal distribution of the parts. In the early quartets by Haydn and his contemporaries, the first violin was given great prominence, the remaining three instruments merely playing an accompaniment.

In Mozart we begin to notice a departure from this method of writing, and the instruments are treated as four independent voices, each with its individual part. The Six quartets by Mozart dedicated to Haydn, and the later quartets by Haydn and Beethoven are fine examples of this style of development. Comparing Haydn's first quartet in B♭, composed 1755, with that of Beethoven Op. 59 No. 1, written in 1808, shows the advance made in quartet writing in half a century.

The string quartet is by no means as much in evidence in the United States as it deserves to be, much thanks to the Knicker Quartet, and to other excellent institutions of a similar nature there has been marked advance of late years. It will be a long time, however, before we reach the conditions found in Austria, where at any time in every village and hamlet in the country. This is no exaggeration. There are numberless families which contain among their own members a complete string quartet. This condition is not unknown in this country. Indeed the present writer numbers among his friends a fine violinist who is able to play the best chamber music with the members of his own family, and whose home is a center for the most delightful home in a warm corner in his heart for all fiddlers, and there is, to his own expression, "a fiddle and a coal pot" waiting for all those who visit him. Such cases as this, however, are few and far between, and the pity for of such is the Kingdom of Music.

Music is a moral law. It gives a soul to the universe, wings to the mind, light to the imagination, a charm to sadness, and grace to life to everything. It is the essence of order and leads to all that is good, just, and noble in the world. It is the inviolable and nevertheless dazzling, passionate, and eternal form.—PLATO.

CONFIDENCE

Only confidence could prompt you to purchase the first jar of CREME ELCAYA, but having tried it once, remembering its true worth, you will always cling to it like some old-time friend whose companionship has proven true.

CREME ELCAYA

"Make the Skin like Velvet" keeps it soft, delightfully clear makes its texture refined and lovely. Well-grounded American women like to speak of ELCAYA as their "favorite beauty" because it improves the complexion and gives the skin that soft radiance to which every woman aspires.

Trical Size Jar 10c
ANER'S COSMETIC CO. 100 N. 3rd St.
PHILADELPHIA, PA.

POUDRE DE RIZ
ELCAYA
RICE POWDER

Let Us Send You a Trial Package 10c
of ELCAYA Rice Powder, more than 1/2 the size of the one pictured here. Remember—no ideal Rice Powder having all the desirable qualities for refined toilet use.

Elycaya Rice Powder
Savored like an old-fashioned glass of flowers with a dash of perfume for every skin no matter how perfect it is and equals in effect the most expensive beauty preparations—without the slightest trace of the skin—never makes the skin dry, and keeps it soft and delicate. After the last of the day, it cleans, softens, and refreshes the complexion, and keeps it glowing and radiant.

Send 10c for Your Trial Package Now
James C. Crane
161 Fulton St., New York

JAMES C. CRANE
161 Fulton St., New York

Dear Sir:—Enclosed find stamps to pay for packing and postage charges on the trial size package of Elycaya Rice Powder, and your advertisement in October Evening.

My Name—
Street Address—
Town—
My Dealer—
(We Enclose Pays for Trial Size Jar of CREME ELCAYA.)

THE PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, Conductor

1913—October 17 to April 18—1914

SYMPHONY CONCERTS
AND ONE SPECIAL WEDNESDAY MATINEE

SOLOISTS
LOUISE HODGES, JULIA GILF, JOSEPH JAN FALKENBERG, EUGENIE PANDON, EMILY ELLMAN, EUGENIE FALKENBERG, CARL FALKER, FRANKLIN BUCH, WILLIAM BACHMAN, ROBERTA CHANDLER, EDWARD STOKOWSKI, HENRIK

Prospectus on Application to Business Office, 1214 Pennsylvania Building

ZABEL BROTHERS MUSIC PRINTERS AND ENGRAVERS

Columbia Ave. and Broad St. Philadelphia, Pa.

CLASS PINS & BADGES
Engraving, printing and making of all kinds of class pins and badges. Also of all kinds of medals and emblems.

BENT & BUSH CO.
338 WASHINGTON ST. BOSTON, MASS.

Musical Engraving in all its Branches
RHYTHM AND TUNE BOOKS
By **Dudley T. Umerick**
3121 SO. 10th St. Philadelphia

A Much Needed New Book
By **W. VARNER SHAW**
"THE LOST VOCAL ART" J. B. LIPPINCOTT CO.



Department for Children

Edited by Miss Jo Shipley Watson

A PRETTY, HALLOWEEN PARTY.

JACK O' LANTERNS must figure in the decorations. Let them laugh and scowl from every corner. Two corn shocks, like size, shake the stage and a few large pumpkins at their base, sprinkled with diamond dust recall James Whitcomb Riley's lines:

"When the frost is on the pumpkin
And the corn is in the shock."

There should be festoons of red berries and autumn leaves everywhere.

As the guests assemble give to each a paper key with these words upon it, "This is the key to your fortune." This will "start things" on the reverse side of the key the guests will find instructions like this: "Fold card one on parlor table." When card one is found, it may say, "Look for card two under sideboard" and so on until the tenth card which directs the guest to a picture, a favor symbolizing his fate, a violin, a heart, a bag of money, or a loaf of bread, etc.

The ushers are like girls dressed as garden fairies. The Butterflies, The Morning Glory, The Daisy, The Blue Bird. With golden wands they direct the guests to their cards and fortunes and finally to their seats.

In connection with the following musical program, taken from *The Etude* of 1913, a scarf drill may be given. A scarf drill is remarkably effective and as all children love to dance there will be little work connected with this part of the program. The children, eight in number, should be dressed in white, the scarfs should be about ten inches wide and one and a half yards long. The material must be light enough to float easily. The colors for the opening drill might be red, white and blue; afterward use orange, blue, pink, violet, etc.

The curtain rises to a scottish, *Courty-Dance*, Martin, *Etude*, Jan. 1913. The children come forward and give a dance in unison. It is necessary to keep things moving or the effect will be spoiled. After the ensemble, the girls retire to the back of the stage forming a semi-circle about the solo dancer, who now comes forward. First, a waltz, then a two-step, a minuet, a caprice and so on, each one short and simple.

There are many simple ways of using the scarf without dances. The scarf should be kept in motion as much as possible, figures too numerous to mention may be worked out. The following are a few simple ones. Hold the scarf about the waist with the right hand and pivot the body easily, allowing it to wind around the body; then reverse and unwind. Change to the left hand and repeat.

One end may be held and the scarf allowed to flow loosely as it is twisted and untwisted about.

While beating time to the music allow the scarf to make one turn around the arm at each beat until it is all wound up, then unwind and repeat with the other hand.

If there is a stereopticon to be had in

the neighborhood, the slides of different colors will produce a most effective picture.

The drills may be interspersed with the musical program or given as a second part.

DUEL—Military March,
Flager (*Etude*, April, 1913).
Solo—Pass in Boots,
Renard (*Etude*, March, 1913).

VOCAL—Sing a Note Through
Worthington (*Etude*, April, 1913).

VIOLIN—Dance of the Infants,
Steane (*Etude*, Feb., 1913).

Solo—Jack O' Lantern,
Morrison (*Etude*, May, 1913).

VOCAL—A Little Young Maid,
Powell (*Etude*, June, 1913).

Solo—The Garden of Girls,
Bischoff (*Etude*, July, 1913).

VOCAL—In-Ju-by-land,
Hamlet (*Etude*, May, 1913).

Solo—Silvery Moon,
de Janon (*Etude*, Aug. 1913).

VOCAL—The Blossom and the Bee,
Lee (*Etude*, Aug. 1913).

Halloween parties need not be grotesque and boisterous affairs, with a little thought they may be made beautiful and memorable occasions.

AN OCTOBER JOURNEY.

COME with me and let's look over the calendar, it's the month of golden sunsets—October—one of the richest autumn months in Musichand.

The anniversary of Jacques Offenbach's death is to be remembered in October. It occurred on the fifth in 1880. His one wish before his death was to see his opera *The Tales of Hoffmann*, staged. This was his favorite opera. He had worked upon it for years. "Make haste, make haste to mount my piece," he cried, but the wish was not fulfilled.

One of the most interesting birthdays is that of the Swedish singer, Jenny Lind, who was born the sixth of the month in Stockholm, 1828. She is interesting to us because she was the first European singer to make a tour of the United States. She appeared under P. T. Barnum's spectacular management in 1859, and our dear old grandmothers have told us of her wonderful triumph here, of her power of drawing tears from her listeners by singing the simplest ballad, of her wonderful "length of breath," her facility in executing the most difficult cadenzas, of her charities and virtues, of her beauty and simple unaffected manners; all this and more we have heard from a stage gone by, and no matter how many famous opera stars may visit us, the memory of Jenny Lind's singing will outlive all.

On the eighth, Emil Sauer, the pianist, was born in Hamburg, 1862. Sauer's playing is polished and elegant, he has made several successful American tours.

Vardi, the composer of *Il Trovatore*, *Aida*, *Rigoletto*, *Traviata*, and many other operas, was born the ninth of the month. In the little Italian village of Roncole. In his boyhood days, the boy

Vardi was saved from the murderous soldiers of the Carbonari, who, like his mother, who folded her baby in a shawl and ran with him to a nearby church, where she took refuge in the tower.

We should remember Adolf v. Henselt's anniversary. He died on the tenth of 1889. Henselt was a brilliant concert player, who wrote many beautiful and unusual "Studies." His hands were at times in pain and he seems to have taken severe measures in practicing. Mendelssohn said that "he went on all day stretching his fingers over arpeggios played prestissimo."

TWO FAMOUS CONDUCTORS.

On the eleventh comes the birthday of Theodore Thomas, for fourteen years the conductor of the orchestra in Chicago which until recently bore his name. Thomas did more for the advancement of music in America than any other orchestral conductor of our time. His near friends were William Mason, teacher and pianist. The Thomas Orchestra is now called the Chicago Symphony Orchestra.

Arthur Nikisch, one of the finest orchestral conductors in musical history, died on the twelfth. Nikisch is also a superb accompanist, an excellent violinist. For four years he was conductor of the famous Boston Symphony Orchestra.

Next week in October holds a very important anniversary—the death of Chopin in Paris 1849, on the seventeenth of October. Every piano student knows something about this master musician; so for practice, sit down and write a paragraph of fifty words telling all you know of Chopin, the pianist's composer.

Another important anniversary, is the first performance of Wagner's *Tannhäuser* in Dresden, October nineteenth, 1845. Those who have read about Wagner, must know how long and laborious the composer worked for a hearing of this famous opera.

On the twenty-second we should remember the birthday of Franz Liszt, that Prince of Pianists, who was a virtuoso of his time, whose playing set all Europe to wondering and marveling. On the twenty-third comes the birthday of Lortzing the opera composer in Berlin, 1801.

The anniversary of Robert Franz's death comes on the twenty-fourth. Franz, one of the most important German song writers, died in quiet obscurity in Halle, his native town, in the year 1892. The life and work of Franz is an interesting study. Those of us who are in a hurry "to show off" should read his *Life* scrutinized every song before publication, how he destroyed six years, labor because of his dissatisfaction. He said, "My Op. 1, I consider no better and no more than Op. 200, among all his collections there are only three (Op. 23, 22 and 33) which were published soon after they were written."

I wonder who can tell the story of the opera *Carmen*. Whoever can recall the story must have seen something about the composer Bizet, who was born October twenty-fifth, 1838, in the beautiful city of Paris.

PAGANINI'S BIRTHDAY.

On the twenty-seventh we find the birthday of a peculiar personality, Paganini, the violinist, who inspired Schumann, Liszt, and Brahms. A fellow musician describes Paganini as "a striking awe-inspiring figure." His playing was most extraordinary too. He invented many new and mechanical effects, which were dazzlingly brilliant. It was Paganini

who discovered the utility of harmonicas, and the perfection with which he played the stopped harmonica threw the whole of musical Europe into a furor of wonder and admiration.

How many recall "Nannette," Wolfgang Amadeus's loving sister, Maria Anna? "Nannette" Mozart after sharing the successes of her brother as a prodigy pianist, married a German Baron, but after her husband's death, she returned to Salzburg, her native town where she taught music. She died in Salzburg the twenty-ninth of October, 1829.

So this is the end of our October journey, and I hope you have enjoyed it and learned some new points of interest along the paths of Musichand.

ENTERTAINMENTS FOR STUDY CLUBS.

With the waning of summer comes the thought of our study club and how to entertain it, for the old adage says "All work and no play makes Jack a dull boy," and we club members know that it is true.

To enliven the winter routine the following ideas may be of interest to those who are planning their work now.

The game of "Who's Who" is not exactly new but it is interesting to new members. Pictures of composers, singers, orchestral conductors are pasted upon numbered cards and placed upon the table, each member is given a card with a corresponding number, the object being to write the correct name upon the card. Photographs of famous musicians may be given as prizes.

The game of "Transposition" is great fun and may be played by any number. Print upon a large cardboard the names of five well known operas, the first letter in correct order, the remaining letters transposed. Hiding the card upon the wall in a position where all can see. The names of the operas should be simple at first, for example: *Fuasi*, *Paisiella*, *Tavener*, *Verdi*, *Verdi*, *Verdi*. Using this game by using the names of the orchestral instruments, as *Violino*, *Oboe*, *Fidel*, *Dunor*, *Tespenar*.

An ear-training contest is of great value and may be used to advantage at every meeting. Cards numbered from one to ten are given to the members; the leader plays the beginning phrase from some well known composition, as he passes from one to another she calls out its number. The members then write the name of the composition opposite the corresponding number. Play such familiar tunes as *Neve's Narrative*, *Musichand*, *To a Wild Rose*, *Schumann's Merry Farmer*, *Nissman's Mornning Song*, *Wagner's Tannhäuser March*, *Beethoven's Moonlight Sonata*, *Grieg's I Love the Sun*, *Wagner's Second*, *Chopin's Love*, *Nerval March*, *Moss's Spring Song*.

If the club wishes to give a more elaborate entertainment, the guests may be invited to wear fancy dress costumes suggesting some hero or heroine in the Wagnerian—*Evu*, *Brannhilda*, *Iolde*, *Siegfried*, *Walter*, *Scarl*, *The Flying Dutchman*, *Lohengrin*, *Elia*, *Elisabeth*, *Tannhäuser*. A delightful musical program can be made up from excerpts from the operas.

Monotony in all of our programs and routines the games so simple and so entertaining. The youngest member will feel unimpaired and, above all, will learn something. Never have one meeting without saying to yourself, "Have I learned some new thing today and what is it?"

PROFESSIONAL DIRECTORY

ARTISTS AND TEACHERS

SCHOOLS AND COLLEGES

H. RAWLINS BAKER Piano/Instructor
1012 W. 20th St., New York

BECKER Piano/Instructor
1012 W. 20th St., New York

BOBERT Piano/Instructor
1012 W. 20th St., New York

MONZEL Piano/Instructor
1012 W. 20th St., New York

MOULTON Piano/Instructor
1012 W. 20th St., New York

NICHOLS Piano/Instructor
1012 W. 20th St., New York

PETERSILEA Piano/Instructor
1012 W. 20th St., New York

PETERSON Piano/Instructor
1012 W. 20th St., New York

STOCK Piano/Instructor
1012 W. 20th St., New York

TEACHER OF PIANO
1012 W. 20th St., New York

TRACY Piano/Instructor
1012 W. 20th St., New York

VEON Piano/Instructor
1012 W. 20th St., New York

VON GRABILL Piano/Instructor
1012 W. 20th St., New York

MORTIMER WILSON Piano/Instructor
1012 W. 20th St., New York

THEORY AND NORMAL COURSES

BURROWS Piano/Instructor
1012 W. 20th St., New York

COURTIGHT Piano/Instructor
1012 W. 20th St., New York

DUNNING Piano/Instructor
1012 W. 20th St., New York

FLETCHER Piano/Instructor
1012 W. 20th St., New York

KERN Piano/Instructor
1012 W. 20th St., New York

INSTRUCTION BY MAIL
1012 W. 20th St., New York

ORTH Piano/Instructor
1012 W. 20th St., New York

SCHOOLS AND COLLEGES

BARTLE Piano/Instructor
1012 W. 20th St., New York

BREAU Piano/Instructor
1012 W. 20th St., New York

IMPORTANT TO ALL SINGERS

The Latest and Best Word in Voice Building

THE VOCAL INSTRUCTOR

By EDWARD J. MYER

A practical, complete system, based upon nature's laws of sounds, for the study and development of the singing voice—principles in logical sequence. This book is born of the author's many years of practical and scientific study of the human voice. It is the only book in its class in print, the movements upon which the whole system is based the singing apparatus, the necessary physical exercises, the method of teaching the voice, the physical and mental material and information of the highest value in this book. For the young singer, the singer of mature age, the singer of advanced age, it is indispensable. In addition to the physical exercises, and the necessary instruction in musical notation, the book is enriched by the author's own compositions. The book is published in a beautiful, richly illustrated, cloth-bound volume, \$1.00.

THEO. PRESSER CO., 1712-14 Chestnut St., Philadelphia, Pa.

Pennsylvania

Music Lithographing

Company

114 N. 13th St., Philadelphia, Pa.

Music Engravers and Printers

Reprints properly handled in enormous quantities at low prices. High grade work at reasonable prices. Copyright secured. Mergers and combinations.

CHICAGO Piano/Instructor
1012 W. 20th St., New York

CHICAGO Piano/Instructor
1012 W. 20th St., New York

CHICAGO Piano/Instructor
1012 W. 20th St., New York

CHICAGO Piano/Instructor
1012 W. 20th St., New York

CINCINNATI Piano/Instructor
1012 W. 20th St., New York

COMBS Piano/Instructor
1012 W. 20th St., New York

CRANE Piano/Instructor
1012 W. 20th St., New York

DREIT Piano/Instructor
1012 W. 20th St., New York

LANA'S Piano/Instructor
1012 W. 20th St., New York

HANN SCHOOL Piano/Instructor
1012 W. 20th St., New York

KNOXHORN Piano/Instructor
1012 W. 20th St., New York

WATSON Piano/Instructor
1012 W. 20th St., New York

MARKS Piano/Instructor
1012 W. 20th St., New York

MINNEAPOLIS Piano/Instructor
1012 W. 20th St., New York

NEW YORK Piano/Instructor
1012 W. 20th St., New York

NEW YORK Piano/Instructor
1012 W. 20th St., New York

THE NEW HAVEN Piano/Instructor
1012 W. 20th St., New York

NEW YORK Piano/Instructor
1012 W. 20th St., New York

NORMAL Piano/Instructor
1012 W. 20th St., New York

OREGON Piano/Instructor
1012 W. 20th St., New York

PEABODY Piano/Instructor
1012 W. 20th St., New York

VIRGIL Piano/Instructor
1012 W. 20th St., New York

VIRGIL Piano/Instructor
1012 W. 20th St., New York

VONENDE Piano/Instructor
1012 W. 20th St., New York

SCHOLIM Piano/Instructor
1012 W. 20th St., New York

ALMA SCHOOL Piano/Instructor
1012 W. 20th St., New York

ALMA SCHOOL Piano/Instructor
1012 W. 20th St., New York

ALMA SCHOOL Piano/Instructor
1012 W. 20th St., New York

ALMA SCHOOL Piano/Instructor
1012 W. 20th St., New York

ALMA SCHOOL Piano/Instructor
1012 W. 20th St., New York

ALMA SCHOOL Piano/Instructor
1012 W. 20th St., New York

ALMA SCHOOL Piano/Instructor
1012 W. 20th St., New York

ALMA SCHOOL Piano/Instructor
1012 W. 20th St., New York

ALMA SCHOOL Piano/Instructor
1012 W. 20th St., New York

ALMA SCHOOL Piano/Instructor
1012 W. 20th St., New York

ALMA SCHOOL Piano/Instructor
1012 W. 20th St., New York

ALMA SCHOOL Piano/Instructor
1012 W. 20th St., New York

ALMA SCHOOL Piano/Instructor
1012 W. 20th St., New York

ALMA SCHOOL Piano/Instructor
1012 W. 20th St., New York

ALMA SCHOOL Piano/Instructor
1012 W. 20th St., New York

ALMA SCHOOL Piano/Instructor
1012 W. 20th St., New York

ALMA SCHOOL Piano/Instructor
1012 W. 20th St., New York

ALMA SCHOOL Piano/Instructor
1012 W. 20th St., New York



The World of Music

All the necessary news of the musical world told concisely, pointedly and justly

At Home.

COLLEGE UNIVERSITY is to have a flag new performance in New York by the Metropolitan Opera Company under the direction of Alfred Hertz.

WHAT is meant? A New York judge recently declared that by performing the music of a certain composer, a language, and a half of copper, could not possibly produce music.

ABOUT Christmas time, the Metropolitan Opera Company will be given its first performance in New York by the Metropolitan Opera Company under the direction of Alfred Hertz.

The successor to Harry S. Winks as business manager of the Philadelphia Orchestra has been found in Ralph Edwards, formerly general press representative of the Metropolitan Opera Company, at New York, Mr. Edwards has been named.

Songs of questionable character are being introduced to attract the attention of the public, and the public are being misled by the music for its distribution.

A new festival by the Metropolitan Opera Company will be given in New York under the leadership of the Metropolitan Opera Company, and the public are being misled by the music for its distribution.

There is to be a general exchange of opinion about the Chicago Orchestra, and the new Century Opera Company of Chicago will benefit and so will New York, and the public are being misled by the music for its distribution.

The death has occurred of Carl H. Fisher, a famous violinist, and the oldest member of the Boston Symphony Orchestra, who died at Memphis, Tennessee, and was eighty-one years of age.

MISS BESSIE ANDERSON, who is of Scotch parentage, has been lately honored with an appointment in New York for the purpose of appearing in the Metropolitan Opera, and she was met at the company by the New York Highland Park and Drum Roads.

The Metropolitan Opera Company have been doing all that they can to prevent the public from being misled by the music for its distribution. They have applied for a patent on the new Century Opera Company of Chicago, and the public are being misled by the music for its distribution.

The customers "high class" of the Metropolitan Club of San Francisco have been doing all that they can to prevent the public from being misled by the music for its distribution. They have applied for a patent on the new Century Opera Company of Chicago, and the public are being misled by the music for its distribution.

Among the many artists who are coming to America for the purpose of performing, and who have been misled by the music for its distribution, are the following: The Metropolitan Opera Company, and the public are being misled by the music for its distribution.

A school of music has been started in connection with Trinity Park Church in New York, and the public are being misled by the music for its distribution. The school is being conducted by the Metropolitan Opera Company, and the public are being misled by the music for its distribution.

The recent conversion of organists at the Metropolitan Opera Company, and the public are being misled by the music for its distribution. The organists are being converted by the Metropolitan Opera Company, and the public are being misled by the music for its distribution.

At the convention, however, many important matters were discussed, and everything passed off with remarkable freedom from unpleasantness of any kind.

The MacDowell Festival at Peterborough, N. H., where Mr. MacDowell has established a colony for the furtherance of musical art, was a huge success. Many notable works were performed, and a liberal donation was given to American composers. Among those whose works obtained a hearing were Edgar Allan Poe, Henry B. Gillette, Alfred Hertz, and others.

A "HUBBARD" violin will come as a novelty to most people, but this is the latest American music. Before calling on the inventor, Mr. Hubbard, for a violin, the public are being misled by the music for its distribution. The violin is being played by the Metropolitan Opera Company, and the public are being misled by the music for its distribution.

Mr. FAYNE BISHOP-REYNOLDS has been chosen as a member of the American Music Association. Before calling on the inventor, Mr. Hubbard, for a violin, the public are being misled by the music for its distribution. The violin is being played by the Metropolitan Opera Company, and the public are being misled by the music for its distribution.

The Metropolitan Opera Company have been doing all that they can to prevent the public from being misled by the music for its distribution. They have applied for a patent on the new Century Opera Company of Chicago, and the public are being misled by the music for its distribution.

The customers "high class" of the Metropolitan Club of San Francisco have been doing all that they can to prevent the public from being misled by the music for its distribution. They have applied for a patent on the new Century Opera Company of Chicago, and the public are being misled by the music for its distribution.

Among the many artists who are coming to America for the purpose of performing, and who have been misled by the music for its distribution, are the following: The Metropolitan Opera Company, and the public are being misled by the music for its distribution.

A school of music has been started in connection with Trinity Park Church in New York, and the public are being misled by the music for its distribution. The school is being conducted by the Metropolitan Opera Company, and the public are being misled by the music for its distribution.

The recent conversion of organists at the Metropolitan Opera Company, and the public are being misled by the music for its distribution. The organists are being converted by the Metropolitan Opera Company, and the public are being misled by the music for its distribution.

The Metropolitan Opera Company have been doing all that they can to prevent the public from being misled by the music for its distribution. They have applied for a patent on the new Century Opera Company of Chicago, and the public are being misled by the music for its distribution.

HOME PRACTICE IN A RURAL ENVIRONMENT.

BY EDWIN HALL, PHOENIX.

The writer always has been, and still is, an advocate for a suitable studio for the music teacher, but some recent experiences have suggested to him that at least one visit to the home of each pupil may be of great benefit, if only to appreciate the conditions under which the pupil carries on practice. Having occasion of late to spend some time in a country village, about seven miles from the city in which my studio is located, and having already some half-dozen pupils there who had been going back and forth to the city for their lessons, at considerable railway fare and inconvenience, it seemed a very proper thing to make an exception to my usual rule, and teach them at their homes, temporarily at least. Even for this small number, it would be better, ordinarily, to give the lessons at one place, and arrangements might be made to use one pupil's home, but first it seemed best to investigate a little with a view to deciding which place might be the most suitable, and the simplest way to do this was actually to give a lesson or two at each home. This experience brought out several unexpected facts, of various sorts—some of a nature to cause a little annoyance and anxiety, others, on the contrary, quite refreshing and encouraging.

One of the first things that struck me was that nearly every piano was badly out of tune, and many had serious derangements of the mechanism. This was a matter which seemed to give small concern to the owners, and I found it difficult to impress on them the necessity of going to some expense to keep their

instrument in order. In one case, I was obliged to declare that I would give no more lessons on a certain piano until it was tuned. This proved effectual. I suppose a person of only moderate "car," starting in with a piano in fair tune, often fails to notice, as the days go by, that it is gradually getting out of tune, but instead, as the intervals grow false, becomes corrupted in ear, unconsciously accepting the false tones he hears, as a standard of what is correct, instead of realizing that it is faulty. There is another excuse, however—I learned that it costs much more to get a piano tuned in the country—the tuner's charge, for one instrument, being just double his usual city price, often with car-fare and meals additional. (Query: Would it not be well if country music-teachers could take a course in piano-tuning, and combine it as part of their business?)

LOOK OUT FOR YOUR EYESIGHT.

Passing on to the next point—I noticed that very little care was shown for *eyesight*—the light supply was very poor, both daytime and evening. Parlor windows were hung with heavy curtains, which did not draw fully apart, and with shades which would not roll clear up, and the piano would be back in the darkest corner. Kerosene lamps usually give a dim light, and even when they gave a better light they would be placed where they shone in the player's eyes instead of on his page. Sometimes they were placed right behind him, so that his head and shoulders cast a shadow over what he wished to see. A little tactful suggestion that the lamp be placed *behind the player but somewhat on one side*, was productive of much good. By the way, candle brackets, screwed on the case of an upright piano, right and left of the music rack, such as are common in Eu-

rope, would be an excellent thing for pianos in country homes here. Some enterprising dealer ought to put them on the market. Of course, candles give but a feeble light, but when placed exactly where needed, they are much more effective than the strongest lights in the wrong place.

I promised to speak of some of the more agreeable things observed in these little teaching visits. Chief of all, was the intense interest shown in the progress of the young pupil, in almost every home. One little girl's mother would stay in the room through each lesson, paying most close attention to all the teacher said, and I learned that she was accustomed to overseeing the child's practice each day, and to bringing to her remembrance every point upon which special instruction had been given. No wonder the lesson was well prepared! In this same family I had another pupil, a boy, somewhat older and more advanced. During the latter part of his lesson I frequently played duets with him, and his father, when he happened to be in the house, would always drop in to listen with great apparent enjoyment.

AN ENCOURAGING EXPERIENCE.

Perhaps the most encouraging experience of all was that of finding one of my piano pupils who belonged to a really musical family—the father and mother both singing well by note, and both having some little skill at the keyboard, two of the children playing violin, one the cornet, and another the cello. While not entirely self-taught, their proficiency was of all proportion to the very limited number of lessons that any of them had taken, and I learned that it was their custom to play easy orchestra music together nearly every evening, and on Sundays, church music. At their earnest solicitation, I stayed to listen to one of

their family orchestra performances, thereby missing my train, but late in the evening a horse was harnessed, and they drove with me to the city. It is too unusual an experience, but indeed a very pleasant one, to find people who grasp at knowledge with the avidity of a hungry boy for food. Had I kept strictly to my old rule of studio lessons only I would have missed some quite pleasant and instructive experiences.

PUGNO ON SELF-CONTROL IN PIANO PLAYING

BY FANNIE EDGAR THOMAS.

PROBABLY more recitals are wrecked from nervousness on the part of the pianist-pupil than from any other cause. There are many contributors to this. Sometimes the music is insufficiently prepared or through the vanity of the parents and the desire of the teacher to put his best work forward, is really beyond the powers of the little fingers to perform; sometimes the pupil is naturally shy and dislikes the unaccustomed experience; there is besides an atmosphere of heat and hurry which contribute greatly to nervousness in functions of this kind.

Pugno, the great French pianist, says that first in all control playing there must be mental mastery over nerves, self-consciousness, fear and all thought of other people before a pupil can express the thought in music. The fingers paralyzed by fear or nervousness, the breath coming in gasps, the blood pumping through head and face as though they must burst—under these conditions, no pupil can do himself credit. Self-mastery and freedom from distraction by extraneous disturbance are made a strong point in the very first training of the child in the French conservatories.

DANA'S MUSICAL INSTITUTE

WARREN, OHIO



FORTY-FIFTH year. All instruments and voice taught. Lessons **daily and private**. Fine dormitories for pupils. Buildings for practice (new). Pure water, beautiful city and healthy. Not a death in forty-five years. Superior faculty. Every state and country in North America patronizes the school. Fine recital hall with an orchestral concert and soloists every Wednesday night.

ENSEMBLE CLASSES DAILY

Chorus 10 A. M.

Military Band 1 P. M.

Orchestra 5 P. M. in Dana Hall

PUPILS MAY ENTER AT ANY TIME

Send for 64-page catalogue blue book and historical sketch to W. M. H. DANA, R.A.M., President



The Music Lover's Digest

The Best in Musical Literature from Everywhere

The *Ernst's* monthly scrapbook of paragraphs worth re-reading, selected, perchance, from yesterday's mail, from the continent, the latest book, or from some old and rare source, as the case may be, giving our readers the cream of reading from contemporary journals in all languages, and from the most stimulating books.

Does Poverty Play a Beneficent Part in the Lives of Creative Artists?

Low Rosenzweig recently made a remark about the effect that the stimulus to the production that we should have less good literature without this stimulus. Of course, he was not the first to make this point. It is not new, and it is not so often, and it is not about music and the other arts as well as about literature. But let us not overestimate that the converse remark has been made so often. I mean the remark that poverty deteriorates, if it does not altogether ruin, production. Both remarks are true, but the first is stronger, something of truth in them. All depends on circumstances. Has the composer a high or low degree of creative power? Does his genius reside essentially in the capacity to create a naturally energetic or indolent character? Is he physically strong or weak, mentally keen or blunt?

Anton Robinson, writing in 1904, Decries the "artistic" to the composer Albert, saying:—
"Musicians are really too stupidly situated to have a good post, it leaves them no time for composing, and they have no assistance take away all freshness and healthiness from their thoughts. The ideal would be that the artist, after a hard day's work in poverty (the artist is an indispensable man), should be properly rested for life and art, should become a man of independent means, so as to be able to work in peace and freedom from further care, but that will always remain a dream, just for to realize it would have to be as young as the young king of Bavaria (Ludwig II), and all artists are interesting as wanderers."
Niemann, in "The Monthly Musical Record,"

The Lieder of Hugo Wolf

This short history of Hugo Wolf is, as Domini Roland has said, one of the most extraordinary in art; one of those which most enable us to catch a glimpse of the mystery of genius; it is also one of the most sad; and one is not astonished at the same sadness which pervades this collection. These were temperamental, the most part of his nature. Wolf during the course of years of his life enlivened by a thousand troubles and vexations. Less fortunate than Beethoven, he attracted to himself from the very beginning the hatred of the serious party; by his attacks in the "Mabinion" against Brahms, who was the standard-bearer of the party.

He made his debut with his settings of the poems of Merike, which he performed in Sweden, the native kingdom of the poet. Hugo Wolf applied to this lyric mode the principles of the symphony. In other words, he made the poetry the source of his music. Moreover, he made equality and entirety his own the musical language of Wagner. He regards the poet's character, Hugo Wolf and all the psychologists considered necessary for understanding his poems. It is in this first manner that he himself understood his music. The composer forgets himself in the poet, and it was sufficiently characteristic of Wolf to put in parentheses the name of the poet. The poet's character is not, therefore, then, since in this case the work of the musician consists of interpretation, however important is the choice of the poet, whom it is necessary to follow step by step in his own creation.

Entirely different from the lied of Brahms, that of Wolf is extremely varied, thanks to the ease he had in following completely the poetry which he put to music. The importance which he gave to the piano part was

entirely new; he committed to it not merely the acceptance, but a finished design which consisted in his being to the new picture all the detail he had neglected in the melody. Although he did not show any great novelty in his harmony—having appropriated the language of Wagner—he nevertheless possessed a spirit that was truly original, and he always and distinctly felt it, and life beat in his three hundred and fifty notes. What wonders do lie before our eyes!

—KARL REINHOLD ARNOLD, in "Mozart" (Paris).

Cultivating a New Sense by Means of Music

[illegible]

Where English Should Not Be Used

This outburst is strenuously recommended to all students of the German language who are not immune to the temptation of making use of some signs. It has, in recent years, been the work of much practical folk of like to write directions in the language of his own country which would be all very well if his mistakes were only performed there; but his patriots are steps short of any desire to confuse it to his native land, and they are no longer likely to find a country unbecome. It is a very easy task to find difficulties which Englishmen experience when they are faced with such German terms as "nicht abgelehnt," "noch einfacher," "tendenz" may be appreciated by imagining what a German player would make of such phrases as "keep the lift," "without slackening," "with marked emphasis," and such-like. The only

practical result of such lambschickery is that the players, not having a dictionary in their pockets, march to the band unknown altogether. A firm stand should be made in the interests of the universal language in music, against such acclamations of the mischievous wrought at the Tower of Babel. It is better for a player to know a few idioms in Italian than to know no words at all. It is necessary to assume that the music is intended to be performed, because his directions are not in *italiano*. As French is the accepted language in diplomacy, so Italian should be in music." —ERIC C. Y. STANHOUD, in "Musical Com-

The Future of Chinese Music

"It is usually the case that the Chinese operas or musical comedies, and even what might be called symphonic concerts, are reserved to the community and given free of charge for every inhabitant of that particular place. There are song recitals in bigger towns or villages, but they are not very frequent. A Chinese musical play does not require any stage, but can be acted in front of temples, public buildings, in private houses, and so on. It is very easy for a traveler to go from place to place. However, there are certain open-air performances with one setting, in the style of an American pageant, and these require an impresario and artists of some kind."

great Oriental experience. It is my opinion that the future aspects of Chinese music, and the new stage forms of the modern Japanese and Russian schools of music, in those countries, being close neighbors, will make the greatest impression. We already have the compositions and a couple of very promising young composers. Songs are a mixture of Japanese and Russian operas. "Ruslan and Lyudmila," will be the first. It is founded on a well-known Chinese story and has three acts with two scenes. "The Lie," or "Mistaken America" (New York).

Opera in Concert Form

The poets of the oratorio societies have had much to do with the decline of interest in the sacred works. Time was when the public would not listen to opera sung on the concert stage, but it is now the custom for societies in the United States, like the singing societies of our time in the study and performance of opera. This was not possible, and yet it is demanded. This applies to opera, but to the older and more melodious attempts at performance of the religious music dramas on the concert stage, the modern taste has made the temperament and tendency of the age. The sensational and not the spiritual forms—like the *ASTORIA*, and the *Marital Drama* (New York).

THE VON ENDE SCHOOL OF MUSIC OF NEW YORK

Distinguished Faculty Includes

HANS van den BURG
The foremost of the modern Dutch
composers and pianists

HERWEGH von ENDE
Eminent instructor of violin
violinists and teachers

LUDWIG HESS
Leading German tenor and singing teacher

HELENE MAIGILLE.
The famous Bel Canto authority
and American exponent of the
Resina Laborde method

JEAN MARIE MATTOON
For eight years pupil and teacher
under Leschetizky in Vienna

ALBERT ROSS PARSONS
Dean of American Pianoforte
Teachers

ADRIENNE REMENYI
Distinguished authority on
voice culture, French diction
and interpretation

HERWEGH von ENDE, Director

A School That Builds Careers

REPRESENTING the acme of musical education in America, possessing every element for developing the musical future of artists and teachers.

A CONSERVATORY WITH IDEALS

Dedicated to students possessing the desire to do serious,
conscientious work.

It aims to give a thorough musical education without crushing the individuality of the student

EVERY FACILITY FOR MUSIC STUDY

§ Lectures on Cultural Subjects. § Concerts, Recitals. § Free Classes in Harmony, Musical History, Etc. § Supervised Dormitories. § All in an Environment of Musical Refinement and Culture.

Individual and Class Instruction

FOR CATALOGUE AND INFORMATION ADDRESS DEPT. A

The von Ende School of Music

NEW BUILDING, 44 WEST 85th STREET

NEW YORK CITY

New York Schools

The Correct Use of Practice Instruments Necessary to the Greatest Success



THE VIRGIL PIANO SCHOOL CO.,

42 WEST 76th ST., NEW YORK

Manufacturers of

The "Tek"
The Bergman Clavier
The Bergman 2 and 4 Octave
instruments for travelers
The Bergman Technic Table
(Raised Key)
The Bergman Child's Pedal

PUBLISHERS OF

"THE VIRGIL METHOD" Books 1 and 11 . . . \$3.00
"THE PIANO PEDALS," How, When and Where to use them . . . 1.50
"PRACTICAL EXERCISES IN HARMONY PLAYING" . . . 1.50
CHOICE COMPOSITIONS, Grades 1, 2, 3, 4, 5, for Piano

Five New Songs for Home and Concert Use, by Mrs. A. M. Virgil
Liberal Discount to Teachers Send for Catalogue

Fall Term Opens September 22nd, 1913

SEND FOR NEW CATALOGUE

VIRGIL PIANO CONSERVATORY Mrs. A. M. Virgil, Director
42 W. 76th St., NEW YORK

GRANBERRY PIANO SCHOOL

GEORGE PILSON GRANTWORTH, Director
TEACHERS' TRAINING COURSES
FAELTEN SYSTEM
CARNegie HALL, NEW YORK

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY

MRS. BABCOCK
OFFERS Teaching Positions, Colleges, Conservatories, Schools,
Also Church and Concert Engagements
CARNegie HALL, NEW YORK



The American Institute of Applied Music

(THE METROPOLITAN COLLEGE OF MUSIC)

312 W. 86th St., New York City

John B. Calvert, D.D., President
The Faculty and Examiners
in Music, Piano, Organ, Voice, Violin, Viola, Cello, Double Bass, Trombone, Euphonium, Tuba, Snare Drum, Bass Drum, Cymbals, Triangle, Gong, Bells, Chimes, etc.
20th BEASON
Send for circulars and catalogue. KATE S. CHITTENDEN, Dean



THE NEW VIRGIL Practice Clavier

Far superior in its latest construction to any other instrument for teaching and practice.

VIRGIL SCHOOL OF MUSIC

For catalogue and prospectus address:

A. K. VIRGIL, 1134 Avenue Building, NEW YORK
Madison Ave. and 51st Street

NEW YORK SCHOOL OF MUSIC AND ARTS

56-58 West 97th St., New York City

RALFE LEECH STERNER - - - Director

Two connected buildings delightfully situated between Central Park and the Hudson River

All Branches of Music and the Arts taught from the beginning to the highest artistic finish by a faculty composed of AMERICA'S MOST EMINENT TEACHERS

Terms, including tuition, board, practicing, etc., on application

SEND FOR BOOKLET

CONCERTS WEEKLY

BURROWES COURSE OF MUSIC STUDY

Kindergarten and Primary—Correspondence or Personal Instruction

Kindergarten and Primary—Correspondence or Personal Instruction

KATHARINE BURROWES 8-36 CHURCH ST., NEW YORK CITY, N. Y.

Please mention THE ETUDE when addressing our advertisers.

SELF-CONTROL

EMERSON has written in "Spiritual Law": "There is no teaching until the pupil is brought into the state or principle in which you are; a transposition takes place; be as you and you are he; there is teaching and by no unfriendly chance or bad company can he ever quite lose the benefit."

The successful teacher of children must, first of all, be a lover of children. She must get right down with them, and always have the children feel she is one of them, but in her own mind she must know that she is above them, captain at the wheel, as it were; for she must never lose her dignity of self-control.

There are many occasions for self-control. It may not seem that self-control is necessary when there is a gathering of happy children, but right here it is important to notice that their happy stream of gaiety does not always lead through calm waters. Little squalls often appear unexpectedly, and the teacher must be a good captain in order to steer the precious freight of loving humanity safely into the harbor of peace. This is done through understanding and self-control.

A strong test of this desirable quality comes when little May's fond mamma suddenly appears, puffed up with indignation, and announces that the child ought to say anything at home, and she has come to sit through the lesson to see if her child knows anything with you, and adds, excitedly, "I had her sit on the piano chair and read and self-control (Sunday) and found out that she didn't know anything."

That virtue of a strong character known as self-control is quite a necessary quality right at this point, so make a quick run for it, and it can always be found whenever reason is used. Mr. Hamilton Wright Mabie says: "Tap an easy barrel and you get nothing from it." So it is with our self-control. Unless we fill it with it from constant use, which forms the habit, then in an unexpected emergency we halt, but the barrel is empty, as self-control has not been put into it daily.

When a father or mother appears in this excited condition, it is easy to feel that the parent is seeing things out of focus, so explain by proving through the child as the lessons that your good instructions have not been wasted, and in proportion to your calmness with the parent and child, and the influence be felt, and at the end of the lesson, instead of defeat, victory will be yours.

Patience and perseverance accomplishes all things, and reason assisted by love is the direct channel to self-control.

What Others Say

The proof of the pudding is in the eating.
—Don Quixote.

I HEARD THE VIRGIL very much and I feel confident that the Virgils are the best teachers to this extremely instructive course must be at a great loss without it.—MURIEL B. CHASE, Canada.

The Choir Book for Women's Voices is one of the best. It is a collection of music for the intermediate grade. There is great variety in Every selection is a jewel.—MISS R. SHAKER.

I AM delighted with Bartolo's Duets. They fill the mind easily and my pupils are charmed with them.—LULA M. MCCARTHY, South Carolina.

I am delighted with Mastering the Scales and Arpeggios, by James Francis Cooke. It is the best work of its kind I have ever seen and I shall use every measure in illustrating it in my classes in the Conservatory.—MISS M. T. WOOD, California.

Superb Selections for Violin and Piano, by Frederic Rzewski. I was attracted by the intermediate grade. There is great variety in the work. The music is very easily adapted for teaching and reading the standard of violin music.—OLA ELLIOTT, North Dakota.

I MUST tell you how I look forward each week for The Etude. I was without it all last year and it will never happen again if I see the help.—J. LILLIAN HUGHES, England.

I USUALLY like to recommend the Choir Book for Women's Voices to my friends. I am very much pleased with every number.—MRS. CURTIS BROWN, Ohio.

I AM very much pleased with the Bartolo Duets, Op. 80, and shall use them with pupils and friends.—MRS. CURTIS BROWN, Ohio.

Mastering the Scales and Arpeggios, by James Francis Cooke, is the best work along this yet published. I have waited for the new work for some time. It is the one book for future students and pianists.—W. H. WILLIAMS, North Dakota.

I HAVE gone over the contents of the book Mastering the Scales and Arpeggios, by James Francis Cooke, and am very pleased with it. The work is very well planned and the book can be safely recommended to all lovers of music.—J. F. DICK.

THE Choir Book for Women's Voices contains a most beautiful collection of stored work.—B. L. PHILLIPS, New Hampshire.

Mastering the Scales and Arpeggios, by James Francis Cooke, is the best work of its kind I have ever seen.—MISS ELLIOTT, Ohio.

These for Teacher and Pupil, by Bartolo Duets, Op. 80, are a most valuable work. The arrangement, a note of instruction.—A. J. WALKER, Canada.

I HAVE had been acquainted with the work, Women's Voices, for some time and would have had extensive use of it. I might say that it is a most valuable work. It is a work of 25 cents worth of educational principles for 75 cents.—MISS ELLIOTT, New Hampshire.

The study of scales will be made simple and easy by the use of Mastering the Scales and Arpeggios, by James Francis Cooke. Teachers will find it a most valuable work in their adoption for work and study.—SISTER M. MERRILL.

I HAVE this advanced scale full of pleasant surprises and helps to the teacher of music. It often excites my pupils.—MISS R. SHAKER, Canada.

The Choir Book for Women's Voices contains the best arranged music for female voices I have ever seen. Being a study which for the past few years I must say we have never used to compare with it.—MISS L. J. JONES, Pennsylvania.

The Pianist was pronounced very pretty by every one and by far the best opera that I ever heard of by local talent.—MISS R. SHAKER, Canada.

THE New Brother's Book, by F. R. B. is very satisfactory.—MISS R. J. WHITMAN, New York.

Mastering the Scales and Arpeggios, by James Francis Cooke, is a work I have been looking for some time. I think it will stand and shall certainly order all my pupils to study and master the scales and arpeggios.—B. L. PHILLIPS, Washington.

The work, Operatic Selections for Viola and Piano, is the thing which teachers have been looking for many years. It is a beautiful, lively and agreeable work. There is a lot to tell you.—B. L. PHILLIPS, Ohio.

Entirely letterless, no need of the Course also descriptive literature sent on application to

Mr. and Mrs. Crosby Adams

will conduct a
Special Mid-winter Class
At Montreal, North Carolina
(Near Asheville)

December 31st to January 1st
For Teachers of Piano: In the study, discussion,
illustration and interpretation of studies, studies,
pieces, duets, trios, quartets, etc. Mrs. Adams has
been gathering this material from world-wide
sources for many years. It is to be a wide
range of teaching and classified and graded it
most carefully and carefully in a series of graded
from the very first work on the piano on to the
most advanced. No work is required, just listen
and ask questions.

Write for further particulars to
Crosby Adams, Montreal, North Carolina

A School with infinite music to appreciate.

Atlanta Conservatory of Music

Musicians Union, General Director
Faculty of Artist-Teachers. All departments
available. School Orchestra and Chorus. Public
School Music Section. Classes.
1915-1916 Session September 2nd - June 1st
Atlanta Conservatory of Music
Prudner and Broad Streets, Atlanta, Georgia

What you do, do thoroughly

Atlantic City Conservatory of Music

John H. Barnard, Mus. Doc., A. A. C. M., etc.
of London, England, issued from continents
at London, England.
Specially organized to study for the profession
Read for Honorary. Piano, Organ, Violoncello, etc.
25th S. Vermont Ave., Atlantic City, N. J.

The New Haven School of Music

Vocal, Violin, Piano and Musical Theory and History
taught by Artists and Successful Teachers
taught by MASTER, Teachers Course of Study,
Scholarships, Certificates, Diplomas. Prepare both
Artists and Teachers for professional work.

Booklet Free
63 Dwight Street, New Haven, Conn.

STUDY AT HOME

The Normal Home Correspondence Course
covers French and Development in Vocal Music,
Teaching Piano and Artistic Technique.
(New Free Booklet Contains Points of Value)
PERSONAL COURSE WORKS BEING
PLACED AT YOUR FINGER-TIPS BY MAIL
SHEPARD SCHOOL OF MUSIC
Orange, N. J.

Mr. F. H. Shepard



The Faellen Course

combines every detail of modern
performance, both in technique and in
theory, presented in a systematic, direct
method of procedure and
sufficient to enable the student to attain the highest
degree of individual efficiency.
FAELLEN PIANO COURSE
Carey Faellen, Director
20 Huntington Ave., Boston

HUGH A. CLARKE, Mus. Doc.

LESSONS BY MAIL

In Harmony, Counterpoint and Composition

632 Chester Ave., Philadelphia, Pa.

Hahn Music School

Chas. D. Hahn, Director

The School for your Daughter

Our catalogue tells why

3915-R Ross Avenue, Dallas, Tex.

CHORUS CHOIR

Compiled by

W. T. GIFFE

Price, 30 Cents

This collection of anthems from standard
and modern sources is especially designed
for chorus singing, and as the anthems are
so difficult, they will prove a valuable
volunteer choir. There are but few who
understand the importance of this in music.
The organ part is full and effective but not
difficult to play.

THEO. PRESSER CO., PHILADELPHIA, PA.

HOW TO SING RECITATIVE.

(Continued from page 139)

The recitative's execution may be com-
pared to a carriage journey over a good
country road. We decide in advance
that—"we'll keep the horses up to a fair
speed most all the way, slowing down
when breathing Cherry Hill; we'll rattle
along fast on the level stretch, walking
the horses, to enable us to look around,
at the Cross Roads and on the bridge,
and then at the Half-Way House we'll
stop for a chicken and waffles supper be-
fore driving home over the beautiful Arica
Road."

Therefore, reach the punctuation points
(periods, colons, semi-colons) without
lingering by the way-side, and at these
points, keep the tone going until you
breathe and attack the next phrase. If
one feels the tone cease for too long at
these intermediary points, the listener's
interest will waver, and that interest must
be maintained by a continuity of voice until
the end is reached and complete sense
(in music and in words) has been con-
veyed to the hearer's mind. Thus may a
recitative be presented as a well-rounded
whole, its component parts clearly individ-
ual and cohesion of all these parts se-
cured.

RECITALS AT THE HOMES OF PUPILS.

BY MARY M. SCHMEZ.

PROBABLY ninety-five per cent. of all the
musical instruction being done in Ameri-
ca is directed toward music in the home.
Ninety-five per cent. of all the pupils
now studying will devote their musical
future to making their homes more en-
joyable through music. Notwithstanding
this, it would seem that the average teacher
focuses her recital work upon the
concert platform. This may be because
it is more spectacular or perhaps because
it is more productive of business returns.
The average pupil is greatly embarrassed
by occasional appearances in an auditorium.
The audience, the electric lights, the pul-
sations of the pulse of the program make
the pupil feel as like a fish out of water.

It may not have occurred to some
teachers that recitals may be given in
the home to excellent educational and
business advantage. Many parents take
very kindly to the plan if the teacher can
show the parents that there is a real gain.
If the parents can be induced to invite
guests of their own in addition to the
few the teacher has asked, the recital may
serve as a means of introducing the
teacher's work to a new and large client-
ele.

A well arranged program of five or six
pieces, scales, given by one student assisted
by several other pupils in ensemble music,
duets or trios and a violinist or a reader,
who will give a selection of two, makes
an interesting program.

After the program the social hour fol-
lowing is enjoyed and if light refresh-
ments are served the affair will be more
interesting than a regular recital in a
hall, with its more formal character and
less intimate assembling of people not
acquainted.

As the opportunity for playing or sing-
ing before people as often as possible
is the great desideratum for students who
wish to overcome their nervousness in
public appearances, the parlor musical
"gala ball" very nicely. In my own
practice only the friends of the student,
at whose house the musicale is given, are
invited, and the affair takes on the na-
ture of a party. Thus, the young player
often gains her social skills while she and
the other pupils get the benefit of a semi-
public hearing.

Eastern and Southern Schools

COMBS BROAD STREET CONSERVATORY OF MUSIC

A SCHOOL OF

INDIVIDUALITY and careful attention. On entrance a diagnosis
is made of your needs, a course of work is mapped
out and you are assigned to a teacher especially adapted to meet YOUR
NEEDS.

PERSONAL CARE. Daily reports on your progress to the Instruc-
tor and frequent continuous check-ups on your work.

OPPORTUNITY. Four PUBLIC RECITALS a week give ample
opportunity for Public Performance. Lectures
and informal talks on Music, Music Teaching, Success and Health, etc.,
add to your CULTURE. Located in a city which is an acknowledged
center of the ARTS, COMFORTABLE
LIVING, HOME style studies.

SUCCESS. Because we give you
BUREAU FOUNDATION, SAFE, MODERN,
scientific methods of instruction on
sound equipment, we insure your success. We
develop your INTELLECTUAL QUALITIES
to meet the study YOU.



Gilbert Reynolds Combs

THE COMBS BROAD STREET CONSERVATORY OF MUSIC

In 1891 this school is chartered by the State of Pennsylvania with the
power to confer degrees. Accumu-
lated 2500 day and temporary
papers. Certificates include all
branches of music, Theoretical and
Applied, Instrumental and Vocal,
Normal, Temperament Course for Teach-
ers, Public School Music Supervi-
sors, Teachers' Course, Public Sym-
phony Orchestra.

Henry Schenck

First Piano-Horn Recitalist, Piano
Faculty, Orchestra

Respected relations with the University of Pennsylvania afford pupils
special advantages in literary study without extra charge. THE COMBS
CONSERVATORY is recognized—exclusive proof of its standing in the
musical, educational world.

A School of INSPIRATION, ENTHUSIASM, SUCCESS and LOYALTY.
Our Hallowed Year Book, mailed free the asking, tells in detail how we
teach, how you best the attacks of the instructors of the music faculty,
give complete description of every phase of Conservatory work. Our
Bibliography, Catalogue, list of degrees, course of instruction, your sys-
tematic daily work, the social life and personal care.

GILBERT REYNOLDS COMBS, Director

COMBS BROAD ST. CONSERVATORY OF MUSIC

1327-25-31 SOUTH BROAD ST., PHILADELPHIA, PA.



PEABODY CONSERVATORY

BALTIMORE, MD.

HAROLD RANDOLPH, Director

Its endowment enables it to offer exceptional advantages for musical culture in all grades and branches



A Musical

Education at a Nominal Cost

If you intend to follow this delightful, well-paid vocation, you need
dissemination and thorough training. Our complete curriculum, years of
experience, noble faculty and reasonable rates combine to place the

Normal Conservatory of Music and School of Fine Arts

among the leading conservatories in the country, and favorably comparing with the best
in Europe. Complete course of study in Voice, Piano, Organ, Violin and Orchestra!
Instruments, Theory of Music, etc.

Special Course for Supervisors

In which students are prepared to become Musical Instruction in public schools. These
students receive the same degree as our graduates. For more consid-
ing detailed information, rates of tuition, etc., address
MR. JAMES E. AINSWORTH, Peabody Conservatory,
BALTIMORE, MD.

MR. JAMES E. AINSWORTH, Peabody Conservatory,
BALTIMORE, MD.

SCHROEDER VOCAL STUDIO

MR. THEODORE A. SCHROEDER has resumed lessons in

VOICE CULTURE—COACHING—REPERTOIRE

Teachers of GIOVANNI LAZZARINI, the celebrated tenor, now singing at the Metropolitan
Studio, 326 Huntington Chambers, Boston, Mass. Send for circular

115 E. Avenue, Bridgeport, Conn.

COURTRIGHT SYSTEM OF MUSICAL KINDERGARTEN

The oldest, best known and most effective method of teaching children to sing, to play
before the normal world. Teach PIANO from the first SIGHT READING, TRANS-
POSING, RHYTHM and EAR TRAINING.

NORMAL COURSE BY CORRESPONDENCE

Teachers all over the world are taking this course and are doing a better work in their homes than
they ever did in school. Write for particulars 115 E. Avenue, Bridgeport, Conn.

Chicago Schools

How Teachers Are Combating the Missed Lesson Evil

AMERICAN CONSERVATORY

KIMBALL HALL, CHICAGO, ILL.

Twenty-eighth Session will begin Sept. 11th, 1913. Offer modern courses in Piano, Voice, Organ, Violin, Public School Music, Theory, Orchestra Instruments, Dramatic Art. Seventy instructors. Unsurpassed Teacher's Training School. Many free advantages. Catalog sent free.

JOHN J. HATTSTAEDT, Presd.

MRS. STACEY WILLIAMS

The Eminent Teacher of Singing
Only Enroll, Serious Students Accepted
For terms and postulates, address
MRS. STACEY WILLIAMS

Studio 405-406 Kimball Hall Chicago, Ill.

MacBURNEY STUDIOS

Fine Arts Building Chicago

A suite of studios designed to meet the various needs of students of VOICE.
Special teaching under WILLIAM LESTER, coach, accomplished and recognized. Studio suit for request.

MISSSED LESSONS

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.

A Resolution, Passed by the Philadelphia Association of Music Teachers, and Endorsed by the National Association of Music Teachers in all parts of the United States.

STUDIO WALL PLACARD USED TO ADVERTISE THE CUSTOM OF ALL SUCCESSFUL TEACHERS

Cosmopolitan School of Music and Dramatic Art

MRS. W. S. BRACKEN, President
Unsurpassed faculty of 60. Course of study based on best modern educational principles. Diplomas.

PIANO, VOICE, VIOLIN, DRAMATIC ART, PUBLIC SCHOOL MUSIC, ETC.
Students may enter at any time.
Address the Registrar for catalog. Box 44

Auditorium Building, Chicago, Ill.



**Centralizing
School of
Music**
Gertrude Hall-Parade
Director

Progressive, Scientific and Practical
Methods

Results Positive
SEND FOR ART BOOKLET No. 8

MISS ANNA PARKER-SHUTTS, Secretary
Box 612 Fine Arts Bldg. CHICAGO

CHORUS CHOIR

Compiled by
W. T. GIFFE

Price, 30 Cents

This collection of anthems from standard and modern sources is especially designed for chorus singing, and as the anthems are not difficult, they will prove available for volunteer choirs. There are but few solos and even these might be sung in unison. The organ part is full and effective but not difficult to play. The anthems are especially strong in rhythmic effects.

THEO. PRESSER CO., PHILADELPHIA, PA.

THE COLUMBIA SCHOOL OF MUSIC

CLARE OSBORNE REED, Director
Thirtieth Session begins September 8th, 1913

PIANO—VOICE—VIOLIN—THEORY—PUBLIC SCHOOL MUSIC
Faculty of 50. Special Training Department for Teachers. Applications
For Catalog and Program Address J. B. HALL, Manager, 209 WABASH AVE., CHICAGO

School Advertising in

THE ETUDE

is indispensable to a Successful Season

Special Rates

Private Teachers

who qualify for Associate Faculty Membership
in the Western Conservatory may offer their pupils reduced rates. For particulars, apply to the
Presd. W. H. SCOTT Miller Bldg., Chicago

STANDARD COMPOSITIONS FOR THE PIANO

Vol. I, Grade 1, to Vol. VI, Grade 6. Price, 50 Cents Each
Compiled by W. S. B. MATHEWS

Each volume is intended to be used with the corresponding grade of Mathews' Standard Graded Course and all other graded courses. All of the pieces in these volumes have been selected with the greatest care. They have been thoroughly tested in actual teaching and many of them have passed through several editions in direct music form.

THEODORE PRESSER CO., 1712 Chestnut St., Philadelphia, Pa.

BLANK MUSIC PAPER

The most desirable of any paper on the market; thick, better paper standing many erasures. This paper has been made exactly the same size and we have no other competitors to beat.

MADE IN 12, 14, 16 LINE AND VOCAL, SIZE 14x22.

No size and get that manufactured by the house.

TABLETS, ETC.

Clarke's Harmony Tablet, 20 leaves 7x10 inches in size. Price, 25c
Students' Harmony Tablet, 10 leaves 7x10 inches in size. Price, 15c
100 Sheets, 7x10 inches in size. Price, \$1.00

BLANK MUSIC COPY BOOKS

The best copy books on the market in every way—paper, ruling, binding.
6 leaves, 8 pages. Price, 25c
8 leaves, 10 pages. Price, 35c
10 leaves, 12 pages. Price, 45c

Presser's First Blank Music Writing Book, 60 pages with extra wide ruling, a handy, cheap book, suitable for either pen or pencil use. Contains illustrations of the elements of music included.
Price, 10c

Mark's Writing Book, Contains alternate pages ruled for writing vocal and hand writing. Directions as to the proper manner of writing the dissonances and signs used in Music are included.
Price, 10c

Pens for Music Writing, Erasable Slits Filling Music Slits, 5 cents each, per dozen 40 cents
Theo. Presser Co., Philadelpha, Pa.

Please mention THE ETUDE when addressing our advertisers.

Assuredly I am in sympathy with the movement which requires the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.

I am in favor of the payment of money for missed lessons, and I am not only a sympathizer but have used a short notice in my home paper.



Our 194-Page "Musiclover's Handbook" Sent Free

WE shall be glad to send to every reader who will carefully fill out and send us at once the coupon furnished below, a complimentary copy of our "Musiclover's Handbook," containing a dictionary of musical terms—the most satisfactory little reference book of the kind that has ever been compiled. This is the kind of book that is retained at the shops at 30 cents, but we are ~~submitting a limited~~ number of copies to the readers of this periodical absolutely without charge.

What It Contains

THE "Musiclover's Handbook" contains concise but full definitions of all those musical terms for which anyone would have occasion to look. The pronunciation of foreign words is given according to a special phonetic system and a number of musical illustrations are introduced in the text. This little book will be treasured by all those interested in music.

No Obligation on Your Part

THE sending of this coupon does not obligate you in any way. A small edition of the handbook is at our disposal and we wish to place one copy in the hands of every reader of this periodical. We shall also take pleasure in sending full information in regard to the "University Musical Encyclopedia," edited by Professor Louis C. Elson, of the New England Conservatory of Music, Boston, Mass. Dr. Elson has been assisted in this work by a number of eminent experts, and the result is the first important musical encyclopedia of American origin to be offered to the public. The ten volumes are sent all charges paid to any address for free inspection.

Send in the coupon at once with full name and address.

— The —
University Society

44-60 East 23d Street, New York

COUPON (Form 10-15)

THE UNIVERSITY SOCIETY,
44-60 East 23d Street, New York

Please send without obligation on my part a copy of your "MUSICLOVER'S HANDBOOK" (194 pages) as well as full information in regard to the "University Musical Encyclopedia."

NAME _____

ADDRESS _____

Revitalize your complexion!

Summer is over and it is time to remove the unsightly marks of sunburn from your face, neck and arms and restore your complexion to its natural dainty coloring.

For this purpose you will find Pond's Vanishing Cream wonderfully effective. It refreshes and beautifies the complexion in a marvelous way. You are conscious of its beneficial action almost from the moment you apply it.

Vanishing Cream is delightfully convenient, too. It is not greasy, and sinks into the skin almost instantly—vanishes—leaving no unpleasant stickiness and does not reappear.

For this reason, instead of using Vanishing Cream only at night, you may apply it at any time and keep it on during the day. Use it before going shopping or to the office, and give your skin constant benefit of its valuable ingredients.

Pond's Extract Company's VANISHING CREAM

Dainty sample tube sent on request or large trial tube for 4 cents in stamps. Pond's Extract Company, Dept. K, 131 Hudson Street, New York.

POND'S EXTRACT. A hint! Delight the man to your family by getting him a bottle of Pond's Extract to use after shaving. Its purity, strength and healing qualities, it is now there superior to its "which has no" equal. Or send for it in a large tin (a trial size bottle).

Also Cold Cream, Talc, Face Powder, Tooth Paste and Soap



"The Crowning Attribute of Lovely Woman is Cleanliness"



The well-dressed woman blesses and benefits herself—and the world—for she adds to its joys.

Naiad Dress Shields

add the final assurance of cleanliness and sweetness. They are a necessity to the woman of delicacy, refinement and good judgment. Naiad Dress Shields are hygienic and scientific. They are absolutely free from rubber with its unpleasant odor. They can be quickly sterilized by immersing in boiling water for a few seconds only. The one shield as good the day it is bought as the day it is made.

Made in all styles and sizes to fit every requirement of Woman's Dress.

At stores or sample pair on receipt of 35c. Every pair guaranteed.
The C. E. CONOVER CO., Mfrs., 101 Franklin St., New York

Baker's Cocoa IS GOOD COCOA

Of fine quality, made from carefully selected high-grade cocoa beans, skillfully blended, prepared by a perfect mechanical process, without the use of chemicals or dyes. It contains no added potash, possesses a delicious natural flavor, and is of great food value.

Booklet of Choice Recipes sent free

Walter Baker & Co. Ltd.
Established 1780 DORCHESTER, MASS.

IVERS & POND PIANOS



Style 705—Modified Mission Design

combine the finest traditions of old-time Boston piano-building with the most advanced ideas of today. They are used in over 400 prominent educational institutions and 55,000 discriminating homes.

Write for the new catalogue illustrating and describing the attractive piano shown here and our other latest styles. They are the most delightful pianos musically and the handsomest in case design and finish we have ever built.

HOW TO BUY

If we have no dealer near you, we can supply you from our factory as safely and satisfactorily as if you lived near by. We make expert selection and guarantee the piano to please, or it returns at our expense for freights. Liberal allowance for old pianos in exchange. Attractive easy payment plans. For catalogue, prices and full information, write us today.

IVERS & POND PIANO COMPANY
141 BOYLSTON STREET, BOSTON, MASS.

Vose PIANOS

have been established 60 YEARS. By our system of payments every family in moderate circumstances can own a Vose piano, use nice old instruments in exchange and deliver the new piano in your home free of expense. Write for Catalogue D and explanations.

Vose & Sons Piano Co., Boston, Mass.