

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

5-1-1914

Volume 32, Number 05 (May 1914)

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. 32, No. 05. Philadelphia: Theodore Presser Company, May 1914. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/602>

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



PAGANINI

MAY
1914

PRICE 15¢
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, \$3.00 per year in United States, Canada, Cuba, Porto Rico, Mexico, Iceland, Philippines, Panama, Guam, Hawaii, and the City of Mexico. In France, \$4.25 per year. In England and Scotland, 5 shillings in Pounds. 11 Pounds in Germany, 9 Marks. All other countries, \$5.25 per year.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

REMITTANCES should be made by post-office or express money orders, bank checks, 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 us a definite notice if you wish THE ETUDE stopped. Most of our subscribers do not wish to miss an issue, so THE ETUDE will be continued with the understanding that you will remit later at your convenience. A notice will be sent 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 at 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. Contribution on music-teaching and music-reading are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs after while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements and notices this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO.

1712 Chestnut St., Philadelphia, Pa.
Entered at Philadelphia P. O. as Second-Class Matter.
Copyright, 1914, by Theodore Presser Co.

CONTENTS

"THE ETUDE"—May, 1914.

	PAGE
Editorial.....	325
Scotching the Pipe Publisher.....	326
First Studies in Double Notes.....	Mme. Pagan 326
Cabellowitch on Wandering.....	327
How Gounod Surprised Berlioz.....	328
Charles Made Widor.....	329
Method in Sight Reading.....	J. Guld 329
Music and Out of Doors.....	Emily L. Ball 329
Making Musical Atmosphere.....	H. Schneider 329
Balance in Rhythmic Movement.....	P. Linde 329
The Pleasures of American Music.....	D. Batchelor 329
The Wit of Matheson.....	332
Exercises for Independence.....	L. D. Campbell 332
The Best of the New Music.....	333
The Prima Donna.....	334
Interesting the Boy Pupil.....	Lorna Gill 335
A Concise Dictionary of Musical Terms.....	P. E. Hoyer 335
The Reservoir.....	P. Papper 335
Chopin as a Virtuoso.....	336
Giving Away Time.....	E. O'Brien 336
The Ballet in France.....	337
Masters Who Failed as Opera Composers.....	338
The Teachers' Round Table.....	339
European Musical Progress.....	A. Elton 342
Developing Concentration.....	343
Master Study Page: Mozart.....	343
Notes on Extra Music.....	W. A. Mozart 343
Mozart's "Fantasia in D Minor".....	344
Small Musical Libraries.....	F. H. Martens 345
Difficulties in Repeated Notes.....	346
Expression Through Accents.....	347
New Books.....	H. H. Pierce 347
Department for Singers.....	348
Department for Organists.....	A. Henneman 347
Department for Violinists.....	H. S. Samson 348
Department for Children.....	R. Brause 348
Publishers' Notes.....	347
The Gift of Writing Good.....	348
The Musical Digest.....	348
World of Music.....	348
Questions and Answers.....	H. C. Elton 348
The Charm of the Piano.....	L. C. Hamilton 348

MSIC.

Fantasia in D Minor.....	W. A. Mozart 347
Allegretto.....	A. Sartoletto 347
Night Scene.....	Chas. Lindner 347
En Balconet.....	F. Delmas 347
Good Night.....	348
Concert Dance (Four Hands).....	F. Kraus 348
Sweet Edge.....	348
Polka Mignonne.....	P. Baumfelder 348
Diana.....	349
Recreation Drill.....	349
Romance, Op. 34, No. 2.....	349
Silhouette, Op. 8, No. 2.....	J. Sibello 349
Maria Fantasia.....	A. Drona 349
Old Romance.....	Carl Moyer 349
Knownest Overture (Big Organ).....	G. N. Rochester 349
Thou Art So Dear (Voice).....	349
Lave in Sping (Voice).....	349
Alone Upon the Home-time (Voice).....	F. Borowski 349
Romance (Violin and Piano).....	349
Fragrant Blossoms.....	H. Turpie 349
	M. Lock-Brown 349

A Campaign to Encourage Musical Culture

THE most fascinating thing in life is watching a thing grow, expand, develop, whether it be a beautiful tree, a great building, a symphony, a child or an institution.

Like a vigorous young oak tree THE ETUDE has been growing unceasingly for thirty years until it has a circulation far and away greater than that ever possessed by any musical magazine.

Every ETUDE friend will be glad to unite in an active campaign to carry this growth to the 300,000 mark. Every new ETUDE reader gives added impetus to this, the strongest musical educational force in our country.

Thousands of teachers know that the secret of professional prosperity in the fall is that of keeping the pupil's interest fired with enthusiasm during the summer months by means of the ETUDE.

JUNE, JULY, AUGUST, SEPTEMBER, OCTOBER, NOVEMBER—these are the critical months. Make them alive with interest and your whole musical year will be a success.

Our 300,000 Introductory Offer

To make the best possible start in our campaign to reach the 300,000 mark we will accept six-month subscriptions (six splendid issues) for 50c. (the lowest ETUDE rate ever made). This is purely an introductory offer based upon our knowledge that THE ETUDE will be so good during the next six months, that every new friend you send to us through this offer will become a permanent subscriber. This special rate applies only to those not now receiving THE ETUDE regularly.

How about that friend who "ought to have taken THE ETUDE long ago"? Why not let him get the benefit of this?

Why let a single pupil miss this advantage?

THE ETUDE supports and supplements your instruction all summer long and insures a fine enthusiasm in September.

Write your names on a slip of paper, enclose fifty cents for each one. Remit in the form most convenient—stamps, cash, money order, etc. Send orders to THE ETUDE, 1712 Chestnut St., Philadelphia, Pa. Foreign addresses add 36 cents; Canadian, 10 cents.

THEODORE PRESSER CO., 1712-1714 Chestnut Street, Philadelphia, Penna.

The Quickest Mail Order Music Supply House for Teachers, Schools and Conservatories of Music

The best selected and one of the largest stocks of music. The most liberal "ON SALE" plan. Anything in our stock or published by us sent freely on inspection at our regular low Professional Rates. The best discounts and terms.

THE MOST MODERN TEACHING PUBLICATIONS IN MUSIC

FOUND IN THE STUDIOS OF EVERY PROGRESSIVE TEACHER

PRIMER OF FACTS ABOUT MUSIC

By M. G. EVANS Price, 50 Cents
This little work is more than a primer; it is a compact musical encyclopedia, the subject matter being presented not alphabetically but progressively, beginning with the rudiments of music and ending with a tabulated summary of Musical History, each subject being explained through the medium of a series of practical questions and answers covering the Elements of Music, Notation, Time, Scales, Intervals, Chords, etc.
QUESTIONS AND ANSWERS ON ELEMENTS OF MUSIC

BEGINNER'S BOOK

SCHOOL OF THE PIANOFORTE
By THEODORE PRESSER Price, 75 cents
A book for the very beginner planned along modern lines, proceeding logically, step by step, making everything plain to the youngest student. All the material is fresh and attractive and full of interest. An extra large note is used. Special features are writing exercises, and questions and answers.
LATEST AND BEST INSTRUCTION BOOK

A SYSTEM OF TEACHING HARMONY

By HUGH A. CLARKE, Mus. Doc.
of University of Pennsylvania
PRICE, \$1.25
The standard textbook of musical theory. The object kept in view is how to enable the pupil to grasp, in the easiest, most interesting and comprehensible way, the mass of facts and rules which make up the art of harmony. For class or self-instruction.
Key to Harmony, Price 50 Cents
CONCISE AND EASILY UNDERSTOOD

COMPLETE SCHOOL OF TECHNIC FOR THE PIANOFORTE

By ISIDOR PHILIPPO Price, \$1.50
The last word from the great living authority. M. Philip is the leading professor of piano playing in the Paris Conservatoire, and this work embodies the result of years of experience both as teacher and player. M. Philip is advanced in thought and method, thoroughly abreast of the times. This work may be used in Daily Practice.
COMPREHENSIVE, EXHAUSTIVE, PRACTICAL

STANDARD HISTORY OF MUSIC

By JAMES FRANCIS COOKE Price, \$1.25
A thoroughly practical textbook told in story form. So clear a child can understand every word—so absorbing that adults are charmed with it. All difficult words "self-explained" by 150 excellent illustrations, map of musical life, 400 text questions, 250 pages. Strongly bound in maroon cloth, gilt edges. Any teacher may use it without previous experience.
PERMANENTLY ADOPTED BY FOREMOST TEACHERS

Accounts Are Solicited Small and large orders receive exactly the same painstaking attention. All or any part of the trade of every teacher and school is solicited.

THEODORE PRESSER CO., PUBLISHERS, IMPORTERS, DEALERS, SHEET MUSIC AND MUSIC BOOKS PHILADELPHIA, PENNA.

STANDARD GRADED COURSE OF STUDIES FOR THE PIANOFORTE

Compiled by W. S. B. MATHEWS
10 Grades 10 Volumes \$1.00 Each Volume
A complete course of the best studies selected for every purpose. This Graded Course is original with the Presser house, but imitated more than any other system ever published. This Course is being imitated constantly. It combines the best elements of all schools, the easy to teach, always interesting. It is simple and practical; more than a million copies sold.

MASTERING THE SCALES AND ARPEGGIOS

By JAMES FRANCIS COOKE Price, \$1.25
This work contains all the necessary practice material fully written out, carefully graded and explained, also very extensive new and original material, making it the strongest, clearest work of its kind for the very young beginner, as well as the highly advanced student. It may be used with any student at any age, with any method. A REAL NECESSITY FOR TRAINING SUCCESS

BATCHELLOR MUSICAL KINDERGARTEN METHOD

By D. BATCHELLOR AND C. LANDON Price, \$1.50
A concise, practical manual, a logical exposition of the art of teaching music to the young in a pleasing and attractive manner. This method uses various devices to awaken and to hold the interest of the little child. The aim is to develop the subject in conformity with the natural bent of the child's mind, largely in the spirit of play. There is a number of rote songs; also music for marching, drills, etc.
ONLY COMPLETE MUSICAL KINDERGARTEN METHOD

TOUCH AND TECHNIC

By DR. WM. MACDON
In Four Books Price of Each, \$1.00
PART I—The Ten-Finger Exercises (School of Touch).
PART II—The Ten-Finger Exercises (School of Sight).
PART III—The Ten-Finger Exercises (School of Rhythm).
PART IV—The Ten-Finger Exercises (School of Technique).
An original system for the development of a complete technical, from the beginning to virtuoso, embodying all the greatest musical experiences of its distinguished author.
GREATEST TECHNICAL WORK OF MODERN TIMES

SELECTED "CZERNY" STUDIES

Revised, edited and fingered, with copious annotations
By EMIL LIEBLING Price, 90 Cents Each
A noteworthy addition to the technical literature of the piano, for the piano. Czerny's selection and editorial work are masterly. All the popular numbers and many less known are represented, compiled in an attractive and convenient form for general use. These are the studies that contributed to the making of all the world's great pianists.
THE INDISPENSABLE STUDIES

ROOT'S TECHNIC AND ART OF SINGING

A Series of Educational Works in Singing on Scientific Methods. By FREDERIC W. ROOT
I. Methodical Six-Syllable. 20
II. Introductory Lessons in Voice Culture. 20
III. Short Study Songs. Three keys, each 20
IV. Scale and Various Exercises for the Voice. 20
V. Twenty Analytical Studies. 20
VI. Sixty-eight Exercises in the Synthetic Method. 20
VII. Guide for the Male Voice. 20
VIII. Studies in Field Song. 20

THE MODERN PIANIST

By MARIE PRENTNER Price, \$1.50
The author was a great artist, and the ablest assistant for many years to Theodor Leschetizky. This edition issued with his unqualified endorsement. The Leschetizky system has made more great artists than any other: Paderewski, Liszt, Hofmann, Gieseler, Bloch, Zeller, Prentner, Sivik, Sieking. It forms a complete, comprehensive and extremely practical treatise of piano technique.
Fundamental Principles of the LESCHETIZKY METHOD

THE VOCAL INSTRUCTOR

By E. J. MYER Price, \$1.00
Designed to be the most direct and helpful work of its type and scope. Mr. E. J. Myer has embodied in his new work the experience of a lifetime. Practical exercises a feature of the work. It contains also numerous cuts made from photographs taken especially for this work. These illustrations make the work of the pupil much more simple and secure.

Headquarters for Everything needed in the teacher's work—Rolls, Musical Pictures and Post Cards, Blank Paper and Books, Record Tablets, etc.

Please mention THE ETUDE when addressing our advertisers.

How to Reduce the Cost of Your Renewal to The Etude

Subscribers when renewing their subscriptions to THE ETUDE can save considerably by adding one or more other magazines to their order. To assist in making selection we will send "THE ETUDE Magazine Guide" of thirty-two pages. Below are the most popular combinations. All prices are for a full year to each magazine; for a smaller period the price will be reduced in proportion. There is an additional charge of about 50 cents on each magazine for Canadian postage; foreign postage, \$1.00 each additional.

The Etude and McCall's (with free pattern) for \$1.75 (regular price, \$2.00).

The Etude and Modern Priscilla for \$2.10 (regular price, \$2.50).

The Etude, McCall's and Modern Priscilla for \$2.35 (regular price, \$3.00).

The Etude and Pictorial Review for \$2.25 (regular price, \$2.50).

For \$2.40 we will send THE ETUDE and any ONE of the following: Delineator, Mother's Magazine, Technical World, Metropolitan, American, Christian Herald or McClure's.

For \$2.50 we will send THE ETUDE and either the Woman's Home Companion or Everybody's.

For \$1.85 we will send THE ETUDE and the Designer, or THE ETUDE and the Woman's Magazine (New Idea).

For \$3.25 we will send THE ETUDE and any one of the following: Little Folks (new subscription), American Boy or Boys' Magazine.

The Etude and To-Day's (for the home) for \$1.60 (regular price, \$2.00).

The Etude and either Collier's Weekly or Review of Reviews for \$3.00 (regular price, \$4.50).

The Etude and Youth's Companion for \$3.25 (regular price, \$3.50).

The Etude, Woman's Home Companion and Modern Priscilla for \$3.25.

The Etude, Woman's Home Companion and Pictorial Review for \$3.50.

The Etude and either Travel, or Outing, or Current Opinion for \$3.75.

New Works at Cost of Postage

We will send any one of the following New Works at cost of postage only to subscribers sending renewal during the month of May. Specify the volume wanted when renewing, adding 15 cents to the cost of the year's subscription (\$1.65 in all). If a club of magazines is ordered, add 15 cents to the price of the club.

Each music album contains a large number of new and attractive compositions, clearly lithographed on fine quality paper and strongly bound.

GREAT PIANISTS ON PIANO PLAYING
OPERATIC FOUR HAND ALBUM
THE STANDARD VOCALIST
POPULAR HOME COLLECTION
THE STANDARD ORGANIST

Unusual Premium Values

Every article is the best made and guaranteed by us to give entire satisfaction. Complete Premium Catalog of 32 pages on request. Subscriptions must be for one year and must be other than your own. Orders should be accompanied with \$1.50 for each subscription. Transportation prepaid, unless otherwise stated.

IMITATION PEARL NECKLACE

No. 1316-3 Subscriptions. Pearls are very much in vogue at the present time. We have selected a very attractive set of medium size, strung on gold wire, insuring durability.

NEW DESIGNS IN CUT GLASS

No. 1317-5 Subscriptions. Sugar and Cream Set with pleasing sublim and flower pattern, the flowers being also frosted in the very latest effect.

No. 1318-4 Subscriptions. Flower Vase, six inch. Attractive sublim and frosted flower pattern.

No. 1319-3 Subscriptions. Bon Bon Dish, oval with sublim pattern. Diameter, 6 1/2 inches.



No. 1317-5 Subscriptions

SILVER MESH BAGS

No. 1310-4 Subscriptions. Of German silver in the new indestructible mesh; embossed five-inch frame; heavy rope chain; silk lining.

SILVER PICTURE FRAMES

No. 1311-1 Subscriptions. Of sterling silver. Frame is circular with embossed lower pattern; size, 2 1/2 inches. Photo card back.

SILVER VANITY CASES

No. 1314-5 Subscriptions. Vanity Cases are now extremely in use. Made of German silver, with heavy chain; gold lined interior. Has mirror, pencil and holder, powder puff and compartments for two coins.

LADIES' BAG WITH PANNIER HANDLE

No. 1315-4 Subscriptions. These bags are of the newest design in pin grain leather, in black or tan. Fancy metal frame.

LADIES' FOLDING UMBRELLAS

No. 1312-5 Subscriptions. Folding umbrella of gloria all; 26-inch frame; mission handle.

No. 1313-6 Subscriptions. Same in taffeta silk. Carved handle.

FLOWER SEEDS

No. 826-1 Subscription. One packet each of asters, poppies, mimosa, nasturtiums, cosmos, phlox, and a large packet of sweet peas.

No. 829-1 Subscription. One package each of 10 named varieties of sweet peas.

No. 832-2 Subscriptions. ANNUAL FLOWER SEEDS. Twenty varieties: alyssum, aster, calliopsis, candytuft, centaurea, morning glory, cosmos, dianthus, eschscholzia, lobelia, larkspur, marigold, mimosa, nasturtium, petunia, phlox, poppy, portulaca, verbenas, zinnia.

No. 833-2 Subscriptions. PERENNIAL FLOWER SEEDS. Twenty varieties: acornium, alium, anemone, aquilegia, asperula, campanula, delphinium, dianthus, digitalis, gypsophila, yucca, penstemon, playodan, sweet William, valeriana, calliopsis, gallardia, hollyhock, poppy (Oriental), phlox.

No. 833-4 Subscriptions. CREX GRASS RUGS. Crex Rugs are particularly adapted to studios and for summer use. They are the only correct floor coverings for porches and cottages. Sent by express, collect.

No. 804-4 Subscriptions, 3x 6 plain
No. 804-8 Subscriptions, 6x 9 plain
No. 606-10 Subscriptions, 8x10 plain
No. 606-12 Subscriptions, 9x11 plain

WILLOW ARM CHAIR
No. 942-12 Subscriptions. Willow furniture has become an indoor necessity. In addition to being attractive it is light in weight, easy to move and particularly adaptable to any apartment. The roomy arm chair illustrated here is a very popular model in French natural willow. Cushion not included. Sent charges collect.

Extending the Etude Field
We know that you are familiar with all the advantages of THE ETUDE and feel that our many friends can do much for the cause championed by THE ETUDE by introducing it to others, or as some friends do, go on to the prospective subscriber with a complete subscription plan in hand and there.

When you play the scales in different keys you are doing nothing more or less than transposing. Try the same plan with some simple tune such as "The Old Folks at Home" and you will find that transposing a melody through all the keys is very simple indeed. Transposing harmonies at sight is more difficult, but transposition can be cultivated in a surprisingly short time if you go about it in the right way.

Expert Advice
We have enlisted an expert to tell you how to go about transposing. He is that fascinating writer and sound theorist, Mr. Frederic W. Root, Professor of Composition at the Royal Academy of Music in London. Mr. Root has been the teacher of many of the foremost English musicians of to-day. His article, "The Art of Transposing," is as helpful as though you had come all the way to London, paid Mr. Root the fee that a representative master in his special work is entitled to, and conversed with him for a lesson.

The Etude Pays the Specialist
THE ETUDE pays the famous specialist many times what the individual pupil would pay or could pay for a single lesson. Naturally he takes a little more time and puts down his best thoughts. THE ETUDE reader gets the benefit of this lesson for a mere fraction of what he would have to pay for private instruction.

A Fine June Etude
We have emphasized this article because it is on a subject in which we are very much interested. But this fine June issue in which this will appear will include dozens of other articles by other able writers in some of which you may be even more interested than in the subject upon which Mr. Corder writes. In addition to this you receive in THE ETUDE the customary allium of music similar to that which bound and place for sale on a counter would in itself sell for many times the price of a single Etude.

Send all orders to THE ETUDE, Theo. Presser Co., Publishers, 1712 Chestnut Street, Philadelphia

IVERS & POND PIANOS



Small Parlor Grand (Latest Model)

To Music Teachers:
More than other buyers musicians and teachers recognize and require quality in a piano. With them it is the musical instrument which counts. For it is their dependence in earning a livelihood and inspiring their best artistic achievements. Over 400 leading Musical and Educational Institutions and thousands of teachers have bought the Ivers & Pond for their own use. These intelligent buyers have cheerfully paid the price the Ivers & Pond necessarily costs, to secure the highest quality known to the art. Experience has shown them that not only will they thus have the satisfaction of owning the best, but that ultimately it will prove the cheapest. A new catalogue picturing and describing our complete line of grands, uprights and players will be mailed free, on request.

HOW TO BUY

If we have no dealer near you, we can supply you from our factory as safely and as satisfactorily as if you lived near by. We make expert selection and guarantee the piano to please, or it returns at our expense for freight. Liberal allowance for old pianos in exchange, attractive easy payment plans. For catalog, prices and full information, write us today.

IVERS & POND PIANO COMPANY
141 BOYLSTON STREET BOSTON, MASS.

GRATIS TO MUSIC LOVERS

A much reduced fac-simile of the splendid little volume which we will send you free.

Elson's Pocket Music Dictionary speaks for itself, containing all the important musical terms, together with the elements of notation and a biographical list of over 500 noted names in music. This booklet will be a wonderful convenience for you.

When we send you the Dictionary we will include also some interesting facts about our new plan of easy payments on the

MUSICIANS LIBRARY

OLIVER DITSON CO.,
150 Tremont Street, Boston, Mass.
Enclosed—
Please send me postpaid a free copy of ELSON'S POCKET MUSIC DICTIONARY, together with full particulars of your easy payment plan for the MUSICIANS LIBRARY.
By Name—
Name of our Piano Teacher—
Address—
Name of our Young Violinist—
Address—

This Library, as you know, is the most complete collection ever published of the masterpieces of music. Sixty-seven volumes, edited by authorities, and covering both piano and vocal music.

Fill out the attached coupons and mail to us today. You will receive the Dictionary, postage prepaid and free of charge, provided you have not already taken advantage of this offer.

Oliver Ditson Company

150 Tremont Street Boston

Please mention THE ETUDE when addressing our advertisers.



The Conover Piano SATISFIES

—Especially those who love beauty and know the charm of good music.

THE Conover encourages practice. It does more than that; it assures progress if there be in the student but a feeble trace of musical ability. For there are discoverable beauties of tone and shades of tone that first interest and then fascinate.

Write today for our Art Catalog and details of our monthly or quarterly payment plan. Used pianos accepted in part payment.

The Cable Company,

Wabash and Jackson Chicago

The world's greatest manufacturers of Pianos and PIANO-GRAND Pianos

New 50-Cent Collections

WE ARE constantly adding to our series of 50c collections. These comprise piano music in assorted grades and styles, for two and four hands; also violin, vocal and organ music. All these collections are gotten out in the best possible style, giving the best quality and the best quality for the least possible money. All the books are of full sheet music size.

POPULAR HOME COLLECTION

46 Pieces for the Pianoforte

A fine selection of modern pieces of intermediate difficulty, suitable for teaching, recital or club grade to the early fourth grade. All are melodious and entertaining and by the best writers.

OPERATIC FOUR HAND ALBUM

22 Pianofortes, Duets

One of the best four hand books, containing the immortal melodies from the standard grand opera, all arranged in effective and playable form, intermediate grade of difficulty. Some of the operas represented are "Aida," "Carmen," "Cavalleria Rusticana," "Don Giovanni," "Faust," "The Flying Dutchman," "Lohengrin," "Mars," "Il Trovatore," "Rigoletto," "Tannhauser," "The Bohemians," "The Wal-

THE STANDARD ORGANIST

43 Pieces for the Pipe Organ

One of the best collections ever published. The pieces are all good and interesting, of intermediate grade and moderate length, written in all organ styles and transcriptions are included in printed form on special large plates.

Our series of 50c collections has been uniformly successful in the past. Among our representative volumes may be mentioned the following:

Piano Solos for Recital and Home

Album of Lyric Pieces—30 Pieces

Standard First Grade Compositions, by W. S. B. Matthews—31 Pieces

Standard Fourth Grade Compositions, by W. S. B. Matthews—31 Pieces

Piano Duets

March Album—17 Pieces

Music for the Young

Well Known Pables Set to Music, by Geo. L. Spaulding—16 Pieces

Send for Our New Catalog of 50-cent Collections

THEO. PRESSER CO., PHILADELPHIA, PA.

POPULAR RECITAL REPERTOIRE

31 Pieces for the Pianoforte

These pieces are suitable for the drawing room, recital or exhibition purposes. They lie in general such standard writers as Schumann, Chopin, Debussy, W. S. B. Matthews, Dvořák, Wachs, Dubois, Poldini, Bottesini and Kœlliker, being represented.

NEW VOCAL ALBUM

30 Songs for Medium Voice

A large and comprehensive collection of songs, both sacred and secular, suited to voices of average compass. This is a book to which the busy singer can turn at any time and find therein songs adapted for almost every possible demand. The songs are chiefly by writers of the first grade, and well suited for teaching purposes.

SELECTED CLASSICS

19 Standard Pieces for Violin and Piano

In this volume some of the best thoughts of the great masters are to be found arranged in a form suitable for violinists of intermediate attainment. No better introduction to the study of the larger classics can be found, all the pieces are in the easier position, chiefly in the first, second and third positions.

The composers represented are Beethoven, Schubert and Schumann.

Popular Piano Albums

Modern Dance Album—14 Pieces

Popular Piano Album—23 Pieces

Standard Opera Album—15 Pieces

Song Albums

Singer's Repertoire, Medium Voice—38 Pieces

Violin and Piano

Great Selections, by F. A. Franklin—14 Pieces

THE ETUDE

MAY, 1914

VOL. XXXII. No. 5.



SHALL I STUDY ABROAD?



AMERICANS have a horror of being thought provincial. We want above all things to feel that the pulse of the great world of art beats as vigorously in New York, Omaha or Los Angeles as it does in London, Paris or Berlin. Nevertheless, nearly every liner pointed for Liverpool, Hamburg and Havre carries its coterie of music students, all confident that the only field in which a musical career can be captured is in Europe.

For years THE ETUDE has continually referred to many of the disadvantages of study abroad without misrepresenting the advantages. At the same time we have striven to emphasize the wonderful development of musical educational opportunities in America without jingo exaggerations. Accordingly, we are particularly pleased to note the recent campaign waged by Mr. John C. Freund, proprietor and editor of the excellent musical newspaper, *Musical America*. It is a fine thing to witness a man of Mr. Freund's ability and earnestness engaged in the agitation of a matter so closely related to our musical welfare.

There is no doubt that any student who will study as faithfully and persistently with the representative teachers in any great music centre in America as the same student would study abroad will attain a similar proficiency. With the very high rates demanded for private instruction by most European teachers, there is no economy in studying abroad. In fact, considering the cost of ocean travel, the loss of time occasioned by learning a new language and adjusting oneself to foreign conditions of life, as well as the increased cost of living abroad, musical education in Europe is now really quite expensive for Americans. Therefore, disregarding this phase of the subject, there remains for consideration the prestige of foreign study, the dangers of residence under different social conditions, and the educational equality or inequality, as the case may be. Considering these topics in reverse order, we may start with the flat announcement that America now possesses teachers, conservatories, opera organizations, orchestras which Europe might well envy. Certainly, the best of Europe is no better than our best unless our eyes and ears deceive us. The numerous European and American teachers who, after having taught for years in America, go over to Europe and charge Americans a much higher rate, expose the situation better than dictionaries of words.

Regarding the dangers of European study, the subject of immorality in Europe has been continually brought up. We are told that operatic success for the prima donna is frequently bought at an impossible price—that the pearls of Marsensite usually lead to perdition. We have known of monstrous conditions existing in connection with the cases of ambitious young women who have aspired for success right here in America. With our own papers filled to nauseating measure with accounts of American vice conditions it seems a poor time to lampoon Europe. Nevertheless, we feel that even the self-reliant American girl, accustomed to disdain the espionage of a chaperon, would do well to provide herself with one who will constantly give her the benefit of her experience and guardianship every moment the young lady resides in any country where the young women have felt the necessity for such protection during many centuries.

Finally, we reach the matter of prestige. Recently, Mrs. H. H. A. Beach, whose compositions have attracted wide attention, made a tour of different German musical centres. Everywhere she was most favorably received. Mrs. Beach received her entire training in America. What Mrs. Beach has accomplished any other American music student with ability and persistence may accomplish.

European travel is broadening precisely as Oriental travel, American travel, or any kind of travel is broadening. It is a fine thing to ramble through museums, peep at castles, visit ruins, and, most of all, to witness the different customs of people who look on life in a wholly different manner. Yet it was Whistler who pointed out that a man might be a guard in an Art Gallery all his life and know nothing of the value of the paintings that surrounded him unless he made a special study of art. After all, the work is the main thing, and if the student has the real spirit he will find that the better part, if not all, of his work may be done quite well at home and done more economically, more efficiently, more happily and more successfully than in some foreign country.



HOW EMULATION HELPS.



EMULATION is an instinct. Psychologists trepanned that into our intellects long ago. Emulation is an instinct just as chewing, shyness, clasping with the hand or fear of the dark are instincts. Whether we like it or not we all have it within us to emulate others—to seek to imitate those whom we admire. In fact, a great part of our lives depend upon whom we admire and seek to follow. The rogue emulates a more intrepid and cunning rogue. His whole career may be miserably ordained to living the life of a hunted creature, merely because he keeps on emulating the wrong persons. The successful man, that is, the man who gets the most out of life for himself and for his fellow-man, is successful because he has it within him to emulate men of admirable accomplishments.

We can think of no better advice for the music student than that of seeking some splendid model to emulate—not to imitate but to follow, as Mozart followed Haydn, as Wagner looked up to Beethoven, as Mendelssohn admired Bach. Very few men and women of real greatness have risen without the powerful formative help which the emulation of some noble example always gives. It was the artistic taste, the technical proficiency, the broad human aspect of Dr. William Mason that set the model of hundreds of careers of young men and women in America. He in turn emulated many of the great artistic principles of Franz Liszt. The young American musician who aspires to a life of helpfulness in music teaching could have no better pattern for his life work. Dr. Mason was sane, industrious, smart, genial, tactful, creative, painstaking, broad, charitable and "friendmaking." For over fifty years he taught in New York City. His professional work brought him gratifying returns, not merely in money but in the satisfaction of seeing his work produce fine results. Dr. Mason's influence upon musical education, particularly his wonderfully helpful systematization of pianoforte methods, is a permanent achievement for American musical pedagogy. If the music teacher seeks a model to emulate, what better embodiment of our national musical educational ideas could she have than Dr. William Mason?



THE HOUR OF RE-BIRTH.



THIS ETUDE reaches our friends in the splendid Maytime, the hour of re-birth. Along come flowers, birds, poetry, music and the glory of life. These are play days—days when all our work should be inspired by the joy of the things. As the Greeks made play festivals almost devotional in character can we not bring to our music work the fine spirit of happiness which characterizes play? Some of the foolish begin to look forward to the tag end of the season. To them this is the time of ending things. Every real teacher, every real student, finds here a glorious moment for beginning—not a period of lethargy, profitless loafing.

SCOTCHING THE FAKE PUBLISHERS.

THE ETUDE has been doing everything in its power to fight the so-called "fake publishers" through exposure. In response to various articles we have received letters from musicians who in the classic vernacular of the publishers themselves have been "beautifully stung."

The swindle is simply this: Publishers advertise for musical manuscripts, and particularly poems. The manuscript received, the publisher assumes the composer or the poet that he has a fortune awaiting him the moment the public gets a chance to purchase his work of genius. The publisher then intimates that he would be glad to publish the composition, for a consideration of from \$25 to \$50. The composer in this case consents to be the dupe and sends his \$25. The publisher knows that the composer or poet stands about ten chances in a hundred million of ever reaching the public with his doggerel. Some of the compositions we have seen published by an arrangement of this kind have been such awful drivel that we have wondered how anyone could possibly imagine that there would be a sale for them.

Musicians are not so much affected by this swindle as unfortunate people who seem to be convinced that they have been metamorphosed into Miltons and Tennysons over night. In many cases we have known of widows thrown upon their own resources through the lack of providence of a ne'er-do-well husband, who had been earning a living these women grasp at any straw. They remember that they were guilty of some vice in their school days, and they submit a poem to a "fake publisher," only to find that after few months that their few precious dollars have gone into the pocket of some scoundrel who has imposed upon their credulity.

We want the readers of THE ETUDE to be so well informed upon this matter that if they hear of anyone patronizing a fake publisher they will leave nothing undone to stop the matter in time so that no unfortunate "poet" will be tricked.

A WARNING TO WOULD-BE COMPOSERS.

REPUTABLE PUBLISHERS NEVER INDUCE WOULD-BE COMPOSERS OR POETS TO PUBLISH THEIR WORKS AND THEN CHARGE THEM AN ORIGINIAL FEE FOR THE PRINTING. IF YOUR COMPOSITION IS NOT GOOD ENOUGH TO WARRANT THE PUBLISHER BRINGING IT OUT AT HIS OWN EXPENSE, SEND IT TO ANOTHER, AND THEN ANOTHER PUBLISHER. IF IT IS WORTH ANYTHING AT ALL TO THE PUBLISHER HE SHOULD AT LEAST PAY YOU SOMETHING FOR YOUR MANUSCRIPT. NEVER PAY THE PUBLISHER FOR BRINGING IT OUT UNLESS YOU WANT THE PLEASURE OF PURCHASING SOMETHING OF LITTLE TANGIBLE VALUE, EXCEPT AS A SOP TO YOUR OWN PRIDE.

Here is a characteristic letter from an ETUDE reader who was duped in this manner:

A LETTER FROM ONE OF THOUSANDS OF VICTIMS.

One of the biggest frauds of the publishing officials are investigating in the "Pulse Publishing House Syndicate," it is to be hoped that they succeed in putting every one of these scoundrels out of business.

The Etude has taken a decided stand against these scoundrels and has been warning them in the "Herald." These "publishers" advertise in the newspapers, and periodicals, and so alluring are their advertisements that the "poor suckers" snatch at the chance like the proverbial "drowning man and the straw."

It was one of these "straws" and it is with the hope of warning others that I relate my own experience with one of these "straws."

When I had been studying music for a year I got the idea of writing a popular song so I had read one of these advertisements and determined to try at least to do what they advised me to do.

I proceeded to put the idea into effect, and after a week of hard work the piece was finished. I was sure it was good, and I was sure it was new. I was sure it was good, and I was sure it was new. I was sure it was good, and I was sure it was new.

I sent it to the "publishers," having registered the package to guard against its loss. I waited three days, and then I received my return. I was sure it was good, and I was sure it was new. I was sure it was good, and I was sure it was new. I was sure it was good, and I was sure it was new.

Two days later this letter was returned to me by them. It was a letter from the "publishers," and it was a letter from the "publishers." It was a letter from the "publishers," and it was a letter from the "publishers." It was a letter from the "publishers," and it was a letter from the "publishers."

one out of a thousand were, but at the same time might not mine be that one? Over a million copies of "Bedelia" and the "Good old Summer-time" had been sold, yet no one could have foretold this. I was to receive a royalty of three cents on every copy sold and one-half cent on every copy of every appliance for mechanical instruments (phonographs, gramophones, street organs, etc.), and I now had the spot picked out for my new home and automobile garage.

Then I sent a little note of publication, but it was the song turned out as we hoped, it wouldn't be long before I had that money laid and more besides. "Ye gods! Fifty dollars! I hadn't fifty cents. What was I to do? Let the chance to become rich and famous slip by my fingers for the lack of fifty dollars? No, it wouldn't do. I must start to make the money."

After much persuasion my father loaned me twenty-five dollars, and my mother gave me sixteen, and then I still needed nine more dollars to purchase my way to fame. Finally I got the enablement of the concern I was so interested and he loaned me the nine dollars, which was to be paid back at such work. At last the work was mine!

I couldn't get to the postoffice fast enough to send the first twenty-five dollars, and I was so late that I received the contracts (two documents, one foot two inches in length), leaving me with the slightest sliver of time for forwarding the other after signing it myself.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

After four days I had a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

I was then to receive a print of the corrected song, OK it, and return it with the other twenty-five dollars, which I did not have. I had to wait for the first edition, absolutely free, which I could dispose of through the dealers or myself. I paid \$1.50 for them for ten cents per copy. I had my fifty dollars back.

Remember, the balls of the same size and weight dropped from the same height will reach the ground at the same time. This is the principle one must observe in practicing double notes. Raise the fingers to the same height above the keys and *drop* them, and strike them—with an equal weight on the keys. If the wrists are lowered a little and the fingers feel as though they were grasping the keys—instead of hammering them—a better tone will be the result.

It is so much better to seek the causes of inaccuracy in the beginning, and to practice right from the start. To do this is to oil your machine before you use it; not to do it is to have your progress constantly impeded, and to weave inaccuracies into your playing.

Ex. 4.



Ex. 5.



Exercise 6 may now be practiced, first with the fingering above and afterwards with the fingering below.

Ex. 6.



It is well to observe that in the first measure you play two minor thirds; in the second measure a major and a minor; in the third, two minors again; in the fourth a minor and a major; in the fifth, two majors, and in the sixth, a major and a minor.

Exercise 6 may be practiced with the left hand as follows (Ex. 7): It is not necessary to write out this exercise, if one will observe that the E C of the second measure is like the C E of the second measure of Ex. 6; that is, two white keys next below the two black keys which have a white key between them; that the F in Ex. 6 is the white key next below the group of three black keys, and that the B in Ex. 7 is the white key next above the group of three black keys; and, and so on. It is the same exercise reversed.

Ex. 7.



When exercises No. 6 and No. 7 have been well practiced without splitting the thirds, it would be well to practice both hands together. Often a strong hand that has been well trained can help a weak hand which has not had the same training. If this be practiced on a piano without the least discord will be the result, unless a cloth is laid on the strings of the piano. Here is where a silent practice keyboard is valuable. Hold in every one who can own a silent practice key, and little practice instruments of two octaves or more can be had, which fold up like a suitcase and can be carried in the hand.

It is hoped that the above suggestions will enable the student to take up more difficult exercises with confidence.

A work to be classical, must always, according to universal understanding, be the issue of a great spirit, such a right it belongs to a powerful mind; and as it is heard in honor, Plato can never, as many think, be raised to a higher level, so long as any man, Mozart, as a true genius, would have been a brilliant or later, among Alpine guides, or in a cloister, or produce great improvement, as regards polish; but head of genius; and this vigor, from the very fact of its deficiency in polish, usually exhibits a quality of readiness that a fully developed condition of art cannot give but may very easily destroy.—THIBAUT.



Memorizing Music Successfully

An Interview with the Distinguished Pianist

OSSIP GABRILOWITSCH

Secured Especially for THE ETUDE by Edwin Hughes

[ETUDE'S NOTE.—Interview with Mr. Gabrilowitsch have appeared in previous issues of THE ETUDE and have always attracted widespread critical notice. His views on musical matters has been suggested by many successful American pianists and by the fact that he married a daughter of our own "Mark Twain" (Samuel S. Clemens). The subject is an especially interesting one to us this time, since Mr. Gabrilowitsch is noted for his exceptional memory. Last year in March he played eleven of the most noted concertos from memory at six concerts. These concertos illustrated the development of this form of composition and in order that our readers may appreciate the extent of this work when merely considered from the memory standpoint we give the entire list.]

J. S. BACH Concerto in G minor, No. 15
MOZART Concerto in D major, K. 455
BETHOVEN Concerto in E major, Op. 19, No. 3
BETHOVEN Concerto in F major, Op. 19, No. 4
WAGNER Concerto in E major, Op. 19, No. 5
CHOPIN Concerto in E major, Op. 19, No. 6
SCHUMANN Concerto in A major, Op. 19, No. 7
LISZT Concerto in E major, Op. 19, No. 8
RUBINSTEIN Concerto in E major, Op. 19, No. 9
KATYLOVSKY Concerto in E major, Op. 19, No. 10
BRAHMS Concerto in E major, Op. 19, No. 11
WAGNER Concerto in E major, Op. 19, No. 12
WAGNER Concerto in E major, Op. 19, No. 13
WAGNER Concerto in E major, Op. 19, No. 14
WAGNER Concerto in E major, Op. 19, No. 15

Statisticians might be foolish enough to point out that pianists in performing a series like this is a little over a month and a half must something like a million notes in the memory; but at a moment of fact, it is remembered that the virtuoso must hear in mind not merely the notes but the entire composition, and that the virtuoso must be able to reproduce the entire composition in his mind, and that the virtuoso must be able to reproduce the entire composition in his mind, and that the virtuoso must be able to reproduce the entire composition in his mind.

MEMORIZING AND THE PIANIST.

Musical memory from the pianist's point of view is a much more complicated and extensive matter than for any of his other musical brethren. In the first place, your ears are not your eyes, and you are not nowdays than of the player on any other instrument or the singer, and in the second the memorizing of piano compositions is a far more difficult matter than learning by heart pieces for the voice or for the instruments. A song may contain, let us say, eight notes, while a piano piece of the same length will average perhaps four hundred, or ten times as many.

THE EASIEST WAY TO MEMORIZE.

I find that the easiest and quickest way of memorizing at the piano is to practice a composition in the morning without any thought of learning it by heart at the time, then in the afternoon to attempt to go over it mentally, away from the instrument. At the beginning to memorize one must have somewhat of a grasp of the piece as a whole, must realize what it is all about, know its subdivisions, and so forth. Difficult passages must be gone over thoroughly until the fingers are perfectly familiar with them. Then one can study the piece from the notes, away from the piano, endeavoring to have it impress itself thoroughly upon the mind. When one goes over a work, this mental exercise may be continued, until one is perfectly familiar with the composition without any contact with the instrument at all.

Another means of memorizing is to take a composition to pieces, after one has first played it through to get an idea of it as a whole, dividing it up into its phrases and periods and learning slowly by step. This means of learning by heart I would not recommend when it comes to a question of getting a piece memorized in a short time, just before a concert.

engagement, for example. The first method is by far the quicker, and also I think, the surer of the two.

VISUAL MEMORY.

In the matter of memorizing at the piano finger memory and visual memory play an important part. Very much must always be left to the fingers, for in playing more rapid compositions, as for example, some of the Chopin Etudes, it is quite impossible for the mind to follow each individual note. Among the different ways of memorizing, I should give to visual memory the first place. One must be able to bring the printed page before the mind's eye at any point in the composition. I cannot emphasize the importance of visual memory enough in the learning of musical compositions. I have never pushed the matter of memorizing to the extent of trying to say over to myself every single note in a composition, for, as I have said, the mind cannot follow the fingers quickly enough in rapid passage work, so that this method would not be so practical as the others I have mentioned.

THINKING AHEAD OF THE FINGERS.

When I play I hear and think the piece ahead of my fingers, but I do not try to find the notes by ear on the keyboard, although I think I could do so if necessary. There come times in public performance when one suddenly becomes nervous and wonders perhaps what comes eight bars ahead. In such a predicament one cannot depend with any safety on his finger memory alone, but must also have that surety which comes from being able to go over a piece mentally without either the piece or the notes.

It is utterly impossible to say, or *solfege* the notes of a rapid composition in either English or German. In French, using the method of *solfege* in which *la*, for example, answers for either a *flat* or a *sharp*, it is possible for practiced persons to *solfege* quite rapidly, for here we have a series of short syllables,



always a consonant followed by a vowel, with the exception of *sol*, where there is a second consonant at the end. But even with the French *solfege* I doubt if anyone could say very fast passages up to tempo and correctly. I also doubt whether this ability would be of much real use in the memorizing of pianoforte music.

PICTURING THE NOTES.

As an example of the importance of visual memory, let us imagine that one is hearing a new opera for the first time. A phrase or a succession of chords comes which is of striking beauty. The next day at the piano one tries to reproduce the phrase, and if one has only trusted to the ear to remember it, often the attempt is a failure. But, if at the time of hearing the phrase one has tried to visualize it also, to picture to one's self how the notes would look on the printed page, the effort to reproduce the music later is quite sure to turn out successfully.

A good knowledge of harmony is absolutely necessary for intelligent memorizing. It is remarkable how many piano pupils are completely deficient in this respect, even when they are so advanced as to be able to play quite difficult compositions. Nothing is more common than to meet with piano students who stare at you blankly when you speak of a chord of the sixth. I always advise piano students to pursue the study of harmony with the greatest care.

The study of the design of a composition is of great importance in memorizing, particularly the design of phrases and periods. Two phrases may for example be repeated, the second containing a variant in the repetition; or there may be four measures based on a certain figure in the left hand, followed by two measures in which a slight change is made in the figure, and then again two measures with a further change. Such analytical work as this helps to impress the composition on the mind and is of great importance in memorizing.

Mental concentration plays of course a most important role in learning by heart, as does also the state of one's physical health and the fact of whether or not one suffers from nervousness, general fatigue or insomnia. Age has also much to do with the matter of memorizing. The compositions learned early in life always show much more readiness to stick by one than those acquired later on, when one forgets more easily. For this reason one should seek to acquire as much of the memory as possible during young years.

For one who plays much in public, journeying on the train from one city to another offer an excellent opportunity for the mental practice of one's repertoire.

TALENT IN MEMORIZING.

When a pupil does not memorize easily it is a sure sign that he has little or no talent in this direction, and I am not at all in favor of the idea of requiring such pupils to play without their notes. This idea is very much to be deprecated. It is certainly quite a general one among most piano teachers, and I have known it to be to hear a piece played well with the music than badly without it by a pupil who has little talent for learning by heart.

In order to keep a repertoire of pieces all going at the same time the pianist should have a weekly practice schedule, working at certain compositions on certain days and brushing up those which need it. This is my plan during the summer months, but during the season I find it impossible to work so systematically.

OSSIP GABRILOWITSCH.

BALANCE IN RHYTHMIC MOVEMENT.

BY DANIEL HATCHELLER.

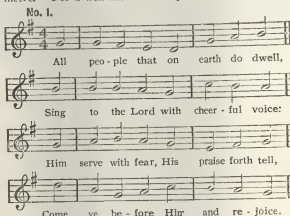
IMITATING NATURE IN MUSIC.

Only very few tonal demonstrations in Nature can be reproduced literally and not lose their elemental beauty, as for instance, the wind, which goes up and down, in true musical chromatic scales, and is easy to imitate. One of the greatest examples and most characteristic compositions for this is the study by Alkan, *The Wind*, played here several years ago most beautifully by Harold Bauer. Wagner uses the chromatic scale for that purpose in his *Flying Dutchman* overture, and no one who was ever fortunate enough to listen to the storm as it howls through the rigging will fail to see the truth of Wagner's pictures, and feel the uncanny weirdness of Alkan's music.

Much might be said of the songs of the birds, whose hearing and singing apparatus is constructed absolutely true, and produces and responds to a fundamental and its overtones. Of these the most used is the fifth, and the fifth, although a few species in South America have also the seventh of the fundamental in their chords. Wagner, in the aforementioned scene in *Siegfried* was inspired to use the call of several birds for his bird motif, and made out of those a melodic line that so beautifully blends in with the mood and the scenery.

When we look over compositions dealing with Nature, we are forced to acknowledge the following law: The smaller the talent, the smaller the man and the narrower his mind and horizon, the closer will he stick to slavish imitation of Nature. The greater the genius, the better the musician, the deeper the thinker, the more will he penetrate through the realistic features and give us the mood, the sentiment that is back of it—the reflection of Nature's phenomena upon his own mind and soul.

So when you are out of doors again, the next time, whether you listen to the swishing of the boughs in the woods, or to the hum of the insects and the babbling of the brook in the field, or watch the long waves as they roll by in the ocean, think of the great rhythm that moves everything in ever-recurring periods. Try to understand the harmony that is manifested everywhere and amid the silence, under the stars, the mysterious darkness of the woods, and the inexorable mystery of the ocean, you will find that



It is interesting to notice that these Spaulding lines are naturally tuned to the intervals of breathing. Hence the balance of rhythm, from *pea* (rho) breathe.

But in other forms of music the different lines have not always the same number of syllables. In the 8, 6, 8, 6 form—generally called "common metre"—we have two long and two short lines, e. g.:

"The bany an nature's silent strong
Has never ceased to play." —

"The song the stars all morning sing
Has never died away."

MAKING MUSICAL ATMOSPHERE.

BY FRANCIS LINCOLN.

Did it ever occur to you that you could create a musical atmosphere in your own neighborhood just as easily as the chemist can create gases in the laboratory? Try this compound and see if it is not a profitable one:

SS + P + H + P + Z + R + P + E + W + T + T
Perhaps you do not see the significance of such a formula, but applied to a musical club or music circle in your community it may work wonders. Let us translate it.

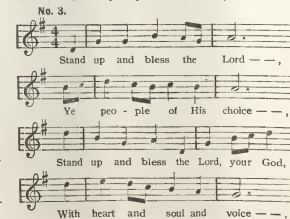
- Nine parts of work.
- Eight parts of zeal.
- Seven parts of experience.
- Six parts of human interest.
- Five parts of persistence.
- Four parts of fun.
- Three parts of research.
- Two parts of self-sacrifice.

Mix well and administer to any musical club, and the effect upon the happiness of the community should be magical.

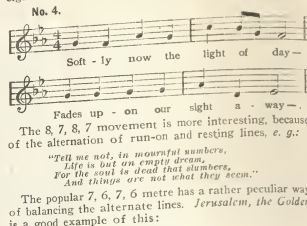
Perhaps you can not form a club. If not, apply the same formula to your pupils' recitals. Be true to your work. Love it in all its parts. Gradually you will note that a musical atmosphere becomes noticeable where you have never existed before. It may not be the kind of an atmosphere for that sometimes obscure Carnegie Hall, the Trocadero, Queen's Hall or the Gewandhaus, but it will be just the kind of a musical atmosphere in which the best interests of your pupils and your community will flourish.

"Music is a higher outpouring of the soul than either wisdom or philosophy."—L. VAN BETHOVEN.

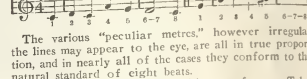
Notice here again that in the musical setting each of the short lines has to be lengthened out the eight counts, so that they may all be balanced, thus:



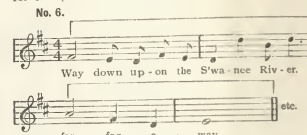
In the 7, 7, 7, 7 metre, each line is lengthened to the eighth count in the cadence, e. g.:



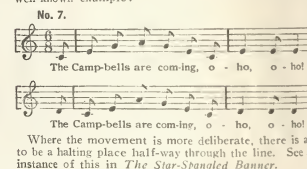
The 8, 7, 8, 7 movement is more interesting, because of the alternation of run-on and resting lines, e. g.:



The popular 7, 6, 7, 6 metre has a rather peculiar way of balancing the alternate lines. *Jerusalem, the Golden* is a good example of this:



In the three-pulse movement the normal length of the lines is twelve counts, which generally move faster than in the two- or four-pulse movement. Here is a well-known example:



Underlying all the endless variety of rhythmic movement there is a steady balance of the lines (sections and periods) and a complete adjustment of all the parts to the whole. A clear understanding of this fundamental principle will give poise and power in musical interpretation.

STUDY HARMONY FROM PIANO PLAYING.

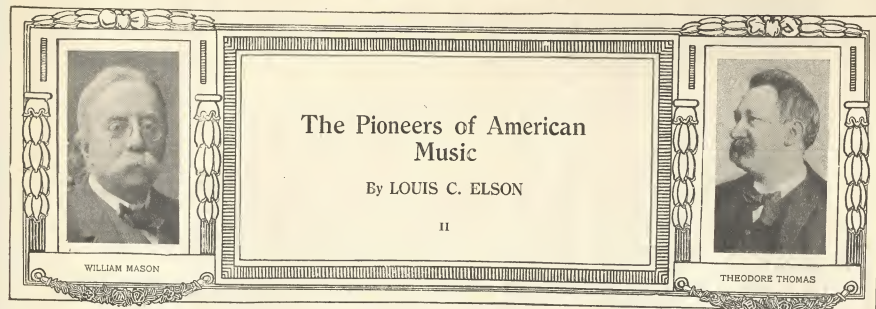
BY ELAENOR CAMERON.

As the work in interpretation progresses and the pupil becomes more advanced, the imaginative play of the study may be replaced by the spiritual meaning. Associate the pleasant and joyful moods with the major, the darker emotions of sorrow and despair with the minor. As soon as possible, lead the student to feel the tone of transition that is always present in every dominant seventh chord. Another necessity is an understanding of the types of the different resolutions. This form of harmony work, springing as it does out of the actual compositions that the pupil studies, makes in giving the selection practically always the involved principles and thus makes them his own.

The Pioneers of American Music

By LOUIS C. ELSON

II



In the preceding article (see *This Etude* for March) we spoke of the work of the great Lowell Mason, who certainly was a pioneer in the most important fields of American music. His third son, Dr. William Mason, was also a pioneer among our native teachers and artists. Born in Boston, January 24th, 1829, his father was his earliest teacher. In 1849 he went to Europe to study, and was the first of that long procession of American students which has made Germany its Mecca. Richter, Moschles, Hauptmann, Dreysechold and finally Liszt, all had a hand in his education. J. C. D. Parker (still living in Boston), and the superficial Richardson, who subsequently sold about a million copies of his piano method, were about the only other American students of music in Germany at that time. In 1854 Mason began his work in America, and it was important from the very start. With Theodore Thomas, Carl Bergmann, J. Mosenthal and George Matzka, Mason founded chamber concerts which were the beginning of that branch of classical music among us. For thirteen years these concerts were continued and their standard was far above anything that had obtained in this country before. Brahms and Schumann were first introduced in the United States by Dr. Wm. Mason.

EARLY ORCHESTRAS.

The thread of our narrative continues with the name of Carl Bergmann, mentioned above as coadjutor of Mason. It was Carl Lensehow and Carl Bergmann (not chiefly the latter), who were the real pioneers in good orchestral music in the United States. They directed the Germania Orchestra, the first classical orchestra which had anything like a permanent existence in America. It came about largely through the revolution of 1848. Not that many of the musicians had been in rebellion, but the political unrest throughout all Europe made it impossible for them to gain a living in their native land, and they were forced to emigrate. Several of these refugees formed an orchestra, giving concerts in several of the large cities, but making their headquarters chiefly in Boston. They very soon had fifty members in their band, and gave Boston its first hearing of Beethoven's ninth symphony.

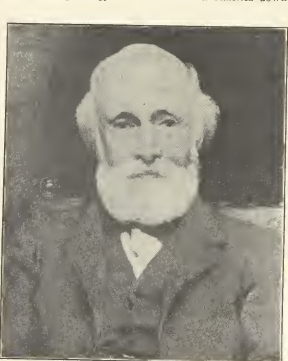
We must here digress to say that New York had its Philharmonic Orchestra before this time, thanks to the enthusiasm of Uriah C. Hill, a violinist of moderate ability but of much energy and of high ideals, who also deserves record among the musical pioneers of this country. But the Germania was of higher standard than the early Philharmonic, almost every member being a good soloist.

One little glimpse into the history of the Germania Orchestra may illustrate the musical status of the time. In Philadelphia they had been losing money continuously, although they went into continually smaller halls to retrench expenses. Finally they came down to a large room which was to cost them ten dollars. The receipts were less than eight dollars, therefore the landlord turned out the gas, and the Philadelphia season came to a sudden end in the darkness.

In the Germania Orchestra there was a tall and handsome flute-player, who blew into his sentimental flute faithfully until Carl Bergmann left the orchestra for a New York engagement. Then the men decided

that the flute-player would look very well as conductor, and he was promoted to the baton. He wielded it very well and made a good deal of American musical history. His name was Carl Zerrahn, and he was afterwards director of the Harvard Musical Orchestra, the Handel and Haydn Society, and the great Peace Jubilee.

Since we have entered the orchestral field let us carry the genealogy of this branch in America down



JOHN S. DWIGHT.

to more recent times. Foreigners were naturally more active here than native Americans. Leopold Dirmosch came from Breslau to New York and conducted the Philharmonic, the New York Symphony Society, the New York Oratorio Society, the Arion Male Chorus, and German opera. He did more than this, for he gave to America his two talented sons, Walter Dirmosch and Frank Dirmosch, who are still very active in the modern musical uplift among us.

WAGNER'S AMERICAN SUPPORTERS.

Anton Seidl must also be mentioned among actual pioneers. He was scarcely a pioneer in orchestral music, for there had been much excellent music of this type before his advent in 1885, but the earlier performances of Wagner must have been something very mystifying to the musical auditor; there were many dissonances which were not "made in Germany," and there were make-shifts that would cause the devout Wagnerian of to-day to shudder himself into an early grave. These things came to an end when Anton Seidl took the helm, or rather the baton. He was the real pioneer of Wagnerian opera in America.

But Wagnerian orchestral music had another great supporter in America, a man to whom the cause of

good music in America owes more than to any one else, and a man who was practically an American—THEODORE THOMAS. No one man ever did as much for our musical uplift as this earnest conductor. He came to New York from Hunover, in 1845, then he was ten years old, and boy as he was, he was soon in an orchestra. Then came the Mason-Thomas chamber concerts spoken of above. But it was with his orchestra that his chief deeds for America were done. Just as Seidl was weaker in orchestral scores than in operatic, so Thomas was less great on the operatic side than the orchestral. The two giants supplemented each other. Of the life of Theodore Thomas it is unnecessary to speak here, its glories are too recent and will always be well-remembered.

THE BOSTON SYMPHONY.

One other great orchestral pioneer must here be mentioned. The builder of our greatest orchestra. It is not necessary in a short essay such as this to give the history of the Boston Symphony Orchestra. Founded by the liberality of an eminent Boston banker, Henry L. Higginson, it began its career, under George Henshaw, October 22d, 1881. But it became important only after Wilhelm Gerike had begun to reform it and to build for the future. It was Mr. Gerike who ruthlessly discharged the veterans who were in its ranks and who clung to it as a sort of Old Men's Home. It was he who went to Vienna and Paris and chose a number of young artists who were to grow up with the orchestra and some of them are with it yet, after about a quarter-century of service. Had it not been for the firmness and far-seeing policy of Mr. Gerike we would not possess as we do to-day, probably the best orchestra of the world.

In one sense Antonin Dvořák was a pioneer in American musical affairs. From 1882 to 1895 he was director of the National Conservatory of New York. During his stay in this country he called the attention of the entire world to the charm of our plantation quartet and symphony. Yet his symphony, *From the New World*, was not the first American work of this type, as those who study George W. Chadwick's second symphony, or his string quartet in D minor may discover.

But we may now add to the list of pioneers in the American musical advance a name which will not always be held in high honor, yet its owner probably sowed more musical seed than almost any other single worker. Patrick S. Gilmore was not a great musician; he was not to be reckoned among the ranks of American composers of consequence; but he was a superb organizer, and he had all the enthusiasm of his Celtic race. His two great Peace Jubilees took place in Boston in 1890 and 1892. The second was a musical festival beyond any that had ever taken place on earth, for we may distrust the stories of Josephus of tremendous choruses in ancient Jerusalem.

GILMORE AND THE PEACE JUBILEE.

Now there are acoustical reasons why a chorus of 20,000 and an orchestra of 2,000 cannot give a good ensemble to critical ears, and even for the ears of the forty strong, singing voices or even for the ears of the punctuated of the mass of sound with artillery, or the introduction of a bass drum ten times the usual



ANTON SEIDL.

size, and a grand piano twice the ordinary size, are not especially artistic effects. But the training of the chorus of twenty thousand caused every town and hamlet in New England, and many in other parts of the country, to study music which was of an infinitely higher grade than anything that they had attempted before. Handel, Haydn, Mozart, and other great masters became the daily routine of hundreds of vocal societies and singing schools that had only worked at vocal trash up to that time. The two Peace Jubilees left behind them a legacy of good musical taste that had never existed before. It is unjust to deny the ladder by which we have ascended; it is unfair to criticize the artistic shortcomings of the monster festival and forget what a precious legacy it left behind.

JOHN S. DWIGHT.

In the preceding article we spoke of William H. Fry and the beginnings of American musical criticism. It is most amusing to read the rhapsodies which passed for criticism before about A. D. 1850. But Fry was overshadowed by an eloquent writer, not a practical musician, deeply in love with the classical masters. John S. Dwight shouted classicism through thick and thin. He attacked everything that was not easily measurable by the classical yard-stick. He attacked Louis M. Gottschalk (also a pioneer in American piano music); he attacked the Peace Jubilees root and branch. But, alas, once, by mistake, he bitterly attacked his idol, John Sebastian Bach.

It happened thus—S. B. Whitney, the famous organist, gave a choir festival wherein he included the great Choral *Oh Sacred Head Now Wounded*, by Bach. The melody of this chorale is not by Bach, but by Hassler, as it was originally a love-song. Mr. Whitney thought it best to credit the work to its original source. The result was that a scathing criticism of the "poor harmonies, the awkward leading of the voices," etc., etc., appeared a few days after, from the pen of the Bach worshipper, who was much astounded to find that he had inadvertently attacked the great John Sebastian Bach.

But the influence of John S. Dwight was generally wholesome and good. In America at that time (from 1850 on), a little ultra-conservatism could only work good, and generally in concave with Dwight were great musicians, Otto Drexel and Hugo Leonhardt. But Dwight, in his day, unjustly overshadowed other earnest writers. Karl Mez, for example, is a name known to but few, yet in his day he was an admirable critic and analyst. If any reader looks up his book, *Music and Culture*, he will find a noble display of a well-balanced and highly-trained musical mind.

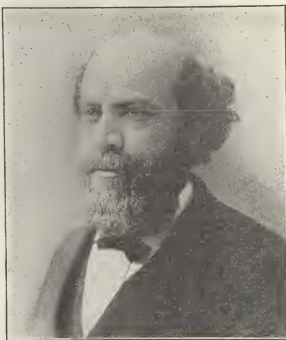
Educators in musical literature have become so numerous that one can recite an entire list of prominent ones, such as Matthews, Daniel Gregory Mason, Liebling, Huneker, Krehl, Hale, Flink, Henderson, Dickinson, and a score of others.

AMERICAN CONSERVATORY BEGINNINGS.

Conservatories too have sprung up right and left, but here we have yet to notice, with some detail, the

father of the American Conservatory system. Eben Tourjée was not a deeply educated musician, although he had taken lessons from several teachers, attaining even to Haupt's classes in Berlin. He was, however, a superb organizer and the man best fitted for his time. Had he come forward with a severe curriculum when he founded the New England Conservatory of Music, in 1867, he would have gone straight towards failure or bankruptcy, exactly as the Boston Academy of Music had done before his time. But he tempered the wind to the shorn lamb; he encouraged the humble student rather than repressed him; he adapted himself and his educational scheme to the circumstances which surrounded him, and where a great musician would have failed Dr. Tourjée (the degree came from Wesleyan University) succeeded.

The present writer was intimately acquainted with Dr. Tourjée, but almost despairs of giving the reader an idea of his personality. He was enormously staid and had the faculty of making others so. He sized up a man very quickly, found out what he could do best, and set him to doing it. The author well recalls how Dr. Tourjée pushed him into lecturing against his will; landed him in a class room with a number of students of Theory around him, before he had anything but a vague idea of what Theory meant; written a single essay. Dr. Tourjée had a smile that was worth thousands of dollars to him in his career. He was rather small in stature, with bright and sparkling eyes that lit up grandly as he became interested



EBEN TOURJÉE.

in what he was speaking about. He was always staid and gentle. A decided baldness gave a rather patriarchal look to him, in the conservatory days. He was a personal friend to each and every pupil. That "personality" of work in a large conservatory has vanished forever; no one but Dr. Tourjée could accomplish it.

What difficulties lay in the path of a wide curriculum can scarcely be imagined. At one of the meetings with the pupils Dr. Tourjée thought that he might venture to try for a conservatory orchestra. He suggested that every student who played an instrument should come the next evening and bring his instrument along. They came! There were nineteen flutes, three violins and a mandolin! The orchestra was postponed. The same conservatory has now an orchestra that plays all the Beethoven symphonies.

EBEN TOURJÉE'S GREAT WORK.

Dr. Tourjée may be regarded as a link binding the old to the new. He was at first an outcome of the New England praise meeting and singing school, but when the Peace Jubilees took place he was a power behind the throne. He was organizing everywhere and getting the different societies ready to merge into the great chorus.

The present writer cannot refrain from adding that all of his present work in music was suggested, fostered and upheld by Dr. Tourjée.

Other pioneers in different musical fields might be spoken of. The encouragement of women in music, in

America, has led to a set of female composers who compare favorably with those of any European country. Mrs. Beach is to be considered the head of these. Our folk-song also had a pioneer in Stephen C. Foster, whose sweet simplicity will be found very difficult to imitate by any who attempts it.

It has not been our purpose in these two articles to give a history of the beginnings of American music in its various phases. We have endeavored rather to point out some of those who really began some new development in our native art, and to set forth briefly just where and how their influence was exerted. We have pictured a number of rivulets and tiny streams, gradually uniting, until now we behold a great river, ever-broadening and bearing the freight of all the nations upon its bosom.

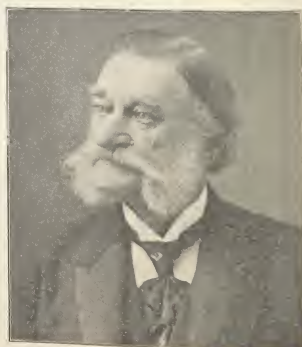
(EDITOR'S NOTE.—Our readers will realize how impossible it would be for Mr. Elsen to treat more than a few of the standing personalities in our musical history in an article of the purpose and the size of the foregoing. Dudley Buck, for instance, was certainly in one phase of our musical development, as were many of his contemporaries; but Mr. Elsen has in this article and in the one which appeared in the March issue of *THE ETUDE* represented most of the men and women who have had a formative effect upon our national musical growth.)

THE WIT OF MALIBRAN.

One of the misfortunes of the interpretive artist is that his art dies with him. The creative artist at least leaves behind him something that will make him a sort of familiar spirit in thousands of homes through scores of generations. Thus it is we can remember even so insignificant a composer as Offenbach while we forgive a divine singer like Malibran. Some interesting reminiscences of her by Ernest Legouvé were recently translated by Mr. C. L. Graves and made into an essay included in his *Diversions of a Music Lover*.

"In illustration of her contempt for, or rather love of danger," says Mr. Graves, "M. Legouvé tells us that the first day she ever went out on horseback, he being her companion, she put her horse at a ditch and got over without mishap. And he tells an even more extraordinary story of her plunging into the sea in the Bay of Naples, although she could not swim, in the serene confidence that her friends would not let her drown. Of her readiness in retort he gives the following example:

"Lamarine had been complimenting her on her gift of languages—she spoke four with equal facility. 'Yes,' she replied, 'it's very convenient. It enables me to clothe my ideas in my own way. When I am at a loss for a word in one language, I take it from another; I borrow a sleeve from the English, a collar from the German, a bodice from the Spanish.'—Which makes in all a charming harlequin's dress!—'A harlequin's dress, if you like, but the harlequin never wears a mask.' On another occasion when someone was praising a poet whose poverty of ideas was only surpassed by his magnificent style, 'Don't talk to me of his talent,' said Malibran, 'he produces a vapor bath with a drop of water.'"



CARL ZERKOW.

Exercises for Independence Taken from Famous Pieces

By LeRoy B. Campbell

II

(The first section of this article appeared in *THE ETUDE* for March, but this section may be read independently with equal profit.)

INDEPENDENCE IN COMBINED PARALLEL AND CONTRARY MOTION.

When both hands are occupied, one of the parts is usually quite easy, and after the difficult part is mastered the easier part can soon be added, but there are many cases where both hands have almost if not altogether equal difficulties, in which event let us try the following practice. We will choose for our example a couple measures from the Bach *Prelude* in C minor (No. 2, Well-Tempered Clavier), in which independence in both parallel and contrary motion is required as well as digital perfection.



The reason a fairly good player cannot read off at sight a complicated passage like this is that too many physical and mental acts are thrust upon him at the same instant. Let the mind have a fair chance and these mental and physical acts will soon be dispatched with ease. Simply revert to that old adage, "one thing at a time."

Take, for instance, the first measure. It is composed of four groups of sixteenth notes, four notes in each group. Play once the first group each hand alone (I say play once, for now the prime difficulty lies in making motions with both hands working together, so nearly all the practice, although slowly, should involve both hands). Play the first group with both hands together; repeat it four times with perfect fingering. Take the second group and play it once with hands separate and then four times with both hands together. Proceed in the same manner through the third and fourth groups of the measure. Now go back to the first group and play the second measure, also three times; take the second group the same way, also the third and fourth. Return again to the first group, and since the mental and physical difficulties have been more gradually approached and overcome, you will this time repeat each group only twice. And once more return to the first group, but this time play straight through. Take the second measure up in exactly the same manner and after that is perfected play both measures without interruption.

The mental side of this passage is now quite ready, but it is doubtful with many whether the physical side has reached the point where easy automatism has taken

command. So, in order to obtain automatic muscular action on a sure foundation, a further conscious study will not be amiss. So as to hold the mind the better in coordination with the muscles, it is best to change the mental orders often, but always run the fingers over the same path. Therefore practice through the entire exercise with light but decided movements, using in place of the even four sixteenth notes to each group, this rhythm:



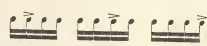
Follow this with an arrangement of the notes of each group in which a different set of fingers make the rapid move, e. g.:



Then use successively the following rhythms, playing through the two measures:



Now play through with slight accents placed as follows:



and with this accent,



the passage is ready to use in conjunction with what precedes and follows it. Students will find scores of passages which can be treated similarly to these examples in which.

INDEPENDENCE WHERE ONE TONE IS SUSTAINED WHILE THE OTHER FINGERS ARE EMPLOYED.

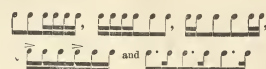
Let us turn for our next effort to the Chopin *Etude*, Op. 10, No. 6, the second measure in the lesson.



The factor of relaxation here enters into the problem. Anybody who has been brought up with regard to keeping in repose such muscles as are not used in a certain act will find here but little difficulty. The fifth finger is to sustain the F, while the other fingers play the figure in sixteenth notes. Simply rest enough weight on the fifth finger to hold down the

F, but do not use muscular tension above that necessary for position.

Practice the sixteenth note figure in light staccato taps, and later with the two quick taps, as previously explained. Also for further independence make use of various rhythms, e. g.:



In the twenty-first measure of this same *etude* a similar passage for the right hand may be found. Bach abounds with these problems.

INDEPENDENCE WHERE ONE HAND PLAYS IN ONE RHYTHM WHILE THE OTHER PLAYS IN ANOTHER.

This is very difficult in the event of two notes against three, which combination is often encountered in Grieg and other modern composers. The first measure in the Grieg *Scherzo*, Op. 54, is a fair example.



(The dotted lines indicate where each note of the lower group should be played.)

This is another difficulty where the mental process should be well drilled, when the problem will not be so very obstinate.

Take for example this simple figure:

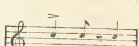


Tap it out with the second finger (R. H.) in time, applying a small accent as indicated.

Play again and tap the second eighth note with the L. H., once more keeping the sound of the figure in mind. But this time, tap the second eighth note an octave lower, e. g.:



Now add one more note and this problem is in a fair way to be solved, e. g.:



If the student will play and listen carefully to this example he will very soon gain a command over it. To aid still further in the solving of this problem he might count one, two, three, and tap a key at one and again between two and three. Reverse the process.

If a second person can be enlisted, let one person count about one, two, three, while the other counts one, two, and vice versa. With these simple but effective aids well in mind try Example 7. If it still gives trouble take the second count of Example 7 and use it slowly, exactly following each step of Examples 8, 9 and 10.

INDEPENDENCE WHERE CERTAIN TONES ARE PLAYED FORTE WHILE OTHERS ARE PLAYED SOFTLY.

This is not very difficult when the melody is in one hand with accompaniment in the other, but when hand it presents a more trying problem. Many of these combinations come up especially in Mendels-

BY EDWARD ELLSWORTH HIPSHER.

order to moderate her impetuosity, it will be necessary to impress her mind with great respect or rather positive fear of the sovereign and his court."

He tells how she enchanted wherever she was skillfully managed and that the most successful expedient ever tried to have her sing well was to induce her favorite lover—so she always had one—to sit in a box near the stage, when she would pour forth all her powers to please. No earthly power could make her sing if she did not feel like it either for kings or emperors. The Emperor of Austria, with whom she was a favorite for some time, banished her finally from his kingdom for defiance of his authority, before which she had been exiled in turn from almost all the cities of Italy.

HOW GLUCK REFORMED THE PRIMA DONNA.

A long time before Gluck came with his reforms, opera had assumed certain fixed rules of construction, so many arias, quartets, duets, trios and choruses, irrespective of the requirements of the plot. The pioneer of German opera, in his efforts to make a more expressive of dramatic truth, gave the first blow to the vanity of the singers.

The Paris of 1773 was the principal scene of his reforms. He said, "I have avoided interrupting a singer in the warmth of a dialogue to wait for tedious ritornelles or cadenzas." "Naturally the singers did not like their parts, and it was all he could do to find a sufficient number to sing his operas."

Two parties had formed, one in favor of the Italian composer, Pizzini, the other for Gluck. Both composers had written on the same theme, *Iphigenia in Tauris*, Gluck's proving the greater success, with Sophie Arnould, a French prima donna, in the leading part.

On the opening night of Pizzini's opera, his discomfort knew no bounds when he saw his costly prima donna, La Guerre, come out as the daughter, Agamemnon, making faces at the men in the pit and boxes, and flopping about and reeling through her part. The climax was reached when Sophie Arnould, who was in the audience, set the house in a roar by calling out, "This is not Iphigenia in Tauris, this is Iphigenia in Champagne."

La Guerre was whisked off to prison for two days by the king's orders after which she returned to the stage again singing better than ever. Up to this time, however, France was far behind Italy in the art of song, as well as in that of operatic composition. There were no singing schools, no singers comparable to the great Italians, but the French, from the beginning, seem to have excelled in acting. Sophie Arnould, the most distinguished leading lady up to then, had dramatic gifts greatly admired by Garrick.

The nineteenth century saw the Italians Rossini, Bellini and Donizetti supreme in the operatic field, with their exquisite melodies and vivacious floriture. They played more than ever into the hands of the singers, the orchestra now accompanying them, and allowing them to take their own time. This, however, had some advantage, as it gave the serious singer an opportunity to pay more attention to acting, and produced consequently the first of the emotional singers. "Plata" it was said, "was a Sidiou's Malibran, a Garri's Grisi, Persechini, Catalini, Alboni, Jenny Lind, were the most prominent among the sopranos. Not all were the high type of artist as Malibran, the daughter of Garcia, combining in her person the qualities of a great, great musical knowledge and high ideals of her art."

CATALANI.

The vocal tight rope walker is still with us in Catalani, a woman of extraordinary abilities, who, by the use of all the gifts necessary to become a great artist, spent her life doing vocal stunts, caring only for money and cheap applause. She cared nothing for the opera in which she sang, and her demands were so exacting that nothing was left for the other singers. Her husband said to a manager who complained of her terms, "My wife and four or five puppets is all that is necessary."

A reigning empress who had asked to hear her sing, when she heard her terms said, "Not one of my field marshals gets as much." "Then," said Catalani, "let her get her field marshals to sing for her."

Unlike her Jenny Lind, who was a born gifts of voice and soul made "a conscience of her music." She revered her art and no efforts were too great to perfect it. She came to this country in 1850 and though exploited and brought by Barnum, the circus-

man, she was incapable of the vocal tricks of Catalani. Her vogue was such that everything from homnets and shawls to barrooms and sausages were called after her. How great her art must have been can be judged by the high opinion of Mendelssohn and Chopin. The latter said, "She is an great artist as ever lived." Those who have heard both Patti and Lind, say the latter possessed all the gifts of the former with the addition of a soul. Rossini once heard Patti sing one of his arias so loaded with embellishments, that he said he scarcely whose aria she had just sung, but she singing. She answered that Strakosch had taught it to so to her. "Then," said Rossini, "it is a Stracocheria" (cochon, pig).

WAGNER'S IMPRESS.

What a change in the attitude of the singer, toward her art, the composer and the public during Wagner's time! In 1831 Schroeder-Devrient proclaimed in the opera of the German revolutionist a new vocal art, her slavery; she becomes the conscientious interpreter of his music-dramas. Wagner's works were fraught with tremendous difficulties for the singer, musically, dramatically and vocally, increased by the fact that he had above heavy orchestration, the singing of difficult intervals and a passionate style of declamation. The singer's importance became relative to the reading of the text, the orchestra sharing equal honors. In speaking of her art Schroeder-Devrient says, "I had to think not of my own reputation but to establish German music. My failure would have been injurious to the composer." Before her singers had delighted and astonished, it remained for her to thrill with her passionate art. Wagner says, "The artist, with this remarkable woman electrifies me. For a long time I heard and felt her presence, when the impulse to compose came over me. . . . She set an example of which, I alone, of the dramatists used to think not." Frederick the Great, of Prussia, was as unimpressed as to say that he would as soon listen to the neighing of a horse as the singing of a German prima donna. If such a charge could have been brought once, it is so no longer.

La Guerre and the great German singers since her, have combined the declamatory art with all the refinements and technique of *bel canto*, and have proven, moreover, by their long careers, that the singing of the Wagner operas do not ruin voices properly used. The music of the Wagner operas, of other styles as the success of Lehmann and Nordica in French and Italian operas indicate.

DRAMATIC SINGERS OF TO-DAY.

Since Wagner the music of all countries has become more dramatic, calling for more serious musical and dramatic study upon the part of all singers, though not demanding so heavy a voice as the Wagner operas. In the French and Italian operas great triumphs have been won by Calvé as a creative interpreter and emotional singer.

In French opera, Mary Garden, whose career would have been impossible in a former age, when vocal gifts, alone, could have won success, has achieved fame by the use of her voice, backed by the most necessary physical and mental qualities for the highest type of singer. Sembrich, whose exquisite art is the delight of all good musicians, finds expression in her works of Mozart, is the greatest living exponent of *bel canto* and prides herself upon the fact that she has won her laurels without playing to the gallery. The success of Tetrazini presents a curious anomaly in that the style of the old style, supposed to be as obsolete as hair furniture and bombast gowns, is represented in her, and finds large audiences found enough of vocal agility to sit through old-fashioned prima donna operas, for there have not been any new ones written in fifty years.

Some of our prospective prima donnas seem to think it unnecessary to devote as many years to vocal phrasing and technique as the bel cantists did, they talk about a thousand a night here they have studied two years. A study of the greatest achievement in modern opera shows that it lies in combining the best qualities of the Italian and German schools, the vocal finish and the dramatic truth of the French, and the best of the latter. Yesterday the prima donna was only a vocalist; to-day she must be an interpreter, musically and dramatically, with a finer ear for intricate harmonies, and a richer, broader mentality.

Generally speaking, the boy, starting into music with a few lessons, has an uncomfortable outlook. If he has sisters, they probably will be held up to him as ideals to which he never may attain. And why parents should take such a position is one of the missing links in the processes of the human intellect. Despite the fact that the greatest musicians of all ages, both the creative and executive, have been masculine, yet the creation is persistently bobbing up that music is for girls and not a manly pursuit for boys. Should the boy be fortunate enough to receive proper encouragement, he may surely will have to withstand playmates who too often look upon piano practice as somewhat of a "sissy" occupation. So that the boy who comes for lessons at once has my sympathy and encouragement.

FIND THE BOY'S VIEWPOINT.

The wise teacher always studies the individuality of his pupils. Especially must he differentiate between the mental qualities of boys and girls. Most teachers have such a preponderance of girls and young ladies that they are apt to become biased in their way of looking at the teaching of boys. The boy who is to succeed with the average boy pupil, he must be handled from the boy's viewpoint. His natural frame of mind, his more active sports and employments, and his outlook upon life must be taken into consideration. One characteristic of the boy which he seems to possess in a greater degree than his sisters, is his ambition to do things like a grown person. Now, this can be turned to most excellent account. Imitation, carried to the point of emulation, is a very good thing. If the boy enough back, each of us will find that most of our education was acquired first by some means of imitation, and that later we so digested the substance of the model example that it became a part of our mental equipment to be used as our own. So the teacher need not fear the effects of many practical illustrations in the early course of the pupil. "And now see how I do it," will almost always lead the boy to a genuine effort to play "like the teacher." This applies to technique as well as to interpretation. "Do it this way," with a careful illustration will accomplish more than a hundred times as much as "do it."

Then one must take into account that the normal boy has other interests outside of music. His sports and games are vital to his physical and mental health. A few lessons in music, for example, will be a time misspent; for when once you have the child's interest and sympathy of the boy there will be little difficulty in getting his attention for anything you may wish him to do. And, when all is said, the amount of interest you are able to develop in a pupil will measure your success in furthering his progress in his studies. Get yourself into a sympathetic attitude towards the interests of the boy, and you will be surprised to find how soon the boy's phase of the work in hand, which you wish to bring clearly to his mind.

CHOOSE THE RIGHT MUSIC.

Another item of vital importance is the style of music selected for study. Naturally, a boy, full of snap and vigor, will not be much interested in dreamy reveries and nocturnes. He will prefer a strong, strong rhythm and a vigorous melody, and he will put fire into it. And it need not be rag-time either. Many excellent pieces of good music can be found, in which melody and rhythm predominate. Then, as introducing pieces in which there are short trills or minor intervals, the teacher should be careful of their choice. In the case of the boy, the style of composition may be developed.

The music of the Italian masters is plastic. Its effect is sharp and clear. On the contrary the music of the great German composers is more plastic, more plastic, one in which the clear form is overwhelmed with passionate exuberance. In Italy the serious nature of the fatherland, the eternal bliss of the heavens, freshness, the joy and vivacity of the people, are all sadness and sorrow is also human and beautiful. German art turns more frequently from the untroubled cheerfulness to the transfiguration of pain.—FRANZ DENDL.

A Concise Dictionary of Musical Forms

THE ETUDE from time to time has presented little dictionaries of this kind with the view of assembling special information along well defined lines. It must state this is the result of research in works not commonly possessed by the average music lover.

CHANT: A short liturgical composition to which the psalms, canticles, etc., are sung. It consists of a single note or chord, called the reciting note, followed by a passage in strict time called the mediation; this leads to another reciting note, followed by another short passage in strict time forming a cadence. A double chant in which this process is duplicated, the second chant forming an "answer" to the first, is also frequently employed.

CHORALE: A hymn tune. The modern chorale was introduced by Martin Luther.

CYCLOS (OR PART SONG): A work to be sung by a number of voices, usually written as a contrapuntal style. A body of singers is also called a chorus.

CHACONNE: A graceful old dance in 3/4 time. Also a set of variations on a ground bass in slow 3/4 time. Similar to the *Pavane*.

CONCERTO: A composition in sonata form (q. v.) for a solo instrument with orchestra. The most usual instruments are violin, piano, cello or organ. The scherzo or minuet movement, however, is usually omitted.

CONCERT-OVERTURE: A somewhat extended overture for orchestra constructed usually in the form of the first movement of a sonata except that there is no repeat of the first section.

CODA: A part added to the end of a composition to make a more effective finish. The word is derived from the Latin, *candem*, a tail.

COUARENTE: A lively old French dance in triple time. The word means "running."

ENTR'ACTE: A short orchestral piece between the acts of a drama.

EPISODE: (See Sonata and Fugue.)

EXPOSITION: (See Sonata and Fugue.)

FANDANGO: A Spanish dance in slow 6/8 time.

FANTASIA: A work written in a somewhat capricious style designed to show off the performer's technique, sometimes similar to the sonata or rondo in form, but not strictly adhering to form of any kind. Very often airs from an opera, or other popular airs, are used as a basis.

FUGUE: An elaborate polyphonic form, consisting of an *Exposition* in which the *subject* is announced by one voice, and the answer by another, and so on until all the voices have entered. With the answer appears the *counter-subject*, or part written above it; the counter-subject usually appears with each subsequent entry of *subject* and answer. Following the *exposition* is the *counter-exposition* in which the answer appears first and the *subject* follows. Then comes the *development* in which *subject* and answer are heard in several related keys separated by short episodes. Towards the end comes the *stretto* in which the answer follows the *subject* at a shorter interval, that is to say—before the *subject* has been heard in completion. Usually at the end comes the *pedal*, a long note held in the bass while the other parts move freely above it. The *pedal* is held in an upper part it is called an *inverted pedal*. *Interludes*, formed usually from some portion of the *subject*, help to give variety between the different sections.

GALLIARD: An ancient Italian dance in triple time.

GAVOTTE: An old French dance, originally from the country, but made graceful at the French court. It is in 4/4 time, and begins on the third beat of the measure.

GLEE: A vocal work for three or more singers, often having several movements. Somewhat contrapuntal in style.

HORNPIPE: A sailor's dance in quick 4/4 time.

IDYL: A short pastoral movement or a song of a pastoral character.

IMPROMPTU: An extempore composition. "Strict adherence to form is not essential, and there is some liberty allowed for freedom of expression."

INTERLUDE: *Intermezzo:* A short instrumental work between verses of a chorale, between vocal items in a choral work, or between movements of a sonata or symphony.

INTRODUCTION: A short composition leading into the main work; it usually ends on the dominant, but is otherwise complete in itself.

JIG (Gigue): A lively dance in 6/8 or 12/8 time.

LANDLER: An Austrian dance from which the modern waltz is said to be derived.

MAZURKA: A Polish dance in triple time usually having a strong accent on the second beat.

MADRIGAL: An unaccompanied chorus of one movement, written in free contrapuntal style. It is to secular music what the motet is to sacred music.

MARCH: The march is of German origin. It is intended to act as an aid to soldiers on the march, and must therefore be so written that the time is strongly accentuated so as to fit the step (one, two, one, two, etc.). There are usually two strains each of eight or sixteen measures to the first part, and the same in the second part, which usually has a theme of somewhat broad character. There are several kinds of march, which are more or less accurately described by their names: Quick March, Slow March, Funeral March, Festival March, Religious March and National Marches.

MASQUE: The forerunner of the opera, combining tragedy, music, dancing, etc. The characters were represented by masked performers, and the entertainment was generally based on some allegorical or mythological subject.

MASS: A sacred composition invariably associated with the celebration of the Eucharist. It is sung to Latin words in the Roman Catholic Church. The principal movements are the *Kyrie*, *Gloria*, *Sanctus*, *Agnes Dei*, *Exultet*, *Crede*, *Sanctus*, *Benedictus* and *Agnus Dei*.

MOTET: An ancient sacred choral work written in polyphonic style, employing never less than four parts. Orchestral or organ accompaniments are sometimes employed, but this is a comparatively modern innovation.

MINUET: An old stately dance in 3/4 time, usually consisting of two strains. To avoid the monotony of constant repetition in the ball-room a second minuet was usually added, constructed on the same plan. The two were performed alternately, thus giving rise to the expression "a pair of minuetts." The second minuet is either differed from the first by being played by only three performers. It thus came to be known as the "Trio." The name "trio" has been retained long since the practice of writing in three parts only has been abandoned, and is also employed for the second part of many gavottes, etc.

MUSETTE: A quiet dance of a pastoral type with a "drone" has suggestive of bagpipes.

MUSICA PARLANTE: Music of a declamatory nature, written like a recitative.

NOCTURNE: *NOTTURNO:* A composition of a poetical character suitable for drawing-room use. It is regarded as a fanciful name for a piano piece in "song form." The inventor of it was John Field, the Irish pianist, but Chopin added to it so much beauty that the term nocturne has become definitely associated with piano pieces which have a certain atmosphere of mystery, such as we get in Chopin's works. The name suggests a piece to be played in the quiet of evening.

CHOPIN'S OWN PIANO METHOD.

It is not generally known that Chopin at one time intended to write a piano method. The work was never completed, but a fragment of it remains. This fragment was preserved and handed down by his sister, the Princess Czartoryska after his death. Had the work been finished there can be little doubt that it would have completely revolutionized the technique of the day. Here is a translation of the fragment that remains:

"No one notices inequality in the power of the notes of a scale when it is played very fast and equally, as rewards time. In a good method, the notes of a scale are

THE BALLET IN FRANCE

BY EDWARD O'CONNOR

LOUIS XIV AND THE BALLET

THE VESTRIS FAMILY

THE ETUDE

Presto

f 35

p 40

cresc. *ff*

Presto

f 45

Tempo I.

pp 50

f 55

cresc. accel.

Allegretto M.M. $\text{♩} = 108$

mp dolce

a) 

→ *mp* mezzo piano, somewhat soft signifies a degree of shading which stands between *p* and *mf*.

THE ETUDE

p 60

p 65

mp 70

f 75

p 80

cresc. 85

rall. e dim.

a piacere

a tempo

p dolce 90

f 95

rit. 100

pp 105

ff

→ These four measures *pp* may be played somewhat more quietly than the previous Allegretto Tempo requires, but with the following *f* the regular Tempo will take its place again. Still care must be taken that this slight deviation from strict time is not carried to excess, for under no circumstances should it form a contrast between dragging and hurrying.

b) 

THE ETUDE

ALLEGRESSE

RONDO

A. SARTORIO

Allegretto M.M. ♩ = 108

mf

cresc.

last time to Finale

f

cresc.

a tempo

rit. dim.

p

cresc.

f

D.C.

Copyright 1914 by Theo. Presser Co.

International Copyright Secured

Finale

poco rit.

mf

cresc.

NIGHT SCENE

JOSEPH PASTERNAK, Op. 11 No. 1

Largo M.M. ♩ = 56

L.h.

r.h.

mf

p

f

cresc.

M.M. ♩ = 138

p rall. dim.

Fine

rubato

D.C.

Copyright 1898 by Theo. Presser

THE ETUDE

EN BALANCELLE

VALE LENTE

V. DOLMETSCH, Op. 93

Moderato M.M. $\text{♩} = 126$

dolce
cresc.
mf
a tempo
p
f
pp
rit. molto
Fine
TRIO
mf
cresc.
f
p
cantando

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

cresc.
f
dim. e rall.
mf
piu f
p
molto rall.
Tempo I.
f
rit. D.C.

GOOD NIGHT

"NOW I LAY ME DOWN TO SLEEP"
"GOOD NIGHT, GOOD NIGHT"

ALBERT LOCKE NORRIS, Op. 21

Moderato M.M. $\text{♩} = 72$

mp
mf
rit.
mp a tempo
senza ped.
p
molto rit. e dim.
w
rit.
slowly
molto rit. e dim.
w

THE ETUDE

COSSACK DANCE
KOSACKENTANZ

SECONDO

E. KRONKE

Vivo con spirito M. M. ♩ = 126

THE ETUDE

COSSACK DANCE
KOSACKENTANZ

PRIMO

E. KRONKE

Vivo con spirito M. M. ♩ = 126

THE ETUDE

SECONDO

Musical score for "THE ETUDE SECONDO". The piece is in G major and 2/4 time. It begins with a piano introduction marked *f*. The main body of the piece features a series of chords in the left hand and a melodic line in the right hand. The score includes dynamic markings such as *f*, *cresc. sempre*, *ff sempre più mosso*, *piuf*, and *fff*. The tempo is marked *Presto* at the end of the piece.

THE ETUDE

PRIMO

Musical score for "THE ETUDE PRIMO". The piece is in G major and 2/4 time. It begins with a piano introduction marked *f*. The main body of the piece features a series of chords in the left hand and a melodic line in the right hand. The score includes dynamic markings such as *f*, *cresc. sempre*, *ff*, *piuf*, and *fff*. The tempo is marked *Presto* at the end of the piece.

THE ETUDE

SWEET HOPE

MEDITATION

SARAH READ REINHART

Moderato M.M. ♩ = 126

Copyright 1914 by Theo. Presser Co.

British Copyright Secured

POLKA MIGNON

FRIEDRICH BAUMFELDER Op.394

Gracioso M.M. ♩ = 108

Copyright 1914 by Theo. Presser Co.

International Copyright Secured

THE ETUDE

TRIO

DIANA

AIR DE BALLET

GEORGE S. SCHULER

Allegretto grazioso M.M. ♩ = 126

Copyright 1912 by Theo. Presser Co.

British Copyright Secured

THE ETUDE

360

THE ELODES

mf scherz.

f *mf*

p

mf *p*

cresc. *f* *poco a poco dim.*

TRIO

mf

f *D.C.*

THE ETUDE
BATTALION DRILL

Intro.

Tempo di Marcia M. M. $\text{♩} = 120$

MARCH

CHAS. LINDSAY

[illegible]

THE ETUDE

ROMANCE

JEAN SIBELIUS, Op. 24, No. 9

Andantino M. M. ♩ = 63

staccato

ben marcato

pp

ben marcato

mp

dolce

p

piu piano

f

espress.

p

dolce

mp

ben marcato

pp

poco cresc.

staccato

poco f

piu f

cresc. molto

f

cresc. possibile

THE ETUDE

f

dim. poco

cresc.

f

segno

f

meno f

dolce

mp

allargando

pp

Andantino sostenuto M. M. ♩ = 63

p

pp

rit.

pp

a tempo

dim.

poco rall.

ppp

dim. al fine

SILHOUETTE

ANTONIN DVOŘÁK, Op. 8, No. 2

THE ETUDE

MARCIA FANTASTICA

CARL MOTER

Moderato M.M. = 112

pp misterioso
p
cresc.
f
dim.
p
Fine
il canto legato
pp
il basso stacc.
mp
cresc.
p
cresc.
cresc.
ff

THE ETUDE

il canto legato
pp
il basso stacc.
pp
cresc.
f
cresc. non stacc.
ff con fuoco
f
TRIO
mp
f
ff
p dolce.
f
marc.
mp
dim.
mf cresc.
D.C.

OLD ROMANCE

GEO. NOYES ROCKWELL

Moderato M.M. = 100

mp cresc. dim. mf dim. cresc. rall. Largo f a tempo dim. p pp

Copyright 1914 by Theo. Presser Co.

British Copyright secured

KAMENNOI-OSTROW

REVE-ANGELIQUE

Anton Rubinstein, Op. 10, No. 22

Arr. by Harvey B. Gaul

FOR PIPE ORGAN

M.M. = 112-126

Andante moderato

From the Gallery of Twenty-four Portraits

Man. Ch. Unda Maris Sw. Vox Celeste add Stop Diap. add Viola p Un poco piu mosso Ch. Gt. Sw. Ped. 8' to Gt. mf

Copyright 1914 by Theo. Presser Co. ++ This sign (X) means repeat the preceding measure. * It was thought best to transpose Kamennoi-Ostrow to the key of F as the original key F# was a little awkward.

rit. Lento
String tone

Ch. Flute Harmonique

Ped. 16' uncoupled

Sw.

Ch.

Tempo I.
Full Sw.

crese. a poco

a poco string.

Gt. Principal or Flute

Gt. Diap. to Sw.

Sw. or Solo

ten. rit. e dim. ten.

Gt.

Sw.

Tempo I. ben marcato il canto

Ch. Flute

Sw. String Tone

Bourdon

2

Sw. Vox Humana

Piu mosso
English Open Diap.

Sw. String Tone

Ch. Melodia

Lento

Sw.

ten. Ch. Flute

ten.

Sw. String Tone

Aeoline

THE ETUDE

To O.B.

THOU ART SO DEAR!

Words and Music
by JEAN BOHANNAN

Moderato

mp con espress.

1. There is no hour of wak - ing
2. There is no light in all the

rit.

mp a tempo

rit.

pose, That you come not in dreams to
bright, As that which shines within thine

dear, That is not best with thoughts of thee, Nor might of calm and sweet re - pose,
world, Which sheds its beams from kind - ly skies, At once so ten - der warm and

rit.

cresc.

me; Thine im - age dwells with - in my heart, - So be thou dis - tant far or near, Thy
eyes; That light is love and life to me, Tho' thou be dis - tant far or near, And

cresc. a tempo

1 *p*

lov - ed pres - ence er I feel, Thou art so dear,
er thou dwell - est in my

p

cresc.

f

dim.

2 *dim.*

Allarg.

heart, Thou art so dear! And er thou dwell - est in my heart, Thou art so dear!

dim.

Allarg.

THE ETUDE

LOVE IN SPRING

FELIX BOROWSKI.

Theodore Wratisslaw

Con moto

a tempo

A - pril has whis - per'd to the rose - "O

p

con Pedale

rit.

pa ten ti po

flow'r, thy heart is deep and red; Till eve - ning, let me lean my head - Till eve - ning, let me lean my

cresc. molto

cresc. molto

f largamente dim.

p rit.

a tempo

pp

head - Be - tween thy petals that un - close, The petals that un - close!"

dim.

p

rit.

a tempo

dim.

pp

f animato

mur - mur'd to my soul's de - light - "Sweet love, thy heart is red and deep, Oh, take me in thine arms to

molto cresc.

animato

con somma passione

rit. sempre

ff

lunga passa

sleep! - Oh, take me in thine arms to sleep! - Oh, take me, take me in thine arms to sleep,

rit. sempre

ff

lunga passa

meno mosso

ppp

a tempo

With - in thy bos - om, With - in thy bos - om, all the night!"

pp

ritenuto

ppp a tempo

rit.

ALONE UPON THE ROUSETOPS

Kipling's
"Plain Tales from the Hills"

TOD B. GALLOWAY, Op. 30, No. 7

With expression

p

North laid years, turn and watch the light-nings in the sky,
Far, far be-low the wea-ry cam-els live, The glam-our of thy foot-steps in the
The drudge of all my fa-ther's house am I, The cam-els and the cap-tives of the
My bread is sor-row and my drink is

rall. North, Come back to me be-lov-ed or die.
rain, Come back to me be-lov-ed or die.
tears, Come back to me be-lov-ed or die.

p *p a tempo* *rall.* *D.C.*

Also Published for Low Voice
Copyright 1914 by Theo. Presser Co.

Andante sostenuto M.M. = 72

ROMANZA

HOMER TOURJEE

VIOLIN *poco rall.*

PIANO *p* *espress.* *poco accel.* *poco cresc.*

Copyright 1914 by Theo. Presser Co.

British Copyright

molto rall. e dim. *allarg.* *rit.* *cresc.* *legata* *rit. poco a* *cresc.* *pizz.* *Tempo I. with mute (ad lib.)* *poco rall.* *rit. molto* *pp* *sfz*

THE ETUDE

FRAGRANT BLOSSOMS

WALTZ

MATILEE LOEB-EVANS

Tempo di Valse M.M. J. = 72

Copyright 1914 by Theo. Presser Co.

British Copyright secured

THE ETUDE

Keeping a Small Musical Library in Order

By FREDERICK H. MARTENS

THERE was an old Scotch gardener once, who had a number of superstitions regarding his craft. I remember, for instance, that he believed that by gently stroking the leaves of some backward plant, and whispering a few words of encouragement to it, he could induce it to cheer right up and grow splendidly. Of course, it is not implied that the life of a sheet of music may be prolonged by patting it on the title-page, and giving it a few sympathetic words. But surely the old gardener's underlying thought, that of kindly interest in his plants, is something every real musician-lover has for his music. And translated into practice, it means: "Take care of it."

Music costs money. It represents a definite and continuous outlay. And neglect of music is nothing more nor less than throwing money away. While music, especially sheet-music, is so easily damaged or destroyed when left to lie about in haphazard fashion, its life-span may be indefinitely prolonged by proper treatment. And the lesson of "conservation," as applied to music, has found a practical expression in the adaptation of a system of filing to its better care. The many filing systems in use in modern business life, and their application to library work, notably in the Library of Congress in Washington, where they brought order out of chaos, probably suggested applying the idea of filing to keeping and preserving music. Take the case of the old Library of Congress, for instance: While books and music were kept there in piles it took hours to find anything that was wanted. Now the musical contents of the Library are kept in files, "in rank and file," to use a military term—ready for service. The sheet-music in the Congressional Library, numbering 593,126 items, is arranged, with a simple index, in separate trays. Any given composition may be found when wanted at a moment's notice.

The idea is very simple, and can be applied just as readily to a private collection of music, the library of teacher, artist or amateur as to one of national importance. The great point here, as at the Library of Congress, lies in the distinction between *piled* and *filed* —music piled on the piano or on the library floor exposed to dust, careless handling and accident, and music *filed* in the indexed trays of a cabinet, where it may be kept in order, separated according to class and

kind, and protected from all the various evils that threaten either slow or speedy destruction.

THE ADVANTAGES OF SYSTEM.

Aside from the saving of wear and tear in the case of the music itself, there is the saving of time and temper. The musical temperament, of which so much is said, is apt to drop a couple of syllables toward its end, when an emergency calls for a particular piece of music which cannot be located just when it is most needed. The musician emphatically "wants what he wants when he wants it," and as regards getting hold of his music, a modern music-filing cabinet is the nearest and most reliable means to that end. Probably many who read these lines can recall how times without number they have dug or clawed their way through a pile of music on a piano-top or table in search of some particular piece, occasionally tearing another in their haste, only to give up the chase in the end. Of course, to add to one's exasperation, the piece looked for usually turned up a few days later in the very pile that was most frantically searched. I know that this has been my experience in the past, and even if one is not so very temperamental it is apt to lead to anger.

A minor point in selecting a cabinet, one that has nothing to do with the better preservation of the music or greater convenience in getting at it, and yet is important at a time when so much attention is paid to the decorative side of furniture—for a music-cabinet is furniture in a way—is having wood and finish correspond to that of the piano and other articles in the room in which it is to be placed. Yet after all, the main thing, if you wish to keep your music with you in good working order as long as possible, and keep it in the manner most convenient to yourself, is to provide a home for it, some place that is emphatically its own, just as you do for your books. The new-style music-cabinets, which may be seen in most music-shops nowadays, seem to hit the nail on the head as far as construction, design and practical usefulness go, and, in general, their price is not prohibitive.

Treat your music kindly, give it a shelter where it is safe from the many and various dangers of a life in the open of the music-room, and it will repay you by lasting long and always being at hand when wanted—a joy forever.

Difficulties in Repeated Notes

By S. REID SPENCER

WHAT could seem simpler than striking notes in succession? Yet even in legato passages where repeated notes occur difficulties arise which puzzle some students. When the time is very slow there is little trouble in playing them clearly and properly. By means of judicious use of the metronome correct "slow playing" may usually be developed into correct "fast playing." In other words the student must first get the passage right at a slow speed before he can ever hope to get it right at a rapid speed and the difference between slow steps, not a jump from a valley to a mountain top. This applies with especial force in studying repeated notes.

Certain pieces demand the rapid reiteration of notes at a perfectly regular rate. This also implies sharp, clean notes, delivery. They can not fall indiscriminately upon the keyboard like a shower of hail. They must be even and orderly. In

accomplishing this the student will find that during his slow practice it will prove advantageous to play the notes with a sharp, quick, decisive, staccato movement of the fingers or the hand, with maximum motion. As the speed is gradually increased the motions become less pronounced. This is accomplished automatically, but the high quick stroke should not be diminished a particle until the increased speed compels it to be so. The quick staccato in the slow movement trains the fingers to get out of the way so rapidly that they do not stumble over each other when rapid playing is attempted. Indeed, while this species of practice is highly developed the repeated notes come so smoothly and the interval between them is so slight that the effect is that of a continuous stream of sound. Repeated notes, in rapid passages by Chopin, Liszt and other modern composers, offer opportunities for special study which should be very inviting to the industrious student.



One reason why Kranich & Bach pianos last for generations is because all the "details" are trimmed and fitted by experienced men.

Notching the bridge on the sounding board is another operation where human skill and experience count for much in producing fine tone. In our factory it is done by men some of whom have been with us for a quarter of a century.

Supreme in Tone and Artistic Merit

Kranich & Bach

Ultra-Quality PIANOS and PLAYER PIANOS

Created with thousands of bits of wood, felt and glue—materials of little natural permanence—the attainment of LASTING EXCELLENCE in piano construction is one of the most marvelous examples of human ingenuity in the world's history, and is insured in the most pleasing manner only through the time-honored Kranich & Bach policy of BUILDING EVERY PART of the instrument from start to finish under one roof and under watchful supervision that demands mechanical perfection in every detail, no matter how minute—a policy followed by no other manufacturer of high-grade player pianos.

The address of the Kranich & Bach dealer nearest to you will be sent on request, together with a copy of the Golden Anniversary booklet entitled "Fifty Years of Kranich & Bach Quality."

KRANICH & BACH
237 East 23rd Street - New York City

have been established 60 YEARS. By our system of payments every family in moderate circumstances can own a Vose piano. We take 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.

BEGINNER'S BOOK

School of the Pianoforte

By THEODORE PRESSER

Price 75 Cents

THE latest work along lines of elementary instruction. The material used is entirely fresh and is presented in an attractive manner. It is intended for the very beginner; little tots just out of kindergarten. A very large note is used in the early part of the book. Questions and answers are given to check every subject. Writing exercises are introduced at the very start. The utmost care has been given to every part of the work to make it as nearly a perfect Beginner's Book as it is possible to make. A trial of this new book is earnestly solicited by all who have to deal with elementary piano instruction. Liberal discounts.

Theodore Presser Co., 1712 Chestnut St., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

THE ETUDE

Getting Expression Through Accents

By EDWIN HALL PIERCE



Perfect Beauty

The children of the present day demand that the complexion of the well-developed woman shall be clear and of snowy white hue. The result of

GOURAUD'S Oriental Cream

will be the cream that is so adored as a fashionable woman. GOURAUD'S Oriental Cream is a liquid powder, far surpassing the dry powders that are applied to the face to obtain the desired effect. It whitens, softens and clears the skin. It is absolutely free from grease and consequently does not encourage the growth of hair.

At Druggists and Department Stores.

F. D. HOPKINS & SON, Prop.
37 Great Jones St., New York

"EVERY WOMAN"



G. J. CO., 1913

To avoid "drop stitches" have your corsets fitted with

Velvet Grip

Hose Supporters, the only kind having the Oblong Rubber Button

Sample set of New-ways for Women, Size 34-36, 36-38, 38-40, 40-42, 42-44, 44-46, 46-48, 48-50, 50-52, 52-54, 54-56, 56-58, 58-60, 60-62, 62-64, 64-66, 66-68, 68-70, 70-72, 72-74, 74-76, 76-78, 78-80, 80-82, 82-84, 84-86, 86-88, 88-90, 90-92, 92-94, 94-96, 96-98, 98-100, 100-102, 102-104, 104-106, 106-108, 108-110, 110-112, 112-114, 114-116, 116-118, 118-120, 120-122, 122-124, 124-126, 126-128, 128-130, 130-132, 132-134, 134-136, 136-138, 138-140, 140-142, 142-144, 144-146, 146-148, 148-150, 150-152, 152-154, 154-156, 156-158, 158-160, 160-162, 162-164, 164-166, 166-168, 168-170, 170-172, 172-174, 174-176, 176-178, 178-180, 180-182, 182-184, 184-186, 186-188, 188-190, 190-192, 192-194, 194-196, 196-198, 198-200, 200-202, 202-204, 204-206, 206-208, 208-210, 210-212, 212-214, 214-216, 216-218, 218-220, 220-222, 222-224, 224-226, 226-228, 228-230, 230-232, 232-234, 234-236, 236-238, 238-240, 240-242, 242-244, 244-246, 246-248, 248-250, 250-252, 252-254, 254-256, 256-258, 258-260, 260-262, 262-264, 264-266, 266-268, 268-270, 270-272, 272-274, 274-276, 276-278, 278-280, 280-282, 282-284, 284-286, 286-288, 288-290, 290-292, 292-294, 294-296, 296-298, 298-300, 300-302, 302-304, 304-306, 306-308, 308-310, 310-312, 312-314, 314-316, 316-318, 318-320, 320-322, 322-324, 324-326, 326-328, 328-330, 330-332, 332-334, 334-336, 336-338, 338-340, 340-342, 342-344, 344-346, 346-348, 348-350, 350-352, 352-354, 354-356, 356-358, 358-360, 360-362, 362-364, 364-366, 366-368, 368-370, 370-372, 372-374, 374-376, 376-378, 378-380, 380-382, 382-384, 384-386, 386-388, 388-390, 390-392, 392-394, 394-396, 396-398, 398-400, 400-402, 402-404, 404-406, 406-408, 408-410, 410-412, 412-414, 414-416, 416-418, 418-420, 420-422, 422-424, 424-426, 426-428, 428-430, 430-432, 432-434, 434-436, 436-438, 438-440, 440-442, 442-444, 444-446, 446-448, 448-450, 450-452, 452-454, 454-456, 456-458, 458-460, 460-462, 462-464, 464-466, 466-468, 468-470, 470-472, 472-474, 474-476, 476-478, 478-480, 480-482, 482-484, 484-486, 486-488, 488-490, 490-492, 492-494, 494-496, 496-498, 498-500, 500-502, 502-504, 504-506, 506-508, 508-510, 510-512, 512-514, 514-516, 516-518, 518-520, 520-522, 522-524, 524-526, 526-528, 528-530, 530-532, 532-534, 534-536, 536-538, 538-540, 540-542, 542-544, 544-546, 546-548, 548-550, 550-552, 552-554, 554-556, 556-558, 558-560, 560-562, 562-564, 564-566, 566-568, 568-570, 570-572, 572-574, 574-576, 576-578, 578-580, 580-582, 582-584, 584-586, 586-588, 588-590, 590-592, 592-594, 594-596, 596-598, 598-600, 600-602, 602-604, 604-606, 606-608, 608-610, 610-612, 612-614, 614-616, 616-618, 618-620, 620-622, 622-624, 624-626, 626-628, 628-630, 630-632, 632-634, 634-636, 636-638, 638-640, 640-642, 642-644, 644-646, 646-648, 648-650, 650-652, 652-654, 654-656, 656-658, 658-660, 660-662, 662-664, 664-666, 666-668, 668-670, 670-672, 672-674, 674-676, 676-678, 678-680, 680-682, 682-684, 684-686, 686-688, 688-690, 690-692, 692-694, 694-696, 696-698, 698-700, 700-702, 702-704, 704-706, 706-708, 708-710, 710-712, 712-714, 714-716, 716-718, 718-720, 720-722, 722-724, 724-726, 726-728, 728-730, 730-732, 732-734, 734-736, 736-738, 738-740, 740-742, 742-744, 744-746, 746-748, 748-750, 750-752, 752-754, 754-756, 756-758, 758-760, 760-762, 762-764, 764-766, 766-768, 768-770, 770-772, 772-774, 774-776, 776-778, 778-780, 780-782, 782-784, 784-786, 786-788, 788-790, 790-792, 792-794, 794-796, 796-798, 798-800, 800-802, 802-804, 804-806, 806-808, 808-810, 810-812, 812-814, 814-816, 816-818, 818-820, 820-822, 822-824, 824-826, 826-828, 828-830, 830-832, 832-834, 834-836, 836-838, 838-840, 840-842, 842-844, 844-846, 846-848, 848-850, 850-852, 852-854, 854-856, 856-858, 858-860, 860-862, 862-864, 864-866, 866-868, 868-870, 870-872, 872-874, 874-876, 876-878, 878-880, 880-882, 882-884, 884-886, 886-888, 888-890, 890-892, 892-894, 894-896, 896-898, 898-900, 900-902, 902-904, 904-906, 906-908, 908-910, 910-912, 912-914, 914-916, 916-918, 918-920, 920-922, 922-924, 924-926, 926-928, 928-930, 930-932, 932-934, 934-936, 936-938, 938-940, 940-942, 942-944, 944-946, 946-948, 948-950, 950-952, 952-954, 954-956, 956-958, 958-960, 960-962, 962-964, 964-966, 966-968, 968-970, 970-972, 972-974, 974-976, 976-978, 978-980, 980-982, 982-984, 984-986, 986-988, 988-990, 990-992, 992-994, 994-996, 996-998, 998-1000, 1000-1002, 1002-1004, 1004-1006, 1006-1008, 1008-1010, 1010-1012, 1012-1014, 1014-1016, 1016-1018, 1018-1020, 1020-1022, 1022-1024, 1024-1026, 1026-1028, 1028-1030, 1030-1032, 1032-1034, 1034-1036, 1036-1038, 1038-1040, 1040-1042, 1042-1044, 1044-1046, 1046-1048, 1048-1050, 1050-1052, 1052-1054, 1054-1056, 1056-1058, 1058-1060, 1060-1062, 1062-1064, 1064-1066, 1066-1068, 1068-1070, 1070-1072, 1072-1074, 1074-1076, 1076-1078, 1078-1080, 1080-1082, 1082-1084, 1084-1086, 1086-1088, 1088-1090, 1090-1092, 1092-1094, 1094-1096, 1096-1098, 1098-1100, 1100-1102, 1102-1104, 1104-1106, 1106-1108, 1108-1110, 1110-1112, 1112-1114, 1114-1116, 1116-1118, 1118-1120, 1120-1122, 1122-1124, 1124-1126, 1126-1128, 1128-1130, 1130-1132, 1132-1134, 1134-1136, 1136-1138, 1138-1140, 1140-1142, 1142-1144, 1144-1146, 1146-1148, 1148-1150, 1150-1152, 1152-1154, 1154-1156, 1156-1158, 1158-1160, 1160-1162, 1162-1164, 1164-1166, 1166-1168, 1168-1170, 1170-1172, 1172-1174, 1174-1176, 1176-1178, 1178-1180, 1180-1182, 1182-1184, 1184-1186, 1186-1188, 1188-1190, 1190-1192, 1192-1194, 1194-1196, 1196-1198, 1198-1200, 1200-1202, 1202-1204, 1204-1206, 1206-1208, 1208-1210, 1210-1212, 1212-1214, 1214-1216, 1216-1218, 1218-1220, 1220-1222, 1222-1224, 1224-1226, 1226-1228, 1228-1230, 1230-1232, 1232-1234, 1234-1236, 1236-1238, 1238-1240, 1240-1242, 1242-1244, 1244-1246, 1246-1248, 1248-1250, 1250-1252, 1252-1254, 1254-1256, 1256-1258, 1258-1260, 1260-1262, 1262-1264, 1264-1266, 1266-1268, 1268-1270, 1270-1272, 1272-1274, 1274-1276, 1276-1278, 1278-1280, 1280-1282, 1282-1284, 1284-1286, 1286-1288, 1288-1290, 1290-1292, 1292-1294, 1294-1296, 1296-1298, 1298-1300, 1300-1302, 1302-1304, 1304-1306, 1306-1308, 1308-1310, 1310-1312, 1312-1314, 1314-1316, 1316-1318, 1318-1320, 1320-1322, 1322-1324, 1324-1326, 1326-1328, 1328-1330, 1330-1332, 1332-1334, 1334-1336, 1336-1338, 1338-1340, 1340-1342, 1342-1344, 1344-1346, 1346-1348, 1348-1350, 1350-1352, 1352-1354, 1354-1356, 1356-1358, 1358-1360, 1360-1362, 1362-1364, 1364-1366, 1366-1368, 1368-1370, 1370-1372, 1372-1374, 1374-1376, 1376-1378, 1378-1380, 1380-1382, 1382-1384, 1384-1386, 1386-1388, 1388-1390, 1390-1392, 1392-1394, 1394-1396, 1396-1398, 1398-1400, 1400-1402, 1402-1404, 1404-1406, 1406-1408, 1408-1410, 1410-1412, 1412-1414, 1414-1416, 1416-1418, 1418-1420, 1420-1422, 1422-1424, 1424-1426, 1426-1428, 1428-1430, 1430-1432, 1432-1434, 1434-1436, 1436-1438, 1438-1440, 1440-1442, 1442-1444, 1444-1446, 1446-1448, 1448-1450, 1450-1452, 1452-1454, 1454-1456, 1456-1458, 1458-1460, 1460-1462, 1462-1464, 1464-1466, 1466-1468, 1468-1470, 1470-1472, 1472-1474, 1474-1476, 1476-1478, 1478-1480, 1480-1482, 1482-1484, 1484-1486, 1486-1488, 1488-1490, 1490-1492, 1492-1494, 1494-1496, 1496-1498, 1498-1500, 1500-1502, 1502-1504, 1504-1506, 1506-1508, 1508-1510, 1510-1512, 1512-1514, 1514-1516, 1516-1518, 1518-1520, 1520-1522, 1522-1524, 1524-1526, 1526-1528, 1528-1530, 1530-1532, 1532-1534, 1534-1536, 1536-1538, 1538-1540, 1540-1542, 1542-1544, 1544-1546, 1546-1548, 1548-1550, 1550-1552, 1552-1554, 1554-1556, 1556-1558, 1558-1560, 1560-1562, 1562-1564, 1564-1566, 1566-1568, 1568-1570, 1570-1572, 1572-1574, 1574-1576, 1576-1578, 1578-1580, 1580-1582, 1582-1584, 1584-1586, 1586-1588, 1588-1590, 1590-1592, 1592-1594, 1594-1596, 1596-1598, 1598-1600, 1600-1602, 1602-1604, 1604-1606, 1606-1608, 1608-1610, 1610-1612, 1612-1614, 1614-1616, 1616-1618, 1618-1620, 1620-1622, 1622-1624, 1624-1626, 1626-1628, 1628-1630, 1630-1632, 1632-1634, 1634-1636, 1636-1638, 1638-1640, 1640-1642, 1642-1644, 1644-1646, 1646-1648, 1648-1650, 1650-1652, 1652-1654, 1654-1656, 1656-1658, 1658-1660, 1660-1662, 1662-1664, 1664-1666, 1666-1668, 1668-1670, 1670-1672, 1672-1674, 1674-1676, 1676-1678, 1678-1680, 1680-1682, 1682-1684, 1684-1686, 1686-1688, 1688-1690, 1690-1692, 1692-1694, 1694-1696, 1696-1698, 1698-1700, 1700-1702, 1702-1704, 1704-1706, 1706-1708, 1708-1710, 1710-1712, 1712-1714, 1714-1716, 1716-1718, 1718-1720, 1720-1722, 1722-1724, 1724-1726, 1726-1728, 1728-1730, 1730-1732, 1732-1734, 1734-1736, 1736-1738, 1738-1740, 1740-1742, 1742-1744, 1744-1746, 1746-1748, 1748-1750, 1750-1752, 1752-1754, 1754-1756, 1756-1758, 1758-1760, 1760-1762, 1762-1764, 1764-1766, 1766-1768, 1768-1770, 1770-1772, 1772-1774, 1774-1776, 1776-1778, 1778-1780, 1780-1782, 1782-1784, 1784-1786, 1786-1788, 1788-1790, 1790-1792, 1792-1794, 1794-1796, 1796-1798, 1798-1800, 1800-1802, 1802-1804, 1804-1806, 1806-1808, 1808-1810, 1810-1812, 1812-1814, 1814-1816, 1816-1818, 1818-1820, 1820-1822, 1822-1824, 1824-1826, 1826-1828, 1828-1830, 1830-1832, 1832-1834, 1834-1836, 1836-1838, 1838-1840, 1840-1842, 1842-1844, 1844-1846, 1846-1848, 1848-1850, 1850-1852, 1852-1854, 1854-1856, 1856-1858, 1858-1860, 1860-1862, 1862-1864, 1864-1866, 1866-1868, 1868-1870, 1870-1872, 1872-1874, 1874-1876, 1876-1878, 1878-1880, 1880-1882, 1882-1884, 1884-1886, 1886-1888, 1888-1890, 1890-1892, 1892-1894, 1894-1896, 1896-1898, 1898-1900, 1900-1902, 1902-1904, 1904-1906, 1906-1908, 1908-1910, 1910-1912, 1912-1914, 1914-1916, 1916-1918, 1918-1920, 1920-1922, 1922-1924, 1924-1926, 1926-1928, 1928-1930, 1930-1932, 1932-1934, 1934-1936, 1936-1938, 1938-1940, 1940-1942, 1942-1944, 1944-1946, 1946-1948, 1948-1950, 1950-1952, 1952-1954, 1954-1956, 1956-1958, 1958-1960, 1960-1962, 1962-1964, 1964-1966, 1966-1968, 1968-1970, 1970-1972, 1972-1974, 1974-1976, 1976-1978, 1978-1980, 1980-1982, 1982-1984, 1984-1986, 1986-1988, 1988-1990, 1990-1992, 1992-1994, 1994-1996, 1996-1998, 1998-2000, 2000-2002, 2002-2004, 2004-2006, 2006-2008, 2008-2010, 2010-2012, 2012-2014, 2014-2016, 2016-2018, 2018-2020, 2020-2022, 2022-2024, 2024-2026, 2026-2028, 2028-2030, 2030-2032, 2032-2034, 2034-2036, 2036-2038, 2038-2040, 2040-2042, 2042-2044, 2044-2046, 2046-2048, 2048-2050, 2050-2052, 2052-2054, 2054-2056, 2056-2058, 2058-2060, 2060-2062, 2062-2064, 2064-2066, 2066-2068, 2068-2070, 2070-2072, 2072-2074, 2074-2076, 2076-2078, 2078-2080, 2080-2082, 2082-2084, 2084-2086, 2086-2088, 2088-2090, 2090-2092, 2092-2094, 2094-2096, 2096-2098, 2098-2100, 2100-2102, 2102-2104, 2104-2106, 2106-2108, 2108-2110, 2110-2112, 2112-2114, 2114-2116, 2116-2118, 2118-2120, 2120-2122, 2122-2124, 2124-2126, 2126-2128, 2128-2130, 2130-2132, 2132-2134, 2134-2136, 2136-2138, 2138-2140, 2140-2142, 2142-2144, 2144-2146, 2146-2148, 2148-2150, 2150-2152, 2152-2154, 2154-2156, 2156-2158, 2158-2160, 2160-2162, 2162-2164, 2164-2166, 2166-2168, 2168-2170, 2170-2172, 2172-2174, 2174-2176, 2176-2178, 2178-2180, 2180-2182, 2182-2184, 2184-2186, 2186-2188, 2188-2190, 2190-2192, 2192-2194, 2194-2196, 2196-2198, 2198-2200, 2200-2202, 2202-2204, 2204-2206, 2206-2208, 2208-2210, 2210-2212, 2212-2214, 2214-2216, 2216-2218, 2218-2220, 2220-2222, 2222-2224, 2224-2226, 2226-2228, 2228-2230, 2230-2232, 2232-2234, 2234-2236, 2236-2238, 2238-2240, 2240-2242, 2242-2244, 2244-2246, 2246-2248, 2248-2250, 2250-2252, 2252-2254, 2254-2256, 2256-2258, 2258-2260, 2260-2262, 2262-2264, 2264-2266, 2266-2268, 2268-2270, 2270-2272, 2272-2274, 2274-2276, 2276-2278, 2278-2280, 2280-2282, 2282-2284, 2284-2286, 2286-2288, 2288-2290, 2290-2292, 2292-2294, 2294-2296, 2296-2298, 2298-2300, 2300-2302, 2302-2304, 2304-2306, 2306-2308, 2308-2310, 2310

Department for Organists

Conducted by Organ Specialists

Editor for May, HERBERT STAVELEY SAMMOND

HOW CAN A YOUNG ORGANIST BECOME AN EFFICIENT CHOIRMASTER.

CAN one learn the art of choir training, choir accompanying, etc., from books? If we were to ask the authors of books on choir training, accompanying, etc., where and how they obtained their knowledge of the subject or from what books if any, they got their ideas, they would answer, "I learned it from their knowledge was largely obtained in the school of personal experience. How then is a young organist to get that experience?"

Believing that every man or woman who has traveled a road along any line covering a period of twenty or twenty-five years, has something to offer to the one starting out in that path, I venture, by reason of a varied experience covering such a period, to offer a few suggestions which may prove helpful. As what is here said is largely from my own experience, I ask indulgence wherever the personal pronoun is used, as in the very nature of the case it becomes necessary.

Starting out with the supposition that the young organist has been thoroughly grounded in piano and organ technique and has a fair knowledge of Harmony, which he will supplement as the opportunity offers, I wish to suggest three things:

First, that he should study the voice from a most practical standpoint.

Second, that he join some choral organization under a well-accredited leader, provided he develops sufficient voice to do so.

Third, that he acquire a working knowledge of the music and the services of all creeds. To do this he should study with one who can give him the fundamental principles of voice culture; principles that he can take and impart to others.

VOICE BOOKS TO READ.

The working foundation principles cannot always be obtained from the teacher or singer with the best voice. Ask yourself, after a reasonable time spent in study—have I any definite working principles that will enable me with perhaps a very ordinary voice, to impart what I know to others? In the many books on the subject to be had from most any public library the following can be well recommended:

Henderson's *Art of the Singer*.

Katherson's *Philosophy of Singing*.

Lilli Lehmann's *How to Sing and Vocal Instruction*.

E. J. Myers' *Vocal Renaissance and Vocal Re-formation*.

David Taylor's *The Psychology of Singing*.

These are a few works that have some most excellent points to offer after, and only after, one has had the personal contact with the voice specialist; not before, as even among those writers there is such a wide divergence in detail, if not in principle, that one has to know by the trying out, as it were, to what to accept and what to reject.

While I suggested the study of the voice for the purpose of becoming a more proficient choirmaster, one may derive advantage by such knowledge of having

increased his earning power. He can then conscientiously take vocal pupils. Not all organists, or even singers, who claim to be teachers, are justified in so doing.

If he has a church position and a choir, choir and such a choir I believe every organist should have, he will have no trouble getting pupils, and that, I think, should be the principal work of every organist-choirmaster during the week—training voices, not having to give piano lessons to beginners, unless a special desire to do so. I believe as David Taylor says in his new book, *The Psychology of Singing*, that the coming age and the logical voice teacher will be the church organist. The young organist must, of necessity, then, study the subject to the point where, if he has not voice good enough to sing a song as we like to hear it, he will at least demonstrate the principles of singing with his own voice.

Then, again, he raises the standard of his choir by placing cultivated voices in it, and the advantage of the experience needed, for here he or she can get the start that may ultimately lead to a solo position. The organist also strengthens his claim on the church by being the *Personae Factor*, as far as the chorus is concerned. A quartet choir is only resorted to where means will not provide for a larger body of well-trained singers. Ask any music committee or church pastor that shows preference for four fine solo voices, if they would not prefer such a choir as the Musical Art Society if the church could get it. The result would be better for all concerned, if instead of spending the bulk of the appropriation on four singers selected by a music committee, the money could be divided equitably among the chorus, thus providing an incentive for each one to study. Where this is done the organist should be held responsible for the selection and paying of the whole choir, as is done in the Episcopal churches. I think more people would be drawn to a church possessing such a choir than are drawn to churches in which, as is often done, the appropriation is stunted out of all proportion with every other expense.

In these days when luxuries are as much of a necessity as were necessities, a church service has to be attractive and pleasant as well as its solid. Good music is the relish or dessert to the sermon. Mind you, I say good music; for the finest sermon by the greatest preacher will not make an attractive service unless the music measures up to the same standard. Most people nowadays prefer less heavy food served up to the palate of the ears, and so, unless until ministers and music committees

realize this tendency, and lend their support to bringing it about, will they get the full sympathy of the people. People have changed. So must the methods of attracting them to church.

HOW SINGING HELPS.

Having obtained some knowledge of the use of the voice the organist should not put it to some practical use by singing in some choral club or society. This would be before one is equipped as a voice teacher.

Select some fine church choir presided over by an expert choir conductor, if such an one is available, and get permission from him to attend the rehearsals, and, if possible, sing at one of the Sunday services.

It can be done, even though one has his own choir to attend to morning and evening, by joining the choir of a church that holds afternoon services. If the choirmaster of such a church does not consider your voice worth paying for, offer to volunteer. Attend the rehearsals regularly, for it is there you will get the most valuable points. I venture to say that the organist with a very ordinary voice, having acquired something of the art of singing, who reads music readily, will receive a warm welcome in almost any church in New York City, Boston, Philadelphia or wherever it may be the chances are better.

If a woman is barred from taking part in the services of a male choir, she can at least attend the rehearsals, but that need not discourage her from joining a good mixed choir, which is an afternoon service. If one has afternoon service in one's own church there are many opportunities to sing evenings elsewhere.

Twenty years, while organist and director of a volunteer choir in a Brooklyn Congregational church; the writer sang as a volunteer Sunday afternoons in the choir of St. James' Episcopal Church in New York City under Walter Henry Hall, and attended rehearsals as regularly as possible.

If you cannot get access to a choir in a large city, you can become allied to the best available, even though little better than your own. You will at least gain inspiration and broaden your vision.

Join some choral body. What a privilege it is for anyone to be able to join the Musical Art Society of New York City. What a magnificent opportunity that offers to become familiar with all that is highest and best in choral music.

It might tempt an organist if he have a voice good enough for such an organization, to adopt the career of a singer, but let him not forget that he has a larger mission, and that he is to be a leader of singers and later play on their voices as he would on the keys of an organ.

If not so fortunate as to become a member of the Musical Art Society he can probably join an oratorio society for the purpose of becoming familiar with the standard works. Indeed, his education is not complete without such knowledge.

After a time spent in voice study and while at the same time continuing organ and harmony with that great master teacher, the organist, Dudley Buck, then organist at Trinity Episcopal Church, Brooklyn, I was permitted to enter the Apollo Club of Brooklyn (male voices) of which I was then the conductor. Here I found a new and excellent opportunity to observe conducting. While I remained in the Apollo Club eleven years and much of that time as accompanist, I would sug-

Austin Organs

THE new Austin console, the fruit of several years study and development of organ mechanicals, has been receiving a generous share of attention from the fraternity.

It is an epoch making improvement. Particulars may be had by writing to the factory.

Austin Organ Co.

WOODLAND STREET
HARTFORD, CONNECTICUT

The Guilford Organ School

William C. Carl, Mus. Doc.,
Director

25 Students now holding N. Y. positions

Students aided in securing positions

Send for Catalogue
44 WEST 12TH ST., NEW YORK

CARL BARCKHOFF

BUILDER OF
CHURCH ORGANS
AND
Self Playing Instruments

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

BASIC CITY 11 VIRGINIA

The Organ Power Co.

HARTFORD, CONN.
MANUFACTURERS OF
ORGAN POWER
BATTER PANS FOR ALL
OTHER CONCERNS OF
SPECIALTY
KEYS, OVER 100
REPAIRS IN 100 DAYS

Branch Office:
401 FIFTH STREET, New York, N. Y.
401 FIFTH STREET, New York, N. Y.
401 FIFTH STREET, New York, N. Y.

ESTES CHURCH ORGANS

Estes standard maintained.
Maximum facilities.
Highest grade of product.
Examine, hear action and wonderful results.
Organ, Pipe, and Organ.
ESTES ORGAN CO., Bradenton, Vermont, U.S.A.
Established 1870

THE HALL ORGAN CO.

New Haven, Conn.
MAKERS OF MODERN
PIPE ORGANS
Delivered for Artistic Value
Guaranteed and Complete
Please mention THE ETUDE when addressing our advertisers.

A Tonic

Horsford's Acid Phosphate taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

Pipe Organs

for Churches, Auditoriums, Residences
Kimball Pipe Organs are the world's greatest made to order. Plans, materials, etc., furnished on application.
Price from \$1,500 to \$10,000
W.W. KIMBALL CO.
Established 1857
CHICAGO

Church Organs

Latest Approved Methods, Highest Grade Only. Established 1827

A thoroughly modern two-manual instrument of our make-in-use less than one year old, built at a bargain, and sold at a low price. Excellent opportunity. HOOK & HASTING CO., Main Office: Kail Green, Mass. (near Boston)

Church Organs

BUILT BY
HUTCHINGS ORGAN CO.
BOSTON, MASS.

Write us for any desired information about our organs.

Trinity School of Church Music

A Training School for Organists, Choirmasters and Chorists
Headquarters, 90 Trinity Place, New York
TELE. LAMONT 2-0000

Daily training in the Library and Music of the Episcopal Church. For particulars address: The Secretary, Trinity School of Church Music, 90 W. 12th Street, New York City.

Established New York, 1851. 8th Street, 1915

GEO. KILGEN & SON

Pipe Organ Builders
ST. LOUIS, MO.
One of the most complete Pipe Organ Plants in the United States. Back of Rehearsal.

M. P. MOLLER PIPE ORGANS

In use in over seven hundred churches and institutions. Would pipe organs of all sizes and for every purpose. Every part made in our own factory and fully guaranteed. For details and prices, send for our literature and estimates on request. For catalogues and particulars, address:
M. P. MOLLER, HAGERSTOWN, MD.

THE BENNETT ORGAN COMPANY

ORGAN BUILDERS
ROCK ISLAND • ILLINOIS
The organs we build are as near perfection as skill and money can make them.

New Organ Music ON SALE

Have your name entered for the receiving of a few small packages of new music ON SALE during the musical season, on making a small amount to be used as a day regularly each week for re-assessment. Sincerely keep that day to yourself or the time will come when you will have to. You will be surprised again and again to use it for just one lesson and

THEO. PRESSER CO., Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THE ETUDE

get a length of service as a rule only long enough to gain the end desired. Perhaps, as I found it to be, the friendships made might be very hard to break away from such a club.

KNOW MANY SERVICES.

The third (and last suggestion) is that a young organist become familiar with the music and the services of all religious faiths—Roman Catholic, Episcopalian, and among the Protestant denominations the service of the Episcopal Church especially. This can only be done by getting in and playing such services as one wishes to learn. Although some organists have a successful record of twenty-five years experience in one church, it might be well before the student finds such a place, if he ever does, to broaden his experience in this way. Almost any young organist, if he is at all adaptable, can find a position in a small church of any denomination or faith he selects, if experience is what he chiefly desires. His religious faith will not be questioned, and if he does work with respect to reverence he will receive the support he needs. The immense amount of church music of great variety he will become familiar with will be of inestimable value to him in whatever position he may occupy later.

There was a time when I was playing in a Presbyterian church Sundays, playing Requiem Masses in a Roman Catholic church on weekdays (having previously held a position in a Catholic church to which I had gone from a Congregational church), a Hebrew temple on Friday and Saturday, and occasionally a Y. M. C. A. meeting Sunday afternoons, or Evangelical shop meetings at noon of a weekday. This varied experience, if it did nothing more, made me a firm believer in the brotherhood of man.

If the young organist is not blessed, or perhaps spoiled, in having parents support him during his first years of organ playing, he will very likely be obliged to get the organ for a large part of his income. After he has added voice and perhaps organ and theory to his teaching equipment he will arrive at the point where he is ready to specialize in the subjects he knows best. If he does not believe anyone can become an expert in more than two or three subjects.

If the average organist before reaching that halcyon period, if he ever does, when he can pick and choose his work, is found to be teaching the piano, voice, organ, theory, sight singing, playing in church and training his choir, giving organ recitals, pupils' recitals, accompanying at concerts, writing music, conducting a choral society or playing in one or more lodges or perhaps moving picture shows, if he is trying to do all these things, how can he do justice to any one thing?

At the convention of the National Association of Organists held at Ocean Grove in August, Tall Morgan in his paper on the Standardization of the Organist, said that in his experience with all kinds of musicians, he found organists to be the best. "I am glad to know that we have some in our profession that merit the compliment if it is nothing more, but when so much is attempted it is almost impossible to excel in any one thing as a great pianist, violinist or vocalist does."

STANDING THE NERVOUS STRAIN. To stand the tremendous nervous strain of a professional musician, one must set aside a day regularly each week for re-assessment. Sincerely keep that day to yourself or the time will come when you will have to. You will be surprised again and again to use it for just one lesson and

then two or three, and before you realize it, your day has been sold and eventually your health with it. Do not do it. You cannot afford to. You give yourself your own work, and so if you do not stop long enough to recuperate the nervous energy you give out, your machine will break down and you will be unable to do anything for a long time. As it may take years of constant strain to break down a strong constitution, it will take years of watchful care to restore it, if it is ever restored. Get some hobby and ride it on your off day, or whenever you feel the need of a change of thought. Learn to think and do something else beside music. Let your neighbors think you are a farmer or a carpenter as they find you putting around your home. Subscribe to a farm or garden magazine and be sure to read it. Some day, should you realize your dream of yours to retire to a fruit farm or raise chickens, you will be glad of the information acquired while seeking recreation from your work.

Take a vital interest in your own community and its government. Join some civic organization. Study political economy, and then perhaps when the day arrives, and I am hopeful that it will, when honesty and efficiency count more than kowtowing to a boss (this was written during the days of the "Boss" Tammany). Take an opportunity to prove your worth by serving the community in some minor capacity.

There is danger, however, of one wearing himself out trying to do too many things at once, and a musician considered well paid for his income equals that of a minor political appointee. Perhaps it is our own fault or it may be that we do not use good business methods.

I just want to say to all young organists who are filling small positions with all kinds of handicaps, with great credit to themselves, who yet feel that they could, if given a chance, fill a much better position, do not get discouraged. If you are young, if the big job is not in evidence and no signs of it seem to appear on the horizon. Keep going; and do more than you are paid to do. If what you are doing can be measured that way, if you are equal to the work of a more exacting position you will surely get your chance to prove it.

HINTS AND HELPS FOR THE YOUNG CHOIRMASTER.

NEVER waste your choir's time through lack of decision as to what to do next. Plan your work ahead at least two weeks; a month is better. Do not discontinue in that case subject to change unless a printed announcement has been made giving selections to be rendered.

Going over the four parts together without knowing which part is wrong or where the trouble lies is a waste of time. Acquire the habit at the outset of reading perpendicularly as well as horizontally from the lowest note in your accompaniments to the soprano part. By watching the progression of all the parts you will know where the trouble lies the moment an interruption or break occurs. Then take that part by itself.

It is unfair to those singing correctly to have to tire themselves unnecessarily by aimless repetition when the fault is not in their part. To get the best results from a choir, be saving of their time and voices whenever possible. Singers are quick to notice whether time is well spent or wasted and will



Found! A powder which you have tried before. It is the most perfect of beauty supplies and is the most perfect of beauty supplies.

Velveteen Face Powder

At drug stores or mail order. Many buy two tins for the price of one. It is the most perfect of beauty supplies and is the most perfect of beauty supplies.

Four times pink, white, blue, green, yellow, orange, red, purple, black, and white. Send for a sample of Velveteen Face Powder, 10¢ per tin. Write for it to: FREDERICK J. INGRAM COMPANY, Established 1895.

Windsor, Can. 4, 10th St., Detroit, U.S.A.

Ingram's Milkweed Cream

Improve Your Complexion. There is beauty in every face. Price 10¢ per tin at all drug stores.

Like a clean china dish

Superb, porcelain-like—the delight of every woman's heart—the pride of every housekeeper. Here's that famous refrigerator with the same lustrous, stain-resistant, and stain-resistant surface.

Leonard Cleanable

Don't content this wonderful sanitary lining with paint or enamel. I will mail you—free—a sample of Leonard Cleanable. It will quickly show you how it is made. It is the most perfect of beauty supplies and is the most perfect of beauty supplies.

Can be arranged for outside light and water under any conditions. In position cost \$35.00. Size, 10x14x14.

50 Styles—\$15 up—Freight Paid to Ohio and Mississippi Rivers. I have the richest and most perfect of beauty supplies and is the most perfect of beauty supplies.

perfectly satisfied. Ask for sample of porcelain and you will be satisfied. It is the most perfect of beauty supplies and is the most perfect of beauty supplies.

Grand Rapids Refrigerator Co., 120 Cide Park Ave., Grand Rapids, Mich.

TINDALE Music Cabinets

New Idea in Keeping Music. A place for every piece. A place for every piece. A place for every piece.

Acquire the habit at the outset of reading perpendicularly as well as horizontally from the lowest note in your accompaniments to the soprano part. By watching the progression of all the parts you will know where the trouble lies the moment an interruption or break occurs. Then take that part by itself.

It is unfair to those singing correctly to have to tire themselves unnecessarily by aimless repetition when the fault is not in their part.

To get the best results from a choir, be saving of their time and voices whenever possible. Singers are quick to notice whether time is well spent or wasted and will

Northwestern Ohio School of Piano Tuning

8th Year. Diplomas Granted. Free Catalog. D. O. BETZ, Director. 15 ADA, O.

Please mention THE ETUDE when addressing our advertisers.

9th Year. Diplomas Granted. Free Catalog. D. O. BETZ, Director. 15 ADA, O.

Please mention THE ETUDE when addressing our advertisers.

10th Year. Diplomas Granted. Free Catalog. D. O. BETZ, Director. 15 ADA, O.

Please mention THE ETUDE when addressing our advertisers.

11th Year. Diplomas Granted. Free Catalog. D. O. BETZ, Director. 15 ADA, O.

Please mention THE ETUDE when addressing our advertisers.

12th Year. Diplomas Granted. Free Catalog. D. O. BETZ, Director. 15 ADA, O.

Please mention THE ETUDE when addressing our advertisers.

—before you purchase any piano

be sure to read "The Piano of the Piano Problem" the 32-page booklet which is our prepared to send you free without obligation to all readers of "The Etude" who may be contemplating the purchase of a piano.

This booklet tells the important things to look for, and the details to avoid, in selecting a piano. For too many pianos have merely a beautiful exterior finish, while the interior of the piano is poor. You can see, by far the most important—sight or sound—of a piano. The difference between a piano of ephemeral and lasting, and one of the world-renowned.

Schmoyer

"The Piano of Permanent Tone"

A piano is for a great many people a lifetime purchase. Why make such an important purchase without knowing for yourself just what you are doing? "The Piano" tells you. It gives TESTS by which you can judge the quality of different pianos.

Write for this booklet if you contemplate, even remotely, exchanging your piano or purchasing a new piano. You will find it not at all dry or technical, but live and interesting.

When you write we shall consider it a favor if you will mention the name of your present piano (if you have one) so that we can classify your inquiry and take proper care of it. Writing for this booklet does not put you under the slightest obligation. Write today, mentioning "The Etude."

SCHMOYER & CO., Piano and Player Piano Makers
FIFTH AVE. at 2ND STREET, NEW YORK

The Musical Leader

Published Weekly, \$2.50 a Year

Ten weeks' trial subscription, fifty cents

The Recognized Authority on All Musical Matters for the Central and Western States

In conjunction with ETUDE, advantageous subscription rates

Musical Leader, regular price, \$2.50 per copy
And ETUDE, regular price, \$2.50 per copy
\$2.50 per copy, \$2.50 per copy

Address THE MUSICAL LEADER

McCormick Building, Chicago

YOUR MUSIC IS TORN!

It will take One Minute to Repair it by using

Multum-in-Parvo Binding Tape

6-1/2 inch roll of white tissue or 10-1/2 inch roll of paper 10 cent each, post paid

Transparent Adhesive Mending Tissue

10 cents per package

If your music dealer does not sell it, write to

The Presser Co., Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

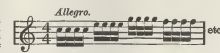
Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

Multum-in-Parvo Binder Co., 624 Arch Street, Philadelphia, Pa.

counterbalance the weight of the entire rest of the bow when playing in this position. The late S. E. Jacobson, one of the greatest violin teachers in America, had his pupils practice the second étude in Kreutzer (the famous bowing exercise) persistently at the frog of the bow, entirely with the wrist, until they had thoroughly mastered it, and he claimed that this was one of the most important aids to good bowing.

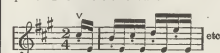
Wrist bowing should be practiced first on the open strings, and then the practice of the scales might be taken up, playing each note of the scale eight or sixteen times in succession, entirely with the wrist. Many excellent studies for wrist bowing are found in the standard études Nos. 19 and 20 in the Kayser Studies.

The second study of Kreutzer is also invaluable for this purpose. The study might be taken at first with each note played four times, as in the following:



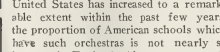
Then each note might be played twice, and finally the exercise played as written.

For each bowing exercise in the Kayser Studies, Nos. 21 and 22 in the Kayser Special Studies, Op. 36, Book 1, are invaluable. These are to be played entirely with the wrist, with no motion of the hand. The first law follows:



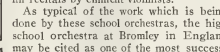
Then each note might be played twice, and finally the exercise played as written.

For each bowing exercise in the Kayser Studies, Nos. 21 and 22 in the Kayser Special Studies, Op. 36, Book 1, are invaluable. These are to be played entirely with the wrist, with no motion of the hand. The first law follows:



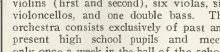
Then each note might be played twice, and finally the exercise played as written.

For each bowing exercise in the Kayser Studies, Nos. 21 and 22 in the Kayser Special Studies, Op. 36, Book 1, are invaluable. These are to be played entirely with the wrist, with no motion of the hand. The first law follows:



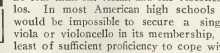
Then each note might be played twice, and finally the exercise played as written.

For each bowing exercise in the Kayser Studies, Nos. 21 and 22 in the Kayser Special Studies, Op. 36, Book 1, are invaluable. These are to be played entirely with the wrist, with no motion of the hand. The first law follows:



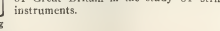
Then each note might be played twice, and finally the exercise played as written.

For each bowing exercise in the Kayser Studies, Nos. 21 and 22 in the Kayser Special Studies, Op. 36, Book 1, are invaluable. These are to be played entirely with the wrist, with no motion of the hand. The first law follows:



Then each note might be played twice, and finally the exercise played as written.

For each bowing exercise in the Kayser Studies, Nos. 21 and 22 in the Kayser Special Studies, Op. 36, Book 1, are invaluable. These are to be played entirely with the wrist, with no motion of the hand. The first law follows:



Then each note might be played twice, and finally the exercise played as written.

For each bowing exercise in the Kayser Studies, Nos. 21 and 22 in the Kayser Special Studies, Op. 36, Book 1, are invaluable. These are to be played entirely with the wrist, with no motion of the hand. The first law follows:

At a recent public appearance of a symphony orchestra, two movements of a symphony orchestra were played, a *Preludium* by Jaffel, *L'ancien Régime* by Saint-Jorge, and the accompanying parts to the piano concerto by Beethoven, the solo piano being played by one of the young lady violin players of the orchestra. This program certainly furnishes a refreshing contrast to those of so many of our American school orchestras, with their high school, sets of waltzes and theatre orchestras, generally.

This high school orchestra numbers in its ranks four sisters, the other two viola and violoncello respectively. These sisters have formed a quartet and are often heard in string quartet work.

Such organizations as these are wonderful uplifts in the musical progress of a city and of a nation, and while the United States has many artistic high school orchestras, there is room for many more.

WONDERFUL PROGRESS.

The development of the violin art in the United States and Canada is proceeding by leaps and bounds. The number of violinists in proportion to the population is constantly increasing, the increase being caused to a great extent by the rapid growth of symphony orchestras, which not only furnish employment to a large number of professional and semi-professional violinists, but interest and educate the public in violin playing. Not only the organization of symphony orchestras going on in the large cities, but many of the smaller cities and towns are falling in line, and supporting orchestras for the performance of art music of the highest class.

For example, a few years ago the present site of Calgary, now a booming town in the Canadian northwest, was a desolate plain, and the only music to be heard there was the howl of an occasional wolf, and the moaning of the wind. Now the people of that progressive town have raised a guarantee fund, and have organized a full-fledged symphony orchestra of 55 players, with a complete symphony orchestration, under the direction of Max Weidman.

Many have been able to obtain players of the wind instruments which are often difficult to get outside of the large cities, and a full quota of the following instruments are represented: violins, violas, violoncellos, basses, harp, piano, oboes, English horn, clarinets, bass clarinet, saxophones, horns, trumpets, trombones, tuba, tympani and drums. This speaks wonders for the state of musical advancement in that town on the very frontiers of civilization.

The orchestra is enjoying its first season during 1913-14, and is being well patronized. Young People's Matinees are given at intervals, and the concert consists of a Wagner centenary. Auditory programs in pamphlet form have been prepared for distribution to the audience.

Young People's Matinees are given at intervals, and the concert consists of a Wagner centenary. Auditory programs in pamphlet form have been prepared for distribution to the audience. Music of the highest class is performed. A glance over the class is per se shows the performance of symphonies by leading overtures such as *Der Freischütz* by Weber, a great number of chamber pieces in the usual symphony orchestra as the introduction to Act III, from *Siegfried*, the *Prelude from Die Meistersinger*, *Träume from Tristan und Isolde*.

The orchestra is enjoying its first season during 1913-14, and is being well patronized. Young People's Matinees are given at intervals, and the concert consists of a Wagner centenary. Auditory programs in pamphlet form have been prepared for distribution to the audience.

Young People's Matinees are given at intervals, and the concert consists of a Wagner centenary. Auditory programs in pamphlet form have been prepared for distribution to the audience. Music of the highest class is performed. A glance over the class is per se shows the performance of symphonies by leading overtures such as *Der Freischütz* by Weber, a great number of chamber pieces in the usual symphony orchestra as the introduction to Act III, from *Siegfried*, the *Prelude from Die Meistersinger*, *Träume from Tristan und Isolde*.

The orchestra is enjoying its first season during 1913-14, and is being well patronized. Young People's Matinees are given at intervals, and the concert consists of a Wagner centenary. Auditory programs in pamphlet form have been prepared for distribution to the audience.

Young People's Matinees are given at intervals, and the concert consists of a Wagner centenary. Auditory programs in pamphlet form have been prepared for distribution to the audience. Music of the highest class is performed. A glance over the class is per se shows the performance of symphonies by leading overtures such as *Der Freischütz* by Weber, a great number of chamber pieces in the usual symphony orchestra as the introduction to Act III, from *Siegfried*, the *Prelude from Die Meistersinger*, *Träume from Tristan und Isolde*.

The orchestra is enjoying its first season during 1913-14, and is being well patronized. Young People's Matinees are given at intervals, and the concert consists of a Wagner centenary. Auditory programs in pamphlet form have been prepared for distribution to the audience.

HARMONY TEXT BOOKS

THEORY EXPLAINED TO PIANO STUDENTS

OR PRACTICAL LESSONS IN HARMONY

By HUGH A. CLARKE, Mus. Doc.

The book is intended as an aid to the teacher in the study of harmony in the school and in the home, and is a clear and concise, yet complete, explanation of the principles of harmony. It is written in a simple and straightforward manner, and is suitable for use in the classroom or at home.

A SYSTEM OF TEACHING HARMONY

By HUGH A. CLARKE, Mus. Doc.

This book is a system of teaching harmony, and is intended for use in the classroom or at home. It is a clear and concise, yet complete, explanation of the principles of harmony, and is suitable for use in the classroom or at home.

For the first time the subject of modulation is treated in a clear and comprehensible way. For the first time the subject of modulation is treated in a clear and comprehensible way. For the first time the subject of modulation is treated in a clear and comprehensible way.

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

Key to Harmony—Price, 50 cents

STUDENTS' HARMONY

By ORLANDO B. MANSFIELD, Mus. Doc.

Bound in Cloth, Price \$1.25

Key to Students' Harmony—Price, 75 cents

A book of harmony, and is intended for use in the classroom or at home. It is a clear and concise, yet complete, explanation of the principles of harmony, and is suitable for use in the classroom or at home.

For the first time the subject of modulation is treated in a clear and comprehensible way. For the first time the subject of modulation is treated in a clear and comprehensible way. For the first time the subject of modulation is treated in a clear and comprehensible way.

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

Key to Harmony—Price, 50 cents

STUDENTS' HARMONY

By ORLANDO B. MANSFIELD, Mus. Doc.

Bound in Cloth, Price \$1.25

Key to Students' Harmony—Price, 75 cents

A book of harmony, and is intended for use in the classroom or at home. It is a clear and concise, yet complete, explanation of the principles of harmony, and is suitable for use in the classroom or at home.

For the first time the subject of modulation is treated in a clear and comprehensible way. For the first time the subject of modulation is treated in a clear and comprehensible way. For the first time the subject of modulation is treated in a clear and comprehensible way.

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

Key to Harmony—Price, 50 cents

STUDENTS' HARMONY

By ORLANDO B. MANSFIELD, Mus. Doc.

Bound in Cloth, Price \$1.25

Key to Students' Harmony—Price, 75 cents

A book of harmony, and is intended for use in the classroom or at home. It is a clear and concise, yet complete, explanation of the principles of harmony, and is suitable for use in the classroom or at home.

For the first time the subject of modulation is treated in a clear and comprehensible way. For the first time the subject of modulation is treated in a clear and comprehensible way. For the first time the subject of modulation is treated in a clear and comprehensible way.

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

Commencement and Exhibition Music

A partial list of vocal music for examination or display.

Two-Part Songs

Abt, F. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

Blow, F. H. When the Fragrant Roses

ANSWERS TO CORRESPONDENTS ON VIOLIN MATTERS.

SUNSCAM—Without seeing the pupil, it is impossible to say definitely what size violin would be best for him. As a rule, an eight-year-old pupil with short fingers would require a half size violin.

R. L. K.—In the case of a left-handed violin player, the sound post must be placed on the left side of the body, and the right. The E string is changed over to the left, and the G on the right, with the A next to the E and the D next to the G, so that the strings reading from left to right will be A, D, G, E. The violin would not sound well if the strings were changed without changing the relative positions of the bass bar and sound post, since the heavy pressure of the E string requires a post to support it.

It would, of course, be possible to play to a limited extent without making any changes in the instrument, but it would be extremely inconvenient, as it is necessary to have the E and A strings on the side of the bow arm. Any good violin maker should be able to make the changes for you.

J. H. M.—Many different courses could be mapped out for violin study. The following might meet your needs, in the following order: Hermann or Hohmann Schools, Book 1; Kayser, Book 1; Hermann School, Book 2 (for position work); Kayser, Books 2 and 3; Mazas, Special Studies; Kreutzer, *Etudes* (about twenty-five of the best studies); Mazas, *Brilliant Studies*; the more difficult studies of Kreutzer; Fiorillo, *Caprices*; Rode, *Caprices*. Many works besides these would be suitable for study, such as the *Sevick School of Violin Technique*, which comes in four parts.

Any good violin maker should be able to make the changes for you. J. H. M.—Many different courses could be mapped out for violin study. The following might meet your needs, in the following order: Hermann or Hohmann Schools, Book 1; Kayser, Book 1; Hermann School, Book 2 (for position work); Kayser, Books 2 and 3; Mazas, Special Studies; Kreutzer, *Etudes* (about twenty-five of the best studies); Mazas, *Brilliant Studies*; the more difficult studies of Kreutzer; Fiorillo, *Caprices*; Rode, *Caprices*. Many works besides these would be suitable for study, such as the *Sevick School of Violin Technique*, which comes in four parts.

Any good violin maker should be able to make the changes for you. J. H. M.—Many different courses could be mapped out for violin study. The following might meet your needs, in the following order: Hermann or Hohmann Schools, Book 1; Kayser, Book 1; Hermann School, Book 2 (for position work); Kayser, Books 2 and 3; Mazas, Special Studies; Kreutzer, *Etudes* (about twenty-five of the best studies); Mazas, *Brilliant Studies*; the more difficult studies of Kreutzer; Fiorillo, *Caprices*; Rode, *Caprices*. Many works besides these would be suitable for study, such as the *Sevick School of Violin Technique*, which comes in four parts.

Any good violin maker should be able to make the changes for you. J. H. M.—Many different courses could be mapped out for violin study. The following might meet your needs, in the following order: Hermann or Hohmann Schools, Book 1; Kayser, Book 1; Hermann School, Book 2 (for position work); Kayser, Books 2 and 3; Mazas, Special Studies; Kreutzer, *Etudes* (about twenty-five of the best studies); Mazas, *Brilliant Studies*; the more difficult studies of Kreutzer; Fiorillo, *Caprices*; Rode, *Caprices*. Many works besides these would be suitable for study, such as the *Sevick School of Violin Technique*, which comes in four parts.

Any good violin maker should be able to make the changes for you. J. H. M.—Many different courses could be mapped out for violin study. The following might meet your needs, in the following order: Hermann or Hohmann Schools, Book 1; Kayser, Book 1; Hermann School, Book 2 (for position work); Kayser, Books 2 and 3; Mazas, Special Studies; Kreutzer, *Etudes* (about twenty-five of the best studies); Mazas, *Brilliant Studies*; the more difficult studies of Kreutzer; Fiorillo, *Caprices*; Rode, *Caprices*. Many works besides these would be suitable for study, such as the *Sevick School of Violin Technique*, which comes in four parts.

Any good violin maker should be able to make the changes for you. J. H. M.—Many different courses could be mapped out for violin study. The following might meet your needs, in the following order: Hermann or Hohmann Schools, Book 1; Kayser, Book 1; Hermann School, Book 2 (for position work); Kayser, Books 2 and 3; Mazas, Special Studies; Kreutzer, *Etudes* (about twenty-five of the best studies); Mazas, *Brilliant Studies*; the more difficult studies of Kreutzer; Fiorillo, *Caprices*; Rode, *Caprices*. Many works besides these would be suitable for study, such as the *Sevick School of Violin Technique*, which comes in four parts.

Any good violin maker should be able to make the changes for you. J. H. M.—Many different courses could be mapped out for violin study. The following might meet your needs, in the following order: Hermann or Hohmann Schools, Book 1; Kayser, Book 1; Hermann School, Book 2 (for position work);



Department for Children

Edited by Miss Jo-Shipley Watson

GREAT COMPOSERS AS TEACHERS.

BETHOVEN.
IMAGINE if you can go to Beethoven for a music lesson—it makes my heart beat faster to write about it. First we would have to have a teacher to change his quarters so frequently that no one, not even his very best friends, could keep track of him. If we were lucky enough to locate the new lodgings, we would be ushered into a disordered room; no doubt we would find a desk strewn with manuscripts and the remains of a cold lunch, boots and debris on the floor, and a dusty piano heaped high with letters and papers. A more careless, untidy man there never was, and notwithstanding the unbearable confusion, the master never missed an opportunity to talk about his own nature and love of order.

Very likely he would be out, for no one could prevail upon him to keep his teaching engagements, not even his good friend Madame Brunetti, who had expostulated all in vain! He usually gave up with a sigh and the remark, "He is again in his raptures." If by chance the master happened to be at home, most likely he would be out of temper, for he hated the drudgery of teaching, and regular lessons were a horror to him. The talking of theory and technique and technique he always had to prepare a theory lesson.

We would be sure to have a hard time of it for Beethoven was most conscientious about his instructions. Just fancy having our fingers rapped for using incorrect fingering—that is what happened to one of his titled pupils—Archduke Rudolph's knuckles came under the ruler for such a trifle! But after all don't you think Beethoven was right? Poor fingering will upset a perfectly simple piece; it will tie up the easiest scale; it will cause more trouble in passage work than incorrect reading; it will throw you out quicker than anything else, and it's one of the things we are most careless about. I'm sure if we learned nothing else from Beethoven's lesson, this one thing of correct fingering would be worth a whole set of rapped knuckle joints.

CHOPIN.

Suppose we were taking lessons of Chopin. If we were not prepared we would be very nervous at the approach of the lesson hour, for Chopin was intolerant of a lazy, shiftless pupil. His quarters would be in the most aristocratic section of Paris, the rooms would be artistically appointed with beautiful hangings and inlaid floors. There would be no noise in the neighborhood, no smoke nor bad smells; the music room would have a fine outlook over a large garden. Then again it would be difficult for us to secure a lesson appointment because he gave usually only five lessons a week, never more than five, and he accepted talented pupils only. So you see we would not be so very desirable if we were not talented and indolent. Chopin was as punctual as the clock and never missed a lesson appointment and

often a single lesson lasted several hours. "Play as you feel and you will always play well," was a maxim of his.

Chopin was extremely particular about the position of the hand. He prepared the hand with infinite care, and in order to give the hand an easy, graceful position he asked the pupil to throw it lightly on the keyboard in such a manner that the five fingers rested on the notes, E, F sharp, G sharp, A sharp and B; this he considered the normal position. He instructed the pupil to commence the exercises staccato; this is a wonderful means of overcoming heaviness and clumsiness. And if you were a pupil of Chopin you would be urged to keep singing, and you would have vocal lessons as well. "You must sing if you wish to play," he would say, and you would have to study Bach very diligently for Chopin was devoted to Bach's music; two weeks before a concert he would shut himself up and play nothing but Bach—that was his preparation. We can do no better than to heed his advice. "Always practice Bach," he said. "This will be your best means to make progress."

ANOTHER GAME FOR OUT-OF-DOORS.

GUESTS may be seated on the porch or lawn. Slips bearing the name of some technical exercise are passed and each guest asked to perform the exercise in pantomime while the others guess what it represents, as trills, octaves, five finger exercises, scales, arpeggios, etc. This game may be varied by giving out slips with names of famous composers. Each player tries to convey the composer's name to the others by using one word as Beethoven—daaf; Mozart—prodigy; Chopin—Poland; Schumann—Clara; Weber—Oberon; Wagner—Ring.



CAN YOU BLAME TOMMY?
Tommy—Mamma, what kind of a violinist is this?
Fondly Mother—Shhh. Be still, Tommy, that is a famous violinist.
Tommy—Oh, is he, I thought he was an Argentine.

A MAYDAY BIRTHDAY CHASE IN MUSICLAND.

IN order to play this game it is necessary to procure the pictures of the composers whose birthdays come in May.

The following is a partial list:
May 7. Brahms, 1833.
May 12. Adolf Henschel, 1814.
May 12. Massenet, 1842.
May 13. Sir Arthur Sullivan, 1842.
May 13. Gabriel Faure, 1845.
May 15. Stephen Heller, 1815.
May 15. Michael Balok, 1808.
May 18. Karl Goldmark, 1832.
May 22. Richard Wagner, 1813.
May 27. Joachim Raff, 1822.
May 30. Ignaz Moscheles, 1794.

Cut the pictures down into two pieces, and place them separately into envelopes and hide them about the room. At a given signal the players start the chase. The envelopes should be fastened only by the date. After the chase the player calls for the date corresponding to the one he holds. When the books (the two corresponding dates) are complete the players open the envelopes and match the pieces. The one who can name the greatest number of composers from their pictures wins the game.

STORY OF DAVID PLAYING FOR SAUL.

BY CHARLES W. LANDON.

THERE was once a king named Saul who had been so wicked it made him very unhappy. Finally he grew to be so wicked that his friends feared he was not going to get well. God put into their thoughts to send for David to come and sing for the king. David was a good lad. God loved him and had given him a beautiful gift, a talent for making beautiful music. David had music in his heart and could charm even the birds and animals. When David reached Saul's tent, he saw the poor king and longed to help him, so he determined to make the sweetest music he could. He took his harp and began to play and sing. David was a shepherd lad, so he first played the tune he always played to his sheep when he wanted them to come to the fold. Then he played the tune that made the birds fly after him; but Saul did not seem to hear.

David did not despair but kept on playing until at last Saul began to show signs of awakening life. Then David sang of the joys of living—how Saul had been blessed with many gifts. He reminded Saul of his loving father and mother, his brothers and his friends, and of his boyhood days and how he had come from the country to be on a king's throne. Then David told of the great good Saul could do if he followed God's commands. He looked up into the king's face to see what effect his songs were having.

King Saul placed his hand on David's head and looked into his face as he would look at a flower. Encouraged by this given him all the pleasures of life and restore him with many gifts could regain this to health. Only one could do this, and this was God. Saul at his table, made him a captain over a place and gave him one of his daughters. David became king. Before many years of the Psalms of the Bible were helpful poems ever written.

New Songs

By MARY TURNER SALTER

An April Message - \$0.50

A Rose and a Dream - 50

Tonight (With "Cello obligato") - 50

REORDER received for these songs from the publishers of "The Etude" for the year 1914.

CLAYTON F. SUMMY CO. Publishers

64 E. Van Buren St. Chicago, Ill.

Dealers in Music of the Better Class

Attractive Compositions by G. FERRATA

Nocturne

(A Night on the Water—Impassioned)

For Piano Solo (4-5th grade) - 40

Night and the Curtains Drawn

For medium voice - 40

J. FISCHER & BRO. 7, 8 and 11, Bible House, New York

NEW COMPOSITIONS

For Piano By J. R. MORRIS

Swing Song - 40

An Evening Song - 40

At Eventide - 40

Decease - 40

Prelude - 40

These are all excellent piano solos, admirably for teaching

PRICE, 20c. Each; 6 for \$1.00. Postage paid

For Terms, Conditions and Catalogs

H. S. GORDON, 141 W. 43rd St. New York

120 PIECES 20c. Each

THE DORLAND COLLECTION

Includes 120 of the best known songs from the world

For Terms, Conditions and Catalogs

WALTER GORDON, 141 W. 43rd St. New York

KIESLING'S TEACHING PIECES

For Piano and for voice

For Terms, Conditions and Catalogs

KIESLING, Composer, 1835 Gates Ave. Brooklyn, N.Y.

OUTLINES, QUESTIONS, ANSWERS AND MUSICAL PROGRAMS

For Children

Plan of Study on Musical History

Many Subjects and Nationalities

For Terms, Conditions and Catalogs

EDWARD ENTERTAINMENT CO. New York

ATTENTION!

FORGET yourself and do one thing at a time.

Lord Chesterfield said: "There is time enough for everything in the course of the day, if you do but one thing at a time; but there is not time enough in the year if you try to do two things at a time." Try this little recipe for forgetfulness of self. Instead of saying, "Oh, what will they think of me?" just say over and over, "I can give them pleasure." Then fix your whole mind upon the pleasure you are giving. In a short time, if you persist in this, you will feel like two naughty mischiefs.

It is better to try this in a class or with some friend. Take a familiar object, the piano for instance, and write down what you see—study its shape, color, size and all the thousand little peculiarities about the piano. Make a game of it. If you like, it will be a surprise to see how rapidly all of you will increase your powers of observation. You will acquire the "knack" of attending and remembering and this will put a keen edge upon all the faculties; the "great" men in all the walks of life have developed attention to a wonderful degree, many of them get results "intuitively," the truth is by concentrated attention they are able to see the center of a subject, observe from all sides in the shortest possible space of time.

Here is a second exercise not unlike the first. The leader writes a certain musical phrase upon the staff, and the class repeats it at first try only short, two-measure phrases. The class is given a hasty glance of this and then required to write down what they have observed. By persisting in this daily, by increasing the length of phrase one can in time "take in" a line at a glance.

THE INTERESTING TEST OF A LITTLE FRENCH POY.

Those with poor attention or deficient memory will be interested in the following story of a little French boy. The father would lay down a domino—a three-four, for example, and require the boy to tell him the combined number at once, without permitting him to count the spots. Then another domino, a four-five would be added to this. "That makes sixteen," cried the boy. Two dominos at a time was the second day's task, and next day three, the third day four, and so on. The boy was able to give the total number of spots on twelve dominos after a single glance. This is attention in its truest sense and shows what practice will do—if you try this, remember to be patient at the beginning, the very simplest things must be done first.

We have all noticed an old whist player's power of remembering every card in the pack, whether they have been played, by whom and under what circumstances. Chess players have the same memory. Music students can play this game in attention at every lesson and in every practice hour, if they will make a habit of noticing the tempo, the key signature, the time signature, beginning notes or chord, expression marks, general rhythm, the trend of the melody, the bass, the parts (count them out), phrasing, etc., etc.

This can not be done at once, but like the little French boy, take two things for one day. Shut out all other things but the piece in hand, close your eyes and play it.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

Advance of Publication Offices May, 1914.

Regular Price Special Price

Minimal Playing Cards - \$0.50 \$0.25

Ten Five-Note Recreations - \$0.50 \$0.25

C. W. Krumpholtz - \$0.50 \$0.25

First Piano Album for the Piano - \$0.50 \$0.25

New Album for Violin and Piano - \$0.50 \$0.25

Chopin's Preludes - \$0.50 \$0.25

New Best Organ Volume - \$0.50 \$0.25

Four Hand Pieces, Op. 104, 1848 - \$0.50 \$0.25

Rose Maize, Op. 104 - \$0.50 \$0.25

Education of the Music Teacher - \$0.50 \$0.25

New Anthem Collection - \$0.50 \$0.25

Italian Overtures for Four Hands - \$0.50 \$0.25

New Music for the Summer

The regular teaching season packages of "New Music" are discontinued in the spring, but for the convenience of the many teachers and singers who continue their work or who follow musical pursuits more passively, we have decided in winter, we send out new music ON SALE at regular intervals during those months, not, however, with a written request; so we invite all interested teachers or singers to notify us at once or as soon as convenient if "NEW MUSIC ON SALE" is desired during the summer months. This will be divided into the usual classifications of piano, violin and piano, organ, octavo, and will consist of teaching and recital pieces, songs, etc.

For the teacher these small assortments of novelties are of immediate and practical value and go far to facilitate the selection of suitable material to be used in teaching. The packages may be discontinued at any time and any of the music not used is returnable for credit. A postal card request will suffice to place any teacher's name on the list.

New Octavo Music Catalog

About the time this issue appears from press we will have ready a new Catalog of Octavo Music of even more practical use than the last catalog we sent out to the teachers. Much more to the particular classification making the book almost a hand book of material to be used in every church music program. A complete list by composers of all music published by this house in octavo form. Send for a copy.

Return of Music On Sale, and Settlement

Not a small proportion of our business includes the keeping on hand in the music teacher's studio or in the music school of a large assortment of sheet music and music book publications for use during the teaching year. We call this ON SALE music.

We consider the summer months the end of the teaching year. Some schools stop earlier, some teachers never stop. But the summer months are the end of the account sent on June 1st of each year, complete directions with regard to the return of ON SALE music and the settling of the balance is included, but it need not during May of each year a number of our patrons to make their returns so few directions at this time may be of value.



Necco Wafers

Glazed Paper Wrapper

Hub Wafers

Translucent Paper Wrapper

Always place, because they're so deliciously good—and so healthy. Have them ready for an excellent table between meals. You'll be pleased with the wide variety of flavors.

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Necco Wafers

Please mention THE ETUDE when addressing
our advertisers.

Directory of Summer Schools

HOME STUDY
PUBLIC SCHOOL MUSIC
as used in the Public Schools of
New York City. Eight years work.
Harmony and other subjects.
E. F. MARKS, 2 West 121st St., NEW YORK



Directory of Summer Schools



WALTER SPRY MUSIC SCHOOL

Fine Arts Building, Chicago

SUMMER NORMAL COURSE FOR TEACHERS

Beginning June 29th, 1914
Heads of departments will teach, including: WALTER SPRY, CLARENCE KIDD, WILLIAM BURTON, WILMOT LEMONT, and ALEXANDER KRAUSS.
Write for Summer Circular No. 1

COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART

MRS. W. S. BRACKEN, President

SUMMER TERM

June 29 to August 1

PIANO, VOICE, VIOLIN, DRAMATIC ART
Special terms, 1. Correspondence limited
Address the Registrar for Catalogue
Box 44, Auditorium Building, Chicago, Ill.

SUMMER NORMAL PRESENTING A SPECIAL COURSE

IN "HOW TO TEACH MUSIC from Rudiments to Master Work"
Private Lessons, Lectures, Class Exercises
Conducted by
President E. H. SCOTT
Send for Western Conservatory
Mallards Bldg., Chicago

Frederic W. Root

WILL HOLD A TEN DAY SESSION OF
NORMAL WORK
FOR
Teachers of Singing

On Alternate Days, July 6-27

Mr. Root's Normal Course is designed to supply the more comprehensive grasp of voice teaching which saves from haphazard, experimental, false or one-sided treatment.

Send for Circular
Kimball Hall - Chicago

MARKS' WRITING BOOK

PRICE, 15 CENTS

A handy form of writing book, the idea of which was suggested by E. W. Marks, a well-known editor of New York. It contains a full set of writing samples for each grade, and the copy on the opposite page for making a copy of the sample. It is written opposite to and in connection with the sample. The book is a handy form of writing the characters and signs used in musical notation.

THEO. PRESSER CO., Philadelphia, Pa.

BUSH TEMPLE CONSERVATORY

N. Clark St. & Chicago Ave., Chicago : Kenneth M. Bradley, President

SUMMER SESSION

Beginning June 22

Special Courses in
Expression
Dramatic Art
Languages
Public School Music
Conducted by an unsurpassed faculty including
Miss Julie Rink King
Guy Herbert Woodard
Miss Grace Stewart Potter
Miss Mae Julia Riley
Harold Von Mielwitz
Frank H. Webster
Emil LeClercq
Ernest O. Todd
Miss Adelaide C. Lewis
The management assumes the exclusive teaching engagement of the world's most famous baritone:
CHARLES W. CLARK
Students visiting private lessons with any of the above named artists, should make application in advance.
THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance.
For Catalog and special literature address:— Edward H. Schwenker, Secretary

LYCEUM ARTS CONSERVATORY

Announces a

Summer Normal Course in Piano
6 weeks, June 29 thru Aug. 7, under the direction of Edgar A. Brazleton.

Special Dramatic Course
under Eliot Day, beginning July 6 for 4 weeks and August 3 for four weeks.
For catalogue address Secretary,
Box L, 523 Fine Arts Bldg., Chicago, Illinois

Centralizing
School of
Music
Gertrude Radtke
Director
Progressive, Scientific and Practical
Methods
Results Positive
SEND FOR ART BOOKLET No. 1
August 1, 1914
ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

Centralizing
School of
Music
Gertrude Radtke
Director
Progressive, Scientific and Practical
Methods
Results Positive
SEND FOR ART BOOKLET No. 1
August 1, 1914
ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

Centralizing
School of
Music
Gertrude Radtke
Director
Progressive, Scientific and Practical
Methods
Results Positive
SEND FOR ART BOOKLET No. 1
August 1, 1914
ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

Centralizing
School of
Music
Gertrude Radtke
Director
Progressive, Scientific and Practical
Methods
Results Positive
SEND FOR ART BOOKLET No. 1
August 1, 1914
ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

Centralizing
School of
Music
Gertrude Radtke
Director
Progressive, Scientific and Practical
Methods
Results Positive
SEND FOR ART BOOKLET No. 1
August 1, 1914
ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

Centralizing
School of
Music
Gertrude Radtke
Director
Progressive, Scientific and Practical
Methods
Results Positive
SEND FOR ART BOOKLET No. 1
August 1, 1914
ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

Centralizing
School of
Music
Gertrude Radtke
Director
Progressive, Scientific and Practical
Methods
Results Positive
SEND FOR ART BOOKLET No. 1
August 1, 1914
ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

Centralizing
School of
Music
Gertrude Radtke
Director
Progressive, Scientific and Practical
Methods
Results Positive
SEND FOR ART BOOKLET No. 1
August 1, 1914
ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

Centralizing
School of
Music
Gertrude Radtke
Director
Progressive, Scientific and Practical
Methods
Results Positive
SEND FOR ART BOOKLET No. 1
August 1, 1914
ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

Centralizing
School of
Music
Gertrude Radtke
Director
Progressive, Scientific and Practical
Methods
Results Positive
SEND FOR ART BOOKLET No. 1
August 1, 1914
ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

Centralizing
School of
Music
Gertrude Radtke
Director
Progressive, Scientific and Practical
Methods
Results Positive
SEND FOR ART BOOKLET No. 1
August 1, 1914
ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

Centralizing
School of
Music
Gertrude Radtke
Director
Progressive, Scientific and Practical
Methods
Results Positive
SEND FOR ART BOOKLET No. 1
August 1, 1914
ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

Centralizing
School of
Music
Gertrude Radtke
Director
Progressive, Scientific and Practical
Methods
Results Positive
SEND FOR ART BOOKLET No. 1
August 1, 1914
ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

Centralizing
School of
Music
Gertrude Radtke
Director
Progressive, Scientific and Practical
Methods
Results Positive
SEND FOR ART BOOKLET No. 1
August 1, 1914
ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

Centralizing
School of
Music
Gertrude Radtke
Director
Progressive, Scientific and Practical
Methods
Results Positive
SEND FOR ART BOOKLET No. 1
August 1, 1914
ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

Centralizing
School of
Music
Gertrude Radtke
Director
Progressive, Scientific and Practical
Methods
Results Positive
SEND FOR ART BOOKLET No. 1
August 1, 1914
ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

Centralizing
School of
Music
Gertrude Radtke
Director
Progressive, Scientific and Practical
Methods
Results Positive
SEND FOR ART BOOKLET No. 1
August 1, 1914
ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

Centralizing
School of
Music
Gertrude Radtke
Director
Progressive, Scientific and Practical
Methods
Results Positive
SEND FOR ART BOOKLET No. 1
August 1, 1914
ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

Bernhardt Bronson

Teacher of Singing

Mr. Bronson will conduct a special
Summer Course for teachers from
July 6th to August 10th, 1914
Planned with especial regard for
instruction in the training of the
voice and jaw.
Write for detailed information.

Studios: 558 Jefferson St.
Milwaukee, Wis.

EFFA ELLIS
Keyboard Harmony
Melody Building and
Teaching System
may be studied personally with
EFFA ELLIS PERFIELD, the origina-
tor, in the following cities between
now and July 15—Los Angeles, San
Diego, San Francisco, Honolulu,
Portland, Tacoma, Seattle, Spokane,
Ogden, Salt Lake, Denver, St. Louis
and Chicago. For cast dates, write
address Mrs. Effa Ellis Perfield,
285 Boston State Bldg., Omaha, Neb.

EFFA ELLIS PERFIELD
285 Boston State Bldg., Omaha, Neb.

EFFA ELLIS PERFIELD
285 Boston State Bldg., Omaha, Neb.

EFFA ELLIS PERFIELD
285 Boston State Bldg., Omaha, Neb.

EFFA ELLIS PERFIELD
285 Boston State Bldg., Omaha, Neb.

EFFA ELLIS PERFIELD
285 Boston State Bldg., Omaha, Neb.

EFFA ELLIS PERFIELD
285 Boston State Bldg., Omaha, Neb.

EFFA ELLIS PERFIELD
285 Boston State Bldg., Omaha, Neb.

EFFA ELLIS PERFIELD
285 Boston State Bldg., Omaha, Neb.

EFFA ELLIS PERFIELD
285 Boston State Bldg., Omaha, Neb.

EFFA ELLIS PERFIELD
285 Boston State Bldg., Omaha, Neb.

EFFA ELLIS PERFIELD
285 Boston State Bldg., Omaha, Neb.

EFFA ELLIS PERFIELD
285 Boston State Bldg., Omaha, Neb.

EFFA ELLIS PERFIELD
285 Boston State Bldg., Omaha, Neb.

EFFA ELLIS PERFIELD
285 Boston State Bldg., Omaha, Neb.

EFFA ELLIS PERFIELD
285 Boston State Bldg., Omaha, Neb.

EFFA ELLIS PERFIELD
285 Boston State Bldg., Omaha, Neb.

EFFA ELLIS PERFIELD
285 Boston State Bldg., Omaha, Neb.

Northwestern University

Summer School of Music June 22 to Aug. 1, 1914

In addition to expert private teaching
in Piano, Organ, Violin or Voice, the
school offers a special course in Piano
Teaching Methods which outlines def-
inite systems of instruction with oppor-
tunity of teaching material for both ele-
mentary and advanced pupils. A six
weeks course with 72 hours of in-
struction in piano methods, harmony,
musical analysis and history of music
for twenty-five dollars. Private lessons
extra. Evanston is the most beautiful
residential city in the West, on the
shores of Lake Michigan a half-hour
from the heart of Chicago.

Send for Summer Bulletin with full particulars to
Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

MUSIC EDUCATION

CALVIN BRAINER CADY

(Lecturer in Music, Teachers' College,
Columbia University, New York.)
15 Claremont Ave., N. Y.

SUMMER NORMAL
1914
Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29
Announcements on Application

SUMMER NORMAL
1914
Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29
Announcements on Application

SUMMER NORMAL
1914
Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29
Announcements on Application

SUMMER NORMAL
1914
Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29
Announcements on Application

SUMMER NORMAL
1914
Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29
Announcements on Application

SUMMER NORMAL
1914
Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29
Announcements on Application

SUMMER NORMAL
1914
Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29
Announcements on Application

SUMMER NORMAL
1914
Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29
Announcements on Application

SUMMER NORMAL
1914
Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29
Announcements on Application

SUMMER NORMAL
1914
Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29
Announcements on Application

SUMMER NORMAL
1914
Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29
Announcements on Application

SUMMER NORMAL
1914
Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29
Announcements on Application

SUMMER NORMAL
1914
Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29
Announcements on Application

SUMMER NORMAL
1914
Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29
Announcements on Application

SUMMER NORMAL
1914
Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29
Announcements on Application

SUMMER NORMAL
1914
Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29
Announcements on Application

SUMMER NORMAL
1914
Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29
Announcements on Application

SUMMER NORMAL
1914
Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29
Announcements on Application

SUMMER NORMAL
1914
Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29
Announcements on Application

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

Secretary, School of Music : EVANSTON, ILL.

