Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957 John R. Dover Memorial Library

10-1-1914

Volume 32, Number 10 (October 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. 10. Philadelphia: Theodore Presser Company, October 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/607

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

OBER 1914

PER YEAR PRICE 15 ¢

PRESSER'S MUSICAL MAGAZINE

The Other Side of the Case

Picture your family—your friends—through the medium of the Emerson Player-Piano, and what a host of possibilities—of laden fancies—rush to greet you!

For through this medium speaks the sweet-voiced Emerson Piano—only with added power and increased beauty.—And it opens a new world in home and social life. The Emerson Player-Piano gathers from Music-land all the sweetest—the gayest—the wildest flowers that grow there—and they are picked specially for **you** or HIM or HER, whoever the player may be.—Each one has his or her own particular musical liking—a little different from that of any one else,—and it is to satisfy **that** particular liking that the Emerson Player-Piano was made!

.....The old, old stories of the Masters are now heard—"for the first time" it almost seems!.....The thought which only yesterday was given birth upon the strings, leaps into life and color!

—And you, seated there, command it all. Or it may be some friend or loved one who plays—and you on the other side of the case, get a double joy, from giving **and receiving.**

Dealers in Principal Cities and Towns. *Write for Catalog.*

EMERSON PIANO CO.

Established BOSTON, MASS. *1849*

"Attractive—isn't she?"—is a pleasant thing to hear about yourself. You know that usually the first thing you hear about a beautiful woman is that she has a fine complexion.

But in this trying climate you cannot have a fine complexion without constant care. It is just as necessary to attend to the health of your skin as to attend to the health of your body.

POND'S Extract Company's VANISHING CREAM

applied night and morning, or whenever your skin has been irritated by sun or wind, is a delightful and effective aid to beauty.

You can use Vanishing Cream *at any time* because it is free from greasiness. The skin absorbs it quickly and completely—none remains to clog the pores or reappear.

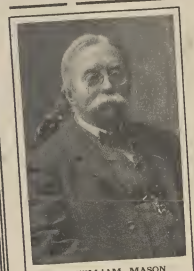
You should not fail to try this dainty, fragrant, wonderful cream. Sample tube on request, or send 4c for two weeks' supply. Made by the makers of the well-known

Pond's Extract

A splendid lotion for cuts, bruises and burns—an absolute necessity in every home—keep a bottle on hand for safety's sake. Trial bottle for 4c to cover postage. POND'S EXTRACT COMPANY, 157 Hudson Street, New York.

Also Talcum, Cold Cream, Tooth Paste, Soap

THE MASTER WORK IN AMERICAN MUSICAL EDUCATION



DR. WILLIAM MASON
Author of "Touch and Technic"

TOUCH AND TECHNIC

By DR. WILLIAM MASON

A Method of Permanent Importance in Piano Teaching

The permanent character of Dr. Mason's original ideas in piano teaching, their simple practical usefulness in the every day work of the teacher, all proclaim his American genius for invention and his exhaustive European training with the greatest teachers of the last century.

The son of an educator, Lowell Mason, he was brought up in an artistic home atmosphere, which combined with "Yankee Common Sense" as well as long association with such teachers as Moscheles, Hauptmann, Richter, Dreyschock and Liszt led Dr. Mason to realize that the subject of piano teaching demanded an altogether new and broader treatment. As a result he produced *Touch and Technic*—of unsurpassed value to all teachers and students of piano.

The Life Work of Our Greatest American Piano Teacher

During the fifty years in which Dr. Mason taught in New York he was unanimously regarded as the foremost of American piano teachers. He had a positive genius for discovering the principle embodied in technical problems and then explaining it so clearly that the exercises he provided for its cultivation invariably produced results and successful pupils. Among them was the noted pianist William Sherwood and many foremost teachers.

Fortunately the ideas of this great pedagog have been preserved in his life work, *Touch and Technic*, so that they are just as useful for teachers to-day as they were when taught personally by Dr. Mason.

IN FOUR BOOKS

PART I.—The Two-Finger Exercises (School of Touch).

PART II.—The Scales Rhythmically Treated (School of Brilliant Passages).

PART III.—Arpeggios Rhythmically Treated (Passage School).

PART IV.—School of Octave and Bravura Playing.

PRICE OF EACH, $1.00

Thousands of teachers have found this work indispensable for years. The test of time removes all question as to its immense value.

THE MOST ENTHUSIASTICALLY ENDORSED MUSICAL WORK OF ITS KIND

FRANZ LISZT
In your method I find exercises strongly to be recommended, especially the interlocking passages and all of the accentual treatment.

I. J. PADEREWSKI
Your Touch and Technic is the best method of which I know, and I congratulate you upon being the author of so masterly a work.

RAFAEL JOSEFFY
After the most thorough examination I consider Touch and Technic a master work which holds an unapproachable position among the most important works.

O. GABRILOWITSC
Touch and Technic is, in my opinion, o the most important works of its kind. I read it carefully and have found fea which I have not encountered in any work on piano playing.

A more valuable work has never been offered to teachers. Liberal discount allowed. Sent on inspection upon application to publishe

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

STRICH & ZEIDLER UPRIGHT Manufacturers of **PIANOS** and PLAYER-PIANOS GRAND

Built especially for people of high artistic disc who appreciate the difference between good *Your Correspondence so*

E. 140th St. and Jackson Ave., : New

Please mention THE ETUDE when addressing our advertisers.

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.
Edited by JAMES FRANCIS COOKE

Subscription Price, $1.50 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, $1.75 per year. In England and Colonies, 9 Shillings; in France, 11 Francs; in Germany, 9 Marks. All other countries, $2.25 per year.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

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

DISCONTINUANCE.—Write 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 on which your subscription is paid up, which serves as a receipt for your subscription.

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

ADVERTISING RATES will be sent on application. Advertisements must reach 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 Street, Philadelphia, Pa.

Entered at Philadelphia P. O. as Second-class Matter.

Copyright, 1914, by Theodore Presser Co.

CONTENTS
OCTOBER, 1914

PAGE
Editorial 701
Opening the Season 702
At the Pupils' Recital ..... *Mrs. A. U. W. Bagg* 702
Opera and Tunes 702
Save Beethoven from his Friends ..... *H. T. Finck* 703
Beginning Interpretation ..... *E. Cameron* 704
Which is the Better Teacher? ..... (*Symposium*) 705
Salon Music: Past and Present ..... *Th. Lack* 707
New Music of the Month 708
Publishing My Piece 709
Scale Playing ..... *Mme. A. Pupin* 710
Playing for Nothing 710
Composers in Lighter Vein (Dictionary) 711
Teaching Efficiency ..... *T. Blake* 712
Frederick Kuhlau 712
Long Distance Preparation ..... *H. W. Reed* 712
The Real Wagner 713
Why Alice Was Successful ..... *McC. James* 715
Brahms and Johann Strauss, Jr. 715
Getting the Family Interested ..... *Mrs. Osborne* 715
Music in the Old World ..... *A. Elson* 716
Students as Composers ..... *Edna J. Warren* 716
Teachers Round Table ..... *N. J. Corey* 717
Study Notes on Etude Music ..... *P. W. Orem* 718
N. S. Calamara, J. H. Rogers, J. L. Erb, H. Well ... 718
Lesson on Wieniawski's Legende ..... *Maud Powell* 719
Music of the Warring Nations ..... *F. H. Martens* 749
Music Lovers' Digest 750
Voice Department 751
Organ Department ..... *J. W. Andrews* 754
Violin Department ..... *H. Brelsne* 757
Children's Department ..... *J. S. Watson* 760
Publishers' Notes 761
World of Music 764
Questions and Answers ..... *L. C. Elson* 766
Book Reviews 766

MUSIC
Legende (Violin and Piano) ..... *H. Wieniawski* 721
The Call To Battle ..... *J. Lawrence Erb* 725
Danse Caracteristique ..... *A. Poulenc* 726
Denzozo ..... *E. Nazareth* 727
La Bella Gondolier (4 hands) ..... *A. Sartorio* 728
Alumni Reunion (4 hands) ..... *R. S. Morrison* 730
Rondo Burlesque ..... *Fr. Kuhlau* 732
Danse Aragonaise ..... *C. W. Kern* 733
Love and Silence ..... *Geo. S. Schuler* 734
Twilight Scene ..... *M. Loeb-Evans* 736
Youthful Ambition ..... *E. P. Christiani* 736
Yeoman's Song ..... *H. D. Wareing* 737
Elegiac Dance ..... *W. E. Haesche* 738
Nocturne in D Flat ..... *H. Weil* 739
Neapolitan Fete ..... *N. S. Calamara* 740
Album Leaf ..... *Th. Kirchner* 742
Valse Revenue ..... *James H. Rogers* 743
At Evening (pipe organ) ..... *R. Kinder* 744
Saviour, Breathe an Evening Blessing (vocal), *F. H. Brackett* 746
Beethoven ..... *G. L. Spaulding* 747
When the Rye Come Hame (vocal) ... *Geo. B. Nevin* 748

AN "ALL AMERICAN" ETUDE NOVEMBER, 1914

A MEMORABLE ISSUE FOR ALL AMERICAN MUSIC WORKERS

HERE is an opportunity. You may be among the thousands who for years have found THE ETUDE a daily help in your work and therefore want to share its advantages with others. You have been waiting for an ETUDE especially adapted for the purpose of helping you enlist the interest of new ETUDE friends.

The November "All American" ETUDE will be filled with animated discussions of live musical subjects by foremost American music workers. It will give all Americans a new pride in their national art advance. If you know of a young person starting out in musical life you can do a splendid service by introducing that person to The ETUDE through this "All American Issue."

Among a host of fine articles is one by **Mrs. Edward MacDowell** on "The Teaching Methods of Edward MacDowell." Mrs. MacDowell was a pupil of her husband in Germany for many years prior to their marriage. **John Phillip Sousa** discusses "The future of American Music" with his characteristic vim and common-sense which have carried the musical fame of America to more lands than has any other American music worker. **Henry Holden Huss,** the well known composer-pianist, has a fine article upon "The Application of Touch at the Keyboard." **H. E. Krehbiel** will write upon "Foreign Musical Influences in America." **James H. Rogers** writes upon "Making Piano Playing Interesting." **George P. Upton** contributes "The Romance of Stephen Foster." **Gustav L. Becker** traces our musical growth during the last quarter of a century. There will be a fine biography of **Dr. Mason** on the Master Study Page and a great number of other features which will make this ETUDE one of the very best ever issued.

The music of the "All American" issue will include compositions by foremost Americans of to-day and yesterday making this number doubly interesting.

COMING ISSUES

IF you have a friend who has been postponing a subscription to THE ETUDE you can safely announce that there has never been a time in the history of the paper when subscription was more desirable. The **Christmas Issue,** always a fine one, will be especially distinguished by an article from Leschetizky secured in interview form through Marguerite Melville, Leschetizky's leading assistant. This pianist who has toured Europe with notable success is an American woman who has long been a resident of the Fatherland and is said to be one of the most unusual pianists of American birth. This is one of the most authoritative expressions of Leschetizky's essential ideas in piano study we have ever seen.

ANOTHER FINE SPECIAL ISSUE

IN our Revolutionary War two of the most conspicuous generals were Poles who stood ready to give their lives for the cause of American freedom. America has always had a warm affection for the brilliant Polish people. Now we have planned a Polish issue—in fact it was planned three or four years ago—but it takes time to do things right. We have already in hand remarkably fine material for this issue. It will appear in January and a more complete notice will be given next month.

INTERESTING OTHERS IN THE ETUDE

YOUR enthusiasm in THE ETUDE can be advantageously used to influence many friends to become regular subscribers. In fact, the present success of THE ETUDE is due to the splendid loyalty of its friends. As a reimbursement to those who assist us in obtaining new ETUDE readers we offer the following rewards, full particulars of which will be sent on request:

Cash Commissions—Ask for "Special Coupon Offer," offering a liberal cash commission on yearly subscriptions.

Premium Rewards—Those not desiring a cash commission can make selection from our "Complete Premium Catalog," containing descriptions and illustrations of a thousand useful articles.

Magazine Reductions—See partial list on page 772 of this issue of THE ETUDE; or request a copy of "Last Chance Magazine Bargains."

Send all orders only to THE ETUDE, Philadelphia, Pa.

NEW PUBLICATIONS

Young Players' Album
72 PIECES FOR THE PIANOFORTE

Price, 50 cents

Here is a veritable feast of good things for the young player, seventy-two complete pieces, more than are to be found in any similar volume, and every one attractive. These pieces are in all styles, chiefly by modern popular writers, and largely in the second grade, none exceeding Grade III. These are characteristic pieces, reveries, nocturnes, dances and marches, in short, pieces for all occasions. The volume is handsomely printed from special large plates.

Anthem Offering
A COLLECTION FOR GENERAL USE

Single Copy 25 Cents, Prepaid
$1.80 Per Dozen, Not Prepaid

The seventh volume in our phenomenally successful series of anthem collections, Anthem Offering contains seventeen numbers, in all styles, suited to various occasions, all by successful writers. Some of the composers represented are Berwald, Camp, Rockwell, Roberts, Meyer, Blount, Bird, Stults, Stair and others. In general excellence this collection is in nowise behind the others. It is fully up to the standard and is bound to become popular.

10 Five Note Recreations
FOR THE PIANOFORTE

By Mrs. C. W. KROGMANN. Op. 110

Price, 75 Cents

These excellent little teaching pieces are about as easy as it is possible to make them. Throughout all the pieces each hand lies in the five-finger position, in spite of the technical limitation that this places upon the composer, the pieces will be found to be decidedly interesting and attractive. They are in their various characteristic rhythms and each piece is accompanied by appropriate verses which may be sung if desired. Mrs. Krogmann is one of the best known writers of educational pianoforte pieces.

Elementary Piano Technics, Op. 19

By Dr. J. M. BLOSE

Price, 60 cents

A simple elementary work of technic, one that may be taken up in the early stages of instruction, including five-finger exercises, simple chord exercises, and arpeggios in all the keys. The scales receive a very comprehensive treatment. The little work is thoroughly practical, giving the teacher a new choice of technical material.

The Eclectic Course of Graded Studies in Piano Playing

By J. M. BLOSE

Price, $1.00

A practical course, which can be taken up after the instruction book is finished, or with pupils who have some little knowledge of the rudiments. The exercises at the beginning of the work are extremely simple. It would act as a supplementary work to any graded course. It contains 60 pages, and in all there are 108 different exercises.

The Standard Violinist
Twenty-Seven Pieces for Violin and Piano

Price, 50 Cents

This is one of the best collections of Violin and Piano music ever compiled. It contains many more pieces than one usually finds in similar collections, and there is a larger range in selection. The pieces are of all styles and suited to all possible occasions. The pieces are not all of equal difficulty, but are within the range of the average good player. This volume should be in the permanent repertoire of every Violinist. It is recommended alike to the teacher, student and player.

Two Part Songs
FOR WOMEN'S VOICES

Price, 50 Cents

A collection of bright, melodious and singable numbers for women's voices, adapted for use in schools, seminaries, for high school choruses and for women's clubs. The very best possible material has been drawn upon in the making of this book, our resources for this purpose being unexcelled. The best standard and contemporary writers are represented. It is a book of convenient size in the usual octavo form.

The Standard Organist
43 PIECES FOR THE PIPE ORGAN

Price, 50 cents

One of the best collections ever published. The pieces are all good and interesting, of intermediate grade and moderate length, written in all styles and suited to all purposes. Both original organ pieces and transcriptions are included in goodly proportion. The book is handsomely printed from special large plates.

Operatic Four-Hand Album
FOR THE PIANOFORTE

Price, 50 Cents

Operatic transcriptions for four hands are particularly effective, since it is usually possible to arrange them in the orchestral manner. Our new volume is modeled upon our two recent collections which have proven so successful, namely, "Standard Opera Album," for piano solo, and "Operatic Selections for Violin and Piano." It will contain gems from all the standard operas, arranged in the best possible manner, all of medium difficulty.

Study Pieces in Octaves
FOR THE PIANOFORTE

By A. SARTORIO. Op. 1021

Price, $1.25

A masterly exemplification of modern octave playing for students of intermediate or somewhat advanced grades. There are eight studies in all, each one working out some particular point. Mr. Sartorio's work is always interesting and melodious, but in studies of all kinds he is at his very best.

Juvenile Musical Poems
By CARO SENOUR

Price, 75 Cents

This is a collection of twenty-nine children's songs with words and music by Caro Senour. These songs are intended for the School, Kindergarten and Home. The composer has been very successful in interesting young children, and these songs cannot fail to please. They are varied in character, covering all sorts of interesting subjects. The verses are bright and pleasing and the music throughout is fitting in character, always tuneful and easy to sing.

The Standard Vocalist

50 Fine Songs for 50 Cents

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 a song adapted for almost every possible demand. The songs are chiefly by modern and contemporary writers. They are chiefly of intermediate grade, and well suited for teaching purposes.

A. B. C. of Piano Music

By Mrs. H. B. HUDSON

Price, 50 cents

A little book, which is intended to precede any piano method. It is based on the principle of familiarizing the pupil with the piano keys before taking up notation. After the hand has been shaped and placed upon the keyboard, the young student begins playing at once, playing from large capital letters instead of from notes. It is not even necessary to count time, yet the pupil is able to form melodies and become familiar with the keys. The pages are all illustrated and the exercises have appropriate names.

Great Pianists on Piano Playing

By JAMES FRANCIS COOKE

Price, $1.50

A score of the foremost keyboard masters of the day have given their most valuable ideas upon how to get the best results in piano study. Accompanying each chapter is a fine portrait, a concise biography and test questions in Style, Interpretation, Expression and Technic, handsomely bound in cloth. Any piano lover will be delighted to get this book; three hundred pages of invaluable ideas from world-famous musical artists.

Concentrated Technic
FOR THE PIANOFORTE

By ALOIS F. LEJEAL

Price, $1.00

A technical work for more advanced students, to be used in daily practice, to foster and conserve flexibility of the fingers and smooth, pearl-like scale playing. All departments of technic are fully covered in condensed logical form.

IN PRESS

FOR SALE AT LOW ADVANCE PRICES

STUDIES IN FLORID SONG (FOR MEDIUM COMPASS). F. W. Root.
PRACTICAL METHOD FOR YOUNG VIOLINISTS. K. H. Agoston.
EXERCISES FOR ACCURACY IN PIANO PLAYING. G. L. Becker.
MERRY RHYMES FOR CHILDHOOD TIMES. L. A. Burbee-Davis.
EDUCATION OF THE MUSIC TEACHER. Thos. Tapper.
MUSICAL PLAYING CARDS.
VERY FIRST DUETS.
WAGNER-LISZT ALBUM FOR THE PIANOFORTE.
CHOPIN'S POLONAISES FOR THE PIANOFORTE.
REED ORGAN PLAYER.
L'AGILITE, Op. 20. Le Couppey.
PRACTICAL FINGER EXERCISES, Op. 802. Czerny.
SOUVENIRS OF THE MASTERS. G. L. Spaulding.
EASY FOUR-HAND PIECES. E. Kronke.
RHYMING TUNES FOR LITTLE PLAYERS. Hannah Smith.
MUSICAL IMPRESSIONS FOR THE PIANOFORTE. H. W. Harris.
CRUCIFIXION. Stainer.
NEWEST DANCE ALBUM FOR THE PIANOFORTE.
SONATINAS, Vol. II. Kuhlau.
SCENES FROM CHILDHOOD. Kullak. Op. 62 and Op. 81.

SEND FOR BULLETIN

VIOLIN STUDIES, Op. 20, Book II. Kayser.
PRACTICAL METHOD, Op. 249, Book III. Köhler.
YOUNG MUSICIANS (Four Hands). Schwalm.
STUDIES IN MECHANISM, Op. 849. Czerny.
60 ETUDES (Violin), Op. 45. Wohlfarht.
THE ALPHABET (25 Easy Piano Studies), Op. 17. Le Couppey.
STUDIES IN STYLE AND EXPRESSION (Pianoforte), Op. 25. Concone.
EASIEST VELOCITY STUDIES, Op. 83. Gurlitt.
FORTY DAILY STUDIES (Pianoforte), Op 337. Czerny.

For Further Information About New Works in Press See "Publisher's Notes" on another page of this issue

THEO. PRESSER CO., Philadelphia, Pa.

Greatest Educational Work of the Age

MATHEWS STANDARD GRADED COURSE OF STUDIES FOR PIANOFORTE

Compiled by W. S. B. MATHEWS

The Leading Musical Writer and Educator of the Present Time

A COMPLETE course of standard Etudes and studies arranged in a progressive order, selected from the best composers for the cultivation of technic, taste and sight reading, carefully edited, fingered, phrased, and annotated and supplemented with complete directions for the application of Mason's "System of Touch and Technic" for the production of a modern style of playing.

Thirty years ago Music Teaching in America was for the most part conducted in the most slip-shod and extravagant manner imaginable. The teachers were not to blame for the enormous expense of purchasing individual studies and pieces of music for educational purposes, nor were they to blame if they did not have the experience to select the best studies for the right time. The Graded Course idea is an original creation of the Presser House. The Standard Graded Course has succeeded because it was built along the lines which years of experience had shown to be necessary.

CHIEF ADVANTAGES

SYSTEM Gives the teacher and the pupil the broadest possible system and combines the best elements of all schools. Every essential of modern technic is present in the most interesting manner.

ECONOMY Makes the cost of necessary studies a mere fraction of what they would otherwise be.

PROGRESS The careful grading of the studies makes the entire series from Book I to Book X like an even and regular flight of steps, up which the pupil may easily be led to musical success.

VARIETY The studies are taken from all the best known composers of piano studies. This is greatly preferable to a course of studies all composed by one man.

SIMPLICITY The studies are accompanied by educational notes and may be taught by any teacher without previous experience or training in this course. There is no arbitrary method demanded.

INTEREST Only the most interesting and practical studies have been selected. The course always proves most fascinating to pupils, especially when compared with the old-fashioned method of using ponderous volumes by one composer.

MAKE NO MISTAKE

The Standard Graded Course should not be confounded with any other system, course, or method. It, and it alone, is the original series. When you order be sure to insist upon the STANDARD Graded Course.

10 GRADES; 10 VOLUMES
$1.00 EACH VOLUME

Our usual discount is allowed. Send for any or all the volumes for inspection. When ordering mention MATHEWS' STANDARD GRADED COURSE as there are others with similar names upon the market.

STANDARD CONCERT ETUDES
FOR ADVANCED STUDY

Price, $1.00 **Grades IX to XI**

These pieces are bound in book form, each selected for some standard technical essential; for instance, the two compositions by Saint-Saëns are made up exclusively of rapid saturated chords. Four of the pieces abound in arpeggio forms and others in extended and arpeggioed chords, concert grade and content, famous pieces, ready for presentation with an abundantly developed technic. There are twelve pieces in all, by nine composers, about half of them by composers still living. Adapted as a continuation of Mathews' Graded Course of Studies and all other graded courses.

Mail orders solicited and filled to all parts of the country. Any of our works sent on inspection. Professional discounts very liberal.

THEO. PRESSER COMPANY
1712 Chestnut St., Philadelphia, Pa.

THE MUSIC BUYING ADVANTAGES OF A GREAT CITY TAKEN DIRECTLY TO YOUR MUSIC ROOM

The THEO. PRESSER CO. offers every Teacher, Convent and Conservatory, no matter where located, precisely the same facilities and economies as though the purchaser came in person to this large establishment. The parcel-post bridges all distances from your studio to our doorway.

THE STORY OF YOUR ORDER

The moment your order-letter is opened it is placed *immediately* in the hands of a trained Music Clerk, whose duty it is to see that your needs are filled *just as though you came to the store in person.*

Your order is taken to the proper department and our immense stock, covering *30 thousand square feet of floor space*, is almost certain to possess just what you need. Difficult or doubtful orders receive the personal attention of experienced teachers constantly in our employ.

Your purchase next passes at once to the billing and shipping departments and is rushed on to you *as fast as the U. S. mail can reach you*, and Philadelphia is only twelve hours away from Toronto, Ont.; Cleveland, Ohio; Cincinnati, Ohio; Charleston, S. C., etc., etc.

The best obtainable material, the quickest possible despatch, the most satisfactory terms, the largest discounts, trained workers to do your shopping for you, invariably courteous treatment, an immense stock constantly on hand, *make dealing with the Theo. Presser Co. a pleasure.*

One order mailed to this all-embracing Music Store, abundantly stocked with the best editions of America and Europe, invariably means continued patronage from a delighted customer, whether 1 mile or 10,000 miles distant. No order too small to receive the best attention we can give it.

THE MUSIC "ON SALE" PLAN AS CREATED BY THE THEO. PRESSER CO.

Of all the many successful plans to help the teacher evolved by the Theo. Presser Co., none has been so highly appreciated as the "On Sale" plan. Thousands have used this plan for years, giving us an understanding and experience which make this money-saving, time-saving, worry-saving way of buying music indispensable to all progressive teachers.

What the "On Sale" Plan Accomplishes

GENEROUS SUPPLY: You secure an ample selection of the best obtainable pieces for your needs, taken from our immense stock by experts whose sole aim is to please you.

SECURITY: You give no guarantee as to the probable sale of the pieces, paying only for what you use and returning the remainder to us.

CONVENIENCE: We will even supply you with manilla wrappers so that you may sort out the music upon arrival and keep it in good condition, always conveniently at hand.

TIME-SAVING: You have the use of a liberal stock of music constantly in your home studio so that you can supply the pupil with the right piece without delays.

MONEY SAVING: We give you the same large discounts as though the music was purchased outright.

NO RED TAPE: Everything is simplified to the last degree. All you have to do is send your order; no preliminary correspondence is necessary. Simply tell us what you want and we do the rest.

All That is Asked of the Patron

COMPLETE SATISFACTION: To insure you complete satisfaction (particularly in your first order) we earnestly request you to supply us with plenty of good comprehensive information so that our experts may be guided in picking out just the right kind of music. Talk in your letter just as you would over our counters. The best way is to name a few pieces or studies of the class or grade and the quantity you desire.

RETURNED MUSIC: Music returned must be in salable condition. That is, it must not have been used, or soiled, or mussed, or marked. Our wrappers help you keep it in clean, systematic manner. Regular selections for the teaching season, and New Music On Sale should be returned together but once during the year; special On Sale selections for particular purposes within 30 days.

SETTLEMENTS: Settlements are to be made at least once a year (preferably in June or July). We also prefer that returns of music sent on regular selections be made once only during the year, and that at the end of the teaching season, during June or July.

POSTAGE: Patrons agree to pay postage or expressage both ways.

NEW MUSIC AND NOVELTIES ON SALE

During the busy part of the year (November to May) we shall be glad to send every month a small selection of about ten pieces of new music or novelties, under the same conditions of our regular "On Sale" plan. This includes new and useful compositions for piano, voice, octavo, organ and violin. In other words, we pick out the novelties and send them to you regularly, instead of you spending hours hunting them up in music shops once or twice a year. In asking for this special service be sure to tell just which branches of music you are interested in.

A NEW SERIES OF CLASSIFIED CATALOGS AND TEACHERS' GUIDES

We have recently invested a great many thousand dollars in the preparation of catalogs especially helpful to all teachers. Every catalog received from us was designed to help you and deserves a place in your music library so that it can be consulted at a moment's notice. Our Guide for Piano Solos, now in preparation, will be unusually valuable. All catalogs are sent gratis. Please say how many and which ones you need.

Singers' Hand Book.
Piano Study Guide.
Hand Book for Violin Music
Complete Catalog of Vocal and Instrumental Music.
Thematic Catalog of Instrumental Music (Easy, Medium or Difficult).
Choir and Chorus Hand Book.
Hand Book for Pipe and Reed Organ.
Hand Book for 4, 6, 8 and 12 Hands.

Try Music Shopping in Your Home Studio Remember—all that is needed is to send in your order—no red tape—no fuss, just the order itself. Why not adopt this convenient, progressive plan to-day?

THEO. PRESSER CO., 1712-1714 CHESTNUT ST., PHILADELPHIA, PA.

STEINWAY

the Piano of the Past,
the Present, and the Future

MASTER musicians, past and present, have achieved their greatest successes upon the Steinway Piano and have pronounced it the ideal instrument. ¶ The art ideal of a master in his craft gave birth to the first Steinway Piano. ¶ This ideal has been upheld and maintained through four succeeding generations, with the result that today the Steinway has attained a perfection unapproached and unapproachable, and is recognized the world over as the Standard Piano by which all others are judged and measured. ¶ This assuredly proves that the Steinway is the Piano of the Past, the Present, and the future, and it is one of the strongest arguments why *you* should buy a Steinway.

STEINWAY & SONS
Steinway Hall
107-109 East 14th St., New York
Subway Express Station at the Door

The Baldwin PIANO

Aside from the delight the Baldwin tone gives you there is the added pleasure of the associations that must cling to it.

There are the memories of exquisite Chopin recitals by de Pachmann; of songs in which you heard the singing tone of the Baldwin blend with Sembrich's voice; of solos in which the pure melody of Elman's violin was sustained, strengthened by the Baldwin.

Because of *many* memories like these, musicians love the Baldwin just as you do the things in your home which are priceless because of their associations.

Catalogue and other information on request

The Baldwin Piano Co.
Manufacturers
Cincinnati Chicago New York
St. Louis Indianapolis Louisville
Denver San Francisco

THE GRAND PRIX — PARIS, 1900.
THE GRAND PRIZE — ST. LOUIS, 1904.
THE WORLD'S HIGHEST HONORS

Three Exceptionally Useful Books

By JAMES FRANCIS COOKE

THE established success of these publications is due to their clearness, their value in stimulating new interest and to their practicability resulting from the author's wide experience in the teaching field and long association with our foremost musical thinkers.

Recently Published
GREAT PIANISTS ON PIANO PLAYING
Price $1.50

A series of personal conferences with our most distinguished virtuosos

Busoni, Godowsky, de Pachmann, Bauer, Carreño, Scharwenka, Rachmaninoff, Goodson, Zeisler, Bachaus, Sauer and others are represented in three hundred pages of valuable ideas upon Technic, Interpretation, Expression and Style. Fine portraits and biographies of all pianists included. Although designed for individual reading it was introduced at once by Dr. Frank Damrosch in his classes at the New York Institute of Musical Art and by Miss Mary Venables at the Cincinnati College of Music.

MASTERING THE SCALES & ARPEGGIOS
Price $1.25

A complete daily practice manual from the first steps to the highest attainment.

Everything fully written out with abundant explanations. May be used with any system. Contains scores of original ideas. Strongly endorsed by Moritz Rosenthal, Wilhelm Bachaus, Ossip Gabrilowitsch, Emil Liebling, Katharine Goodson and hundreds of teachers who have made it a regular part of their teaching plan. All grades in one book. Puts practical American efficiency and European conservatory thoroughness in your work.

THE STANDARD HISTORY OF MUSIC
Price $1.25

A First History for Students at All Ages

A complete, concise, understandable series of forty "story-lessons." Abundantly illustrated. Self-pronouncing. Handsomely bound. Up-to-date. This book is now in use in hundreds of History classes and clubs from coast to coast and has been the means of a broadspread revival in general musical interest wherever introduced. Let us help you start a History Club through a very successful plan which has helped others.

All the above books sent postpaid on receipt of price. Write for circulars and special quantity rates

THEO. PRESSER COMPANY - - Philadelphia, Pa.

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 veriest 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 clinch 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.

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

METRONOMES

We retail more Metronomes than any house in the world. *Every instrument we sell is guaranteed against mechanical defects.* *We handle only those of the best makes obtainable.*

THE STYLES ARE:

	NO BELL	WITH BELL
American Maelzel with door attached	$2.25	$3.25
American Maelzel with detached lid	2.25	3.25
French Maelzel with detached lid	2.50	3.50
J. T. L. (Best) French Maelzel with detached lid	3.00	4.25

PRICES NET TRANSPORTATION ADDITIONAL DISCOUNTS ON TWO OR MORE

THEO. PRESSER CO., - PHILADELPHIA, PA.

The Latest and Best Word in Voice Building
THE VOCAL INSTRUCTOR
By EDMUND J. MYER PRICE, $1.00

A practical, common-sense system, based upon nature's laws or demands, for the study and development of the singing voice—principle following principle in logical sequence. This book is born of the author's many years of practical and successful studio experience. It aims to give to the vocal profession, for the first time in print, the movements upon which the whole system is based: the singing movements, the necessary physical exercises, and the nerve calisthenics. Its object is to develop the singer physically and vocally. The beginner, the more experienced singer, and the busy teacher will all find material and information of the highest value in this book. For the young teacher just starting out or for self-instruction, it will prove indispensable. In addition to the physical exercises, and the numerous singing exercises in musical notation, the book is copiously illustrated throughout. The book is handsomely printed and substantially bound in flexible cloth. Price, $1.00.

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

THE ETUDE

OCTOBER, 1914 VOL. XXXII. No. 10.

TOMORROW.

EUROPE, now in the travail of rebirth, holds us breathless with horror. Each day new visions of the ghastly futility of war flash over the seas. What can we say? Whence will it all lead? Grateful that we have not been drawn into the shambles, none can forego heart sympathy for the women,—the mothers who having gone to the gates of death for their sons now see them torn from them to feed the cannons.

Perhaps we are not civilized after all? Perhaps the culture of Schiller, Beethoven and Böckelin, the uplift of Hugo, Saint-Säens, Millet, the breadth of Tolstoi, Tchaikowsky and Verestchagin, the inspiration of Shakespeare, Elgar and Burne-Jones are mere phantoms. Have all our great leaders in art, music, literature, and science over the seas given their lives in vain? Then is a tragedy greater than that at Liege.

With cathedrals riddled with shells, schools razed to the ground, libraries afire and laboratories blown to the clouds, where is the victory of peace? What is it the world needs to foster the love for our fellow-men? Witness the downfall of culture and religion. Are the myriad cross-topped spires a mockery? Has Europe forgotten its Christ?

Or is this the holocaust which shall consume the injustice, the cruelty, the wickedness of the age? With the spirit of fight exhausted can Europe yet possess power to produce still greater works for humanity? Or shall she have given so wantonly of her youth, strength and wealth that there will remain only poverty, imbecility, decrepitude and ruin? No one can tell what the morrow will bring. With the navies bursting in the air and sinking in the deep, with cannons drinking the life blood of the nations, with armies devouring the riches of centuries, whence will come the support for the Schuberts, the Daudets and the Brownings of tomorrow?

Renascent Europe will not be the Europe of yesterday. It will be a Europe of new ideals, new conditions, new freedom from Vladivostock to Gibraltar. Militarism, persecution, ignorance, superstition, hate, envy—all are doomed. Great will be the leader who will blaze the way from the new to the old. Such a messiah must come, else London, Berlin, Paris, Vienna and Petrograd will crumble to dust like that which marks the spot where once the seven Trojan cities stood.

Meanwhile we in America have the opportunity of the centuries. Staggered by the misfortunes of Europe we must take the lot that fate has cast upon us. Tomorrow in America may be the dream of the ages. In music, as in all other arts, we are on the threshold of a greatness which should thrill all those who love the name of the land of the free.

WHAT IS THE GOOD OF BOOKS?

WHAT is the good of books? Why are people so eager to exchange green paper bearing the imprint of the United States mint for white paper with the ideas of men and women printed on it? Take the paper out of the question entirely and we have one kind of wealth on one side and another kind of wealth on the other side. The wealth represented by money probably exhibits the result of your efforts to accomplish practical purposes. It is yours to invest. When you invest it in the things that books contain you are not buying so much ink and paper but really investing in a kind of educational wealth which is the most productive of all our possessions. Many a book has paid the owner interest a thousand times as great as his bank account. This is equally true of magazines.

Musical books might be classified in many ways. Let us try one grouping which may throw light upon their intrinsic worth.

I. Books of facts.
II. Books of directions.
III. Books of materials.
IV. Books of inspiration.

Could you tell which class is the most important? We could not. Destroy all the libraries and all the book-shops and civilization would go back five hundred years. Histories, biographies, geographies, geologies, chemistries, geometries are all books of facts that men need in their daily lives, need far more than money. Books of directions such as guide books for travel, books on engineering, books on the technic of any of the arts, books on writing, books on agriculture, books on domestic science record the results of interminable experiments of our predecessors. Consider how many fruitless trials you might have to make in baking a loaf of ordinary bread if you had no directions to follow. Books on the technical side of music clip months—years—out of your labor if you are wise enough to invest in them.

Books of materials are indispensable for all special workers. The architect cannot build from his imagination alone; he must have pictures of thousands of forms evolved in the past. The dressmaker, the navigator, the actor, the musician must all have books of materials,—but in music the book of materials plays perhaps the most important part. In making book investments, never regret buying good materials,—a fine edition of Chopin, Beethoven, Liszt or Mozart, or the needed technical exercises which will become a part of you if you use your investment so that it will pay the greatest dividend.

Books of inspiration are the dynamo books. They give power. They start your engine going and keep it running. They are the motors of success. No one can get very far without them. Whether they inspire activity, reflection, thrift, morality, study or merely alertness the book of inspiration should be your pocket companion all year round. Invest in books, and then more books, and then more books.

A SIGNIFICANT INAUGURAL.

FROM time to time the readers of THE ETUDE have been acquainted with the progress of the new building of the HOME FOR RETIRED MUSIC TEACHERS at Germantown, Pa. It must be clear to our subscribers that mention of this home in the columns of THE ETUDE is made solely for their information. We have waved aside all thought that any idea of exploitation may be associated with this institution, the buildings, ground and endowment of which are the personal gift of the founder and publisher of THE ETUDE. Mr. Theodore Presser, after many fortunate years as a teacher, writer and publisher feels it a privilege to designate this philanthropy as the one in which he makes return, to the profession which has made this Home possible.

This October issue will appear before the day set for the Inaugural of the magnificent new buildings. A description of the imposing structure was given in THE ETUDE for last December. The Inaugural will be made memorable by the presence of important guests and notice of some of the addresses will be made in a later issue. Comfort and protection to worthy workers in "the most beautiful art," as they approach the journey's end, will be richly provided by this commodious Home. Its opening is a significant moment in our national musical history.

Opening the Season Ideas

Mined from Real Teaching Experience

A Fresh Start

When my pupils came back in the fall I noticed that only the most enthusiastic of them were willing to take up their old work with avidity. Consequently I hit upon the plan of having a new piece ready for all pupils the moment they arrived. Then I saw to it that this piece was one that introduced some little principle that was in itself fresh to the pupil. Even if it was only a little scale in double thirds it sufficed to engage the pupil's interest and make material for new mental stimulus. The main thing is to have the piece ready to hand to the pupil a few moments after he enters the studio. L. DE M.

The Changed Plan

Have you ever been to a hotel where there was a set of plans of meals carried out throughout the year? One always knew in advance just what was coming, ice cream on Wednesday, chicken on Sunday, roast on Tuesday. All the pleasure of gastronomic surprise is destroyed. Many teachers conduct their lessons on a similar plan. Scales, studies, sonatas and then pieces every day, every week, year in and year out. Do you wonder that pupils get tired? A little variation at the lesson helps the teacher enormously and quickens the pupil. I made it a rule to avoid having two lessons in succession follow the same plan. Try this for a day or so and see how much relieved you are.

L. G. PATTERSON.

Hypnotized Pupils

I had a teacher once who evidently had an idea that the correct way to instruct was to work with the view of forcing a pupil to do as he wanted the pupil to do. At every lesson he was like a huge feline ready to pounce upon mistakes. He would try to overpower the pupil mentally and was in a continual state of nervous tension which instead of helping the pupil had just the opposite effect. This year I have resolved to go to a teacher who evidently realizes that progress in music depends upon a slow, sound, up-building in the mind of the pupil and that fuss and flurry are largely waste time. ETHEL D. WATERS.

Self Criticism

When my pupils came at the beginning of the season last year I had already prepared several slips of paper. At the top of each slip was the name of the pupil and a list of the pieces studied during the past year. Then I asked the pupil to be his own critic. My! how fine the plan worked. Pupils began seeing mistakes that even I had not pointed out to them. The result was a general betterment all around. Teachers, try this plan. It is a fine thing to get the pupils started with. H. D. VAN S.

The Pupil Teacher

"Now let me play, pupil, and you teach." That was the way in which I gained the interest of a very troublesome pupil at the very outstart last October. I purposely made the mistakes and the pupil stopped me every time, explained what was the right way and then let me go. It was one of the many little tricks which we all must use to get on the right side of some pupils. SUSAN Y. MERRITT.

THE ETUDE NEEDS YOUR IDEA.

EVERY teacher now and then comes across a fine idea. Why not pass it on? An idea is the inspiration of the moment. Perhaps you have had better ideas than any of the above. If you think so, write your idea down at the moment it comes to you. Keep a pad and a pencil at the side of your keyboard and never miss an opportunity. Send it in to us in not more than seventy-five words and we shall be glad to use it if it is in line with our needs. We will pay you at our regular rates upon publication. Write on a separate sheet of paper and address "Idea Department" THE ETUDE, 1714 Chestnut St., Philadelphia, Pa. Put your name and address on the manuscript, not necessarily for publication.

COMMON SENSE AT THE PUPILS' RECITAL.

BY AMY U. W. BAGG.

PERHAPS the most paralyzing difficulty that the piano teacher must overcome is the universal tendency towards stage fright. There is no study or pursuit in which self-command is more essential than in music. If it makes a painter nervous to have some one watch him at work, he can paint alone. He has no need to overcome his sensitiveness. Music, however, is to be heard. If there is no listener, there is no music. The musician, unlike the painter of pictures, must learn not only to master his art, but also to master himself. It is not enough that he should play wonderfully well, but he must be able to play equally well when others are watching and listening. If being heard is a part of music, then teaching how to be heard is a part of music teaching.

The pupil who habitually says, "I can play that all right alone. I don't see why I cannot play it at my lesson," needs to be taught something besides music; and every one who attempts to teach music should be able to teach that something.

How to teach it?

That is difficult to say. Certainly not by severity or reprimands, not by betraying anxiety or nervousness. The teacher, whatever her secret misgivings and heart stirrings, should show only a serene composure and absolute self-possession at the pupils' recital. No one, least of all a pupil, should see anything in her attitude but calm confidence. That will help to quiet the fears of the youthful performers.

MAKING OUT A PROGRAM.

Making out a program for the pupils' recital is a fine art. Each should be given something that brings out the best points in his playing. This will make him feel that he has an opportunity to show what he can do, which is alone a great encouragement and stimulus. Do not give a *Slumber Song* to the pupil who loves to pound out heavy chords. If one little girl excels in singing tones and sentimental expression, do not insist upon her playing a gay march. In their study, it is of course needful to introduce work that will strengthen their weak points, but at the recital have them play that which they can play best. Also allow each one to play something that he enjoys and loves. He will play it seventy-five per cent. better, other things being equal, than something he dislikes.

Then all the pupils should be given pieces to play that do not tax their technic to the limit, something entirely within the scope of their attainment. There is nothing more potent to allay timidity than the feeling of complete efficiency.

But even with these things in their favor, the teacher and pupils almost invariably feel that the recital has not been a fair test of their accomplishment, because the participants in the program were in a greater or less degree mentally and physically handicapped by the excitement of the occasion.

Knowledge that is not available is of small value. Obviously, it is of no advantage to know how to play the piano, if one cannot play the piano when there is somebody listening.

Pupils should not be allowed to make a fetish of mechanical accuracy alone. They should be taught not to regard with insane horror "a mistake"—by which they almost invariably mean a false note. They should be taught that there are other things worse than false notes. Good playing means so much besides good technic that some people with poor technic can make better music than others who are masters of finger dexterity. Phillips Brooks was a great preacher and an eloquent speaker, yet he stammered at times. Rubinstein was a great pianist, yet he frankly admitted numberless false notes.

What made these men great? Try to make the pupils answer that question. Nobody ever becomes so proficient a runner that he never stumbles. We all stumble sometimes, even skilled acrobats; but we learn to walk in order to get somewhere. If we stumble, we go on.

Do not allow children to give undue weight to their little errors. A mistake is regrettable and should compel redoubled effort, but it should not be regarded as a heart-breaking disgrace. If the pupil can once cease to fear, and can become able to go sanely about his playing, with his mind upon his work, he will not make many mistakes. Then when he is through, say nothing of his "false notes." Tell him of the retard he forgot about, of the crescendo he omitted, of the accented note he failed to bring out, and so on; reminding him only of the inartistic things he did, remembering always that a false note is not necessarily an indication of an inartistic temperament.

LITTLE HELPS AT THE RECITAL.

The qualities of mathematical exactness belong only to machines. Machine-carved furniture is far more precisely symmetrical than hand-carved, yet its very perfection is its greatest drawback. The imperfections of outline, the irregularities in design, the "false notes" prove the genuineness, hence the worth, of the hand-carved furniture. They mean something. They express the individuality, dreams, ideals, the "human" qualities of the artist. Even a child can comprehend this.

A player can trust the keys to his fingers with more or less certainty of success, but the interpretation of what is being played must be controlled by the mind. Hence the effort to interpret well helps to keep one from becoming panic-stricken, for if the mind is occupied there is less room for consciousness of self, or of the audience. A trained imagination is of great aid in gaining self-command. A habit of self-control also helps enormously, and a teacher of anything should teach that; but most of all, the music teacher.

Lastly, there are the seemingly little things. At a recital have the children adjust the piano chair themselves. Have them greet their audience and take leave of it with a bow, as graceful, self-possessed and dignified as they can make it. They need drill in this necessary courtesy. Try to have them avoid haste, and teach them to think about what they are doing.

OPERA AND TUNES.

IN the history of music nothing is more interesting to the trained observer than the coming of the tune and, if we may believe some of the pessimistic critics of to-day, the passing of the tune. Few musical histories escape making a great ado about a famous tune. *Sumer is icumen in, lhude sing cuccu,* an old English melody to which some early composer made an accompaniment largely composed of repetitions or imitations of the melody itself after the manner of musical art known as a Canon. This is thought by most historians to be the oldest existing species of musical development in which the accompaniment to the original melody is made up of other imitative melodies interlaced not after the manner of the kind of chord writing such as we find in hymns, but in a far freer manner in the style which has come to be defined as counterpoint. The remarkable thing about the antique piece is that it really possesses a definite tune although it dates from at least 1240. In many of the succeeding centuries we encounter music containing few passages that laymen would identify as "tunes." The *Song of Orpheus* in Jacopo Pori's *Euridice,* one of the very first operas (1600 A. D.), is so formless in the modern popular sense that to many it would seem as vague as the last word from Debussy. The need for tunes, however, must have been manifest, for very shortly we find very distinctive tunes, such as the *Ma, ma che dico?* in *L'incoronazione di Poppea,* by Monteverdi, who lived a full century before the great Handel.

Next we reach an epoch when the tune reigned supreme. Lully, Purcell, Handel, Gluck, Mozart, Rossini, Bellini, Donizetti, Verdi and all their splendid company made melodies which seem well nigh immortal. People went to the opera for what they could take home with them. If the opera had haunting tunes it was declared a good opera irrespective of any defects it might otherwise have. Enter Richard Wagner, iconoclast, infidel, revolutionist. "He is the man," shouted the critics, "who has come to annihilate tunes." Even his early works, such as *Tannhaeuser* and *Lohengrin,* which contain tunes which have long since become hackneyed, we described as tuneless. To the musician *Parsifal* is a marvelous web of endless tunes—not melodies in the ordinary sense like *The Last Rose of Summer,* but significant symbolic sentences. Now comes the atmospheric music of Debussy and his colleagues beautiful in the extreme but often wholly without what may be described as a tune and certainly totally divorced from the "arias" that charmed grandfathers and grandmothers. Fortunate it is, however, that we still have our Sembrichs and Tetrazzinis, Carusos and Ruffos to take us back now and then to that wonderful era of opera with tunes.

Save Beethoven from His "Friends!"

By HENRY T. FINCK

MARK TWAIN'S definition of a "classic" as "an author whom everybody praises and nobody reads" is unfortunately as true as it is funny. Is the time approaching when even the great Beethoven will be a "classic" in that sense? There are disquieting signs that it is. A year or two ago a prominent critic, commenting on a festival in a large western city, deplored the fact that the Beethoven program drew the smallest audience of the week. In another city in the East, where a series of Beethoven concerts was given last winter with some prominent soloists, not more than fifty subscription tickets had been sold three days before the concerts began.

Why this strange attitude toward the music of the man who, for more than half a century, has been generally placed above all other composers, as Shakespeare has above all other poets? There are several reasons, concerning which it is time to speak frankly, if we would save Beethoven and restore him to his former popularity.

FOOLISH IDOLATRY.

Some years ago, when the great Bohemian composer, Antonin Dvořák, was director of the National Conservatory, the editor of the *Century Magazine* asked him to write an article on Schubert. He declined on the ground that he was not a trained writer; whereupon the editor asked me if I would have some talks with Dvořák and put them into magazine shape. I did so, writing down everything Dvořák had said. When he looked over the manuscript a few days later he suddenly stopped, frowned, and said: "This must be left out." "What?" I asked; and he replied: "My criticism of Beethoven."

What was this "criticism?" The remark that most symphonies were too long, "even Beethoven's!" Only this and nothing more!

This notion, current throughout the musical world, that nothing must ever be said indicating that Beethoven ever fell short of absolute perfection in any respect, has done, and still is doing, a great deal of harm. Beethoven himself knew very well that of his compositions many fell far short of his high-water mark; some of them he would have been glad to destroy. But his idolaters worship them all alike.

Such an attitude breeds hypocrisy; and hypocrisy always does harm. Music lovers who hear the weaker works of Beethoven and then are told that these things are miracles of inspiration, say to themselves: "Well, they are beyond my comprehension—I guess I won't go next time they are played. I have heard them repeatedly and cannot learn to like them." This is one of the ways the "friends" of Beethoven diminish his popularity.

THE LAST SONATAS FOR PIANO.

Among the worst offenders are some of the pianists of our day who seldom play anything by Beethoven except one or the other of his last five sonatas. Now these sonatas, particularly the last three, are not among Beethoven's most inspired productions, yet the critics keep on telling puzzled newspaper readers that they are the pinnacles of his pianistic art.

One author, Wasielewski, has had the courage, in his remarkable "Life of Beethoven," to tell the plain truth about these sonatas. They were written, as he points out, at the time when Beethoven was completely absorbed by his *Missa Solemnis,* which left him little time to bestow on these piano pieces. Moreover, in these last years of his life, he had lost his interest in the piano, which he referred to contemptuously as a "clavicembalo miserabile;" while on another occasion he remarked that the piano "is and remains an insufficient instrument." In 1811, after completing his Opus 111, he wrote: "No more things for piano except concertos; other pieces only if ordered."

In such a frame of mind even a genius does not compose masterworks. Beethoven's heart was not in these pieces.

WHEREIN OTHERS EXCEL BEETHOVEN.

Beethoven's sway over the public can easily be restored by recognizing such truths and acting on them by playing in public only his best pieces.

Pianists are not the only offenders. String quartets are too much given to playing the great master's weaker works. To the "friends" of Beethoven, to be sure, there are no weaker ones. Once when I had ventured to speak of one of the last quartets as not equal to some of the others I received a most ferocious letter, accusing me of trying to destroy Beethoven's reputation! In truth, I was trying to save it by discriminating between the good and the indifferent.

The time has come when we must admit frankly that as a writer of choral works Beethoven was not the equal of Bach and Handel; that Mozart, Weber, Wagner and Bizet wrote operas superior to his *Fidelio;* that he wrote no songs equal to the best by Schubert, Schumann, Franz, Grieg and several others; that in chamber music Schubert and Schumann were fully his equals and that, wonderful as are his pianoforte works, Chopin's, after all, are what Rubinstein called them, the "soul of the piano."

It is therefore only in the symphony that Beethoven towers above all the others. What he did for the symphony is astounding, prodigious—almost miraculous, when we compare him with his predecessors. For this immortal achievement the world cannot honor him too highly; but the foolish general idolatry must stop. We must cease treating him as if he, and he alone of all men of genius, were above criticism. And we must submit some of his works to editorial revision. Only thus can we keep his bust on the lofty pedestal where it belongs.

WAGNER AND OTHER EDITORS.

No composer ever worshipped another as Wagner worshipped Beethoven. His essay on him—which has been admirably Englished by Dannreuther—is an impassioned dithyramb almost beyond comparison. Speaking of the Ninth Symphony, he once wrote: "Had anybody surprised me before the open score, as I went over it to consider the means of its execution and noted my tears and frantic sobs, he would truly have asked himself if this was the proper conduct for a royal Saxon Kapellmeister."

That was written at the time (1846) when he undertook to conduct this sublime symphony in Dresden for the benefit of the widows' and orphans' pension fund of the Royal Orchestra. When his decision was made known there was general consternation. A deputation was actually sent to Director von Lüttichau asking him not to allow Wagner to carry out his wicked plan. For at that time this symphony was considered dull and incomprehensible. But Wagner persevered and the result was an unprecedented artistic as well as financial success.

What had he done? He had *edited* and *interpreted* Beethoven. He wrote expression marks into the orchestral parts; he made slight changes in the orchestration so as not to interrupt the melodic curve, which Beethoven had done because the instruments of his time had not the same compass as those of Wagner's day. These and the other changes he introduced in order to make Beethoven's meaning clearer he afterwards described and justified in a long essay of twenty-seven pages—a wonderful contribution to the art of interpretation.

Among those who heard the historic performance of the Ninth in 1846 was a young man named Hans von Bülow, who subsequently won fame by applying Wagner's principles of interpretation to Beethoven's symphonies and other works. After him came Hans Richter, Seidl, Nikisch, Weingartner, Mahler, and others, who followed in Wagner's footsteps and thus won fresh enthusiasm for Beethoven. Weingartner actually wrote a treatise of nearly two hundred pages justifying the editing of Beethoven by conductors.

When Gustav Mahler was conductor of the New York Philharmonic he read the Beethoven works in his own way—a way that simply thrilled his audiences, although many, like myself, had thought they were tired of the Beethoven symphonies, simply because of having heard them so often. In the subjectivity or individuality of his interpretations Mahler did not go beyond Wagner, or Weingartner, or any of the others just named. Yet he was pounced upon by several of the critics like a criminal. The audiences were wild with enthusiasm—but they were not large, because most of the newspapers abused Mahler and denounced his readings for not being literal. Had they done him justice, proclaiming him as an eloquent apostle of the true Beethoven, the houses would have been crowded. It will be remembered that a famous foreign pianist wrote a highly indignant pamphlet against a certain New York critic, who, while posing as a friend and champion of Beethoven, had denounced Mahler in outrageous terms. From such "friends" may Beethoven be saved.

PADEREWSKI AND TRADITION.

Another great Beethoven interpreter, a pianist, used to be abused like Mahler because he preferred the spirit of that master's music to the letter. Paderewski was often accused of distorting the Beethoven sonatas when, as a matter of fact, he played them in strict accordance with the best traditions.

Hans von Bülow used to warn his pupils against "that tiresome correctness (literalness) which some call the classical style." It is this dry literalness which gradually reduces the works of a genius to the level of Mark Twain's definition of "classic" as applied to music—something that everybody praises but nobody wants to hear.

The four things for which Paderewski was most frequently censured were that he used the pedal too much; that he indulged in an unwarranted tempo rubato; that occasionally he lingered too long over a single chord;

BEETHOVEN INSPIRED.

and, in general, that he was too emotional in his readings. As a matter of fact, these were precisely the four most remarkable traits of Beethoven's own playing, as attested by his contemporaries.

(1) Czerny, who was a pupil of Beethoven as well as the teacher of Liszt, recorded the fact that Beethoven used the pedal a great deal—far more than is indicated in his printed works.

(2) Another pupil of Beethoven (as well as his biographer), Schindler, knew him in the last thirteen years of his life; and in that period what he heard him play was "always, with few exceptions, free of all restraint in tempo; a tempo rubato in the most exact meaning of the term;" thus improving on his earlier "less expressively varied" style. Schindler takes pains to make it clear that by tempo rubato he means retardandos and accelerands of the pace as a whole; in his own words: "changes in the rate of motion—mostly perceptible only to a delicate ear"—and not the ridiculous left-hand in strict time doctrine.

(3) Schindler also calls attention (as I pointed out in my *Success in Music*)—to the fact that Beethoven sometimes "delayed very long over a single chord," as Paderewski does; thus treating music, not as a dancing master treats it, but as a great actor treats a speech—respecting the words and the punctuation marks but reading in a good deal between the lines and thrilling the hearer with an occasional rhetorical pause.

BEETHOVEN'S EMOTIONALISM.

(4) The fourth point, Beethoven's emotional style of playing, is of such supreme importance that a special section must be devoted to it. The Germans, who have produced more great creators of music than great interpreters, are afflicted with a class of pianists who pose as "Beethoven specialists." Of all unmitigated bores they are the worst. I have heard more than one of them not only play Beethoven, but run down Paderewski's style of playing Beethoven, utterly ignorant of the fact that he comes a million miles nearer the traditional Beethoven than they do. From the playing of these men all traces of emotion are rigorously banished. Yet Beethoven's own playing of his works was above all things emotional. To cite a contemporary: "He lost himself in an improvisation the style of which was exceedingly varied and especially distinguished by sudden transitions. . . . He revelled rather in bold, stormy moods than in soft and gentle ones. The muscles of his face swelled, his veins were distended, his eyes rolled wildly, his mouth trembled convulsively, and he had the appearance of an enchanter mastered by the spirit he had himself conjured."

As an orchestral conductor he was no less emotional, and his motions were extravagant, as Seyfried relates. "At a pianissimo he would crouch down till he was hidden behind the desk, and then as the crescendo increased, would gradually rise, beating all the time, until at the fortissimo he would spring into the air with his arms extended as if wishing to float on the clouds." Seyfried recalled a concert given in Vienna, in 1808, at which one of the Beethoven concertos was being played. At the beginning of the first tutti, the composer, forgetting that he himself was the soloist, jumped up and began to conduct in his usual style. At the first sforzando he flung out his arms so violently as to extinguish both the lights on the piano desk. Seyfried, fearing that the mishap might recur, then sent for two choir boys and had them hold the candles; but when the fatal sforzando arrived, one of them received such a smart clap in the face from Beethoven's right hand that he dropped his light in terror. The audience, naturally, laughed, and this threw Beethoven into such a rage that when he returned to the piano he broke half a dozen strings at the first chords of the solo.

Readers who may desire more of these interesting details regarding this great master's emotionality may find them in abundance in Ludwig Nohl's *Beethoven Depicted by His Contemporaries* (English by Emily Hill) or in Dr. Theodore Baker's translation of Vincent D'Indy's charming little book on the great master. Beethoven's rivals among the pianists soon began to dread him because of his expressive, passionate playing. "He is a demon," said one of them.

The great master was in love repeatedly, but none of the women he adored would marry him, because he was so ugly, uncouth and eccentric. These, and other disappointments and afflictions he felt deeply, and they are reflected in his compositions. In the words of D'Indy: "The torments of a soul ravaged by feminine charm, the violent passion suffered for women whom he could not wed, the deceitful incapacity of even distinctly hearing the voice of the beloved—all this became music and was translated into masterworks."

It is these masterworks—the sonatas of the middle period—in which Beethoven recorded his ardent feelings aroused by love of women, love of nature, love of his own country—he lived nearly all his life in the midst of the excitements of war—it is these masterworks that the "Beethoven specialists" and others play with the "tiresome correctness" known as the "classical style!" From such "friends," could he hear them, Beethoven would be the first to wish himself saved.

THE BEGINNING WORK IN INTERPRETATION.

BY ELEANOR CAMERON.

"There is no truer truth obtainable
By man than comes of music."
—ROBERT BROWNING.

It has often been said that music is the language of the soul. Indeed Sidney Lanier expressed the same idea with a greater degree of intensity when he wrote, "Music is Love in search of a word." If music does express soul thought and feeling, the player who would interpret truly and artistically, must think again with the composer and feel the same kind and degree of emotion, under stress of which the music was written; for otherwise the spirit of the composition will be lost in the rendering. Viewed from this ideal standpoint, the note-signs that go to make up a piece of music are merely the symbols of the real thing, that is, the soul-expression which they represent. Or, to put it in another way, the music itself is the spirit; the notes, expression marks and shading are but the letter.

The pupil who has successfully mastered the technic, rhythm and notes of his musical selection, has placed himself in the position where he can be the instrument for expressing the soul-ideas of the composer, whose work he may chance to be studying. Hand, eye and ear are all but parts of the equipment through which the inspiration of the composer is made to live again. This is the true art-concept and the music student can not gain it too early.

TEACHING CHILDREN INTERPRETATION.

True concepts of interpretation can be established in the minds of students very early in the course of music-study. In a simple and very elementary form, it can be given, little by little, even to small children only just beginning their work. Study and name the parts of the hand, notice its form, call attention to its structure and develop a knowledge and realization of its adaptabilities and disadvantages as an instrument of expression. Dwell especially upon its weak places and the need of strengthening them. Emerson has said, "Is there music in the soul? then it must be revealed by the art of the fingers." Even tiny children can be made to understand that the hand must be fitted to express the music that they desire to play. Impress the idea that the more perfectly the hand is trained, the more beautifully perfect will this musical expression be.

All imperfections in finger passages, every unevenness in scale playing, each slip or break in the playing of arpeggios, all of these things, due to an inadequate preparation or training of the medium of expression, tend to ruin the effect and soul-message of the composition as surely as imperfect colors, mixed and applied by an ignorant or careless painter, would spoil the most beautiful canvas. Where the hand is well and sufficiently trained, there will always be unhindered freedom in soul-expression, the mind of the performer being free to absorb itself in the thoughts of the composer. If the problem of technical training is presented from this standpoint, the pupil will be quick to grasp the necessity of long and unceasing toil in order that the hand may master the intricacies of perfect finger action.

As soon as the pupil, large or small, takes up the study of his first composition, he is ready to begin his first practical work in interpretation. In this respect, every selection should be thoroughly mastered before another one is given. In the beginning, as many as possible of the best of these selections should be memorized. The aim must always be "not how much but how well." It is far easier for a pupil to throw himself into the spirit of a composition after he has made both notes and rhythm a part of himself.

BEGIN WITH MELODIES.

In working with pupils who have studied but a short time, the degree of success with which good and artistic interpretation is secured, will depend to a large extent upon the nature of the first pieces that are given to the young student. For young children, little melodies with accompanying words are the best of all musical material. The child should learn to recite the stanzas and repeat them before attempting to play the little piece. By following this plan, little children are given a very true conception of the spirit and rhythmic swing of the selection. Choose for this first work in interpretation only such compositions as will make a strong appeal to the imagination of the tiny player.

For this reason, the title of each piece should receive careful attention. The name of any composition, especially if it be designed for the use of young music students, will invariably furnish the key to the central idea underlying the entire composition. With very young children, it is often found exceedingly helpful to weave a story about the different parts of the selection being studied. Whenever it is possible, the child should be led to compose this story for himself.

HAVE THE PUPIL SING THE TUNE.

At an early stage in the work, the pupil should be asked to point out and sing the main theme or melody. Drill of this kind may be persevered in until there is ability to detect a theme that is carried on by frequent changes from one hand to the other. Where this power of discrimination has been assiduously cultivated, the subordination of an accompaniment becomes a very easy matter, for the pupil will be found, almost unconsciously, to give the main theme the leading place. All chords, broken chords or arpeggio or other note groupings used for purposes of accompaniment, should, although soft, be very clear and distinct and of good musical tone.

From the very first, it is possible to enforce the principles of correct and artistic phrasing. Every phrase must be viewed as a complete unity, built up of separate tones that glide smoothly into each other. A good idea of legato playing can be easily placed in the mind of the pupil by asking him to play the phrase, of course with one hand alone, in a manner approaching as nearly as possible to the rendition of the same theme by a violin or the tones of the voice. Singing the theme and following it by an exact imitation of the sound, on the piano, will be found of great assistance in this work. Again, many students can be taught to discriminate between poor and artistic effects, through listening closely while the teacher plays a theme in several different ways. After giving each way several hearings, the student should be asked to indicate the rendition of the phrase that he judged to be the most artistic. It is a good plan to follow up this device by a thorough illustration of the reason why the most artistic way was the most pleasing. In this way the pupil gains, slowly but surely, a clear grasp of the deep and fundamental principles that underlie the artistic methods of melody-playing.

LET THE PUPIL KNOW THE REASON.

Children as well as adults, always progress more rapidly when there is complete understanding of the reasons for doing things. As one author has well said, "Mechanical, meaningless, mathematical work is the blind following of rules while the conceptive power is asleep. "In dealing with young children, it is an excellent plan at times to illustrate the exact tone and manner in which a short phrase or melody should be played. Little children are naturally artistic and, with an intense delight in exercising the strong power of imitation that is one of childhood's chiefest heritages, they will strive earnestly to attain to the ideal that has been put before them by the teacher. This same faculty of imitation can also be most profitably used in securing effective retards and crescendos.

In assigning music to beginners of older years, the teacher should choose first, those compositions that have a decided rhythm and melody. In taking up these early pieces, the student should be asked to sing the melody and point out the various note-groupings that form the accompaniment. As soon as this little theme has been given several times, have the pupil play it, always attempting, of course, to make it sound as smooth and beautiful as it did when sung. The same idea can be carried out with one of the groups of tones that form the accompaniment. In the last case, the singing-tones must be subdued but very clear.

The first work along the line of interpretation must go hand in hand with thorough drill in ear-training. Train the student to sing the main theme of his selection quickly and correctly. Develop the power to recognize the different positions of the major, minor and dominant seventh chords. Sharpen the ear to detect modulations into other keys and to recognize the common intervals as soon as they are heard. Oftentimes a melody that is quite difficult on account of its running accompaniment, will become much simplified if the pupil can recognize and grasp the chord forms on which the accompaniment is based.

SYMPOSIUM

Which is the better teacher—the virtuoso without teaching experience or the experienced teacher who does not pretend to be a brilliant performer?

Dr. Eugene E. Ayres
Walter L. Bogert
Miss Kate S. Chittenden
Felix Fox
Prof. George Coleman Gow
George F. Granberry
Mme. Helen Hopekirk
Edwin Hughes
John Hermann Loud
John Orth
Frederick Schlieder
Thomas Tapper
John Towers

MME. HELEN HOPEKIRK.

(This distinguished pianist is among the famous pupils of Leschetizky. After many successful concerts abroad she settled in Boston as a teacher in 1897. She may thus consider the question from the standpoint of the virtuoso as well as the teacher.)

In reply I consider that the real teacher is the skilled performer who possesses also the gift of imparting, and the more experience in concert work and teaching he has had the better for the pupil.

The teacher who pleads that his playing suffers from teaching is making a confession. The constant holding up of an ideal to the pupil, the insistence on attention in every detail of tone, phrasing, rhythm, etc., and the practical illustration by his own playing, ought to keep the musical senses alert and the fingers in good training. In advancing musical examinations can it be truly said that the thousands of graduates of music schools are conspicuous for musical ability and achievement? I know scores of possessors of diplomas who have little musical ability, to whom the printed page means nothing until played, and who know nothing of the *art* of playing, although sometimes they have a conventional technique. And such get positions merely on the strength of diplomas. The "open fake," who is easily discoverable, does much less harm than those who know just enough to pass examinations. Does the really gifted person stand in need of any diploma? I think not.

JOHN HERMANN LOUD.

(Mr. Loud has long been regarded as one of the leading teachers and organists of Boston. His view of the question is interesting, in that he sees a field for both classes of teachers.)

To the writer pedagogical experience, in greater or less degree, seems an essential qualification for all teachers of the pianoforte.

Teachers of advanced classes should be the equal, at least as performers, of their best pupils, for while it is not wise perhaps for the teacher to play much at lessons, more rapid progress is sometimes made if the teacher is able to illustrate special parts of pieces which seem to be just beyond the mental or physical grasp of the pupil.

The writer does, however, advise beginners to study with teachers of wide pedagogical experience, even if they are comparatively poor players, for such teachers have gained a valuable knowledge of human nature and have the tact to guide their pupils over the rough places and to keep them from becoming discouraged. Moreover, they have learned by experience a systematic and correct method which leads their pupils by sure steps upward and onward.

In brief, then, all truly competent teachers must have had some pedagogical experience. Teachers of advanced work need to be, above all, skilful performers, while for beginners, say the first four years, the best teacher is the one possessing the most experience, not, necessarily, even average technique.

GEORGE COLEMAN GOW.

(Prof. Gow has been Professor of Music at Vassar College since 1895. He draws the reader's attention to the fact that a teacher may never touch the instrument and yet be an inspiring masterful instructor.)

A teacher must have (1) accurate and comprehensive knowledge of the written page, (2) familiarity with the technical means of expression, and (3) acute discrimination as to what the student is doing or failing to do. If the teacher lack these requisites no brilliancy of performance can do more than make a parrot out of a pupil; with these he may never touch the instrument and still be an inspiring, masterful instructor.

Yet, after completing the helpful criticism, the careful application of just the right means for overcoming faults and acquiring power, there still is needed usually a re-awakening of spontaneous enthusiasm, which can be added more readily and surely by illustration than in any other way. Lack of technique for this is a handicap to a teacher, but by no means an insuperable handicap.

The opposite difficulty is quite as apt to occur—where a good performer is nevertheless unable to discriminate as to the pupil's needs and the proper procedure, or is impatient at the latter's inability to follow a suggestion carelessly made or an illustration unexplained. Such a player is not a good teacher, though his work may prove stimulating to the exceptional student able to supply deficiencies.

KATE S. CHITTENDEN.

(Miss Chittenden has for years been one of the leading teachers of New York, as Dean of the American Institute of Applied Music and the Metropolitan College of Music. While she does not pretend to be a renowned virtuoso she is an able and gifted performer.)

In an experience covering a great many years, during which I have taught nearly one thousand (1,000) teachers, with many of whom I maintained association for a number of years afterwards, I can give it as my unqualified opinion, that, as a rule, the best players are not the best teachers for general instruction.

The quality of mind which characterizes the born teacher is just the reverse of that belonging to the executive performer. The born teacher *draws out*, the player *gives out*.

The largest impediment in the way of successful teaching by a performer is the inability to realize where difficulties lie, for the simple reason that—to a certain extent—difficulties such as stagger pupils do not exist for him, which results in impatience on his part and the consequent discouragement and sometimes resentment on the part of the pupils.

When pupils have reached the stage of development where virtuosity is becoming possible, the teacher must have had, at some time, the experience of a virtuoso, because one cannot teach what is not in one's self, and at that stage of development imitation forms an important element, and here is where the performer-teacher is invaluable.

WALTER L. BOGERT.

(Mr. Bogert represents the vocal teacher's aspect of the question. As President of the New York State Music Teachers' Association for 1913 he gained many intimate aspects of this subject through the attention he has given to the matter of standardization.)

I should favor "the experienced teacher" until the pupil has acquired considerable technical facility, for it is in the early years that the pupil needs most the benefits to be derived from advice founded on long pedagogical experience. When he has well mastered his medium of expression, and has begun to learn how to express himself with some freedom, then he ought to be ready to profit by instruction from "the skilled performer," who, even though "minus pedagogical experience," may stimulate his imagination and aid him in interpretation, style and finish.

I feel that one of the most important things about all instruction is sympathy; and of this, experience is a most valuable developer. The successful teacher must understand his pupils. Where there is in some degree mutual comprehension, progress is sure. Its rapidity will more than likely be found to bear some direct relation to the depth and strength of the bond of sympathy existing between teacher and pupil.

Applying the foregoing to the question of standardization now so much discussed, I should say that, while it is desirable, it is not all essential that the good teacher be able to qualify as a skilled performer.

JOHN ORTH.

(Mr. Orth has been one of the leading teachers of Boston for many years. His wide experience in this country and abroad gives him a clear insight to both sides of the question under discussion.)

THE ETUDE is doing a great work in letting light into places where it is most needed in matters musical. I am very glad to write a word in reply to the question: "Which is the better teacher—the skilled performer minus pedagogical experience, or the experienced teacher who plays poorly?"

Teaching and playing are two different things; they bring into play two different faculties—two different kinds of talent. There are those who can do both equally well. They are the exception. There are those who play by the grace of God with beautiful touch, fine technical facility, unerring musical instincts. They don't know the "how" of what they do. They didn't have to dig. That is simply their musical inheritance, like a man inheriting a fortune. People who can make a more or less brilliant effect as performers have an undue advantage over those who are less gifted in this particular direction. So many jump to the conclusion that because Miss Juniper has a fine execution, lovely touch, etc., that she can pass it all right along to anyone who may apply.

A lady from the South whose attainments were very meagre, who had come to Boston for further progress, once said to me, "I don't think I'll take any lessons. I'll just go around to the different piano recitals and see how they do it!" Great thought!

I received inspiration from Liszt, Kullak and Pruckner, and knowledge from Deppe and Lebert. Neither of the last named could play, but they were thinkers and understood the underlying principles of how it was done. They knew the steps by which the heights of Parnassus were reached and how to guide others in their climb.

If you wish to learn, if you want a teacher, go to someone who knows how to teach. If you are after interpretation and "style" listen to those who are skilled as performers.

FELIX FOX.

Mr. Fox, although of German birth, was brought up in the United States, returning to Germany to continue his musical education under Jadassohn, Reinecke, Philipp and others. As a pianist and as a teacher he is familiar with American conditions as well as European teaching customs.)

Considered in the abstract, my vote is for the experienced teacher, but the subject is rather broad to frame in one question. The skilled performer might be an artist who has "arrived" without noting the road he

came by, so to speak, and would scarcely teach well, or, he might be one equally brilliant but trained for both concert and teaching, who, though lacking in experience, is well equipped and decidedly worth consideration in a choice of teacher. On the other side, the experienced teacher might be one who plays poorly because he never played well and who can only bring his pupils to a certain limited grade successfully, or, one, a fine artist, unable to practice, who can adequately illustrate for responsive students and carry them far. Examination of teachers' playing ability would be an unfair test, but, on the other hand, how much abuse this expression represents: "Mr. Blank does not play well, but he is a very fine teacher!" Too often this is also the case in the most advanced grade where opinions must agree that the ideal teacher is one who not merely "tells" how a thing should go but who can do it himself artistically.

EUGENE E. AYRES.

(Dr. Ayres, after many years of experience as a music teacher, became a clergyman, and then a professor of Greek in a large theological seminary. His views upon the question are most interesting. His daughter, Cecile Ayres, is widely known as a pianist.)

One does not need to play in order to convey information about technical matters. A superior artist is likely to find such matters elementary or uninteresting, and is tempted to neglect them. A large part of what the piano student needs to have during the first five years or more pertains to mechanical and physiological matters. What the good teacher needs is intelligence, not ability to play. Some of the world's greatest artists require their pupils to study all technical matters with assistants who have little or no skill in playing.

The teacher who combines technical intelligence with some degree of skill in interpretation—not too much—is perhaps the ideal teacher for the young student. Artistic interpretation is at first largely a matter of imitation, and the great artists teach chiefly by example. They show the student how beautifully the composition can be played and thus stimulate the musical sensibilities of the student.

Technical training is therefore the more elementary, and the more intellectual and is better done by the teacher who has intelligence and patience and practical common sense. The pianist must be an artisan before he can become an artist. It requires an interpreter, however, to make an artist out of him. Too many young pianists try to interpret before they have fingers to interpret with. They need the teacher who cannot play. Others never cease to be wonderful machines; they sadly need the artist teacher.

EDWIN HUGHES.

(Mr. Hughes, for many years chief assistant to Théodore Leschetizky, is an American pianist and teacher, now resident in Germany (war permitting). He calls special attention to the lack of analytical faculty among pupils.)

From the standpoint of the really talented pupil, the pupil who has within him the making of a pianist, the question might well be changed into, "Which is the worse teacher—the skilled performer minus pedagogical experience or the experienced teacher who plays poorly?"

From the first sort, provided the pupil possesses an uncommon amount of the analytical faculty, much of course might be learned. But very few pupils possess the analytical faculty to the extent of its helping them in any great degree to discover exactly *how* successful reproductive artists gain their effects. If they did there would be little excuse for the music-teacher at all.

The second sort of teacher may produce results up to a certain point, but of one thing we may be sure, he will never produce artists. A great part of the rudimentary details of music-making may be taught by word of mouth, such as the ability to read and play the notes correctly, fingering, rhythm to a certain extent, and even in a rough way dynamics, for you can tell a pupil to play louder here, softer there, to make a *crescendo*, a *diminuendo* or an accent and thus get him to produce the effect you have in mind in a general way. A teacher who himself plays poorly but who is possessed of a delicate ear may even teach his pupils the ground principles of that much-neglected subject at the piano, tone-production. This last must of course be taught by the living example, as you can no more teach it by talking about it than you can explain to a person born blind the difference between pink and crimson.

But this will be about the limit of achievement for the piano teacher who is unable to play what he teaches. Of course he might take a pupil on this basis through a great part of the pianoforte literature, but the most important consideration to the reproductive artist, the *how*, would meanwhile be making little progress.

The teacher who really attains artistic results with his pupils is and always will be the one who possesses in addition to pedagogic talent the ability to play what he is teaching, and who illustrates constantly at the second piano during the lessons. Only through the living example can be taught the numberless varieties of touch, the refinements of rhythmic and tonal *nuance*, the balance between the voices—in short, the art of declamation at the keyboard, whose secrets must be in the firm possession of the pianist who expects to meet present-day ideals.

GEORGE FOLSOM GRANBERRY.

(Mr. Granberry, an exponent of the methods of Carl Faelton, has been at the head of a successful school in New York. He states his reasons why the teacher who is not a famous player may in many cases be exceptionally successful.)

The Teaching Art requires much in addition to the essential knowledge of music and pianistic accomplishment: Love for the Work; A Practical Sense of Cause and Effect; Discernment; Sympathy; Tact; Determination; Firmness. By accepting a pupil the teacher agrees to do a certain work for that student's all-round development; if he is a pianist only, he cannot fulfill the agreement. Too often his love for pianist work is in direct ratio to his dislike for the routine of teaching.

On the other hand, a teacher possessing all the qualities of a born teacher, but unable to play well, be he ever so experienced, must supplement his work by arranging for his pupils to hear authoritative performances of the standard works.

When a student completes his student-days, and so becomes a real student, he may gain much from a pianist unschooled in teaching, but certainly he could never be developed and educated by such an one.

A "teacher" to whom teaching is drudgery can be no more inspiring than any other drudge.

Experience cannot make a teacher of one lacking the pedagogic instinct.

Therefore, if an ideal teacher-player cannot be secured, it would seem wise to select one whose work proves him to be gifted with an aptitude and a love for teaching, although himself an indifferent performer.

FREDERICK SCHLIEDER.

(Mr. Schlieder has keen insight and wide experience in music teaching. He is organist at the Collegiate Church in New York, having been a pupil of Alexandre Guilmant in Paris. He is also President of the New York State Music Teachers' Association, and is immensely popular with those who are fortunate enough to come in contact with him.)

The question, "Which is the better teacher, the skillful performer minus pedagogical experience, or the experienced teacher who does not pretend to play brilliantly?" resolves itself into the simple word "if." The skilled performer minus pedagogical experience is the better teacher if——; the experienced teacher is the better if——.

The answer to the above question may be brought to light in the following question: Which is the better guide, a well-educated man, minus experience, or an experienced guide who does not pretend to be educated? It is more a question of the qualities a teacher should possess than the mere objective attainments of the individual. A skilled performer possessing the qualities of a teacher makes a good instructor, likewise an experienced teacher, not a skilled performer, who by earnest effort has succeeded in developing the essential qualities of a teacher, is also capable. The innate qualities of a man or woman have more to do in the making of a good teacher than the simple knowledge of the constructive elements of music or its technical perfection.

Space will not admit of a discussion of the nature of the qualities of a teacher nor the psychological effect upon the student's development. It is sufficient to say that if a musician possesses the essential qualities of a teacher, he or she is capable. In that case the preference would be in favor of the one who performs most skillfully.

THOMAS TAPPER.

(Mr. Tapper was born at Canton, Mass., 1864. He was educated at the American College of Musicians, in New York, and abroad. As the author of several musical pedagogical books, and as a lecturer and writer, Mr. Tapper has attained a foremost place among American musical educators.)

If foresight were as keen as hindsight we should succeed to a greater degree in our undertakings. We should be able, in such conditions, to make the most of *both* the teachers whom you set up before the participators in this symposium.

Let us suppose that I am a student with unerring foresight. I shall begin my first lesson with the "experienced teacher who plays poorly" (I assume you are using the word *poorly* only in a limited sense). Very well. I shall stay with this experienced teacher until he has set me up, so to speak; has taught me what to do; to love music; to appreciate its beauty on the basis of reason; has established that physical adjustment between me and the piano that is essential to expression.

Then, of course, this experienced teacher will take me to concerts where I shall listen to the "skilled performer minus pedagogical experience." After a while the experienced teacher will tell me to go elsewhere; that he has given me all he has to give. Then I go to the "skilled performer, etc." And to him for two reasons:

1. With the preparation I have enjoyed I shall expect to comprehend him and his art. What he feels and expresses is going to be manna to me.

2. When I go to him (the skilled performer minus pedagogical experience) and perceive what a wealth of true musical feeling inspires him, I shall say to myself: "There really is no such animal. The speech of this skilled performer is full of pedagogy; everything he does is full of pedagogy. He may not have the experience, *but he certainly has the gospel.*" Like those who taught, with the great Teacher he speaks from the heart of the truth.

What more can one need?

JOHN TOWERS.

(Mr. John Towers was born at Salford, England, 1836. He studied music under famous masters, including Pinsuti, Kullak and Marx. He has been in America for many years, has compiled a monumental *Dictionary of Opera*, and in spite of his advanced age continues his teaching with undiminished energy.)

Why, the "experienced teacher," of course. He alone has, or ought to have, all available demagogic knowledge, and has, moreover, the happy knack of imparting this knowledge to others. My fifty-four unbroken years of teaching have fully convinced me, from close observation, that the more advanced and brilliant the player, the worse the teacher. Whilst example is, generally, better than precept, the teacher who does pretty well all the playing, instead of teaching the pupil how to play, is a misfit and a mistake. In a word, no human being can possibly teach at all who is "minus pedagogical experience."

THE WALTZ KING.

Which of the Strauss family shall we coronate as the Waltz King? The title was originally given to the father but practically none of his pieces are heard to-day. Eduard was conceded to be least talented of the sons although a very fine conductor. Josef's works have not survived in any very great popularity. Johann the younger alone remains of all the famous Strauss family as a candidate for more permanent musical distinction and there is no doubt that the musical public thinks of Johann as the "Waltz King." His waltzes have an originality and piquancy that seem all the more fascinating because they are built upon the most simple and naïve tunes. Their spontaneity is shown by contrasting the waltzes themselves with the more labored introductions which he set to some of the waltzes. In the original form the waltz *Wine, Woman and Song* has no less than one hundred and thirty-eight measures during which there are many modulations and transitions,—sufficient indeed to make it a complete composition in itself. It should not be thought that the work of the other members of the Strauss family is altogether insignificant. The *Doctrinen Waltz* of Eduard Strauss is unusually good. It should also be remembered that it was father Strauss who was the first to give special names to dance pieces.

Salon Music of the Past and Present

(Causerie Sur Les Salons Sans Musique Les Salons avec Musique et La Musique de Salon en France)

By the Brilliant Composer of Charming Salon Pieces

THEODORE LACK

Written expressly for THE ETUDE

(The first part of this fascinating article appeared in THE ETUDE for September)

BERLIOZ THE SUPERNATURAL.

The name of Berlioz gives me a mad desire to pause a moment in order to speak of him at greater length. Pardon me this digression, dear readers, the subject must bear the blame. What an extraordinary, extravagant, supernatural being was Berlioz. He was not what one would call "well versed." Ignorant, so to speak, of the first principles of his art, powerless at times to give a correct translation of his thoughts because he lacked the necessary technical education, yet succeeding by sheer strength of labor, willing himself to give birth—the phrase comes of itself—to "give birth" to elaborate, dazzling, intensely poignant masterworks that at times approach the sublime! But then—if he had not that which may be acquired, he had that which can not be acquired; he had genius! I often wonder what would happen if a man of this calibre could be doubled with a capable, erudite musician, such, for instance, as Mendelssohn, or Saint-Saëns? Poor Berlioz, he is another example of that saddest, most pitiable of mortals, a man misunderstood by his own generation, and yet because of that total lack of understanding, a celebrity. Being thus perpetually mocked at and ridiculed had soured his character, and unhappily his inkstand also, so that when he dipped his pen in it to write about those of his colleagues whom he did not like—and they were many—then his harsh, sarcastic, mordant spirit enjoyed itself heartily . . . . he was avenged!

Berlioz shouted, *"Sacré mille millions de tonnères. Is it for this, that you have the impudence to disturb the peace of a poor sick man who has never done you any harm?"*

In the days of my youth I lived in the same quarter of the city as Berlioz, and would meet him often. He was very tall, very meagre, very grim, and had a furious air about him as if he would like to kill everybody in sight . . . . and yet he never did anybody any harm. That which was transient, so far as he was concerned, did not exist, whether in the street or elsewhere; his mind was overexcited and always at work, like a boiling cauldron. His head resembled that of a bird of prey. His expression had in it something of the demoniac. But above all, he had a head of hair . . . Oh my friends, a head of hair such as you could not conceive. A mop of hair I should have said. Imagine a weeping-willow violently shaken by the tempest!

Children fled at his approach, taking him for the bogeyman in person. O Irony of Fate! A statue has been justly erected to him in the middle of a little verdant square where myriads of children come, morning and evening, to give themselves up to their joyous pastimes. Children are like sparrows, they soon become on familiar terms with the scarecrows that have been set up to frighten them. While he was living, Berlioz was regarded as a musician who was a raging lunatic. A performance of the least of his works called forth nothing but catcalls; but now that he is dead, his works excite transports of admiration, and the conductor who presents them is decorated. It is folly!

As for his characteristics, he had a predilection for Gluck, for Weber, . . . and for the guitar! He liked the piano but little; perhaps because he could play it only with one finger. Regarding the piano, I cannot resist the pleasure of telling you how I once had the honor to visit his house, and how I was received. I was at the time about nineteen and a half, or nineteen and three-quarter years of age. Having transcribed for the piano his *Valse des Sylphes* from the *Damnation de Faust*, I wanted him to hear it—one possesses such temerity in one's youth! He lived on the second floor of a modest house in Montmartre. I rang the doorbell and it was answered by an old servant who resembled Mother Goose, if it was not the lady in person, and she directed me into the master's chamber.

Seated by the fire, for it was winter, enveloped in an immense dressing-gown which at some prehistoric period when it was new had been blue in color, I beheld Berlioz. His feet were encased in a pair of decayed shoes that reached to just below his calves; and around his head was a large napkin, containing doubtless a compress of some sedative water such as one often employs for a sick headache, thus making the famous shock of hair spread upwards to the ceiling . . . more or less. Such was the man I saw before me.

On perceiving me he said in a sepulchral tone in which one could distinguish a note of irritation.

"What do you want, monsieur?"

Half turned to stone by this engaging beginning of things, I at length gathered courage to answer,

"Illustrious master, I have come to beg of you to do me the very great honor of listening to a transcription of mine for the piano of—"

At the word "piano," he gave me no time to say anything more.

"Sacré mille millions de tonnères," he shouted, "It is for this that you have the impudence to disturb the peace of a poor sick man who has never done you any harm." And straightening himself upright with a bound he shouted a "Get out, monsieur" that left me terror-stricken! At this tragic moment I really had the feeling that my life was in danger, so, without more ado, I took to my young legs of nineteen and three-quarter years, and tumbled down stairs with the fluttering agility that is produced only by fear. I was already in the street when I heard the door of his apartment—I was going to say "cave"—slam to after the disturbance. It was my own fault, I should have known that the dear, good man had a sick headache that day . . .

Berlioz, prince of French romanticists, is one of our national glories . . . you see I bear no malice. Later, when I met him in the same salon—that of Legouvé mentioned above,—I had not the courage to admit to him that I was the happy beneficiary of his hospitality. This *devil* of a man had scared me!

Every time I evoke the name of the Evil One, I think of a domestic who one day entered into the shop of a music dealer. "Begging your pardon, sir," he said, "I wish to make all excuses in advance, but I have a master who is a little—er—original, and he insists that I must come to you acting the part of the devil in search of romance, will you be good enough to give me a romance?" Without any hesitation, the dealer gave him *The Devil's Romance* (a celebrated comic opera by Auber). There is no lack of intelligence in the commerce of music!

Good! I perceive that my pen has again played truant! Here, then, we reach the end of this chapter. The enormous developments of the modern Press have clipped the wings of the salon of affairs; the great concerts of chamber music, symphonic music, and other kinds, have detracted little by little from the artistic importance and influence of the salon of music.

PART III. SALON MUSIC.

Music is classified in several ways according to certain conventions to which the composer ought to submit himself. Each kind of music possesses a form and a development analogous to its purpose. For instance, Offenbach's *La Belle Hélène* is written in the noble style, full of austerity and religious sentiment, which the subject demands, and the *Requiem* of Mozart is of a different kind, brimming over with gaiety. I hope I make myself understood? There is church music, theatre music, chamber music, salon music, and finally . . . Bad Music of the kind that finds favor with so many amateurs.

But in France there is to be heard a veritable salad of music of all kinds. Thus if you want to hear church music, you go to the concert, while if you want to hear theatrical music, you go to church—particularly on the days when fashionable weddings take place. I exaggerate? It is my whim! At any rate it cannot be denied that many of our leading church musicians borrow from the music of the theatre many pages which are assuredly beautiful, but which have a character and a style appropriate to other surroundings. This is all the less excusable since our literature is incomparably rich in religious music; outside of the great classics, the masters Theodore Dubois, César Franck, Saint-Saëns, Samuel Rousseau, Gabriel Fauré, etc., have written masterpieces in this style.

Concert music is played in the salons and salon music is heard in the concert hall; or, it is better to say, both kinds of music are to be heard in both places. As for chamber music, it is heard everywhere except in one's private chamber. You do not want any in yours, do you? You keep your rooms to sleep in as I do myself. Perhaps, however, this renders chamber music all the more appropriately named, since it is often sleepy enough! However, if you wish to hear church music, concert, chamber or salon music all at one time, . . . go to the Café. This sounds like a paradox? Not at all. There is excellent music to be had, symphonic and otherwise, in many Parisian cafés, at what are known as "Appetizer Concerts," and it is not uncommon to see on the programs the names of prominent artists, and to find in the orchestras the winners of first prizes at the Conservatoire.

WHAT SALON MUSIC IS.

Salon music refers to pieces of a type that are generally short, not difficult, not very rigorous in form, written in a graceful, pleasant style suitable to the intimacy of a salon. Except for sonatas, and concertos with orchestra, which constitute Concert Music, nearly all compositions for the piano by modern composers are Salon Music—"Drawing-room pieces."

The use of the word "Salon" on the title page of a piece of music appears to me to be somewhat recent. According to my investigations, Czerny (1791-1857) was the first to employ the term. I have found a collection of exercises by that master—one is always finding such a collection, by the way; in the matter of fecundity, Czerny was a rabbit among composers—I found, then, a collection entitled "25 Etudes de Salon;" by this qualification he evidently intended to indicate that these etudes were written in a less severe, less scholastic, style than others—in a word, more melodic, and suitable for use in a salon. This work is dated about 1830. I do not know of anything of this kind before Czerny. But then! . . . there are thousands and thousands of works bearing this superscription that might be examined. When the word "salon" is added to a waltz or mazurka, it indicates that the waltz or mazurka is not music for dancing. The waltzes and mazurkas of Chopin are of this class . . . and many, many others. Some composers have made two arrangements of the same piece, a difficult one for concert purposes and a simplified one for salon use. Liszt did this with several works.

IMITATIVE MUSIC.

One fact regarding salon music has not yet been hitherto pointed out, I believe, and it is this: Ever since the eighteenth century—for naturally I classify the charming little pieces of the old clavecinists as salon music—all salon music is almost exclusively "imitative music." This may be seen from the following typical titles:

COUPERIN (1668-1733)
Les Petits Moulins a Vent (The Little Windmill).
RAMEAU (1683-1764)
Le Rappel des Oiseaux (Rejoicing of the Birds).
DAQUIN (1694-1772) . . . . . *Le Coucou* (The Cuckoo).
HAYDN (1732-1809)
Le Menuet de Boeuf (The Ox Minuet).
MOZART (1756-91) . . *Marche Turque* (Turkish March).
DUSSEK (1761-1812) . . . . . *L'Adieu.*
STEIBELT (1765-1823) . . . . . *L'Orage* (The Storm).
BEETHOVEN (1745-1827)
L'Adieu, l'absence, le retour (Op 81a).
WEBER (1786-1826)
L'invitation à la valse (Invitation to the Waltz).
MENDELSSOHN (1809-1847)
La Fileuse (The Spinning Wheel).
CHOPIN (1810-1849) . . . . . *Berceuse.*
SCHUMANN (1810-56)
L'oiseau prophète (Bird as Prophet).
OSBORNE (1806-93)
La Pluie de Perles (The Shower of Pearls).
Liszt (1811-86) . . . . . *Les jeux d'eau de la ville d'Est.*
HENSELT (1814-89)
Si petit oiseau j'étais (If I were a Bird).
HELLER (1815-88) . . . . . *L'écureuil poursuivi.*
LEFÉBURE-WELY (1817-69)
Les cloches du monastère (Monastery Bells).
PRUDENT (1817-63) . . . . . *La danse des fées.*
LYSBERG (1821-73) . . . . . *La Fontaine.*
RAFF (1822-82) . . . . . *La Fileuse.*
SCHULHOFF (1825-98)
Près de la fontaine (At the Fountain).
BIZET (1838-75) . . . . . *Chasse fantastique.*
KETTEN (1848-83)
La Chasse aux papillons (Chase of the Butterflies).
GODARD (1849-95) . . . . . *Le Cavalier fantastique.*
SAINT-SAËNS (1835-) . . . . . *Les Cloches du soir.*
DUBOIS (1837-) . . . . . *Les Abeilles.*
GRIEG (1843-1907) . . . . . *Jour de Noce* (Wedding-day).
MOSKOWSKI 1854-) . . . . *Le Jongleur* (The Juggler).
THOMÉ (1850-1909) . . . . . *Le Nègre.*
CHARLES RENÉ . . . . . *Le Voyageur.*
CHAMINADE (1861-) . . . . . *Libellules.*

Do not believe that these are isolated cases; not at all. The great majority of the works of these composers—of the works of all composers of piano, I should say—are devoted to the imitation of things in nature. I also offer to your imagination the following suggestive titles, culled from various programs—I have invented none of them myself:

Les petits poissons rouges (The Little Goldfish), *Le Médicin* (The Doctor), *Ma Mère l'Oie* (My Mother the Goose), *L'Oeuf patient* (The Patient Egg), *Berceuse féroce* (Savage Lullaby), *Embryons desséchés* (Dried Microbes), *Symphonic en forme de poire* (Symphony in the Form of a Pear), *Pastorale des cochons roses* (Pastorale of the Rose-colored Hogs), *Ballade des gros dindons* (Ballad of the Fat Turkey-cocks), *Croquis et aquarelles d'un gros bonhomme en bois* (Outlines and Charms of a Fat Man in the Woods).

What have you to say to this? It is truly necessary to have a talent of ultra-subtle subtlety in order to translate all this into music!

I almost neglected the amusing *Jardin sous la pluie* (Garden under Rain) by Debussy. I am frequently asked what I think of Debussy; I think he is a composer of great talent who endeavors not to say again that which has already been said. His orchestration is full of ingenious and charming novelties, and his *Quartet for Strings* is a jewel.

The final section of this article will appear in a later issue.

The Best of the New Music Issued by the Leading Publishers

Selected, Graded and Recommended to The Etude Readers

This list of piano music and songs represents a gleaning from the new music of the various leading publishers as offered from month to month. The pieces are graded in a scale of ten: from Grade 1, very easy, to Grade 10, very difficult, the stage of virtuosity. The compass of the songs is indicated in a general way by the capital letters H., L. and M., standing respectively for High, Low and Medium. When the song is published in several keys, it is so indicated.

PIANO SOLO

	Grade	Price
Seymour, M. Caresse. (Boosey & Co.)	4	.50
JOHN CHURCH CO., New York City		
Cesinanini, G. P. Harlequinade	5	.75
Chaminade, C. Op. 140. Quatrième Gavotte	4	.90
Dekoven, R. Op. 369. No. 1. Avea	4	.60
Op. 369, No. 3	4	.60
Kramer, A. W. Op. 37, No. 1. Rhapsody	5	.75
Op. 37, No. 2. Valse Triste	4	.60
Macfadyen, A. Op. 18, No. 4. Minuet L' Antico	4	.60
Vincent, Rnth. Pandora's Imps	3	.60
Piccinis	3	.50
OLIVER DITSON CO., Boston, Mass.		
Comins, D. W. Op. 6, No. 3. Drifting	5	.50
Fletcher, P. E. Old Curiosities—		
1. The Old Spinet	3	.40
2. The Dresden Shepherdess	3	.50
3. The Spinning Wheel	3	.60
Three Miniature Dances—		
1. A Dainty Gavotte	3	.40
2. A Jolly Jig	3	.40
3. A Merry Hornpipe	3	.40
Orth, Carl. Op. 1. No. 1. Indian Chief	4	.60
Op. 1, No. 2. Winniwaw	4	.60
ARTHUR P. SCHMIDT, Boston, Mass.		
Espoff, Stepan. Op. 32, No. 1. The Spinning Wheel	4	.50
Heins, Carl. Op. 383. Queen of the Roses	4	.50
Newton, C. Six Instructive Pieces for the Pianoforte—		
4. Sleighing	2	.40
5. In Moonlight (Waltz)	2	.30
6. The Windmill	2½	.30
Parlow, E. Op. 117, No. 1. Maytime	3	.40
Op. 117, No. 2. Dewdrops	4	.40
Smith, Wilson G. Op. 107. Prelude Agitato	4	.50
Von Rose, Fritz. Op. 11, No. 1. The Chase	3	.40
Op. 11, No. 2. At Evening	4	.40
Op. 11, No. 3. Butterfly	4	.40
Weiser, P. Blossom Time	3½	.40
Weyts, H. Op. 602. Nymphs of the Forest	3½	.50
Zilcher, Paul. Two Etudes for the Pianoforte—		
1. Vivacity (Rapid Finger Action)	3	.40
2. Restlessness (Left Hand Equality)	4	.40
B. F. WOOD MUSIC CO., New York City		
Erb, Mae A. Eight Little Fairy Tales. Op. 15. (With Words)—		
1. Just Because It's You	1	.25
2. Sing, Little Bird	1½	.25
3. The Moon Boat	1½	.25
4. The Grey Squirrel	1	.25
5. The Fairy Boatman	1½	.25
6. The Lonesome Apple	1½	.25
7. The Little Brook	1½	.25
8. The Slumbering Fairies	2	.25
Metcalfe, Brice. Op. 48, Danse Printanière	3	.50
Op. 46. Esmeralda	3½	.50
Op. 23. Valse Caprice	4	.50

VOCAL

	Grade	Price
Lynn, Litta. Naming the Forget-me-not. 3 Keys. (B. F. Wood Music Co.)	3	.50
BOOSEY & CO., New York City		
Beverley, E. A Heart From Kerry. 3 Keys	3	.60
Brewer, A. H. Ninetta. 3 Keys	3	.60
Coleridge-Taylor, S. The Rainbow-Child. 2 Keys	3	.60
Dorel, Francis. The Garden of your Heart. 3 Keys	3	.60
Lehmann, Liza. The Weathercock. 2 Keys	3	.60
Novello, Ivor. Carnival Time. 2 Keys	3	.60
Sanderson, Wilfrid. A Dream Song. 2 Keys	3	.60
Steffen, B. A. The Birth of Spring. 2 Keys	3	.60
Squire, W. H. In an Old-fashioned Town. 4 Keys	3	.60
Wilkes, R. W. Op. 9. At Benediction. 3 Keys	3	.60
JOHN CHURCH CO., New York City		
Claasson, A. Mother O' Mine. 2 Keys	3	.60
Dekoven, R. Sérénade Créole. (M). 3	.75	
Elbel, L. Calm Be Thy Sleep. (L). 3	.60	
Hahn, C. 'Tis All That I Can Say. 2 Keys	3	.50
Montague, L. H. Red Roses. (M). 4	.60	
Shelley, H. R. Lovely Katie. 2 Keys 3	.50	
Sprose, Charles G. The Day is Done. 2 Keys	4	.60
Nourah. 2 Keys	4	.60
Stebbins, G. Waring. Dream Life. 2 Keys	3	.60
Willeby, C. Jenny's Way. (L).	3	.60
OLIVER DITSON CO., Boston, Mass.		
Dichmont, W. My Day. 2 Keys	3	.40
Foster, Fay. Sing a Song of Roses. 2 Keys	3	.60
Kramer, A. W. Come to Me. 2 Keys	4	.60
Sigh, A. 2 Keys	4	.50
Manney, C. F. Heart of Hearts. 2 Keys	4	.50
Stickles, W. A Sea Song (Bass)	4	.60
Taylor, D. Witch Woman. (M)	4	.50
Townsend, Stephen S. The Night Has a Thousand Eyes. 2 Keys	3	.40
ARTHUR P. SCHMIDT, Boston, Mass.		
Bartlett, Floy L. Sweet Little Woman of Mine. 2 Keys	3	.50
Bauer, Marion. Phillis. 2 Keys	3	.50
Briggs, C. S. Hear Our Cry. 2 Keys	3	.50
Chadwick, G. W. Periwinkle Bay. (M)	4	.50
Coleridge-Taylor, S. Life and Death. 2 Keys	4	.60
Low Breathing Winds. 2 Keys	4	.60
Huhn, B. Eldorado. 3 Keys	5	.50
Moffat, Alfred. May. A Pastorale. 2 Keys	3	.50
Parker, Horatio. A Perfect Love. 2 Keys	4	.50
Ward-Stephens. Separation. 3 Keys	4	.50

A LIST OF A FEW OF THE NEW PUBLICATIONS OF THE THEO. PRESSER CO. WILL BE FOUND ON PAGES 698 AND 760

How Shall I Go About Publishing My Piece?

Advice and Warning

THE ETUDE reader who has not become aware that there have been and are now certain firms which prey upon the guileless amateur writer of music and verse is not a very close reader of these columns. Time and again we have warned our readers and begged them to warn all their friends, particularly those who show signs of breaking out in melody or poetry, to avoid any music publisher who offers to publish a piece and then expects the composer to pay for the printing, etc. Thousands have been trapped by alluring advertisements so worded to appear that the publisher is looking for manuscripts, whereas he is simply looking for a printing job for which he will send you a bill out of all proportion to the real cost of the printing. Some of these swindlers lived upon the top of the land and some continue to work so that they are just barely within the law and keep out of the clutches of the U. S. Postal Department inspectors.

In spite of the fact that we have raised the danger signal time and again we continue to receive letters of this kind, all equally pitiful, for it is usually the poor and uninformed who write to us. Those with some little means pocket their losses and "forget it." Read this letter and perhaps you will be a little more active in circulating reports about this "snide game":

"I am a widow, and, having met with reverses which make me depend upon my own resources, I am obliged to engage in something by which I can make a livelihood. Being somewhat poetical, I ventured to answer one of many 'ads.' 'Send us your song poems and make a fortune,' etc. I sent the poem and learned to my surprise that in order to get the song published I would have to pay $35. They told me the song was a 'winner,' and that in a short time I should be able to collect a regular income from it. I was surprised and pleased. Not having the amount to send, I borrowed the $35 and sent it on the 23d of last September. I have never received a penny since then. They sent me 200 badly printed copies, which they told me I could readily sell at music stores. None of the music stores I visited would even look at the song and assured me that many others who had patronized such firms were in the same boat. Then I realized that I had been swindled. Is there anything I can do about it?"

No, my dear lady, there is nothing you can do about it. Your money is probably as completely lost as though it had gone down on the "Titanic." You can, of course, state your case to the Postal Department, and if the swindler has stepped over the border line of the law he can be taken up and put where he won't do any harm to others.

The expense in a publishing business is not so much in the printing and publishing as it is in the conduct of the business itself—that is, the business of disposing of a piece to a very large market. It means the maintenance of a great number of clerks, bookkeepers, salesmen, musical experts, engravers, proofreaders, etc., none of which the swindler has, because he rarely has any idea of publishing or selling the song. In nine cases out of ten the 200 copies printed make up the complete first edition and—alas!—the complete last edition. The song is buried where it doubtless deserved to be buried.

MANUSCRIPTS FROM INADEQUATELY SCHOOLED COMPOSERS.

One of the meanest parts of the deception is the fact that so many otherwise perfectly sane people can be led to think that, minus any training of consequence, they can start in at once and make themselves into successful composers or poets without any more effort or reason than the inspiration which need unfortunately brings to them. One of the tragic daily occurrences of the editorial office is the manuscript received from a widow who upon waking up from her great grief suddenly realizes that she is in actual want. She does not know which way to turn. Probably she has little children dependent upon her. She does not know that there are vulture publishers waiting to prey upon her. Most of these women have scribbled a few stanzas of doggerel when they were girls, and they start in to earn their livings in this way without one chance in a million of succeeding. The wisdom of adequate life insurance for men with wives is never advertised more powerfully than in the dramatic letters to THE ETUDE. Naturally, such women become the prey of swindlers, and it is largely with this in view, as well as with the object of assisting young composers that we are printing here the circular of advice sent out by the Theo. Presser Company to all who seek information about getting manuscripts published. Read this carefully and you will know much of the situation as it is approached by reputable publishers.

Remember, the printing of your manuscript is the smallest part of publication, because one so doing has an insurmountable task in making a market. If your manuscript has been rejected by a great number of publishers, do not attempt to publish it yourself unless you have abundant means and wish to gratify a whim to see your piece in print.

Don't send your works to a publisher until you have learned your business—until you have at least mastered the main essentials of musical and literary composition.

The Theo. Presser Company circular letter follows.

It represents the policy of practically all leading publishing houses.

FIRST.—TO WHOM SHALL I SEND MY MANUSCRIPT?

It is very desirable for the inexperienced composer to understand the difference between a music publisher and a music printer. The Theo. Presser Company, for instance, is a publishing house, and not a printing house. It has no printing plant and confines its work solely to selecting manuscripts desirable for publication, attending to getting out the manuscripts it purchases and then marketing these in the customary way.

A music printer will give you an estimate, including title design, plates, paper and printing for 100, 500 or 1,000 copies. In this case the composer pays the bill and attends to the sale himself.

The music publisher accepts a publication, pays the composer for it and assumes the entire expense and bother of publication thereafter. A composition that has been rejected by a number of publishers acquainted with the needs of the trade rarely stands a chance of bringing a profit to the composer who attempts to publish it himself. Consequently, under most conditions, we do not advise composers to bring out their own compositions unless they can afford to stand an almost certain loss owing to their lack of a business organization to promote a sufficient sale.

SECOND.—BEWARE OF FRAUDULENT PUBLISHERS.

In recent years a huge fraud has been practiced upon inexperienced composers and the writers of verse for song poems. Swindling concerns have advertised for compositions, and after receiving them have encouraged the flattered composers to issue them and at the same time defray the cost of printing. The cost set is often a figure that represents enormous profits to the swindler. Tons of trash and doggerel coming from the uninformed has been foisted on the public, and thousands of dollars have been pilfered from unsuspecting victims. If your composition has any salable qualities a reputable publisher will accept it and pay for it. Therefore DON'T CONSIDER ANY PROPOSITION COMING FROM ANY FIRM ASKING YOU TO DEFRAY ALL OR ANY PART OF THE EXPENSE OF PUBLICATION. IF YOU INSIST UPON PUBLISHING YOUR COMPOSITION YOURSELF AFTER IT HAS BEEN REJECTED BY A NUMBER OF REPUTABLE PUBLISHERS, APPLY TO ANY ONE OF THE FOLLOWING FIRMS OF MUSIC PRINTERS AND GET ESTIMATES:

Anderson Brothers, 633 Plymouth Place, Chicago, Ill.
F. H. Gilson Co., 58 Stanhope St., Boston, Mass.
Penna. Music Lith. Co., 114 N. 13th St., Philadelphia, Pa.
Rayner, Dalheim & Co., 376 W. Monroe St., Chicago, Ill.
Paul Schob, 137 4th Ave. West, Cincinnati, O.
Teller Sons & Dorner, 228 W. 26th St., New York City.
John Worley Co., 40-48 Stanhope St., Boston, Mass.
Zabel Bros., Randolph St. and Columbia Ave., Philadelphia, Pa.
Otto Zimmerman & Son, 5th and Sycamore Sts., Cincinnati, O.

THIRD.—PUBLISHERS' SPECIALTIES.

Publishers have specialties which should be considered. One firm, for instance, publishes almost exclusively chorus or quartet works in octavo form; another makes a specialty of gospel hymns, another devotes itself to orchestral compositions, another to very light popular works, another firm makes a specialty of songs and ballads. While the Theo. Presser Company has in its catalogue many of the most excellent works for voice, organ, violin, octavo, etc., at the same time it makes a specialty of piano compositions of an educational order. If the inexperienced composer will make a study of the specialties of the different publishing houses and send his manuscript where it is most likely to be accepted, he may spare himself great disappointment and much postage.

FOURTH.—SEND THE MANUSCRIPT ITSELF. DON'T WRITE IN ADVANCE.

Never write a publisher in advance and ask if he can accept your manuscript. Send the manuscript itself with your letter. He must have that before he can even report upon its acceptability. While all manuscripts sent to a publisher are at the composer's risk, publishers take a pride in doing everything possible to care for the manuscript while in the publisher's possession. Accompany all manuscripts with an explanatory letter.

FIFTH.—THE MANUSCRIPT'S ARRIVAL.

When the manuscript reaches the publisher a receipt is generally sent to the composer stating that the manuscript has arrived. This, however, does not imply that the publisher is legally responsible for the possible loss or destruction of the manuscript through fire, etc. It is simply a courtesy to the composer.

SIXTH.—JUDGING THE MANUSCRIPT.

Manuscripts, upon reaching the publisher's office, are entered in the order of their receipt in a book kept for that purpose. In the larger houses a corps of experts decides upon them. In the smaller houses the proprietor, if he is a musician, may determine their desirability for his particular catalogue himself. Often a doubtful manuscript is laid aside for future examination. It should be remembered that these judges go through endless manuscripts with the one hope of finding some piece suitable for publication. Nothing is neglected.

Don't expect an immediate decision and answer. Some manuscripts demand deliberation and special thought.

SEVENTH.—BUYING THE MANUSCRIPT.

The manuscript remains the property of the composer until he accepts the proposition made to him by the publisher. Unavailable manuscripts are returned to the composer. It is the custom for the composer to enclose stamps for possible return.

EIGHTH.—THE PRICE PAID.

The price may be cash down or royalty. Royalty is usually paid only to composers of established reputation. Most composers prefer cash down. Only a very few compositions pay royalties of consequence.

Even with the most promising manuscripts success is a gamble. Only one composition in a thousand makes a noticeable impression. Cash down is in most cases better for author, as he cannot wait for years for royalty returns, which, indeed, may never come.

All legitimate publishers are glad to pay reasonable prices for acceptable manuscripts, based upon the commercial possibilities of the piece.

NINTH.—RETURNED MANUSCRIPTS.

Rejection does not necessarily mean lack of merit. No publisher will accept a manuscript for which he may have great difficulty in finding a market. Some other publisher may have just that market and may be glad to get the work. However, about three-fourths of the manuscripts returned are "hopeless" and indicate that the composer has attempted to write long before his training and talent justify him in attempting composition.

Don't be disheartened if your manuscript is returned to you, particularly if you are at the beginning of your career. In some cases rejection is more fortunate than acceptance where the latter might have meant that your piece would have been tied up with a publisher with no market for that particular kind of a piece.

TENTH.—SONG POEMS NOT WANTED.

The Theo. Presser Company will not consider verses of song poems unaccompanied by a musical setting. Please do not send them. We must have both the music and the words for consideration. The success of a song depends upon the music, not the words. Good musicians prefer to select their own words for musical settings.

WE DO NOT SET MUSIC TO WORDS

Do not ask us to suggest a composer for your song poem. We positively refuse to attempt to do this as it is a matter entirely outside of our sphere of work. The words have very little to do with the success of a song. Many famous song poems have been set again and again by different composers who have hoped to equal the success some other composer has had with that particular poem, but the public has shown that one setting which pleases it stands out far above the others. *Thou Art so Like a Flower* has been set innumerable times, but the setting of Rubinstein is the only one to attain very great popularity. The same applies to Nevin's *Rosary* and various settings of the *Rubáiyát* of Omar Khayyam, of which the Liza Lehmann setting is the only popular one. Consequently our only concern is in the music. The words must be good, but they are of secondary importance.

GENERAL REMARKS.

Don't "flood" the publisher with a number of manu scripts at one time. He is not nearly so likely to give careful attention to a dozen of your pieces as he is to one.

Don't fail to put your full name and full address upon each manuscript sent—not merely in an accompanying letter.

Don't mix up your remarks referring to a composition in some general letter. Write one letter devoted entirely to the composition and send that with the manuscript if necessary.

Don't fail to use regular ruled music paper in writing. Home ruled paper may prejudice the publisher. Take a pride in making your manuscript above all things clear. There is no objection to writing on both sides of the page in making music manuscripts.

Don't blame the publisher if your manuscript is lost. The best possible care will be taken of it, but the law does not hold the publisher responsible in case of loss.

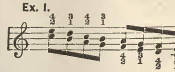
The new copyright law rules that no copyright can be taken out on a piece until after printed copies are sent to the Library of Congress in Washington.

SCALE PLAYING IN DOUBLE NOTES.

BY MADAME A. PUPIN.

After the student has practiced the double note exercises given in the issue of May, 1914 (page 326) and has learned to play them without splitting, it would be well to take up scale passages. The first exercise will be the following:

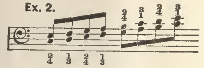
Ex. I.



The student may find it easy to play the first two thirds of this scale legato, but not so easy to make the second and third legato. There are two things to do, both important: first, hold the second chord, B D, as long as possible, then suddenly let go the third finger, and at the same time make the second and fourth fingers jump over the thumb, in leap-frog fashion. By holding the two keys, B and D, till the last moment, the ear retains the sound, and the short break is not observed.

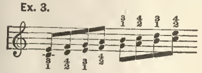
The following is the same exercise for the left hand:

Ex. 2.

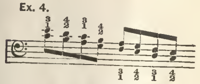


Playing in opposite motion is more difficult.

Ex. 3.



Ex. 4.

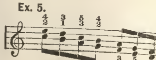


The student finds no difficulty in playing the first two-thirds legato; but the next will be a puzzle. Again the two keys are held to the last moment, when the second finger is taken up and the first and third fingers take the leap-frog movement over the fourth finger. This may not be the usual way of teaching these scales, but it may be an easier way, a way sooner attained. In music there are many things that apparently cannot be done, but which must be done. What are you to do? If you can make it sound as if it were done, it is all right.

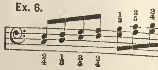
For example, you might say that the octave C to C, could not be played legato, with the second finger alone. But play the lower C and cling to the key; then *suddenly* go to the higher C with same finger. There is a fraction of a moment between the two tones, but because you have clung to the first tone so long, the ear still hears it, and your legato is produced. On this principle many tones are made legato, that most pupils would think impossible to connect. This leap-frog motion, in the last two scales, is a little more difficult than the other. but a little patience will make it perfect, especially if you permit your ears to be the judge of the smooth connection.

In the following exercises it will be found much easier to make the leap-frog motion with the third and fifth fingers over the thumb; the third finger leaving its key at the moment the jump is made.

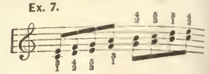
Ex. 5.



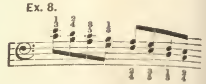
Ex. 6.



Ex. 7.



Ex. 8.



In these scales the leap of the seventh and third fingers over the fifth is the most difficult of all. By remembering that the turn is done at the last moment and very quickly, it at last becomes easy. These exercises must be practiced, each hand separately, for several weeks, or perhaps for months. By knowing just the movements to make and beginning very slowly they may be increased in speed gradually, until they attain velocity and incredible smoothness, without any consciousness of leap-frog movements. In beginning the practice of the major scales in double thirds it will be observed that the fifth finger comes but once in an octave. To memorize these scales it is only necessary to remember where the fifth finger falls in each octave.

In the right hand the fifth finger falls on the fifth of the scale, in the scales of C, G, D, A, E and B, *i. e.,* all scales begin $\frac{3}{1}$ $\frac{4}{2}$ $\frac{3}{5}$. In F♯ or G♭ and the following flat scales, the fifth falls on F♯ G♭ or G. In the left hand the fifth finger falls on the key note in the scales of C, A, A♭, E♭, B♭ and F, i. e., then begin with the third and fifth fingers. The fifth finger is played on the fifth of the scale in the scales of G and D. On the fourth of the scale in E, and in the remaining scales, B, F♯ and D♭ on the key known as A♯ or B♭. With these hints as a key the major scales may be memorized, when other succeeding scales will be easy to master.

PLAYING FOR NOTHING.

The young professional pianist sooner or later finds out that in music as in all other arts, business and professions it is necessary to keep the price of the commodity up so that it will bring a return for his investment. Somehow club leaders have an idea that they are doing nothing unusual in asking the artist to contribute his services without pay. The same good people would never dream of going to the coal yard and demanding a ton of coal gratis to keep the club room warm. Mrs. Fanny Bloomfield-Ziesler in a recent issue of *Music News* discusses this matter in her usual sensible manner.

"These clubs tell the young people that such appearances will bring them other engagements with pay, later on, but they never do this. On the contrary the club women are almost sure to say, when asked afterward to employ this particular artist, 'Oh, we have heard him (or her) once, let's have somebody new this time.'"

"My pupils are not allowed to play anywhere without my permission, and unless proper pay is offered for their work I never allow them to play.

"Take the case of Miss N., for instance." She has never played anywhere for nothing. At first I insisted that it should be so, and afterward she herself, having learned the lesson, insisted upon it, and now, see what it has done for her. Everybody speaks of her as a professional, everybody respects her attainments, everybody knows that when she does play it is for money. But, supposing that she had started out to play for nothing, for any club that asked her, to-day she would have made the rounds, for nothing, and they would all be through with her, while as it is, many of them will eventually employ her."

"And how about the Civic Music Concerts?" "Should artists appear in these gratuitously?"

"Ah! Now we are on a quite different subject. To put the matter on a very plain basis, let me say that the club asking for services for nothing is very much like the hold-up man who will take your money whether he needs it absolutely or no, and positively also against your will. The civic concerts, on the other hand, are like the cold, hungry child asking for food. In the one case you would resist desperately the demand; in the other you would gladly give what you could to relieve the need."

A Concise Biographical Dictionary of Noted Composers Who Have Written Music in Lighter Vein

The Salon

Léhar, Franz. Born Kohorn, Hungary, 1870. Formerly a military handmaster, now perhaps the most noted composer of light opera of the day. His most successful work is *The Merry Widow*. The popularity of these works has reëstablished Vienna as the fountain from which the best waltzes flow.

Linke, Paul. Born Berlin, 1866. Teacher of piano. Composer of operettas and such popular pieces as *Glow Worm, Amina, Little Bird.*

Lysberg, Charles Samuel (real name, Bovy). Born Lysberg, Switzerland, 1821; died Geneva, 1873. Pupil of Chopin, an excellent teacher and the composer of many excellent piano pieces, including *Baladine-Fountain, Awakening of the Birds.*

Martin, George Dudley. Born Scranton, Pa. Fine teacher and composer of many popular pieces, among the best known of which are the waltzes, *Eros, Little Lovers, Sweet Souvenir, Pittoresque,* and the airs de ballet: *La Ballerina, Coquetterie, Wood Nymphs,* also *To a Portrait, Felicitations March,* etc.

Mason, Dr. William. Born Boston, Mass., 1829; died New York, 1908. William Mason's ability as a teacher, like that of Leschetizky, has somewhat obscured his gifts as a composer, yet he has written some delightful piano pieces, such as *Danse Rustique, Silver Spring, Spring Dawn.*

Mattei, Tito. Born Campohosso, near Naples, 1841; died London, 1914. Composer of much excellent piano music, including in addition to two operas, ballet, etc. Among his piano pieces may be mentioned *Valse de Concert, Tourbillon.*

Messager, André Charles Prosper. Born Montlucon, France, 1853. A famous conductor of the Paris Opera and also of the Covent Garden Opera, and composer of many delightful operettas, the most noted of which are *Veronique* and *Les Petites Michus.*

Meyer-Helmund, Erik. Born St. Petersburg, 1861. Has written three operas, a ballet and many excellent songs. He was himself a successful concert singer. *Dance, Mazurka, Arabesque, Daily Question.*

Millöcker, Karl. Born Vienna, 1842; died Baden, near Vienna, 1899. Famous director, and composer of light operas and pianoforte pieces. Of his operettas *Der Bettelstudent* is best known.

Monckton, Lionel. Born London, 1862. Clever composer and critic, who contributed many popular songs to such works as *The Shop Girl, The Geisha, San Toy, The Arcadians,* etc.

Molloy, James Lyman. Born Cornolore, Ireland, 1837; died Bucks, England, 1909. Composed many songs of great popularity, including *Love's Old Sweet Song, The Kerry Dance, Rose-Marie,* etc.

Nevin, Ethelbert Woodbridge. Born Edgeworth, Pa., 1862; died New Haven, Conn., 1901. One of the most popular composers America has yet produced. His best known songs and pieces are probably *Oh, That We Two Were Maying, The Rosary, Narcissus* and *A Day in Venice.* He is always melodious and his harmonies are rich and interesting.

Oesten, Theodor. Berlin, 1813-70. Excellent teacher and composer of many piano pieces, including *Carnival of Venice, Les premières violettes, Alpine Glow, Gondellied,* etc.

Offenbach, Jacques (real name, Levy). Born Cologne, Germany, 1819; died Paris 1880. Brilliant composer of light opera, whose lack of training was compensated for by his gift for melody and piquant orchestration. Among his best known works are *Orphées aux enfers, La belle Helène, La Grande Duchesse de Gérolstein,* etc. The recent revival of *Les contes d'Hoffmann,* with its tuneful Barcarolle, has reawakened an interest in Offenbach's works.

Petrie, H. W. Born Bloomington, Ill., 1868. A well known American teacher and composer of popular songs, anthems, pieces, etc. Among his piano pieces may be mentioned *Over the Ocean Blue, Asleep in the Deep, Cleopatra Intermezzo, To the Fairest, The Keepsake, Darling, Good Night.*

Planquette, Jean Robert. Born Fumay, Ardennes, France; died there 1903. Wrote much catchy music for cafés, etc., until he achieved success as a writer of operettas. His most noteworthy work is the ever-tuneful *Chimes of Normandy. Paul Jones* was also very popular.

Poldini, Eduard. Born Budapest, 1869. Famous composer of light opera and piano pieces. Among the latter may be mentioned *The Dancing Doll, Marche Mignonne, Valse Serenade, The Music Box* and the *Valse Charmeuse.*

The Dance

Prudent, Emile. Born Angoulême, France, 1817; died Paris, 1863. Was eminently successful as a pianist after the style of Thalberg. Composed operatic transcriptions and piano pieces; his best known works being *Reveil des Fees, Andante,* from *William Tell, Huguenots.*

Raff, Joseph Joachim. Born Lachen, Germany, 1822; died Frankfort, 1882. Self-taught composer of exceptional ability; friend of Liszt; teacher of MacDowell. Wrote symphonies, etc., and also shorter piano pieces, violin pieces, etc. His *Caratina* is his most popular work. *Fileuse, Fablian, Polka de la Reine* are also well liked.

Rean, Enward M. Born Colchester, Vt., 1846. Well known organist, composer and teacher, at present residing in St. Louis. His piano pieces include *Sunset-Nocturne* and *Cloister Bells.*

Richarns, Henry Brinsley. Born Carmarthen, Wales, 1817; died London, 1885. Eminent pianist and composer of many popular pieces, transcriptions, etc. His *God Bless the Prince of Wales,* written at the time the late King Edward, when Prince of Wales, recovered from a serious illness, is still very popular in England. *Warblings at Eve* is perhaps his best known piece in America. *Her Bright Smile* and *Marie* may also be mentioned.

Roeckel, Joseph Leopold. Born London, 1838; died 1908. Pianist and teacher; wrote a number of songs and cantatas, and under the pseudonyms Eduard Dorn and Jules de Sivrai wrote many piano pieces and transcriptions. The best known of his pieces are *Sur la Rive, Air du Dauphin, Bird in Hand, Devoted Apple.*

Rogers, James H. Born Fair Haven, Conn., 1857. One of the most tuneful of living American composers. Apart from his more elaborate works, he has written a number of songs and pieces which reveal a fine vein of musical poetry. All these works are extremely melodious and are full of delicate harmonic subtleties. Among them may be mentioned *Dialogue, First Robin, Alla Marcia.*

Rosellen, Louis Henry. Paris, 1811-76. Fine teacher and composer of over two hundred pieces that were well liked in their day. Best remembered by *Tremolo, Marseillaise.*

Sartorio, Arnold. Born Frankfort, Germany. Noted piano teacher and composer of a large number of tuneful piano pieces, including *Dreams of Youth, Just Good Natured, Little Italian Song, Military March, Tone Blossoms.*

Schulhoff, Julius. Born Prague, 1825; died Berlin, 1898. Successful pianist and composer, who wrote a number of good piano pieces, including an arrangement of Mozart's *Menuet in E Flat,* also *Valse Brilliant,* Op. 6 and Op. 20.

Schütt, Eduard. Born St. Petersburg, 1856. Noted modern pianist; has composed in larger forms, but is best known by his piano pieces, including the popular waltz *A la bien aimée, Etude Mignonne, Confession, Reveries.*

Seeboeck, W. C. E. Born Vienna, 1860; died Chicago, Ill., 1906. A fine teacher and pianist. Composed many songs and pieces, including *Dream Fairy, Orientale, Menuet Al Antico.*

Smith, Sydney. Born Dorchester, England, 1839; died 1889. Wrote a number of showy pieces and transcriptions, including *Harpe Eolienne, Lily of the Valley, Queen of the Fairies.*

Smith, William Seymour. Born Marlow, England, 1836; died 1905. Teacher of singing and composer of cantatas, songs and a number of piano pieces, including *Dorothy, Lady Betty.*

Smith, Wilson G. Born Elyria, Ohio, 1855. Noted pianist and composer of many excellent piano compositions of a kind that are attractive and at the same time show him to be a serious musician of fine ideals. Among them may be mentioned *Babbling Brook, March Fantastique, Spinning Wheel,* etc.

Solomon, Edward. England, 1855-95. Composer of bright operettas, *The Nautch Girl,* etc.

Sousa, John Philip. Born Washington, D. C., 1856. "The March King" is so well known as a conductor and composer that a list of his successful pieces would fill a column. Among his comic operas *El Capitan* is perhaps best known, and among his marches may be mentioned *Washington Post, Stars and Stripes,* or any one of a score of others.

Spindler, Fritz. Born Würzbach, 1817; died Niederlössnitz, near Dresden, 1906. Successful teacher and composer of a large number of popular piano pieces, including *Fresh Life, Charge of the Hussars, Sylphs, Convent Bells.*

The Operetta

Straus, Oscar. Born Vienna, 1870. Pupil of Max Bruch. Well known conductor and composer of light operas, among the most popular of which are *The Waltz Dream* and *The Chocolate Soldier.*

Strauss. The name of a famous family of Viennese musicians whose waltzes have proved to be perhaps the most intoxicating in existence. The principal members of the family are as follows: Johann (I), 1804-49, the son of the keeper of a dance hall; military bandmaster and leader of his own orchestra, afterwards conductor of the court balls at Vienna; wrote over 150 waltzes, quadrilles and marches. Johann (II), 1825-99, son of above, and most famous of the family. Against the wishes of his father he adopted a musical career. Won great success as conductor of a café orchestra. Among his compositions may be mentioned the charming operetta *Die Fledermaus,* and the famous waltzes *Blue Danube, Wine, Woman and Song,* etc. His brother, Joseph (1827-70). Eduard (1835), also distinguished themselves along the same lines.

Streabbog. (Reversed name of Gobbaerts, q. v.)

Streletzki, Anton (pseudonym for A. B. Burnand; also wrote under the name of Stepan Essipoff). Born Croydon, 1859; died 1907. Brilliant pianist and composer of piano pieces, among which may be mentioned *Reverie Nocturne, Serenade Aurora.*

Sullivan, Arthur Seymour. London, 1842-1900. The most prominent English composer of his day, who in addition to much work of a serious nature composed the music to W. S. Gilbert's brilliant librettos, producing the famous Savoy operas. Among them may be mentioned *H. M. S. Pinafore, The Mikado, Patience, The Yeomen of the Guard,* etc. The periodic revivals of these works go to show that though light in character they are of rare musical worth.

Suppé, Franz von. Born Spalato, Dalmatia, 1820; died Vienna, 1895. Composed a large number of very popular operettas, and now best remembered by the overture to *Poet and Peasant.* Also composed *Light Cavalry, Bocaccio,* etc.

Thalberg, Sigismond. Born Geneva, 1812; died Naples, 1871. One of the greatest pianists of his day, remarkable for the singing tone he produced. Wrote many transcriptions and pieces for the piano in a brilliant style, but one which has waned in popularity. He introduced the modern custom of writing a melody in the middle of the keyboard with accompaniment above and below it, frequently employing three staves to make this clear to performers. Among his pieces may be mentioned an arrangement of *Home, Sweet Home,* the *Viola Melody* and *Norma Fantasie.*

Thomé, Francis (Francois Luc Joseph). Born Port Louis, Mauritius, 1850; died Paris, 1909. Noted teacher and composer of piano pieces, among the most popular of which are *Simple Aveu, Papillons Roses, Under the Leaves.*

Vilbac, Alphonse Charles Renafd de. Born Montpellier, 1829; died Brussels, 1884. Famous organist and pianist, composer of operas and much popular pianoforte music, including *Blow Bugles, Elisire D'Amour, Barber of Seville.*

Wachs, Etienne Victor Paul. Born Paris, 1851. Brilliant pianist, organist and writer on theoretical subjects, composer of a number of popular piano pieces such as *Mystery, Shower of Stars, Muscadins, Elancee, Rose and Butterfly.*

Waldteufel, Emil. Born Strassburg, 1837. Wrote a number of popular waltzes, including *Espana, Estudiontina,* etc.

Wallace, William Vincent. Born Waterford, Ireland; died Chateau de Bages, France, 1835. Best known as the composer of *Maritana,* though he wrote a number of operas, songs and piano pieces. He led a very wandering existence, visiting Australia, Mexico, United States, South America, etc. After 1853 lived chiefly in London and Paris. *Polka de Concert, Night Winds, Le Reve,* etc., are shorter pieces of his that still find favor.

Wagner, Josef Franz. Vienna, 1856-1908. Noted composer of operettas and military marches, the best known of the latter being *Under the Double Eagle* and *Dudes' March.*

Williams, Frederick A. Born Oberlin, O., 1869. Well known American composer, teacher and pianist at present in Cleveland. Among his many popular compositions may be mentioned *On the Lake, At Evening,* and *Jubilee March.*

WILSON, GRENVILLE DEAN. Born Plymouth, Conn., 1833; died Nyack, N. Y., 1897. American teacher and composer of many popular piano pieces, including *Chapel in the Mountains, Wayside Chapel, Shepherd Boy, Moonlight on the Hudson.*

WOLFF, EDOUARD. Born Warsaw, Poland, 1816; died 1880. Concert pianist, who settled in Paris in 1835. Wrote a large number of pianoforte works, including *La Triumphale; Songs of the Night.*

WOLLENHAUPT, HERMANN ADOLF. Born Schkeuditz, 1827; died New York, 1863. Composed a number of effective works for the piano, including *Gazelle Polka, Last Smile, Etude Op. 22, No. 1, Whispering Wind.*

WYMAN, ADDISON P. Born Cornish, N. H., 1832; died Washington, Pa., 1872. Teacher of violin and composer of many piano pieces, including the well known *Silvery Waves, Woodland Echoes, Music Among the Pines,* etc.

ZIEHRER, C. M. Born Vienna, 1843. Well known song composer and composer of dance music, military marches, etc., in Vienna. He has written comic operas, including *Der Liebeswalzer,* and over six hundred dances and marches. *Love Letter, Vienna Girls* are two pieces that are still remembered.

THE KEY TO TEACHING EFFICENCY.

BY THALEON BLAKE.

THE teacher whose distinguishing badge of service is that he "makes money," mostly benefits himself; the teacher whose peculiar trait is primarily to train intellects and to cultivate insight chiefly benefits the community. The ultimate test of education is not how much a students knows, but how well he can use what he does know, and the measuring-stick of education is efficiency. Yet the noun, efficiency, must not be taken in a narrow sense of technical skill. Along with quick eyes and nimble fingers, which are the mechanical portion of efficiency, go those rarer, more elusive, and harder-to-acquire physical qualities of heart-sympathy, feeling, catholicy of taste, and spiritual insight.

Teaching pupils to be efficient, therefore, has two diverse objects—the mechanical and the mental. Efficient teaching has thus to do with the concrete and the abstract. It is well understood to-day that all teaching should go from the concrete to the abstract. The teacher exemplifies his knowledge of teaching methods by using the utmost economy of time and attention, the latter surpassing the former in rank and importance.

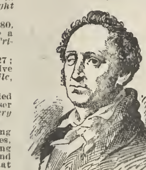
WHAT THE TEACHER MAY SECURE.

This opens up, beyond the limits of this brief article, a wide and interesting vista into the psychology of teaching; such as—(a) To obtain marked effects upon pupils' memories, attention must be specielized; the distinct character of the particular thoughts sought to be developed in pupils' minds must be emphasized and sustained until they sink deeply enough for the reach of reflection; (b) Both the concrete and the abstract may be mastered without undue strain, if—here's the rub—if the mind is led insensibly to grasp either well enough to be able to think about them, and to reflect upon them independently of the teacher's personal dictation; (c) For children especially, like primitive races of men, like to generalize, and their interest begins to flag when taking up heterogeneous details. Here the inductive and deductive methods of study can be profitably tried during each lesson.

The young teacher will soon know that his calling is no sinecure. To teach successfully implies splendid qualifications, both natural and acquired—qualifications which the thoughtful young teacher may too hastily imagine excludes him as an applicant for this particular form of service to humanity. Yet there is no valid reason why he should give way to doubt, since it is a beautiful provision of nature that faculties are developed by use. To teach with success—using the word "success" always in its highest meaning—is best learned by constantly trying to teach successfully. The key to efficiency is intelligent endeavor. If endeavor makes for proficiency in the teacher's ease, it no less does also in the pupils'; so that, summed up pithily, successful teaching is teaching pupils to think successfully.

The primary object, then, of education being the cultivation of independent thought, the pursuance of any system or method which aims at lesser achievements is to be unsparingly condemned. Mechanical intelligence is too primitive to command a market much above that for unskilled labor. Under the current belief that "education"—going to school—necessarily implies the development of the power of original thought, parents as well as pupils are misled. Only that education which is natural, and trains the pupils by self-culture, or learning for themselves under competent guidance, is worthy the name of education, and worthy of patronage.

SOME INTERESTING FACTS ABOUT FREDERICK KUHLAU.



KUHLAU.

THE sonatinas of Kuhlau have done so much to help us along in our work as piano students or teachers that it is rather surprising that more is not known of their composer. For Kuhlau was no mean figure in the musical world of his day, and rose from the deepest poverty (he sang in the streets for a living at one time) to a post of great distinction. He also enjoyed the friendship of many prominent people, musicians and otherwise, not least of which was that of Beethoven himself.

Frederick Daniel Rodolphe Kuhlau was born 1786 at the little village of Luneburg, Hanover. When he was still a small boy his mother sent him to the fountain for water one dark night, and as he stumbled through the gloom he fell, with the result that he injured one of his eyes. Subsequently he lost the sight of the injured member, and was thus placed in the position of Otto Sevcik in our own day. This did not prevent him from studying music, however, and in spite of the poverty of his parents he learned to play the flute and the piano, besides several other instruments. This was in Brunswick, while he attended a singing-school. It was here that he had to sing in the streets for a living. Later he drifted to Hamburg and managed to have a few lessons in harmony with Schwenke.

Those days, like our own, were troublous, and the continent was alive with troops of Napoleon and his enemies. In order to escape conscription, Kuhlau went to Copenhagen, where peace still reigned. Here he became first flutist in the band of the king of Denmark, and soon rose to high favor. He bought a house at Lyngbye, near Copenhagen, and gave lessons in piano and theory. He also took a great interest in restoring the National Opera, and himself wrote many operatic works, the most important of which were the *Castle of the Brigands* (1814), *Eliza, Lulu, The Magic Harp, Hugo* and *Adelaide,* etc. In 1818 Kuhlau was made Court Composer (with a salary which had previously been omitted) and ten years later he was accorded the title of "Professor." This he thoroughly deserved, as he possessed great skill as a contrapuntist. It is said that he used to exchange "puzzle canons" with his contrapuntal friends, in which they set each other various canonic enigmas to solve.

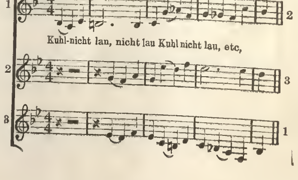
In the autumn of 1825, Kuhlau visited Vienna and spent a lively day with Beethoven, who then lived at Baden, close by. The two friends and some other congenial spirits had a picnic in the open, at which, inspired by good cheer, Kuhlau and Beethoven vied with each other in improvizing canons. Beethoven, however, was not satisfied with his improvizations and next morning sent the following letter to Kuhlau, in which it will be seen that in the matter of prohibition, Beethoven agrees, to a certain extent at any rate, with Secretary Daniels, of the United States Navy Department:

BADEN, 3 September, 1825.

I must confess that the champagne got too much into my head last night, and has once more shown me that it rather confuses my wits than assists them; for though it is usually easy enough for me to give an answer on the spot, I declare I do not in the least recollect what I wrote last night. Think sometimes of your most faithful

BEETHOVEN.

Accompanying the letter was the canon to which Beethoven had found the answer. It is given below together with the punning words on the name Kuhlau



which make it characteristic of Beethoven. The first four notes of the theme, it will be observed, are B A C H (H being in Germany equivalent to B natural).

Unhappily Kuhlau's house was burned down in 1830 and many manuscripts which he valued highly were destroyed. Shortly after, both his parents died. Crushed with these misfortunes, he himself passed away in March, 1832. His burial was attended with much pomp and circumstance, a funeral march of his own being played and numerous services held.

Kuhlau's piano works have been found invaluable as an introduction to the sonatas of Haydn, Mozart and Beethoven, for though they lack the inspiration of genius, they are very melodic and admirably put together. Perhaps Kuhlau's chief claim to greatness is found in his works for the flute, which are among the most important for that instrument, and have earned him the rather absurd title of "the Beethoven of the flute." These works comprise flute solos, duets, trios, and even quartets, as well as works for the flute in combination with other instruments. The influence of the flute is quite evident in his piano works which abound in charming passages in the higher octaves of the piano. It is also noticeable in the flowing style of his music—a style peculiar to composers who are accustomed to play on an instrument capable of sustaining long voice-like tones, and at the same time capable of great flexibility.

LONG-DISTANCE PREPARATION.

BY HERBERT W. REED.

MOST achievements are the result of plans long laid. This is true when it comes to teaching a music class. The summertime should not resolve into a season of sloth or indulgence. With the body recreating, the mental faculties may be fortifying themselves with a store of new plans and ideas.

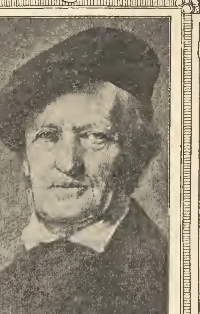
Every teacher should prepare a selected list of music for the approaching season. Glean from your old notebooks, from recital programs, from thematic catalogues, from suggestions of teacher friends and from back numbers of musical magazines such pieces as you will likely need. Be sure to include a good supply of studies and four-hand pieces. Also get a supply of new music. Do this every summer and eventually you will have a broader knowledge of musical literature. Work through the unfamiliar volumes of studies and technics, thus enlarging your teaching repertoire. Order your supplies early. Nothing retards work and stunts progress so much as to have no music ready when needed.

When teaching begins arrange the course of each old pupil as soon as possible. Let Progress be your motto, and Improvement your one great hobby. When a new pupil starts, don't think that you can accurately grade her the first week, or even successfully assign studies which will fit her needs. Give the first book of studies with the understanding that it may be only temporary work, then change the same if necessary. The importance of a proper selection of studies must not be underestimated, so take time to diagnose the ability of each new student.

Go through your teaching pieces and make several selections for each pupil, writing the name on the cover lightly, to be erased if not used. It shows that a teacher does not plan his work ahead if he must order a piece of music and wait for its arrival when the lesson is reached when it is actually required. Not to have new material ready is a sign of slothfulness. It also shows a deplorable lack of preparation to spend the lesson period looking for something suitable when the piece should have been in readiness.

In planning recitals nothing counts so much for success as long-distance preparation. The successful program will have been planned months previous. Just the proper piece for just the proper pupil must be a question of serious study for the teacher. Only pupils whose ability has been tested at home gatherings and studio musicales should find place on your programs. The public comes to admire or to criticise, and half-learned pieces and careless playing should never be exhibited as samples of your teaching. Such publicity will never increase your class or strengthen your prestige.

The Etude Master Study Page



1813—THE REAL WAGNER—1883

WAGNER'S PERIOD.

WAR-MAD Napoleon Bonaparte, drunk with the blood of conquest, held his iron sceptre over Germany until that nation arose to put an end to the man whose name meant desolation. The fight of liberation from the wár lord commenced in 1813, the very year of Richard Wagner's birth. Indeed in Leipsic, where the great master was born, Napoleon's army was held for three monstrous days. Then Germany was merely a loose confederation of states in which Austria was the dominant one. Metternich, the Austrian politician, sought to hold all other German states in abeyance to Austria. Gradually Prussia, by right of might, came to be the ruling state. It was not, however, until Prussia had been engaged with Denmark, Austria and France in costly wars that the Prussian King William became the German Emperor.

Like his contemporaries Wagner lived through these empire-building times, but unlike many of them he felt the spirit of iconoclasm,—the note of revolution which marked the re-making of Germany. He chose at the very outstart no less than Beethoven as his musical model, and in the drama Shakespeare was his ideal. Of all the great men and women of his own time there was none to whom Wagner bowed in artistic allegiance. Even Liszt, probably Wagner's dearest friend and mentor, held himself in awe of his son-in-law.

ANCESTRY AND EARLY YEARS.

Richard Wagner's father (Friedrich Wagner) and his grandfather (Gottlob Friedrich) both held inconsequeatial government positions of a clerical nature. His mother, Johanna Rosina Bertz, had nine children, of whom Richard (rightly Wilhelm Richard) was the youngest. Of these children the only other son to attain fame was Albert, who became an actor and singer of renown and later the stage manager at Berlin. His daughter Johanna became a famous soprano, being the first *Elizabeth* in *Tannhäuser.* Wagner's sister, Clara, was known as a successful singer and his sister Johanna Rosalie achieved fame on the stage. In October, 1813, one of Napoleon's carnivals of carnage left a wall of dead men around the city of Leipsic and in the epidemic that naturally ensued Richard Wagner's father died, leaving his wife in impoverished circumstances. With a large family and little means his widow married Ludwig Geyer, an old friend of Wagner's father. Geyer was a singer, actor, portrait painter and author. His influence upon the career of his stepson was most marked.

WAGNER'S EARLY YEARS.

At "The House of the Red and White Lion" (No. 88 Hause Brühl) Wilhelm Richard Wagner was born May 22, 1813. Shortly thereafter he was taken to Dresden, where his stepfather was employed in the theatre. At the Kreuzschule he was entered under the name of Richard Geyer. Richard was only eight years old when Geyer died. In school the boy manifested a great talent for the classics and made translations of the first twelve books of Homer's Odyssey out of school hours. His early creative tendencies were dramatic rather than musical. We learn that he spent two years in writing a tragedy in which all of the two and forty characters died before the fall of the last curtain.

He was devoted to music but detested anything like regular practice. He preferred to pick things out "by ear" and that fingering was best which came first. As a consequence of this his playing was always deficient,—an annoying handicap. Occasionally von Weber, then widely acclaimed because of his

"I have only a mind to live, to enjoy—i. e., to work as an artist, and produce my works; but not for the muddy brains of the common herd."

Der Freyschütz, visited the home of Wagner and the impressionistic boy naturally aspired to be a greater Weber.

WAGNER LARGELY SELF-TAUGHT.

Returning to Leipsic in 1827 Wagner immediately fell under the fascination of the works of Beethoven. He borrowed a copy of Logier's *Science of Harmony and Practice of Composition,* and set to work to teach himself. Self-study in harmony has been made more or less simple by modern works but Logier's treatise must have been a test of Wagner's enthusiasm. However, he found the very difficulties "provoking and fascinating." His first attempts at composition were made in secret, resulting in a sonata, a quartet and an aria. Thereafter for a very short time he was placed under the musical instruction of Gottlieb Müller, who found it next to impossible to do anything in the way of systematic teaching with the romantic boy. However, the young composer did succeed in writing an overture which was performed under Dorn at a Leipsic theatre The orchestration of this was so crude that the audience howled with laughter.

Wagaer matriculated at the University of Leipsic, attending the philosophical course. Music, however, claimed him again, and we find him under the instruction of Theodor Weinlig, cantor of the Thomas Schule, with whom he remained for only six months. This was the last regular musical instruction Wagner ever had. Thus we may say that one of the greatest masters of music spent less than one year under regular teachers.

OPENING OF THE FEST SPIELHAUS AT BEYREUTH IN 1876.

FIRST COMPOSITIONS.

Wagner's first published composition was a sonata which in many ways is quite as conventional as from Haydn or Mozart. A four hand polonaise in D followed and then a Fantasia in F sharp minor for piano. None of these works indicate the Wagner of the future. When he was eighteen one of his overtures was performed at the Gewandhaus and was favorably received. At nineteen he had written a symphony which was performed by the famous Leipsic orchestra in 1833. When Wagner presented it to Mendelssohn with the hope of another performance, Mendelssohn looked over the manuscript, tucked it away in some pigeon-hole and nothing was heard of it again until 1872 when the orchestral parts were found in an old trunk at Dresden. His work thus far was a kind of reflection of the classicalism of Mozart and Beethoven and did not indicate the great iconoclast of the music of the future.

FIRST OPERAS.

At the age of twenty Wagner became chorus master at the little theatre in Würzburg where his brother Albert was the stage manager. There he received the munificent salary of ten florins a month. He had already made an attempt at an opera which was to have been called *Die Hochzeit* (The Marriage.) While at Würzburg he mapped a second work which unlike the first was completed although it was not performed until 1888. In other words *Die Feen* waited just fifty-five years before its first performance was given at Munich. The opera has never been ranked with the great music-dramas of Wagner. He next sketched another opera entitled *Das Liebesverbot* (Measure for Measure) which also failed to bring success to its composer. Wagner, however, was gaining experience very rapidly. In 1834 he became conductor of the Magdeburg Theatre and in 1836 of the opera at Königsberg. In the latter city he married the actress Wilhelmine Planer, from whom he separated in 1861. At Königsberg he wrote an overture, *"Rule Britannia,"* a companion to his *Columbus* overture which he had already had performed at Magdeburg. The following year we find Wagner the conductor at Riga where he commenced work upon his first opera of note, *Rienzi, the last of the Tribunes.*

IN PARIS.

Wagner set his eyes upon Paris where Meyerbeer was making continual triumphs with spectacular works. Thence he went in July, 1839. Part of the journey was by water. A terrific storm at sea brought to mind the legend of *The Flying Dutchman,* and he resolved to write an opera upon the subject. At Boulogne he met Meyerbeer, who spent upward of four weeks in advising Mendelssohn as to his work in Paris. Although Wagner remained in Paris until 1842 he left without making anything like the impression he had anticipated. Indeed the most impressive music he heard in the great city of light was the howling of the wolf on his door step. He was reduced to writing cheap songs, making hack arrangements for cornet and piano of the banal dances of the day. Imagine the composer of *Parsifal* laboriously writing out a piano arrangement for such an obscure work as Halévy's *Reine de Chypre.*

COSIMA WAGNER.

When he submitted his sketches for the *Flying Dutchman* to the director of the opera he was politely informed that the libretto was all right but that the music was impossible. Accordingly he was obliged to dispose of his libretto without the music. The *chef d'orchestre* Dietsch wrote the music and the work when produced was a fiasco.

IN DRESDEN.

In October, 1842, after numerous rehearsals Wagner's *Rienzi* was produced in Dresden with exceptional success. This opera is a more or less conventional work of spectacular type and had Wagner desired to continue his works in this line he might have lived in ease for the rest of his days, but that was not Wagner. He felt great creative functions in his imagination demanding new works for a new era in music. The opera-goer wanted convention rather than originality and the *Flying Dutchman* failed miserably. The Dresden public, however, recognized Wagner's efficiency as an operatic producer and made him conductor. There he brought out the greatest operas of his most illustrious predecessors, such as *Don Giovanni*, *Der Freyschütz*, *Fidelio*, etc., and during the six succeeding years gained vast experience in the technic of his art. While in Dresden he wrote the biblical scene for three choirs entitled *Das Liebesmahl der Apostel* (The Last Supper of the Apostles). In 1844 his opera *Tannhäuser und der Sängerkrieg auf Wartburg* was completed. More radical than the *Flying Dutchman*, the first presentation of this opera in 1845 brought Wagner even more enemies than his previous fiasco.

The gradual development of musical taste resulted in making *Tannhäuser* one of the most popular of all operas, yet the pitifully slow manner in which this opera was accepted at the start must have been soul trying to Wagner. After the performance in 1845, the next theatre to accept it was Weimar (1849), then Wiesbaden (1852), Kassel (1853), Munich (1855), Berlin (1856), Vienna (1857), etc.

PLANNING A GLORIOUS FUTURE.

Notwithstanding the attacks upon *Tannhäuser*, Wagner at once commenced to plan even more complex and advanced works. There were *Lohengrin*, *Die Meistersinger* and *Der Ring des Nibelungen*. When *Lohengrin* was finished in 1848 Wagner found that the failure of *Tannhäuser* made it next to impossible for him to do more than induce the operatic authorities to give the Finale to Act III. This was done as a special concession upon the 300th anniversary of the Royal Court Orchestra. The work was not given until 1850 (August 28) when the loyal Franz Liszt came to Wagner's rescue and presented it at Weimar. Wagner, then in exile, dared not brave arrest to hear his own work. It was not until May 31, 1861, in Vienna that the great composer was able to hear his most loved work.

Nothing daunted by these exasperating setbacks Wagner worked as few men who have ever lived have labored. In addition to his operatic works, his conducting, the writing of the dramas for his famous stage pieces, he in some miraculous way found time to produce an extraordinary number of essays upon such varied subjects as *Art and Revolution*, *Art and Climate*, *Judaism in Music*, *Recollections of Spontini*, etc.

In 1848 Wagner commenced work upon an opera, *Siegfried's Tod* (*Siegfried's Death*). The greater part of it was said to have been used later in *Götterdämerung* (*The Twilight of the Gods*).

Meantime, Wagner began to see that, in order to carry out his lofty artistic ideals, he would need something more than the conventional theatre. He longed for a building erected upon his own lines where he might reign supreme. Accordingly, he presented to the Saxon Ministry a "Proposition for a National Theatre in the Kingdom of Saxony." Wagner's application remained unanswered.

WAGNER'S MOTHER.

IN EXILE.

The repression of his ambitions led Wagner to take sides with the Revolutionary movement. In 1848 the people of Saxony sought larger civic liberties. They demanded among other things trial by Jury, a free press and most of all a constitution. Wagner himself even went so far as to advise the abolition of the standing army and the aristocracy. He was particularly vehement against just the kind of militarism which later fathered so many tragic days in Europe. The final crash came in 1849 when the King of Saxony dissolved the "Diet." The people revolted at once and bloodshed commenced. The Prussians, however, put the revolutionists to flight and the cause of Republicanism in Saxony was lost. Wagner was forced to escape and could think of no better place than Weimar where his friend Liszt greeted him with open arms. Liszt was preparing Tannhäuser for performance, but on the morning of the day of the first performance Wagner was forced to flee again to escape arrest. Accordingly, he went to Paris, via Zurich. His stay in Paris was very short as he saw slender prospects for the production of his operas. He returned to Zurich for a stay of approximately ten years—the most productive years of his life. With little or no direct income, both he and his wife were obliged to depend upon the benefactions of friends to a great extent. His wife tried to persuade him to write an opera in popular style to meet Parisian favor, but Wagner would have none of it. One of his first works in Zurich was a prose drama, *Wieland, der Schmied*. By 1852 he had finished the poems of the *Nibelungen Trilogy*, which were published privately in the succeeding year. In 1854 he completed *Das Rheingold*, in 1856 *Die Walküre*, and *Tristan und Isolde* in 1859. In the meanwhile he found time to conduct concerts, produce *Tannhäuser* in Zurich and deliver occasional lectures upon the music drama, to say nothing of writing an unheard of number of most interesting letters. In 1855 he conducted eight concerts for the London Philharmonic Society. Wagner found the public enthusiastic, but the critics hidebound and cold. Consequently he was glad to leave England.

He returned to Zurich via Paris. By this time Wagner had become very popular in certain parts of America and Wagner nights were frequently given in Boston at the very hour when doubting Europe was doing much to frustrate its great genius. Wagner, however, was not tempted by the invitation to visit America although he needed money badly.

MORE TRIALS.

In 1861 by special order of the Emperor *Tannhäuser* was brought out in Paris amid such an uproar as was probably never heard in a theatre. The French would not put up with a radical German work at that time. After three disastrous performances the work was withdrawn. Wagner was then fortunately amnestied and learned with joy that *Tristan und Isolde* was about to be produced in Vienna. This hope was banished when he learned that after 57 rehearsals the work was given up as impracticable. Nevertheless, the joy of hearing his Lohengrin performed for the first time thirteen years after it had been penned, encouraged him to go on with his composition. He immediately undertook the completion of *Die Meistersinger* (produced June 21, 1858, at Munich) and *Der Ring des Nibelungen*.

SIEGFRIED WAGNER.

ROYAL ASSISTANCE.

In the meantime Wagner had been summoned to Munich where King Ludwig II offered him his assistance (1864). *Tristan und Isolde* was brought out under von Bülow at the court theatre in 1865. Many enemies arose to repudiate the artistic beliefs of Wagner and in consequence he retired to the village of Triebschen on Lake Lucerne where his greatest work upon the *Ring* and *Die Meistersinger* was done.

WAGNER'S SECOND MARRIAGE.

Wagner's devotion to his first wife in the early years of their marriage did not develop with time. "Mina" Planer was material and when the world laughed at Wagner and refused to provide him with a living she found him a "monster of genius" intolerant, unfaithful and insufferable. She left him to reside with her relatives. When Wagner went to Munich for the production of *Tristan und Isolde* he met Cosima von Bülow, daughter of Franz Liszt, and the Countess d'Angoult. A mutual infatuation arose which culminated in their marriage, Aug. 25th., 1870, about one year after the dissolution of the unhappy marriage of Cosima devoted her life to the Wagner propaganda and her son Siegfried Wagner became the musical successor of his father, although his works have never approached the least of Wagner's masterpieces.

THE GREAT FESTIVAL THEATRE.

In 1871 Wagner saw an opportunity to carry through his project for a Festival Theatre which he had held in his mind for twenty-three years. The place determined upon was Bayreuth and by means of Wagner societies formed "all over" Europe, the most unusual theatre in the world was opened in August of 1876, when the *Ring* was given before an audience representative of the best brains of Europe. Notwithstanding a great artistic success the theatre proved a huge failure financially. Wagner went to London to give concerts at the Albert Hall with the hope of recovering, but this brought him little return. Gradually, however, the royalties upon his works placed him in a more and more comfortable position. We next find him engaged upon his sacred stage spectacle (Buhnenweihfestspiel) *Parsifal*. This was completed and produced in July of 1882.

THE END.

His health began to fail in the latter part of 1882 and he removed to Venice. There is lived in much elegance in the Pallazzo Vendramini on the Grand Canal. Little musical work was done except one appearance at the Licco Marcello when he conducted his Symphony in C. His stomach trouble and heart trouble grew steadily worse and on February 13th he was seized with a violent attack from which he never recovered. His widow declined the offer of a public funeral in Venice and the body was taken to Bayreuth, where after a simple ceremony the great composer was interred in the lovely Garden behind his residence "Wahnfried."

WAGNER'S CHARACTER.

Wagner's character was enigmatic in the extreme. One moment eccentric, another rational, another coarse, another exquisitely refined—now an ingrate, now a loyal friend, now an æsthete, now licentious,—how can one define this "monster of a genius?" Never politic, his discourtesy made armies of enemies who made his own life much harder to live. While he loved luxury and demanded silken robes in which to write he at the same time hesitated about coming to America where he knew a fortune awaited him. Making all due allowance for the fact that Wagner loved to pose, we have in him one of those rare cases of a man apparently controlled from without by those inexplicable forces which make for incessant creation in art.

WAGNER'S REFORMS.

Wagner's great predecessor Gluck sought to make his operatic music appropriate to the meaning of the text. Wagner went further and endeavored to have the music itself connote ideas. This he did by the ingenious system of associating a short theme or motive (leitmotif) with an idea and so identifying it with that idea that an intelligent listener could not fail to recognize it as it appeared in the vocal or orchestral parts. Many of these motives are repeated time and again but usually with slight variations in rhythmic and harmonic treatment. Again Wagner employed the recitative more continuously than any of his predecessors. His music dramas were not a number of arias, quartets and duets strung together with loosely written recitative but remarkably well knit artistic works possessing in many ways unity, cohesion and mass not then known. This, together with very original and often gorgeous harmonic and orchestral treatment, and his wonderful dramaturgic ability made him the outstanding figure of his times.

WAGNER'S APPEARANCE.

Wagner was somewhat under middle height, had blue-grey eyes, wore glasses, had brown hair and was very quick in all his movements.

WAGNER LITERATURE.

Like Shakespeare and Napoleon huge libraries of books about Wagner and his works have been published. Of all these perhaps the most helpful are Julien's *Wagner, His Life and Works*; W. J. Henderson's *Richard Wagner, His Life and Drama*; H. T. Finck's *Wagner's Life and Works* (two volumes of great importance). W. S. B. Matthews' *How to Understand Music* includes a very vivid description of most of the Wagner music dramas. Wagner's published letters cover from two to three thousand pages of fine type and are issued in various collections.

A WAGNER PROGRAM.

	Grade.
1. PIANO DUET, *Wedding March*....*Lohengrin* (Arranged by S. Jadassohn)	3
2. PIANO SOLO, *Elsa's Dream*.....*Lohengrin* (Arranged by Liszt)	5
3. VOCAL SOLO, *O Thou Sublime Evening Star*, *Tannhäuser*	4
4. VIOLIN SOLO, Prize Song.....*Meistersinger*	5
5. WOMEN'S CHORUS, *Whirl and Twirl*, *Flying Dutchman*	5
6. PIANO DUET, *Magic Fire Music*....*Walküre*	4
7. PIANO SOLO, *Siegmund's Love Song*. *Walküre*	6
8. PIANO SOLO, *Waguer Fantasie*..... (Arranged by Engelmann)	11
9. VOCAL SOLO, *Träume*.....*Tristan und Isolde*	5
10. PIANO DUET, *March*.....*Tannhäuser*	4
11. VOCAL TRIO, *Song of the Rhine Daughters*, *Götterdämerung*	3
12. MIXED CHORUS, *Pilgrims Chorus*. *Tannhäuser*	4

WHY ALICE WAS SUCCESSFUL.

BY M'CALMONT JAMES.

[EDITOR'S NOTE—In many districts in the South the work of the music teacher is very closely connected with that of the public school. The following tells why one teacher succeeded and the other failed, and applies equally well to the teaching methods of many teachers in the North. Work, application and optimism make the trinity of virtues which are indispensable to the teacher.]

THERE were two unsophisticated young women in the same town who were to begin teaching last fall. Both had signed for the country schools. They were both typical young women musically—moderate talent, moderate instruction, bright and delightful. They started out about even, as far as their prospects professionally were considered.

ALICE GETS BUSY.

The schools opened the middle of September—the very day their fraternity house-party was to disband. Mary was jubilant that she could "take in" all the sport and still be in time for "business." Alice was frankly disappointed, for she did love a house-party and particularly on the coast. But she refused, and the day that she drove ten miles into the country Mary and her friends were "winding up" the first of two weeks of fun and frolic.

She got into Clayton late in the afternoon, met her landlady and asked to be taken to the school. Perhaps you think she wasn't surprised when she saw that the room which was to be her studio was a tiny ten-by-eight room, hot, stuffy and dirty—that was all. The piano had been loaned to a pupil five miles away for the summer, so that there was not even an instrument! She didn't say anything, but she did some tall thinking that night. At supper she learned that the school had had ten pupils during the past year—"An' that wuz doin' powerful well considerin' the times," explained the farmer from the foot of the table.

Early the next morning she went to a boy who was said to "do odd jobs." She explained to him what kind of lumber she would need, and by noon they had manufactured a neat table, a small, plain cabinet for the music and a fern stand. Home-made? Yes. But that afternoon Alice rode in with the mail carrier and got some white paint. The next evening she had dainty curtains, white furniture that she herself had painted and a clean studio. The young girls near by had "heard things happening." They soon came to see "what the excitement was," and were put to tacking pictures of the master musicians on the wall. Before they realized it the room was finished. Wild flowers in a tin can (hidden by crepe paper) adorned the table. Then they learned the important truth—"Miss Alice is interested in *us*."

The morning school opened. The usual crowd of interested patrons and pupils was on hand, everybody anxious "to see the new teacher." A splendid old farmer afterwards told his friends, "I kep' a-lookin' for some rustlin' silk and fixed-up hair, but, bless my soul, when the principal announced the hymn a little gal in a pink dotted calico set down—and she didn't even have a rat in her hair! But when she started playing I jes' leaned over an' says to Mirandy, 'Mirandy, you needn't be oneasy about our gal no mo'. That teacher knows her business.'" She was there for work and everybody knew it.

MARY SUFFERS TRIBULATION.

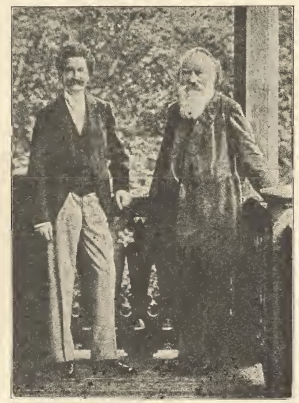
Mary had "her time" at Bay Point and got into Bloomsville the morning of the opening. She didn't know anybody but the principal, and he was so busy greeting anxious parents and timid scholars that he could do no more than show her to her room. And one could certainly not blame her for being discouraged. He had had the "studio" swept and the piano was there, but it was just as small and close a room as Alice's and the stool was cracked and the windows were bare.

The "opening" began with the usual song, prayer and "talk" by the principal. He told her her piece would come after the "address" by Mr. Wolcot. "Her piece?" She had heard that the new teacher would probably be expected to play, but she had had no time to practice at the house-party, so she asked to be excused. After the ceremony was over and they had eaten dinner on the grounds, everything was so strange and Mary was so worn out from "the good time" that she almost gave up. Nobody seemed specially interested in the music department and she hated to "be forward," so the talk drifted to the hot weather and the hard times.

When night came she had but six pupils who said they wanted "to learn how to play," so she went to the principal, with swollen, red eyes, and resigned, "for I can't possibly live on just that," she explained—and that was entirely true. The next day there was a surprised mother, a worried principal and a disappointed host of children. For to the country school music is the very backbone. It lends pleasure and "shows up" for the work put into it more than any other thing—except athletics.

THE NET RESULTS.

When the session was over the results read for Alice: Thirty pupils, year before ten; chorus class of forty, previous session none; first prize in County Piano Contest, last year fourth. Such faith and enthusiasm was felt in her by the trustees and patrons that a new piano was given her and the old one was retained for practice. She was asked to name her terms in order that they might keep her when, in the spring, a town school tried to secure her services for the following season.



BRAHMS AND JOHANN STRAUSS, JR.

Mary's record read: Pupils none, last session ten; no chorus class, previous year none; county contest unrepresented by school, year before third place won—and no recommendation for the following year nor even a request for her services.

Alice BEGAN SMART and Mary didn't. At whatever cost, begin right—and BEGIN EARLY! Be enthusiastic and those around are bound to catch it. Go in time and be at home with your conditions before you meet your patrons. Offer them something attractive and worth while.

Give yourself and before the year is out you will have become, as St. Paul says, "more than yourself" through the growth of character. Begin right and begin early! That is the thing we are to "seek first" in our teaching, and after we begin right "all these other things," such as satisfaction, profit, "doubling of talents," "shall be added unto us," for unto him that begins right the upward road is delightful. But to him that begins wrong, truly there shall be weeping and gnashing of teeth.

IT seems to me that the national spirit of a composer's native land must always impregnate his works, even when he lives in a strange land and speaks its language. Look, for instance, at Handel, Gluck and Mozart. But there is a kind of premeditated nationalism now in vogue. It is very interesting, but to my mind it cannot pretend to awaken universal sympathies, and can merely arouse an ethnographical interest. This is proved by the fact that a melody that will bring tears to the eyes of a Finlander will leave a Spaniard cold; and that a dance rhythm that would set a Hungarian dancing would not move an Italian. —RUBINSTEIN.

JOHANNES BRAHMS AND JOHANN STRAUSS, JR.

THE music of Brahms is so remote from popular taste that he is perhaps the least known of all the great masters. He has been surrounded by such a veil of impenetrability that he now seems to us more like some mythical deity of German legend than the genial kindly man he was at heart. It is true that his music is austere, remote, and to the musically uninitiated uninteresting; and had he never transcribed the *Hungarian Dances* in the way he did it is possible that he would be wholly unknown save to musical enthusiasts. Not a few of Brahms' admirers discount these dances and hint that they were the product of necessity rather than a genuine desire to do justice to Hungarian music. The fact is, however, Brahms was much more of a human being than are many of his admirers. His love for children is well known, and one can well believe the story told by a young American lady, traveling in Europe in 1895, that "We saw Johannes Brahms on the hotel verandah at Domodossola, and what do you think! He was down on all fours, with three children on his back, riding him for a horse."

Under the circumstances, it is equally easy to believe that Brahms was very genuinely interested in music that was foreign from the kind he himself was inspired to write. His long association with the gipsy violinist Remenyi was doubtless responsible for his admiration of Hungarian music. Brahms was himself the soul of sincerity, and admired the product of the sincerity of other artists even though it differed much from the severe lines his own creations usually followed. One of the most striking instances of this is his well known admiration for Johann Strauss, the incomparable composer of the sparkling waltzes for which Vienna is famous.

Widmann has recorded the great liking the master had for *Der Fledermaus*, the most famous of the Strauss operettas. Brahms spent a summer with Widmann, who tells us that "Brahms was very partial to the summer theatre on the Schänzli, where operas and operettas were frequently given, mostly with pianoforte accompaniment. Above all he would never miss a performance of the *Fledermaus*, which was given several times that summer; but he would often exclaim, "Could you but see and hear this played and sung in Vienna!"

Dr. George Henschel (now Sir George, by the way) has told us in his "*Recollections of Brahms* that the composer of *The Academic Overture* and the famous *Symphony in D* often declared that he would have given much to have been the composer of Strauss's *Blue Danube* waltz. It is also related that the wife of Johann Strauss once asked Brahms for his autograph to put on her fan. He immediately complied with her request, writing the opening measure of the *Blue Danube* waltz, and putting under it, "not, alas, by Johannes Brahms."

GETTING THE FAMILY INTERESTED.

BY MRS. A. J. OSBORNE.

ONE disadvantage that many musical students have to contend with is a lack of interest on the part of the family. Many mothers never show any concern in their little folks' musical welfare. They reason that if the student is in the hands of a good teacher he ought to be able to progress rapidly. Perhaps such a mother is better than one of the interfering kind, but the best of all mothers is the one who shows a sensible concern for the pupil's welfare.

When the male members of the family are apathetic the condition produced is anything but encouraging. Very few men realize that music will bring more real joy and often a higher degree of culture to the child than almost anything else they might purchase. They seem to think that if the pupil hears a little music now and then through some reproducing mechanical apparatus that it is sufficient. That is no more a musical training than looking at interesting pictures is an art training. The mechanical machines will improve the pupil's taste if the pupil is intelligent and if the music selected is good. More than this it will not do, except that it may make the pupil want to study. The main thing is to have the music thoughts actually go through the pupil's brain through absorbing them and then reproducing them.

Even if the mother has not been educated in music she can at least give her child all the encouragement and sympathy which a little one demands as its natural possession. After all, is not the mother's influence strongest?

Musical Thought and Action in the Old World.

By ARTHUR ELSON

HEART AND HEAD IN MUSIC.

In the *Musical Times*, Ernest Newman writes on the subject of heart and head in music. This is not a contrast between classicism and modernism, but an inquiry as to whether inspiration at the time of composition is a matter of emotion or intellect.

It is probable that the actual inspiration, the mental creation of musical material, comes some time before the writing out of a composition. On the first occasion it is probably a matter of heart rather than head. The composer, hearing a beautiful theme mentally, is moved by its attractive nature. He feels as much enthusiasm and emotion over it as if it were something by another composer, played to him for the first time. It strikes him as new and interesting.

The actual composition, as Mr. Newman states, is a matter of head rather than heart. It is a more or less cold-blooded building-up of a large musical structure, to be made out of those fragments that we have at hand. Here is where the opponent of modernism indulges in his little fling, by saying that the modern harmonic experiments have no heart in them anyway, and are wholly a cold-blooded cerebral affair. This is partly true of the work of some composers; but it has nothing to do with the method of composition. That is a mental process dealing with the creation of music and seeing that it is endowed with certain qualities desired by the composer. Thus Beethoven fashioned his works over and over. The opening theme of his fifth-symphony *Andante* is very commonplace in its original note-book form, but very expressive in its final shape. The result, though appealing to the heart, was surely brought about by head-work. Handel, when composing the "Hallelujah" chorus, was so excited by its impressiveness that it seemed to him as if all Heaven lay open before him; but he still followed the mental plan that he had evolved for that great number in his oratorio. With the large orchestras of the modern composers, brain-work is a necessity, and composition becomes in part a mathematical problem of uniting instruments into chords. But apart from this, composition is head-work, no matter how much its results move the heart of composer or hearer.

HOW WOMEN HAVE HELPED THE COMPOSERS.

H. Montagu-Nathan writes on the influence of women on the Russian school. Moussorgsky, one may believe, was influenced by "wine, woman, and song" in about the order named. Seroff was married to a talented wife, who composed several operas herself. Tschaikowsky was set on his feet financially by Mme. von Meck, who gave him an annual pension, and let him write to her about his work, but would not permit him to meet her. This last is such an excellent example that one wishes it had happened to some earlier composers. Beethoven could have used an annual stipend with much comfort. Bach, with his family of twenty children, must have longed for some early Roosevelt to give him financial aid and an anti-race-suicide reputation. Schubert was helped somewhat by a friend who shared his rooms as an excuse for paying most of his expenses; but other help would not have come amiss to the composer who could get only little more than the equivalent of $100 for seventy songs, including "The Wanderer." In later times, Hugo Wolf lived in great poverty.

The influence of women on composers has often been very marked. Beethoven is perhaps the most striking example, for he was almost always under the spell of some attractive female. The list of them runs from Eleonora von Breuning to Amalia Seebald, with the "immortal beloved," Giulietta Guicciardi, about in the middle of it. We are told that Amalia Seebald's influence was of a cheering nature, and is reflected in the brightness of the seventh and eighth symphonies.

Schubert, too, was a sentimentalist. His pupil Caroline Esterhazy once asked him, "Why do you dedicate nothing to me?" He answered at once "All that I ever did is dedicated to you." Spohr had a musical wife in the harpist Dorette Scheidler, for whom he composed much music. Schumann, like Beethoven, admired more than one woman. There are still some romancers who pretend that "Warum" was written as an inquiry why Clara Wieck's father should have opposed her marriage to Schumann; but in reality the latter sent the piece to the pianist Anna Robena Laidlaw, and discussed it fully with her. At another time he wrote his Carnival chiefly for Ernestine von Fricken, the letters "Asch," used in the work, being the name of her native village. He was so smitten with her that after he found a new object for his attentions she felt almost in a breach-of-promise mood. The influence of Clara Wieck, afterwards Clara Schumann, is shown in many of the composer's most inspired songs. Mendelssohn had an attractive sister and charming wife, but made music out of his own inner consciousness without having them influence it greatly. Wagner's genius was not a matter of marital influence, though his first wife, Minna Planer, drudged faithfully at household cares in order to leave him free for musical work. Strauss has given us a "Domestic Symphony," but we may hope that his family life is not quite so noisy as that work might imply.

WOMEN COMPOSERS OF THE PAST.

In connection with this subject, one may be pardoned for opposing the belief, sometimes held, that women composers are only of recent date. It is true that Mendelssohn would not let his sister sign her productions, and that Rubinstein thought that the young Cecile Chaminade should not be trained for composition, even though her works were good. Yet there have been famous women composers in many eras since the original feminist movement engineered by Sappho.

While mediaeval music was confined to monasteries, the women had little share in it. But when it became a more popular affair, they began to play their part in creative work as well as in performance. The Troubadours are remembered as men; but such famous women as Eleanor of Acquitaine and the Countess of Champagne were held to belong to their ranks. Ladies would sometimes vie with knights in the poetic dialogue known as the Tenson, or Contention; and the lyrics of the period were often given a musical setting by the poet who made them. The so-called glee-maidens sometimes wandered about from place to place, entertaining town and village audiences with music that was often original. At other times they were definitely attached to courts, and even became great poets like the renowned Marie de France.

In the contrapuntal period there were a number of famous women composers,—Bernada de Lacerda in Portugal, Clementine de Bourges in France, Madelka Barlona in Germany, and Francesca Caccini at Florence. The last-named was the daughter of the opera pioneer, which proves that the early opera did not at once abolish counterpoint. In the classical period we find that Maria Teresa von Paradies, blind from childhood, not only became a great pianist, but wrote many large compositions. Thus we may see that women have almost always had the privilege of working if they wished to do so.

LAST NOVELTIES BEFORE THE WAR.

Two or three operas, perhaps the last stage novelties before the great European war, seem to have met with some success. Paul Graener's three-act *Don Juan's Last Adventure*, based on a play of the same name by Otto Anthes, treats of that individual's sudden awakening to the fact that he has missed real love. The music sometimes has effects of melos that are rather spun-out, but on the whole it is interesting, and shows both skill and feeling.

Alfred Bachelet won a *Prix de Rome* at twenty-four, which gave him the right to have a work given either at the grand opera or the opera comique in Paris. The former has now brought out his *Scemo*, which is a Corsican title meaning "outcast." The hero is the lonely herdsman Lazzaro. Francesca, daughter of a prominent man in the village, and already married, is moved by the lonely shepherd's flute-playing and lyrics. Her father discovers the pair together, and orders Lazzaro to leave the country. In a day or two the father is taken sick and dies; and the mourning women at his funeral, seizing the idea that Lazzaro's magic was responsible, work themselves into a frenzy and tie him to a tree with the view of burning him alive. In despair, he blinds himself rather than witness the people's hatred; whereupon Francesca saves him from the pyre. In the last act, after an Easter scene that does not advance the plot much, she finds the outcast in the cave of robbers who protect him; whereupon he makes a sacrifice for her good, and tells her that he loves her no longer. In the music, the composer has shown himself an excellent painter of moods and atmospheres. The voices are sometimes kept to an excessively high tessitura, but the score is almost always effective especially when depicting the rising fury of the mourners.

A comic opera success is found in Henri Rabaud's *Marouf, Cobbler of Cairo*. Marouf is the individual in the *Arabian Nights* who pretends to be rich, and is made rich in the nick of time by a spirit that he has helped. The first act shows him beaten at the request of a virago, and running away to sea. When saved alone from a shipwreck, he finds an old friend, Ali, who leads him to make an impression by pretending to wealth, and using borrowed money for the first needs. The stranger's munificence brings it about that he is ordered to marry the Sultan's daughter. The latter, who grows to love him, flees with him to avoid discovery; the pair help a poor stranger in the desert; the poor stranger turns out to be the spirit who makes the pretended wealth real; and the castigation intended for Marouf is given to the jealous Vizier who had been trying to expose him. The music shows an orientalism that reminds the hearer of Rimsky-Korsakoff.

Among ballets, Stravinsky's *Nightingale* deals with the bird that charmed the Chinese Emperor until supplanted by an automatic bird. The music is only partly discordant, as some of it was written years ago. *Hansli the Dwarf*, with music by J. and N. Gallon, treats of a good hunchback whose hump was magically removed and put on his rival's back. The story is Alsatian, and the music introduces some old Alsatian airs. Other ballets include Richard Drigo's *Magic Flute*, given at Moscow, and *Le Reveil de Flore*, by the same composer.

Orchestral works include a comedy overture by Victor Merz; Karl Ehrenberg's symphonic poem *Youth*; a dance-suite by Paul Juon; three *Poèmes Juifs* by the Swiss composer E. Bloch; Reger's ballet-suite; Conrado del Campo's symphonic poem *Granada*, and Oscar Espla's delicately fresh suite entitled *Poema de Vinos*, the last two being given at Madrid.

STUDENTS AS ACCOMPANISTS.

BY EDNA JOHNSON WARREN.

In most smaller towns and cities a good accompanist is rare. When an article is rare the value is thereby increased. Conscientious musicians wish to be valuable, so why not try to obtain efficiency as an accompanist? The above is the idea in a nutshell. Music teachers sometimes have numerous calls from vocal and violin teachers for students who could accompany their pupils during the lessons. It is a known fact that few piano students can do this kind of work well, no matter how brightly they may shine as soloists. The difficulty is usually due to inaccuracy in reading, and lack of sympathy on the part of young pianists. A few suggestions may help the one who cares to be benefited musically (as well as financially) by doing this kind of work.

First take simple song accompaniments and try to analyze the chords before playing them. Too many guess at a chord, heedless of whether it is a triad or a chord of the seventh, and in the majority of cases the guess is wrong. When the piece can be played at proper tempo (this should be slow at first) seek a vocalist who will try it with you and note each and every error made. If practiced alone carefully, there should be few. Set aside part of each practice period for the same painstaking work that is put upon scales.

When a fair amount of accuracy has been obtained it should not be hard work to secure another student in voice, stringed or wind instruments who would arrange for one or two (and possibly more) rehearsal hours during the week. If this is persisted in, it would become a mutual benefit and the accompanist would begin to be the one sought for, instead of the one seeking.

While the above instructions are being carried out, read all you can in good musical journals and books upon the art of accompanying, hear all the accompanists you can so you may be able to retain the good and reject the bad points. Much of this can be done by listening attentively to the criticisms of the audiences, particularly the unbiased musical people. Last, but by no means least, try and put yourself in sympathy with the one you are accompanying, and half the battle is won.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

THE PAUSE IN MUSIC.

"I have been taught throughout my music study that I should keep time with the metronomic regularity of a clock; hence, am much troubled by Mr. Orth's lesson on the Mozart *Fantasie* in the May number of THE ETUDE. In this he frequently recommends to pay no attention to the time, to make pauses where there are none indicated, and even to count six on one half note. There are many pieces I could make sound beautifully if allowed to play in this manner, but my teachers would never permit it. Are Mr. Orth's directions applicable to this piece only, or may they be applied elsewhere?"—B. H.

YOUR letter is too long to print in this column, although it was better to write in full, in order to give a complete idea of your dilemma, which is a very universal one. Someone has remarked that there is the making of much music in a rest. The rest is certainly one of the most important factors in musical effect. The pause is akin to it, and even more effective. In this connection I would say that a pause often may be effectively introduced where no rest is indicated.

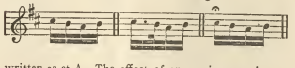
A novitiate once found himself confronted with the fact that he must preach before the Bishop on the following Sunday. Desiring to make a good impression he committed his sermon to memory. In the pulpit he forgot his words a few times, and in embarrassed fear wiped the streaming perspiration from his brow while he recovered himself. In chagrin at his lapses of memory, he approached the Bishop at the close of services. The latter, however, complimented him on his effort, saying:—"Cultivate the pause, young man; the secret of the great impression produced by your sermon this morning lay in the pauses, which were very impressive. Cultivate the pause."

The same is true in music. Music is an address to the ear, and the pause is one of its chief rhetorical effects. Such an one is the measure in which Mr. Orth recommends six beats. It used to be a rule that a hold should prolong its note by one half, a very good rule for a player to follow until he develops sufficient judgment to determine the amount of pause a given passage may require. If you have an opportunity to listen to any of the great pianists, and bear this fact in mind, you will be surprised to note with what power they will command the attention of their audiences by means of these rhetorical pauses. A telling effect in music must have time to create its impression. If you rush headlong over such passages, your effect will be lost, and your interpretations will be adjudged meaningless, no matter how good your technique. The numbing monotony of the mechanical player, whether human or metal, is largely due to this. Also the absolutely painful monotony of the players of popular trash.

The prelude in the Mozart *Fantasie* under consideration is intended to establish a mood in the mind of the listener. It has, therefore, a distinct emotional function to fulfill in contradistinction to preludes which lead quickly into a melody, and are only intended to attract the attention so it may be ready to hear the first notes of the song. The function of the Mozart Prelude, however, is vastly more important, and hence the detailed analysis given it by Mr. Orth. Played in an ordinary humdrum manner it would be meaningless and would prepare no mood for the significant song that is to follow. Interpreted, however, with the pauses and contrasts indicated in the analysis, it at once becomes highly significant. Sufficient pause must be made in the final measure for the impression intended to become complete, in order that the mind may be fully prepared for the song that follows. Do not forget that both the Prelude and Song are rhapsodical in character, making the seeming liberties with time and tempo wholly legitimate. If you were playing a march or dance movement, strict time would be mainly necessary, but rhythmical variation is inherent in the term Fantaste. In a fantasie the imagination may have free play, within reasonable bounds, but should never degenerate into license. The pauses between the measures, for example, should be almost infinitesimal, similar to an easy and momentary retard. Not like a plate with so many slices of bread on it, but more like the loaf that is so cut that the bottom crust is not severed, thus forming a coherent whole.

In regard to the strict regime of clocklike time keeping to which you have been obliged to submit I cannot express a very definite opinion, as you do not state whether you are one of those musically inclined individuals whose sense of rhythm is very deficient, or whether your teachers have belonged to that class who believe that the metronome is the reigning god of music. In either case it would be impossible for you flexibly to interpret a fantasie composition in the manner so ably described by Mr. Orth, unless you could first play with absolute strictness of time. No one can break a rule of art unless he can first obey it. No one can play rubato who cannot keep strict time. A lame sense of rhythm is one of the greatest drawbacks to musicianship. A person unable to play in time who tries to interpret in the manner we have been considering produces an effect similar to that which one experiences in walking through a field of sharp stones. I remember years ago in Boston, when my studio was on the same corridor with that of Mr. Orth, that he remarked to me one day:—"One of the most serious difficulties with which a teacher may be confronted, is to be expected to make a musician out of a student who is deficient in the sense of rhythm." This may apply not only to the narrower meaning of the term which is referred to measural recurrence of accents, but to its larger significance as the rhythm of phrases, in which all pauses must be managed with a due sense of proportion. These things cannot be explained to you, but must be a part of the development of experienced musicianship. By your taste and judgment along this line will your success as a player be measured.

The lingering on expressive notes, as indicated by Mr. Orth, and which also gives you trouble, cannot easily be taught except by practical example. Some catch it quickly by instinct; others never show any feeling for it, except perhaps as a mechanical problem, and this at once betrays itself to the sensitive listener. In the same number of THE ETUDE as Mr. Orth's lesson is an article on these agogic accents. I cannot agree with the writer, however, in his manner of indicating the effect to the eye. The group of notes is



written as at A. The effect of an agogic accent is not as at B, however, for the proportional value of the last three notes should not be disturbed. The second note should not be shortened to a thirty-second in value. As near as is possible, the effect may be represented as at C. It has no emotional value unless the entire current of the musical flow is infinitesimally halted. If the composer had desired the effect as at B, he could easily have written it so. Even C would be liable to exaggeration. As a matter of fact it is impossible correctly to represent it to the eye, for its correct interpretation is entirely due to the sensitive musical feeling. Another similar effect is the slight hesitation or halting of the time before a note is struck. It must be so infinitesimal as not to disconcert the man who insists on beating time with his foot on the floor. It may be introduced in such passages as measure 23.

You are troubled because of Mr. Orth's warning against scrambling in the flourishes, saying that you had supposed that such passages should always be played with "lightning like rapidity." You are confusing terms here. Scrambling means to play a passage with an attempt at greater speed than one's technique is capable, making of it a confused mess. Every note must be clear and distinct, or else it might as well have been omitted. Always aim to make every note clear in its right place. Furthermore, an *ad libitum* flourish is not always necessarily played with uniform rapidity throughout. Taste and elegance of interpretation find many opportunities in these.

Mr. Orth's lesson applies specifically to the Mozart Fantasie. As principles, however, his directions are many of them equally applicable to other compositions of a similar character. As to whether your generalizing faculty is sufficiently developed to enable you correctly to apply them in other cases it would be impossible to say without personal knowledge of your work. As a matter of experience, however, I would say that such a faculty is usually the outcome of many years of study. The ordinary run of players never seem to acquire it. When attempting a new piece without the advice of a teacher, they rarely are able to tell "how it goes." It is for this reason that every student should work for musicianship. There is no sadder reflection upon the profession than the lack of musicianship among musicians. I say musicians, although the term should have no legitimate use in this connection. But it will be a long time before average humanity can be taught to attribute the title musician only to those who deserve it.

Apropos of the pause in music, an amusing story is told of a drummer who begged to display his ability to Rossini, in order to secure a reference. The celebrated composer listened with patience while the drummer beat the drum part from a famous composition. "Here," said he, "occur 73 measures of rest which I will omit." "Nay," said Rossini, "count them all; they will be very impressive."

A TEACHER'S GUIDE.

1. "Will you kindly tell me if *The Musician* by Ridley Prentice may be used as a guide through all grades?
2. How may it best be used?"—L. M.

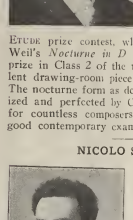
The work by Ridley Prentice may be used as a basis of instruction, and contains many valuable hints. It can hardly be considered a complete manual of instruction as there are many modern ideas that it does not touch upon. It is an excellent manual, however, for every teacher to have in his library for reference. The up-to-date teacher will be constantly on the lookout for information in every possible direction. Any guide you may select needs to be supplemented in many directions, if you are to become an authority in your line. The more experienced you become, if you have original ideas, the more your lessons will diverge from any printed compendium of information, no matter how valuable it may be. It is for this reason that you will find THE ETUDE itself the most complete and comprehensive manual of teaching. It is so because it is constantly its own supplement. There is no point in instruction that does not sooner or later find exploitation and discussion in its pages. If you thoroughly study and digest it every month you cannot fail to become a well-informed teacher. Especially if you keep a record of all new hints in a note book. The fact that you find the pros and cons of every subject considered in its pages makes it especially valuable for you.

2. Simply as a handy book of reference.

Study Notes on Etude Music

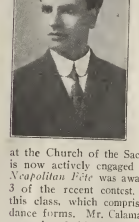
By PRESTON WARE OREM

HENRI WEIL.



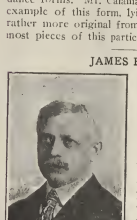
Mr. Weil was born in New York, 1870, of French and German parents. He began the study of the piano at the age of seven. He went abroad at the age of sixteen and studied pianoforte with Professor Isidor Seiss, harmony with Heuser, and counterpoint and composition with Mendelssohn and Jensen. He has written a number of orchestra works, in addition to a number of piano pieces and songs which have been successful. He was a winner in a previous Etude prize contest, which took place in 1911. Mr. Weil's *Nocturne in D flat* was awarded the second prize in Class 2 of the recent contest. It is an excellent drawing-room piece of the quiet yet ornate type. The nocturne form as devised by John Field and idealized and perfected by Chopin has served as a model for countless composers. Mr. Weil's *Nocturne* is a good contemporary example. Grade V.

NICOLO S. CALAMARA.



Mr. Calamara was born in Messina, Italy, November 6, 1883. He began the study of piano, violin and composition at an early age. At the age of thirteen he played the violin in the orchestra of the Vittorio Emmanuele Opera House, where his father was a singer. Two years later he came to Boston, Mass., where he studied harmony and composition with G. W. Chadwick and F. S. Converse, and piano with Carl Baerman and H. Gebhard. He was organist at the Church of the Sacred Heart for ten years, and is now actively engaged in teaching. Mr. Calamara's *Neapolitan Fête* was awarded the third prize in Class 3 of the recent contest. There were four prizes in this class, which comprised the pieces in the various dance forms. Mr. Calamara's tarantella is a very good example of this form, lying well under the hand and rather more original from the melodic standpoint than most pieces of this particular type. Grade III.

JAMES H. ROGERS.



Mr. Rogers was born at Fair Haven, Conn., 1857. He studied in America and then for five years in Paris and Berlin under such teachers as Loeschhorn for piano, Haupt and Guilmant for organ, Rohde and Widor for composition. On returning to America he went to Cleveland, Ohio, where he has taken a leading part, and has earned a reputation as a composer which has spread beyond even the confines of the United States. Mr. Rogers is too well known to our readers to need further introduction, both as a composer and writer. Mr. Rogers' *Valse Revenue* was awarded the first prize in Class 3 of the recent contest. Mr. Rogers is one of our best American writers, and anything coming from his pen is worthy of serious consideration. A *Valse Revenue* is a waltz of the dreamy type. Mr. Rogers' treatment is highly idealized. This number will require a very accurate and artistic interpretation with much attention to beauty of tone production. Grade V.

ALBUM LEAF—TH. KIRCHNER.

Theodor Kirchner (1824-1903) was a friend of Mendelssohn and Schumann; in particular he was known as a close disciple of Schumann. He wrote numerous pianoforte pieces, also songs and chamber music, but he did not receive the recognition in his lifetime that his works seem to have merited. *Album Leaf in F* is one of his best-known piano pieces, and this number is really worthy of serious study. It must be played with extreme accuracy, and considerable attention should be given to bringing out clearly the inner voices. It will be noted in several passages that the fingering for certain arpeggios will require the thumb to be passed under upon a black key. This must be done deftly and with precision. Grade IV.

RONDO BURLESQUE—FR. KUHLAU.

On page 712 of this issue will be found some very interesting biographical data regarding Frederick Kuhlau. The *Rondo Burlesque* is taken from his *Sonatina in A Minor*. It is a very finished and clever little number, displaying the composer in a genial vein. It is an excellent example of the simple rondo form. Pieces of this type require a crisp and clean finger touch. Grade III.

DANSE ARAGONAISE—C. W. KERN.

The characteristic rhythms of the various Spanish folk dances have proven great favorites with composers for purposes of idealization; practically all the well-known modern composers have employed them in one form or another. Mr. Kern's new composition follows the model of the famous *Aragonaise* by Massenet, although in subject matter it is quite different. This composition should be played with a strongly marked rhythm and with contrasted color. Grade IV.

LOVE AND SILENCE—G. S. SCHULER.

Love and Silence is an expressive drawing-room piece which rises to a fine climax. In addition to its attractive melodic qualities this piece may be used as a study in expression and in the singing style of delivery. The final descending arpeggio in grace notes is not intended to be played in strict time. The idea is to sustain the chord in whole notes by means of the damper pedal, and hold it out throughout the arpeggio. Grade IV.

ELEPHANT DANCE—W. E. HAESCHE.

Mr. William E. Haesche has not been represented previously in The Etude music pages. He is a well-known composer and educator whom it is a pleasure to introduce to our readers. His *Elephant Dance* is a characteristic number taken from a set of teaching pieces entitled *The Passing Show*. It is a rollicking composition with a very taking rhythmic swing, and we feel sure that it will be appreciated. Grade III.

J. LAURENCE ERB.

Mr. Erb was born in Pennsylvania, 1877, and after graduating at High School he took up music study in earnest. Preliminary work had been accomplished under A. W. Weiser, of Pottstown, Pa. In New York his teachers included Dudley Buck, Harry Rowe Shelley, R. H. Woodman, H. W. Greene and H. R. Palmer. Mr. Erb has held many important organist appointments, was Professor of Music at the University of Wooster, Ohio, 1905-13, and has now been appointed to a similar post at the University of Illinois. He has composed much excellent music, written a life of Brahms, and been a frequent contributor to this and other journals. Mr. Erb's *The Call to Battle* is one of the numbers in his suite which was awarded the fourth prize in Class 4 of the recent contest. This particular class comprised teaching pieces in various styles. *The Call to Battle* is a very characteristic number, which is exceedingly telling and picturesque for a piece of so easy a grade. It will require a forceful manner of interpretation with large tone. Grade II½.

DANSE CARACTERISTIQUE—A. PAULSEN.

Danse Caracteristique is a jolly and rather eccentric number which will prove instructive as well as entertaining. In order to gain the best effect it should be played with considerable rapidity and with brisk finger action. Grade III.

DENGOZO—E. NAZARETH.

The various dances which are so popular at the present time, having almost displaced the more conventional society dances, such as the waltz, etc., require a style of music peculiar to themselves. The *Maxixe*, which is one of the most recent, is very frequently danced to the *Dengozo* by Nazareth, and we have included this composition in our music pages as an interesting novelty. The rhythm of the accompaniment may seem a little tricky at first, but as it is not played in rapid time, one soon becomes accustomed to it. Grade III.

YEOMAN'S SONG—H. W. WAREING.

This interesting number is taken from a set of three characteristic pieces by Mr. Wareing, entitled *The Old Castle*. *Yeoman's Song* is in the good old English style; bluff and wholesome; a diatonic melody with bold harmonies. Grade III.

TWILIGHT SCENE—M. LOEB-EVANS.

Twilight Scene is an easy drawing-room piece, very graceful and melodious. When well played this composition should sound more difficult and pretentious than it really is. This is a good quality in a teaching piece. Grade III.

YOUTHFUL AMBITION—E. F. CHRISTIANI.

This is a jolly little teaching piece. Nearly every musical small boy at some time or other dreams of being a drum major when he grows up. Young students cannot fail to enjoy this piece. Grade II.

BEETHOVEN—G. L. SPAULDING.

This is another one of Mr. Spaulding's *Souvenirs* which have become so very popular. In this number the well-known theme from the slow movement of the *Sonate Pathetique* is introduced. Grade II.

THE FOUR-HAND NUMBERS.

La Bella Gondoliera, by A. Sartorio, is an original duet number, very graceful and characteristic. There are but few good pieces of the *barcarolle* type written for four hands. Grade III.

R. S. Morrison's *Alumni Reunion March* has proven very popular as a piano solo. As arranged for four hands it gains an additional sonority. The introduction of the melody *Auld Long Syne* will prove a popular feature.

LÉGENDE (VIOLIN AND PIANO). H. WIENIAWSKI.

After the exhaustive lesson upon this composition by Maud Powell, to be found on another page, little further needs to be said. The *Légende* by Wieniawski is one of the standard violin solos, really in a class by itself.

AT EVENING (PIPE ORGAN)—R. KINDER.

This is a very pretty slow movement by a popular American organist and composer. Mr. Kinder regards this as one of his best pieces, and we are inclined to agree with him. Follow out very carefully the registration as indicated by the composer.

THE VOCAL NUMBERS.

Mr. Frank H. Brackett's fine setting of the beautiful English hymn, *Savior Breathe an Evening Blessing*, will appeal to all choir singers. This is one of Mr. Brackett's best songs.

Mr. Geo. B. Nevin's new song, *When the Kye Come Hame*, has all the charms for which the songs of bonnie Scotland are so well known and so much beloved. The quaint old poem, so rich in color, has been set by one who knows vocal music to a degree surpassed by few. This song will appeal alike to vocal teachers and to recital singers.

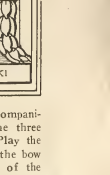
MAUD POWELL

Lessons on Famous Masterpieces by Distinguished Virtuosos

WIENIAWSKI'S "LÉGENDE"

By the Eminent American Violinist

MAUD POWELL



HENRI WIENIAWSKI

[Mme. Maud Powell was born at Peru, Ill. Her mother was an amateur violinist of marked ability. Wm. Lewis in Chicago, Schradieck in Leipsic, Dancla in Paris and Joachim in London were the teachers of Maud Powell. Her numerous tours in America and abroad have given her the rank of one of the very finest violinists of the present. Mme. Powell married H. Godfrey Turner in 1907. The following lesson has been in preparation for many months. The signs for bowing, etc., are original with Mme. Powell.—Editor of the Etude.]

THE SCOPE OF INTERPRETATION LESSONS.

To teach musical interpretation by means of *written instruction only*, is an impossibility, even as it is impossible to teach the accent of a foreign language by means of the mail system unassisted by the "recorded" model. In giving a printed outline for the interpretation of a composition, therefore, the assumption must be that the reader is not only very musical, but that he has also had good training. Then only can he safely cull ideas from an interpretative analysis which may be of value.

Before entering into the interpretation of the Legende, I should like to urge strongly the advisability and value of playing *in time*. In my artistic peregrinations, young people seek to play for me who, although considered talented, have not the faintest idea of playing in time, much less in rhythm. "Rubato" is such a subtle thing, so dangerous to toy with, that the novice should attempt it sparingly. Camilla Urso, one of the most conscientious of artists, used to say that whatever time is lost in a bar must be made up, if possible, within that bar, or at least within the next. This is perhaps too severe, but she erred on the safe side, artistically. Let every violin student listen to Kreisler's Sound Reproducing Machine record of the Bach E major Gavotte if he wants to learn what playing in time is. As for rhythm there is no better example extant. I may say right here that Kreisler is our greatest violinist for refined delicate artistry, exquisite and precious, and yet Kreisler in some of his best interpretations scarcely deviates from the tempo except in the subtlest manner possible. The elasticity of Ysaye's tempi and the master's sentimentalizing of the melodic line (rhythmically), while justifiable in Ysaye, the mighty, are not the best models for the student. Elman also is an unsafe model for the inexperienced to follow, inasmuch as too much emotionalism will inevitably swamp the technically inadequate student. We are young in this country, *very young* artistically, so that in our artistic beginnings we must copy those models which have the seal of severe taste. There is a chastity combined with exuberant health that one must seek in art as well as in life.

WIENIAWSKI.

Henri Wieniawski and Vieuxtemps were contemporaries and friends. Wieniawski was born in 1835 in Lublin, Poland, and died in 1880 in Moscow. Vieuxtemps, born in 1820, died in 1881. One associates both masters with the style of the Brussels School of violin-playing. Both lived for a period in Brussels, both seemed to expand into the larger style of violin-playing as they matured. Both were excellent musicians, superb technicians and romantic artists and virtuosi in the best sense. Judging from the compositions that both masters have left to posterity, I should say that Wieniawski had the finer taste of the two. To most of us nowadays, however, he seems old-fashioned. Programme-music and romantic utterances of one generation lose their zest in the next. Only the classics remain young through the years. However, I have heard Ysaye play "concert-Jargon" by both Vieuxtemps and Wieniawski and play it like the real master of the romantic school that he is—making the empty shell of a past generation seem like a live, pulsating art-work of the present—*almost*. An interesting comment on that Belgian romantic school of violin-playing lies in a conversation I had with Wieniawski's son, M. Jules Wieniawski, who lives in San Francisco. I was asking him about his father's playing and remarked that while the general standard of excellence is so much higher than it used to be, still we have no one violinist in our day who quite compares with Vieuxtemps and Wieniawski in their prime. It seems that Ysaye and Mr. Jules Wieniawski had touched on the same question, and talking intimately, and virtuosi modestly as great artists must, Ysaye said that he felt that Wieniawski had been greater than he, that he (Ysaye) was less temperamental. It must be remembered that Wieniawski was a Pole. Now considering that Wieniawski was of an earlier musical generation than Ysaye, that Ysaye is of an earlier generation than the writer and that the reader and the writer are now living in a practical age that has its own idiom in romantic musical utterance, totally different from that of the time of Wieniawski, it will be seen that the interpretation of the *Legende* is distinctly an elusive matter. However, the writer played the *Legende* thirty-five years ago under the guiding influence of a teacher who was distinctly of the romantic school and who had heard Wieniawski play the piece many times. This early impression still abides vividly, so that at any rate an honest endeavor can be made to help the reader to arrive at an artistic interpretation, and one, moreover, that will suggest the spirit of the piece and of the times in which it was written.

EMOTIONAL CONTENT.

The *Legende* is essentially lyric in melodic line, though dramatic in emotional content. The principle theme (8 to 33) is sombre, sadly contemplative in character (8 to 16) with bursts of subdued warmth (17 to 20) darting forth as it were from the smouldering ashes of a deep, sad memory. In the middle movement, from 68 as far as 133, the mood changes to one of buoyancy, sunshine, at moments even to triumph. At the most joyous height (96 to 134) a sudden recollection of sorrow (134 to 138, note the return to the minor) arouses a feeling of wild defiance to Fate (139, 141). This is short-lived but intense. Suddenly a shiver convulses the soul (142). There is a shriek (143), the snap of a heart string (144), then a long pause (𝄐 144). The shattered soul seeks to compose itself. In that long moment, a big, noble resolve is born, finding expression in 145 and 146 (maestoso). 147 brings the mood back to resignation and sweet peace. The spirit of a sweetly sad memory chastened by the fires of the recent outburst, prevails to the close (148 to 191). The measures 184 to 188 are merely a bit of old-fashioned, flowery virtuosity. They are as unnecessary to the spirit of the composition as the soft final pat which a woman invariably gives a bow of ribbon after tying it or pinning it in place. It must be remembered that this final pat in no way disturbs the bow. Likewise must the graceful, fluent passage work be kept well within the frame of the mood picture we have just presented.

STRUCTURAL OUTLINE.

And now before entering upon the details of interpretation, the player must take a word of advice as to the advantage of surveying the general structure of a composition before beginning to study it technically, and, having once obtained a clear idea of its structure, of the importance of refreshing one's memory as to its outline each time the piece is played. A pause just before beginning to play, gives one the chance to do this, and to acquire a mental poise that is grateful not only to oneself but to the listener. The outline of the Legende is simple and drawn with a nice sense of proportion:

There is the first statement of the principle theme after the Prelude of eight measures, the melody extending from the up beat in 8 to 33, 34. Here the Interlude beginning at 33, dove-tails with the end of the melody 33, 34; an example of "curtailed period." After the Interlude (33 to 40) which is a repetition of the Prelude, the second statement of the melody is given in more elaborate, more impassioned, more "agitato" form (40 to 63). The solo violin continues, weaving its own interlude out of the material of the Prelude (40 to 67). At 68 the more joyous middle movement begins in major mode, leading to the big climax (chord and first note, 142) with its sudden and tragic breaking off (144). Then comes the eloquent rhetorical pause (𝄐 144), the ensuing "moderato maestoso" episode, (145 to 147) with the calm return to the first melody (including a repetition of the Prelude) played this time with ineffable tenderness on muted strings.

DETAILED INTERPRETATIVE ANALYSIS.

In the Prelude (1 to 8) the pianist must be cautioned to play very *legato* and *piano*. The *d* and *e* at 3 must be well sustained, with a slight crescendo to the two chords at 4. The slight "lift" in mood (4, 5, 6), gradually drops in 6, through 7, to 8, when the solo instrument enters. To the pianist falls the task of creating poetic atmosphere for the violinist to breathe in, so that he may pour forth his artistic soul untrammeled. Wherein it will be seen that one of the important rules for good violin playing is to "first break in your pianist." The first enunciation of the theme must be kept comparatively simple in character, using the bow at full length (8 to 16) and playing reposefully with a full warm tone. The player must feel the "bite" of the dissonance (♯*c* at 9 and ♯*c* at 13) and give the note intensive character. The cresc. at 14 will be slightly more pronounced than at 10 as leading up to the slightly agitato feeling, beginning at 17. (Note the change of rhythm in the accompaniment at 17.) Lay a little more stress on the three *g's* at 19 than on the three *e flats* at 17. Play the group of sixteenths (18 and 20) at the end of the bow with a clinging stroke, giving the first note of the group more importance than the other three. The groups (21, 22, 23) must be dissimilar, making the first one full, the second intensive, the third the most "expressive." Slip into *g flat* at 24 with the utmost subtlety, giving the note a soft richness of tone. Slip from the *b flat* on second beat (24) to the lower *b flat* with the utmost charm, as a dew-drop falls from a leaf to the gentle earth. Don't smudge nor "yowl." Make a rich crescendo to the *g octave* (27), observing full accents, 27, 28, 29, 30, 31. These octaves must be played with broad, clinging stroke. The highest point of intensity is at 31-32. Observe the cresc. or *push*, in second half of 30 leading to 31. The grace notes (Nachschlag) finishing the trill may be played with a subtle easing of the bow-pressure (slight decrescendo) lending suavity to the close of the phrase.

The second enunciation of the melody should be given with added color, more intensity of feeling. A good violinistic effect is given at 46 by using the fingering above the clef, playing pianissimo at 47. The fingerings below the clef give the more intense interpretation, in character with the whole period. The accompaniment plays an important part in augmenting the agitato effect from 40 to 55. The character changes to breadth and gradual repose from third beat in 55. At 59 the grace notes (Nachschlag) should be played with evenness and repose, and with sufficient breadth to prevent them from sounding trivial. Some players with narrow hands or short fingers may find difficulty in meeting the trill smoothly into the Nachschlag. A *slight* pressure under the bow, together with a hastening (a nervous speeding-up) of the fingers of the left hand *just before* taking the grace notes will simplify matters. Avoid giving any accent to the first of the group of three grace notes. The mood is one of reserved sadness and more repose through 60 to 67. The bow should be well controlled (64 to 67) in the figuration of the Intermezzo. Slight nuances should be given the lower voice on the 4 string to prevent the passage from sounding dull. But on no account let it become spasmodic or ignoble, in the effort to give color. Players with small hands may slip the second finger subtly from the second *b flat* in the second group (64 and 65) at the moment of taking the *d* immediately following with the little finger. In this way the hand may be kept free from the *D String* so that it vibrates evenly under the bow. Many small hands cannot take the *d*, with *b flat* held in position, without interfering with the D string.

A surprise comes at 68, for the Intermezzo or Interlude leads not to a new "verse" (the repetition of the *g* minor melody), but to a new contrasting movement in major mode. The rhythm also changes to one of swing and joyousness. There must be surprise and definiteness indicated in the first measure (68). In this movement the piano is again of utmost importance. The rhythm should be given with suavity yet with a well defined lilt. Let there be no banging. A slight importance should be given to the left hand in spite of the interest of the rhythmic figure of the right hand. Note especially the bass in 76 and 77, 92 and 93, 108 and 109. An almost imperceptible accent on the first note of each measure will straighten up the rhythmic structure of the accompaniment, giving the solo voice freedom and buoyancy in its lyric flight. A kind of exultant joy in one's own playing may pervade the entire movement. No interpretation but a violin could express so well the spirit of this short movement of effective double-stopping. The rise and fall of the phrases with their theses and antitheses (upbeat in 72 to 76 answering 69 to 72 and phrase 77 to 85 answering to phrase 69 to 76), are so natural that the music fairly plays itself. A careful observation of the expression marks should suffice the player. As a general principle to be followed in all interpretation, it may be said that where modulation occurs, the changes should be indicated by change of tone-color, and by incisive or subtle nuance as the case demands. This allegro moderato affords an easy example for intelligible presentation of modulation, that is, for guiding the ear of the listener (not of the player) through the bypaths of modulation into the open road of the new key. Note 82, 83, 84, 85, — 97, 98, 99, — 114, 115.

THE CLIMAX.

This entire movement should build gradually in dynamic and emotional force to the tragic crash at 142, 143, 144. Its construction is like the rise and fall of foot hills leading ever higher into the mountain-range until the top of the highest mountain is reached. At 140, 141, great breadth and sweep of bow must be exerted to achieve the right result. The chromatic down, should begin with dramatic breadth, gradually rushing to the trenchant c♯ at 143. A simpler way of playing the last two octaves of the scale is to slur in one bow from *g* at Presto, as given in the second example. The detached bowing should, however, be given the preference, as it gives the more dramatic effect. The measures 143, 144, should be played well in tempo, saving the bow (second half of 143) for the immediate crescendo and the crash (144). The piano and violin should cease exactly together, abruptly, and in strict time at the instant of the third beat (•). The psychological pause must be long. Only the very musical can feel the true length of an emotional pause, but the inexperienced player may be cautioned against making it too short. The episode "moderato maestoso" should be played with utmost breadth, nobility and impressiveness. At •. (147) the mood sinks back to one of sweet melancholy. The trill may be continued a little unduly, making an extreme diminuendo, and playing the grace notes not too quickly. The accompaniment throughout 145 to 147 should be a murmuring pianissimo. The entire last period (155-179) should be played with ineffable sweetness, un poco misterioso. It may be phrased in toto as at first, but in moderated mood.

THE CODA.

The effect at the beginning of the coda (180-183) should be veiled. At 184 great care should be taken to play reposefully, in spite of the sudden acceleration in time. The utmost delicacy and grace must be preserved. To make the passage seem natural and elastic, the player may dwell a fraction of a moment on the first *g*, taking the first group quietly, then speeding gradually to the beginning of 185, continuing rapidly through two groups, then almost imperceptibly slowing up in the last group (185). This effect is repeated in 186, 187. The measure 188 retards quickly, but with mathematical graduation. The high *g* (189) is played with great delicacy at the point. The right effect in the pizzicato octaves is difficult to achieve. They must vibrate or ring after they are plucked. The bow is held within the palm (*not* in playing position) and the right thumb should not rest against the finger board. The plucking is done in this case with thick of the forefinger a safe distance from the nail. The finger may rest on the *g* string a quarter of an inch down the finger board, for a fraction of an instant before the octave is plucked. That moment of support gives one poise and control. The stroke itself is quick but soft. The whole hand comes away from the finger board after each pluck to allow the strings to vibrate freely. The vibrato may be used with the left hand on the upper *g* of the octave to give color. The effect must, of course, be one of complete repose.

GLOSSARY.

ALLEGRO MODERATO	*Moderately fast*
ANDANTE	*Slowly*
ANIMATO	*With animation, or more quickly*
APPASSIONATO	*With intensity*
(A LA BREVE)	*In halves, or in two beats instead of four*
CANTABILE	*In lyric style. With singing tone*
CALMATO	*Calmly*
CON ESPRESSIVO	*Expressively*
CRESCENDO	*Increase the tone*
DIMINUENDO	*Diminish in tone*
ESPRESSIVO	*Expressively*
FORTE (F)	*Loudly*
FORTISSIMO (FF)	*Very loudly*
LEGATO	*Smoothly*
LEGGIERO	*Lightly and delicately*
MAESTOSO	*Majestically*
MEZZO FORTE (MF)	*Rather loudly*
M.D.	*Right hand (main droit)*
M.G.	*Left hand (main gauche)*
MODERATO	*Moving in moderate time*
MOLTO	*Very*
MORENDO	*Gradually decreasing in tone and speed*
NON	*Not*
OPUS	*Work or composition*
PIANO (P)	*Softly*
PIANISSIMO (PP)	*Very softly*
PIÙ	*More*
PIZZICATO	*Picked, or plucked*
POCO	*A little*
PRESTO	*Swiftly*
RITENUTO	*Quickly slacken the time*
SEMPLICE	*Simply*
SEMPRE	*Always, or continued*
SFORZATO (SF)	*With a strong accent*
SOTTO VOCE	*Half voice, or veiled tone*
TEMPO PRIMO (I)	*The original time or speed*

THE ETUDE

DON'TS FOR VIOLIN STUDENTS.

(*Reprinted from Miss Powell's Violin Department in* THE ETUDE *for August, 1909.*)

Listen to every great artist, whether pianist, violinist or singer. Hear an orchestra, or a string quartet, whenever possible. Get something from everybody, though it may be nothing more than a revelation of some fault or trait to be avoided. Nothing more, did I say? Nay, that is a great deal, for the "don'ts" are all-important.

Don't hurry.
Don't drag.
Don't blur the passage work.
Don't scratch.

Maud Powell's Practice Rules for Violinists.

I. *Concentrate.* Concentrate your thoughts on your work, completely and absolutely. One hour of absorbed practice is worth forty of the casual sort.

II. *Play in tune.* The worst of all violinistic crimes is to be untrue to pitch.

III. *Practice scales religiously.* Play them slowly and with perfect evenness, both as to fingering and bowing.

IV. *Practice slowly* all difficult or intricate passages; also, jumps, trills, spiccato, staccato, arpeggios, etc.

V. *Practice long bows* slowly, slowly, slowly. Draw out the tone. Pull it out, spin it, weave it, but never press it out or squeeze the string. By *pressing* the string with the bow you can check the natural vibration, and without changing the position of the left hand the smallest fraction, you can actually lower the pitch of the note you are producing.

VI. *Memorize everything,* including scales, etudes, pieces and difficult passages in chamber music.

VII. *Keep in mind the structure* of the composition while practicing separate phrases, difficult passages, etc. Do not let your playing or your memory become "patchy"—keep each measure mentally in its place; that is, in its correct relation, structurally, to the whole.

VIII. *"Vorspielen."* This German word means "to play before." Play your studies or pieces over in their entirety before any long-suffering friend who will listen. You will be amazed at the sore spots that will reveal themselves, and will make it your business to heal them as quickly as possible.

IX. *Hear other violinists.* You will listen in spite of yourself. Then *apply that kind of listening* to your own work. There will be more surprises in store for you.

X. *Love your instrument* as yourself. But love your art more than either. Keep the fires of enthusiasm burning. Nothing was ever accomplished without faith and enthusiasm.

Don't play absent-mindedly or carelessly.

Don't leave the hair at either the point or nut of the bow unused, thereby curtailing possibilities in phrasing.

Don't leave out the accents and other marks of interpretation.

Don't forget that rhythm is the first and most vital element in all arts, and most obviously so in music.

Don't lose your poise.

Don't overdo the vibrato.

Don't use the same vibrato in an eighteenth century composition that you would in an intense, dramatic, modern piece.

Don't alter the composer's meaning, especially in the classics, unless on the very best authority. And let me say right here that the dictums of cultivated talent are safer to follow than the unreflecting outbursts of genius. Young Elman, for instance, is a law unto himself. I sat spellbound one afternoon listening to his Tschaikowsky Concerto. No one approaches him, it seems to me, in that school of composition. But the distortion of tempi and the liberties taken with text were bad models for an imitator, whether artist or pupil. With all my admiration for the amazing, the unaccountable genius of the boy, I cannot bring myself to accept his interpretation of the Beethoven Concerto. Beethoven is scarcely a vehicle for emotional self-expression. Rather is this concerto an art expression of perfect line, perfect poise, perfect beauty; a noble thought, nobly conceived, a thing for all time, pure, true, complete, like the best Greek statuary and to be approached only in a spirit of complete self-abnegation. Now, the fullness, the vitality of self-expression of this gifted boy, the lovely cheek of his artistic unconsciousness, are glorious. We of Anglo-Saxon origin know little of spontaneity of expression as exemplified in the Slavic and Latin races. When we cultivate spontaneity it is apt to be superficial. Our artistic emotions are not aroused within us creatively. Artistic self-expression is not a necessity. We are stirred from without and not within (artistically), and we are forever suffering intense and absurd self-consciousness in art, as in other matters. We have a horror of being sentimental or ludicrous. The young girl actually blushes when her teacher tries to induce her to play with "expression." There is a difference that stands between ourselves and our means of expression. And that brings me to another "don't."

Don't become an abject slave to "playing in" your fingers with scales. When you first take the violin from the box, occasionally plunge right into some composition that requires "mood"—the first movement of the Mendelssohn Concerto, which is "appassionato," or the last movement of the Bruch G minor Concerto, which is bold, majestic, rhythmic; or, for that matter, any piece you may be studying at the moment, whether soulful and singing in style, playful (scherzoso) or doleful (lamentoso). Learn to sink yourself at once in the emotional atmosphere of the work you are interpreting; but

Don't play to have a good time merely. Keep your critical self always alert and watchful.

Don't practice seventeen hours a day, nor even seven. It will kill all joyousness in your playing. *Study,* yes, any number of hours you may have strength for, but don't practice more than four or five at the most. If you have as much talent as you should have to warrant entering the ranks of professional workers, three hours should be sufficient.

Don't forget to *think* out your interpretation away from your instrument. Play a composition in imagination, vividly, spontaneously. Ideas will come to you, which you can work out later, with your instrument in hand. If unable to practice just before playing at lesson or in public, whip your mind into training instead. It is often even better than actual practice.

Don't get discouraged. If you cannot play an intricate passage as you *think* it, write it out on music paper from memory. Do this more than once, if necessary. It will help you technically and interpretatively, and it won't hurt your memory.

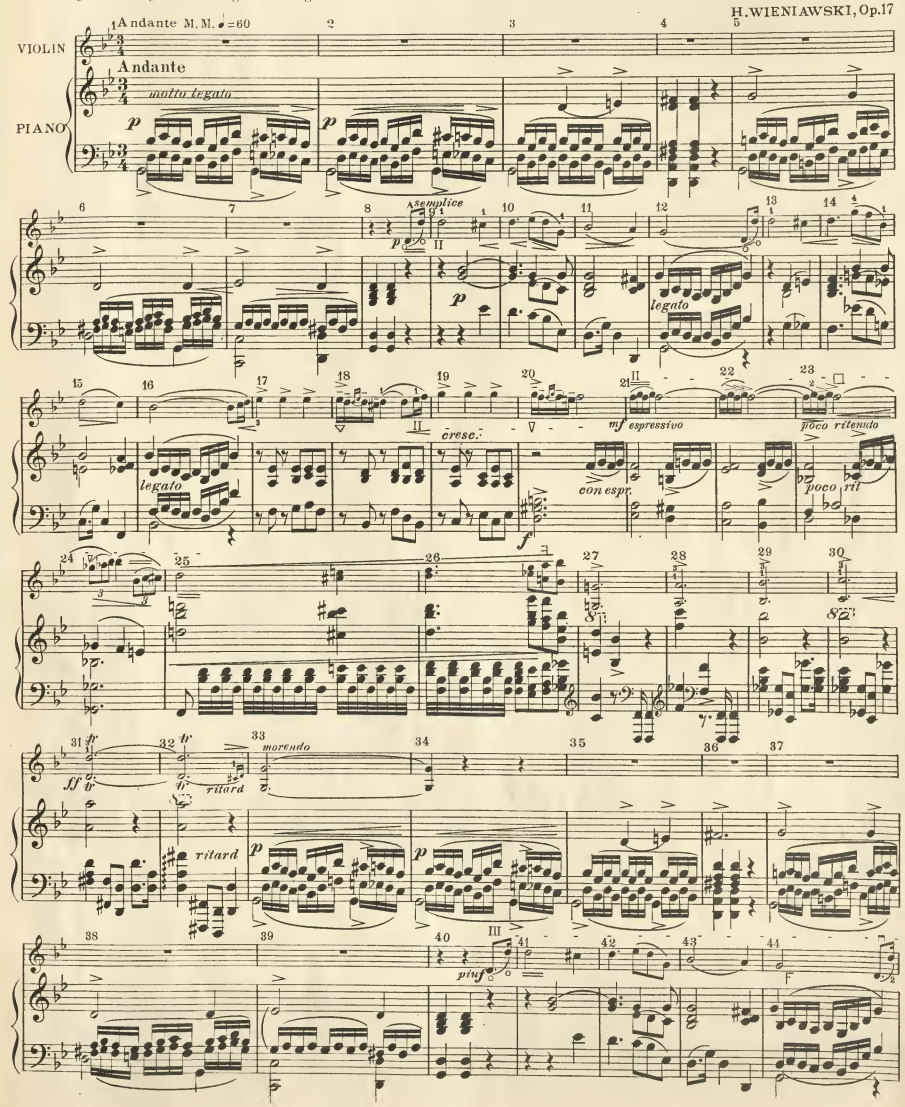
Don't get in a rut. You will sink in so far, if you allow yourself, that your soul will be ground down by the wheels of routine, leaving nothing but a mere mechanism with no interpretative energy. On the other hand,

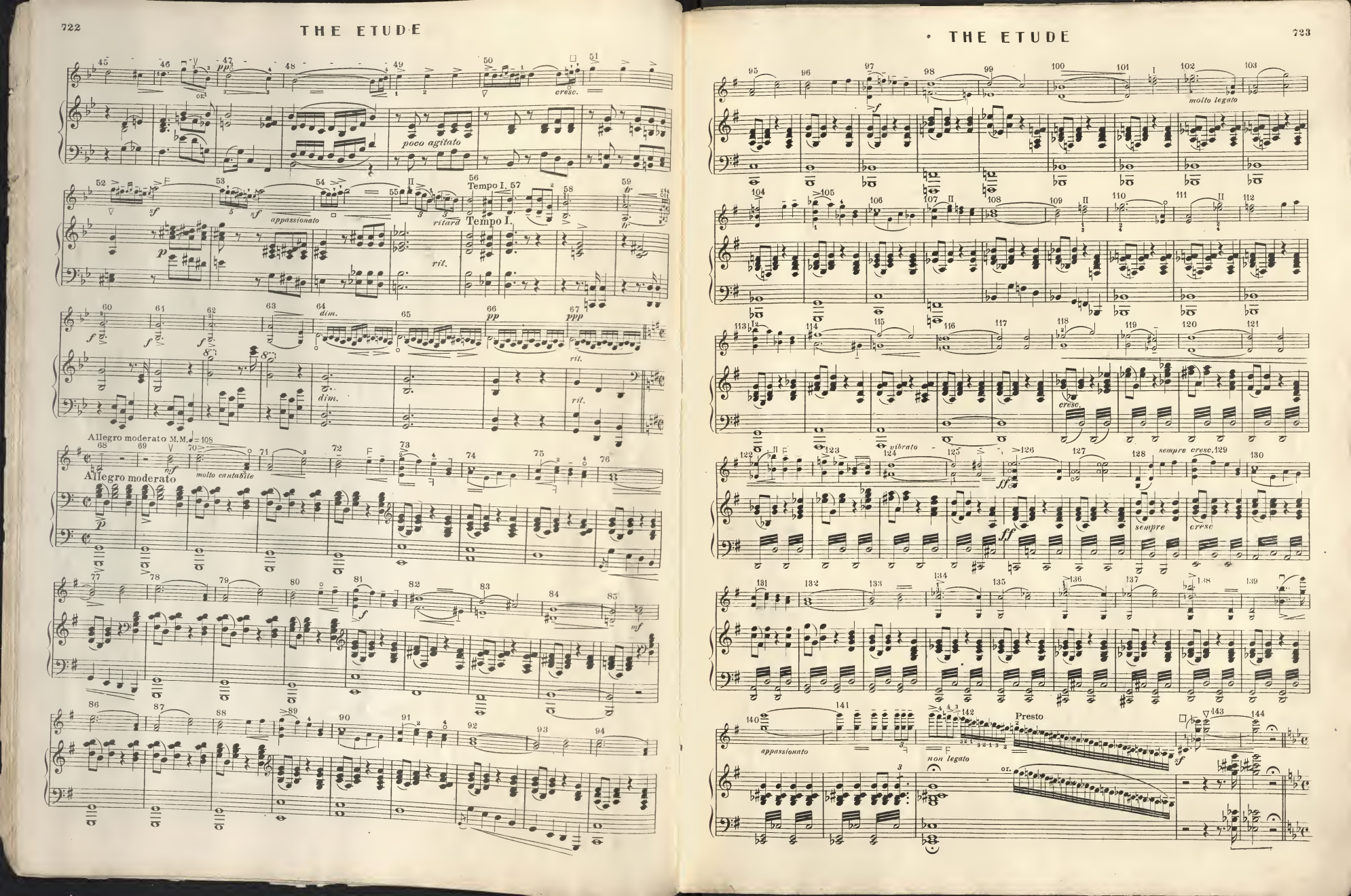
Don't leave technic to the chance of the movement. Inspiration works unhampered only when technic is adequate and reliable. And technic can only be conquered through tremendous routine. The last two apparently contradictory "don'ts" you will have to work out for yourself. No one else can do so for you.

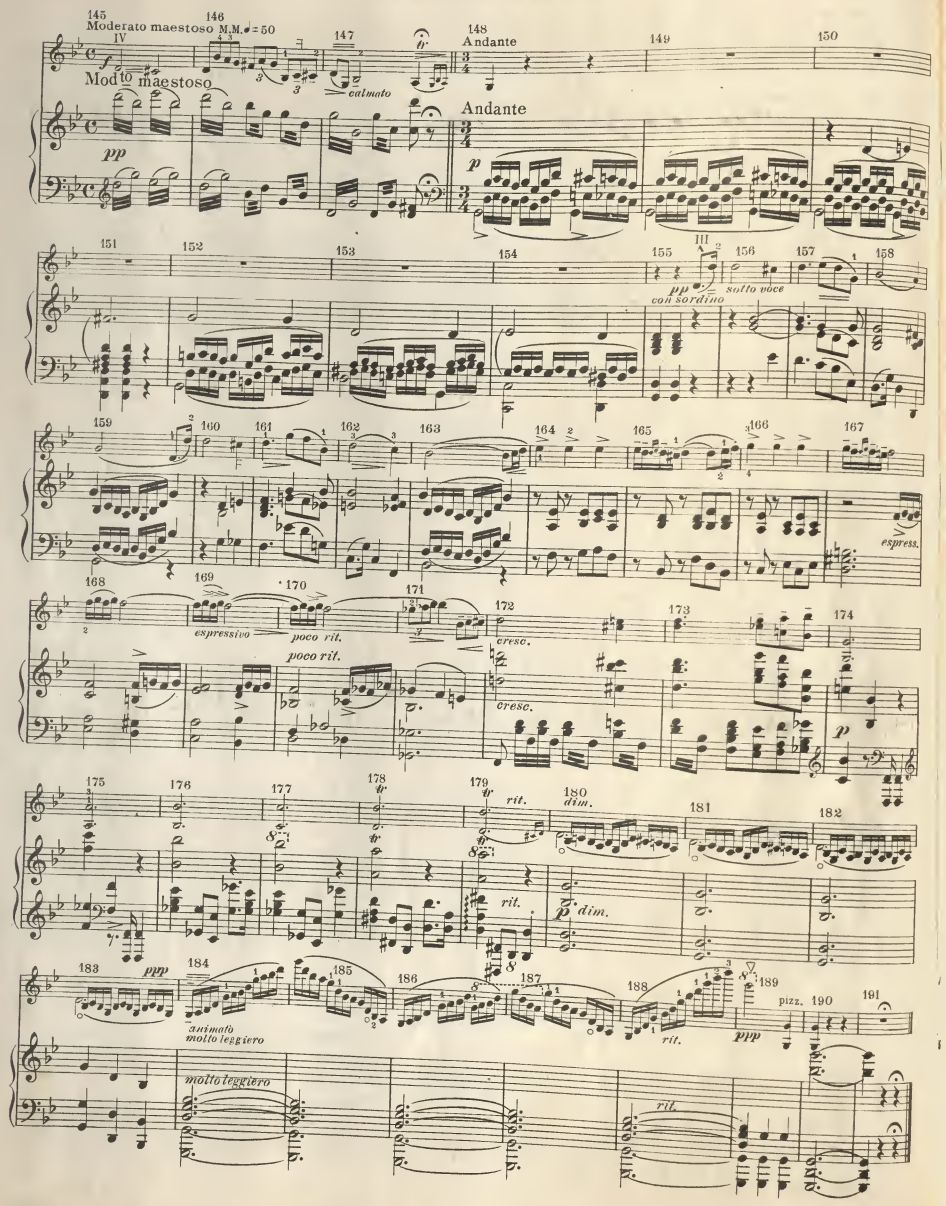
Indeed, don't expect your teacher to do your work for you. Your teacher cannot provide you with talent, nor with brains, nor with character. Your teacher can only be a guide and an inspiration. That is enough—to point the way to watch, help, prevent false steps, inspire to industry and high ideals. But on *you,* the *you* that is within you, depends your success.

LÉGENDE

H. WIENIAWSKI, Op. 17



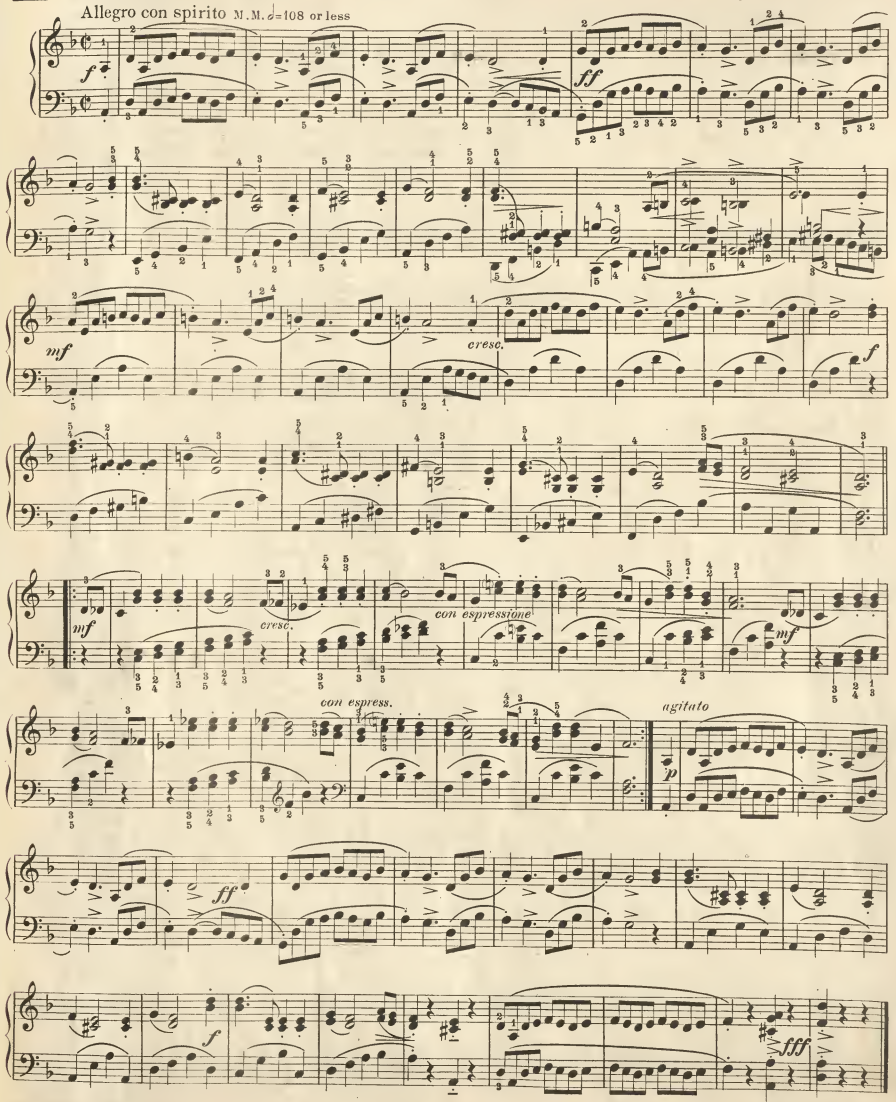

pp
cresc.
poco agitato
sf
appassionato
ritard
Tempo I.
rit.
f
dim.
pp
ppp
Allegro moderato M.M. ♩= 108
Allegro moderato
mf
molto cantabile
p
molto legato
cresc.
vibrato
ff
sempre
cresc.
appassionato
non legato
Presto



From Prize Composition Etude Contest

THE CALL TO BATTLE

J. LAWRENCE ERB



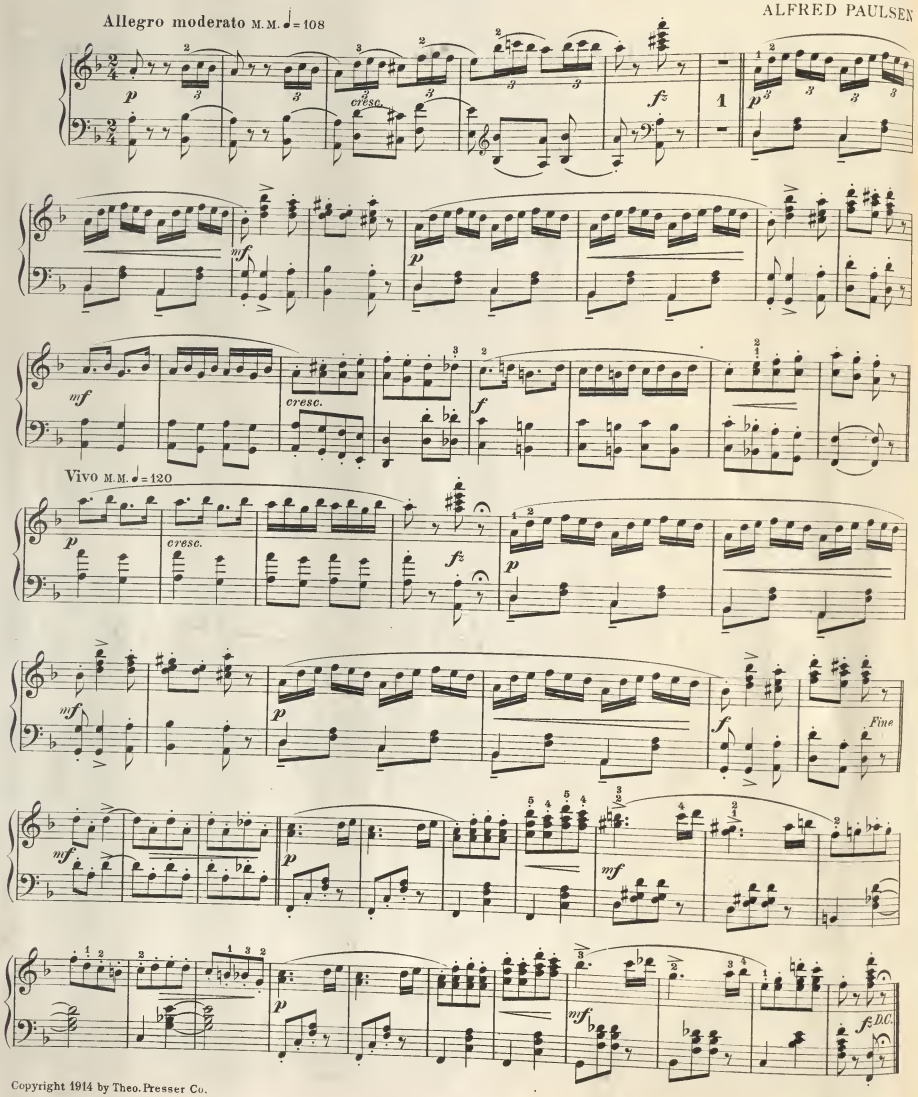
Copyright 1914 by Theo. Presser Co.

British Copyright secured

DANSE CARACTÉRISTIQUE

ALFRED PAULSEN

Allegro moderato M.M. ♩ = 108



Copyright 1914 by Theo. Presser Co.

British Copyright Secured

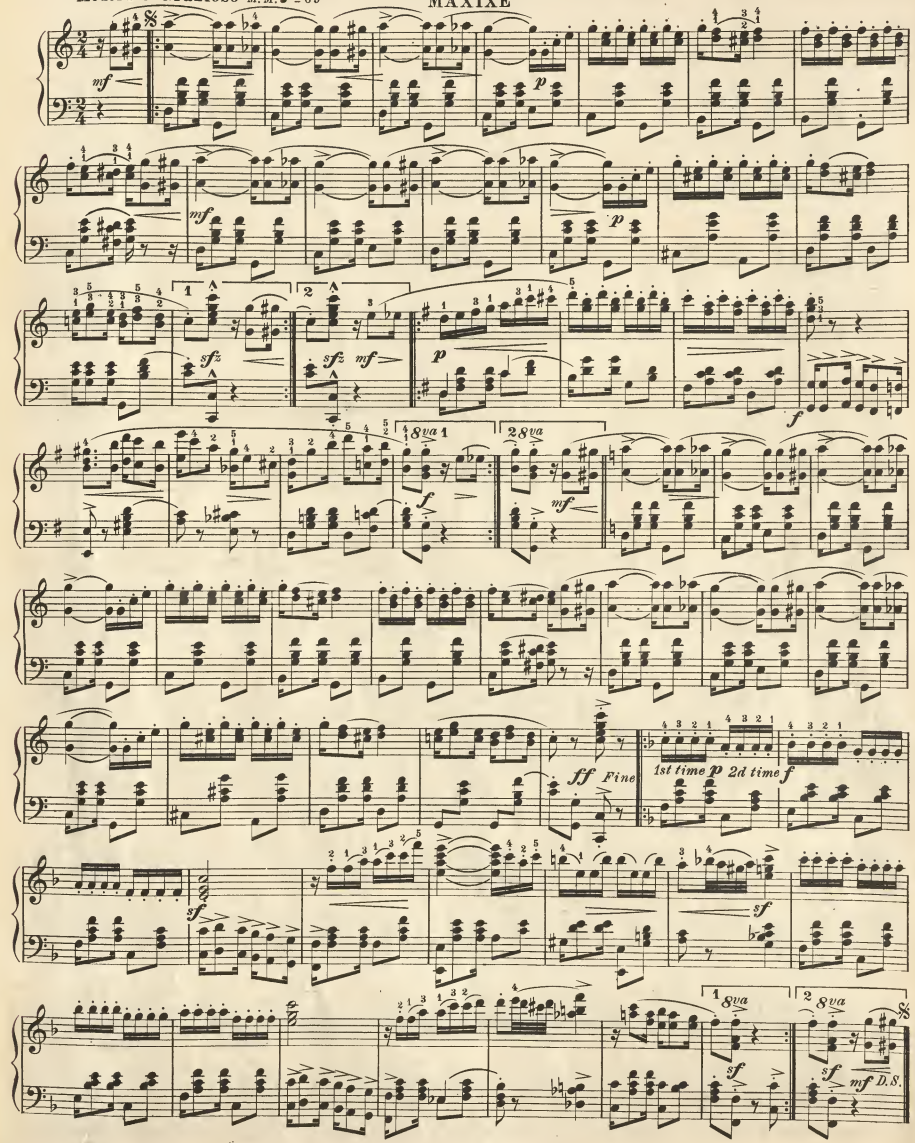
Arranged and Edited by W. P. MERO

DENGOZO

MAXIXE

ERNESTO NAZARETH

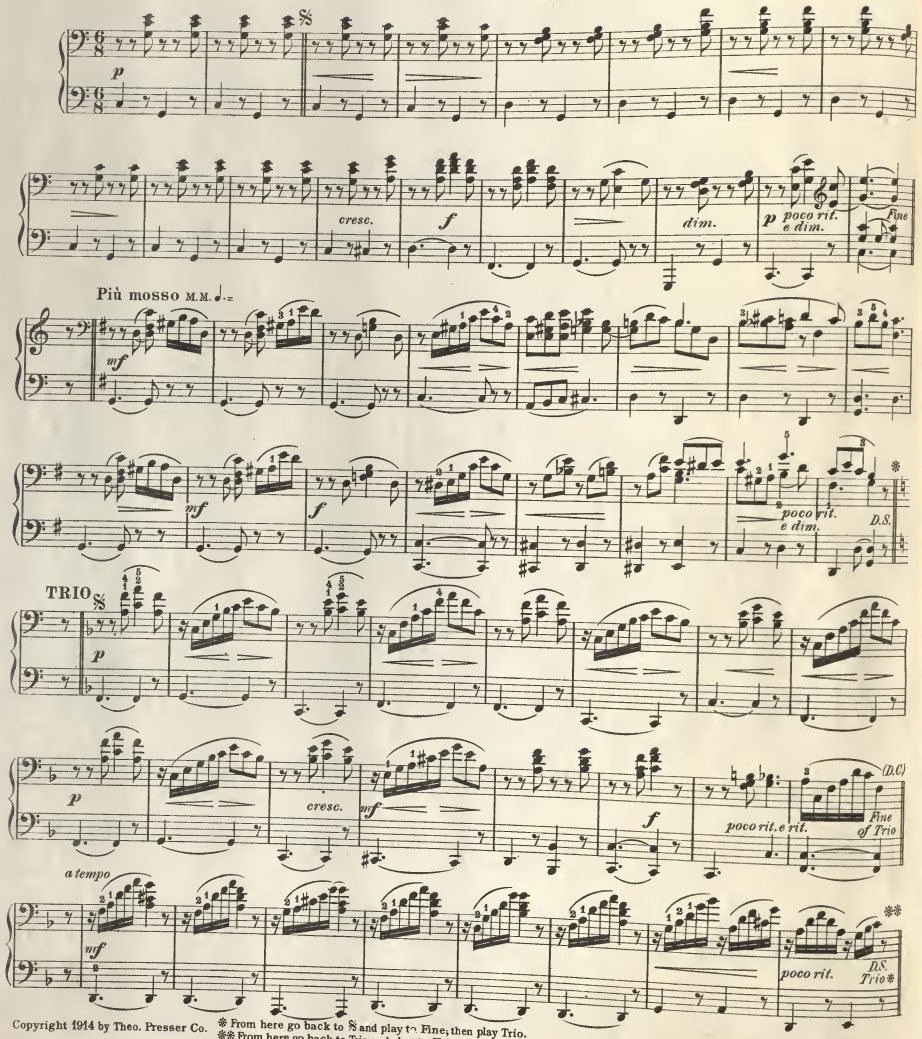
Moderato Grazioso M.M. ♩ = 69



LA BELLA GONDOLIERA

BARCAROLLE

Moderato con moto M.M. ♩.= 63 — SECONDO — ARNOLDO SARTORIO, Op. 1068



Copyright 1914 by Theo. Presser Co.

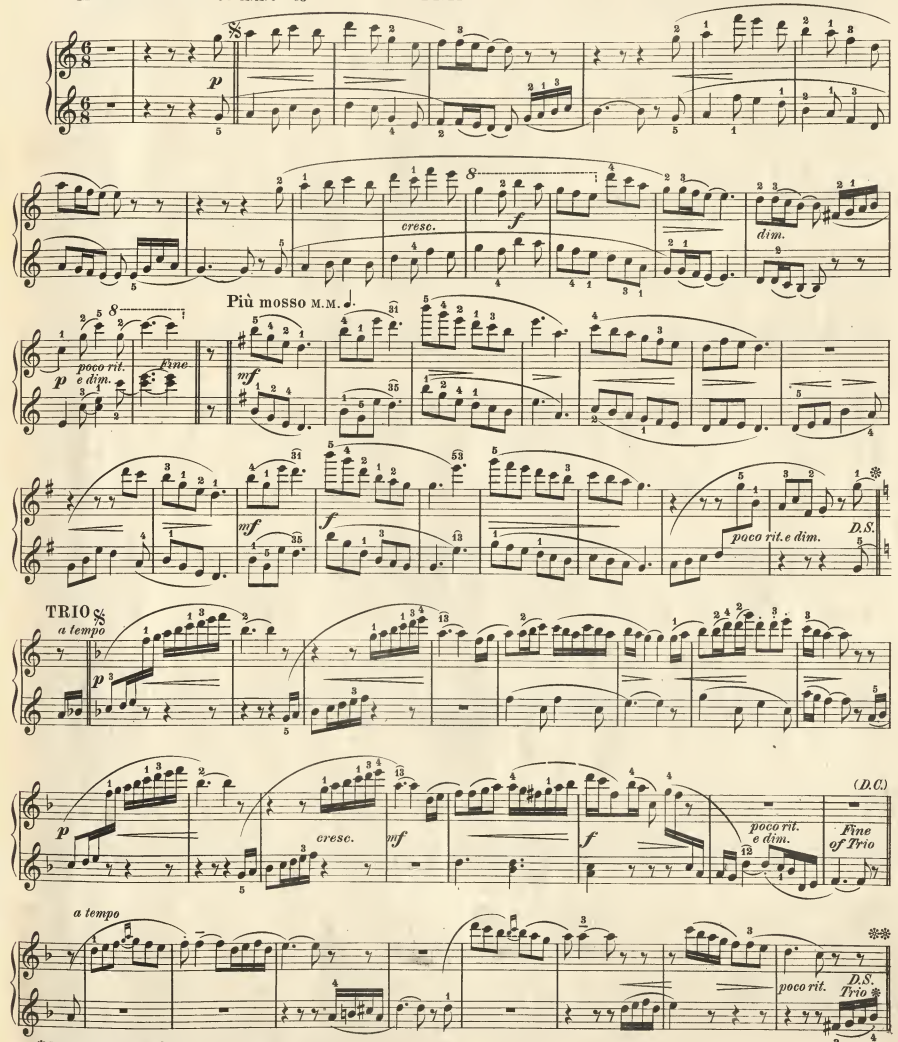
* From here go back to 𝄋 and play to Fine; then play Trio.
** From here go back to Trio and play to Fine of Trio; then go to the beginning & play to Fine.

International Copyright Secured

LA BELLA GONDOLIERA

BARCAROLLE

Moderato con moto M.M. ♩.= 63 — PRIMO — ARNOLDO SARTORIO, Op. 1068



* From here go back to 𝄋 and play to Fine; then play Trio.
** From here go back to Trio and play to Fine of Trio; then go to the beginning and play to Fine.

ALUMNI REUNION

MARCH

SECONDO

Vivace M.M. ♩.=120

R. S. MORRISON

TRIO

Copyright 1914 by Theo. Presser Co.

British Copyright secured

ALUMNI REUNION

MARCH

PRIMO

Vivace M M ♩.=120

R. S. MORRISON

TRIO

RONDO BURLESQUE

FR. KUHLAU

Allegro M.M. ♩ = 120

fp cresc. f cresc. ff p p

cresc. fp cresc.

f

CODA

ff sff

last time to Coda

dim. p p

f cresc.

f mf leggiero cresc. più cresc.

f

ff f dim. D.C.

DANSE ARAGONAISE

CARL WILHELM KERN, Op. 311

Allegro M.M. ♩. = 72

p

p p

cresc. molto f f

lunga

dim. rit. p a tempo p

sf

Copyright 1914 by Theo. Presser Co. British Copyright secured

LOVE AND SILENCE

ROMANCE

Moderato M.M. ♩=84

GEORGE S. SCHULER

Copyright 1414 by Theo. Presser Co.

British Copyright secured

TWILIGHT SCENE

REVERIE

MATILEE LOEB-EVANS

Andante M. M. ♩.=69

p quieto

rit. *a tempo* *sf*

con anima *Fine* *mf* *f* *p*

p *sf*

rall. D. S.

Copyright 1914 by Theo. Presser Co.

British Copyright Secured

YOUTHFUL AMBITION

EMILE FOSS CHRISTIANI

Tempo di Marcia M. M. ♩.=120

f *p*

When I get big I want to be the Ma-jor of the drum, Drum-me-lum, Drum-me-lum Drum-me-lum

I'll swing the bat - on o'er my head and make the bug-les hum. Ta-ta - ra, Ta - ta - ra Ta - ta - ra,

Copyright 1914 by Theo. Presser Co.

British Copyright Secured

a tempo

I'll wear a un-i - form of blue, a cap with red pom-pon, And mamma she'll be proud and say: There goes my lit-tle Tom.

f

un poco rit.

YEOMEN'S SONG

HERBERT W. WAREING

Andante espressivo M.M. ♩=104

f *p* *f*

pp *cresc.*

pp *un poco rit.* *mf a tempo* *mf*

rall.

Copyright 1914 by Theo. Presser Co.

International Copyright Secured

ELEPHANT DANCE

WILLIAM E. HAESCHE

Allegretto scherzando M.M. ♩.=108

mf

rit.

atempo

Fine

p

ff

p

ff

ff

p

D.C.

Copyright 1914 by Theo. Presser Co.

British Copyright secured

Prize Composition Etude Contest

NOCTURNE IN D FLAT

HENRI WEIL

Moderato con affettuoso M.M. ♩=72

mf

sempre Ped.

f

dim.

mf poco meno mosso

meno messo

atempo

f

meno mosso

atempo

dim.

rall.

atempo

accel.

cresc.

f

ritenuto

decresc.

atempo

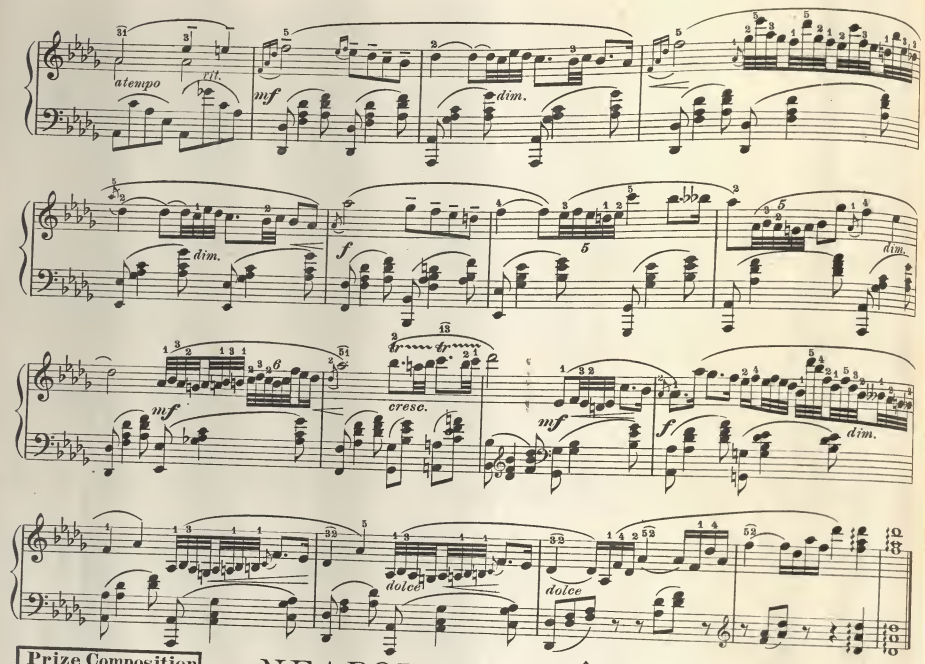
mf

dim.

f

Copyright 1914 by Theo. Presser Co.

British Copyright secured



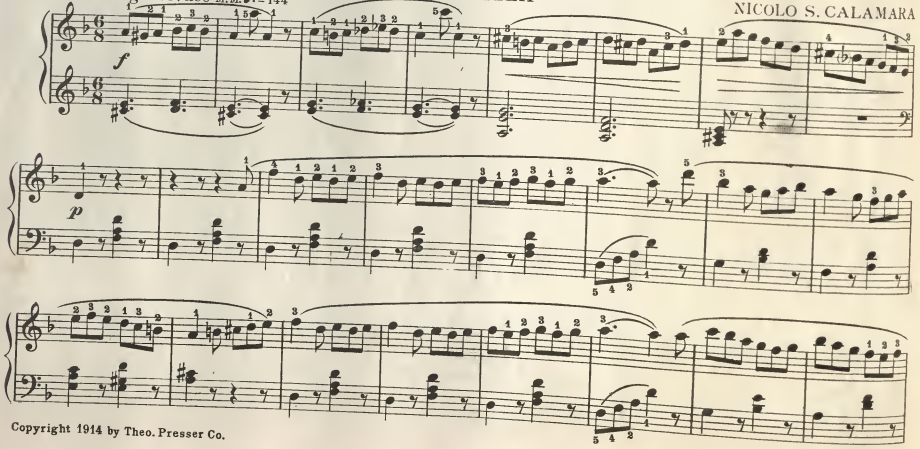
Prize Composition Etude Contest

NEAPOLITAN FÊTE

TARANTELLA

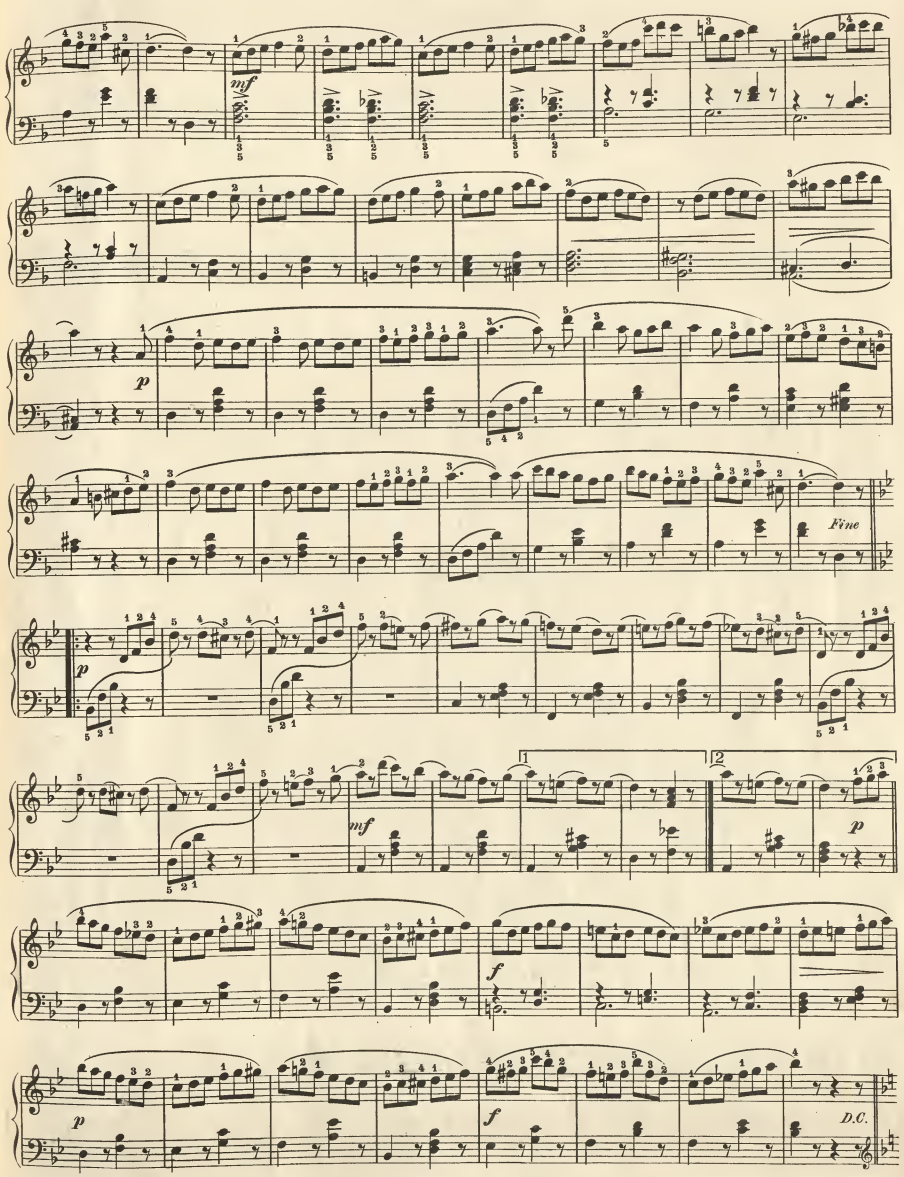
Allegro vivace M.M. ♩.=144

NICOLO S. CALAMARA



Copyright 1914 by Theo. Presser Co.

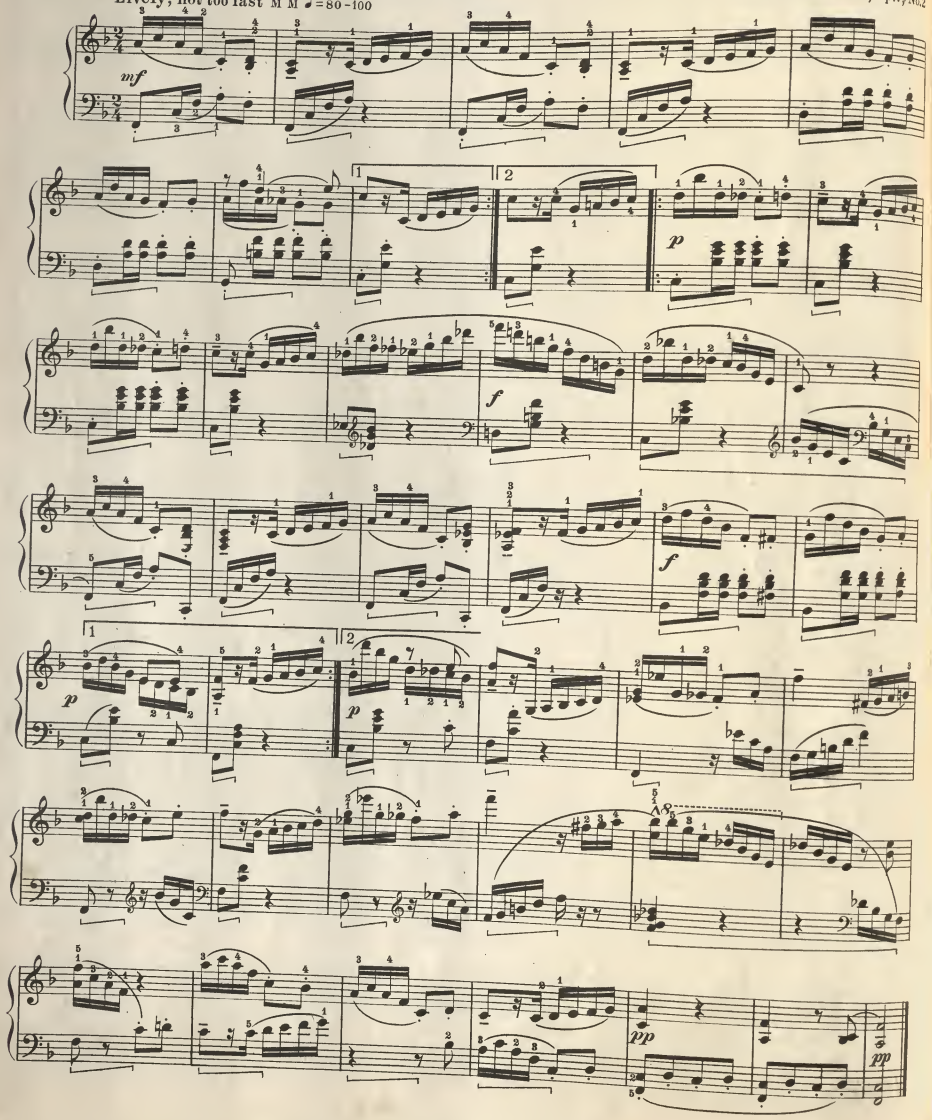
British Copyright secured



ALBUM LEAF

TR. KIRCHNER, Op. 7, No. 2

Lively, not too fast M M ♩=80-100

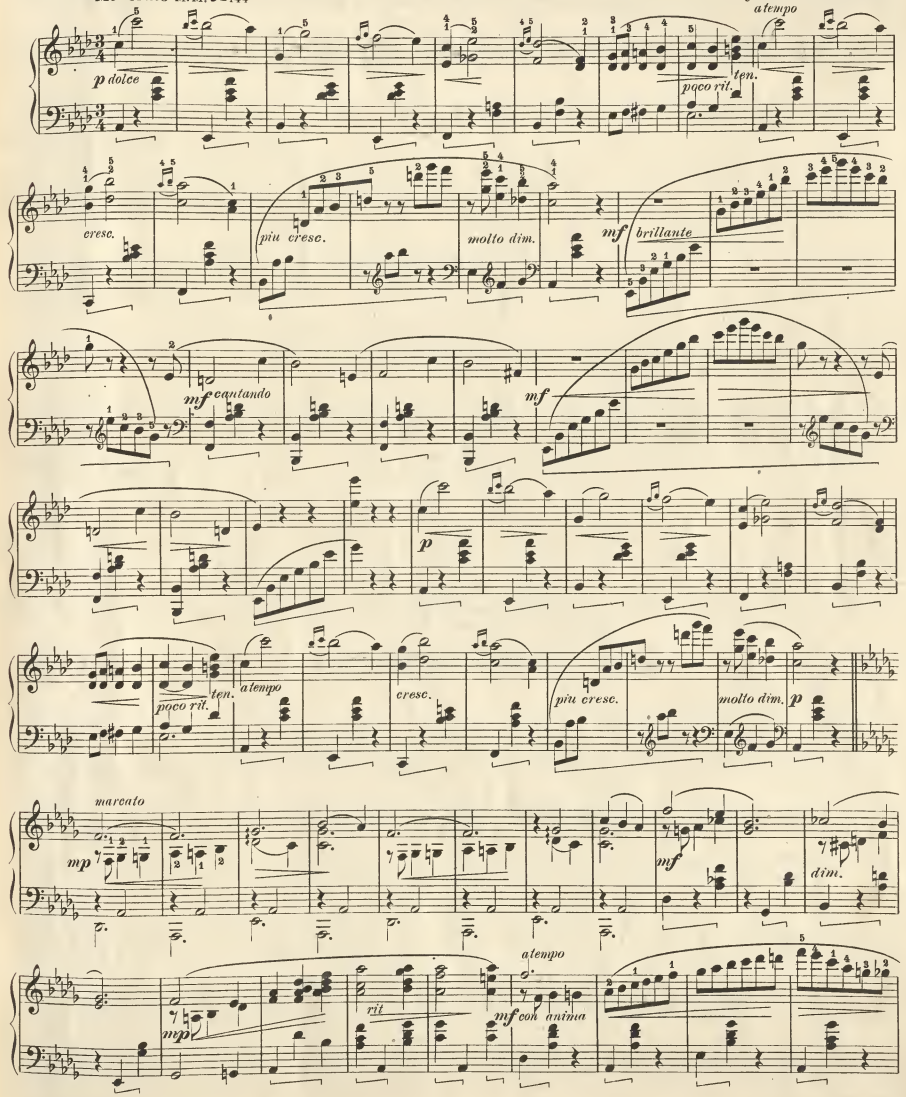


Prize Composition Etude Contest

VALSE REVEUSE

JAMES H. ROGERS

Moderato M. M. ♩=144



Copyright 1914 by Theo. Presser Co.

British Copyright secured

mf f mf p rit.

a tempo pp slentando cresc. sempre dolce e molto tranquillo

mf mp mp rall. p pp ppp

AT EVENING

Registration: Sw. Vox Celeste
Ch. 8' and 4' Flutes
Ped. 16 coupled to Sw.

Andante grazioso M.M. ♩.=50

RALPH KINDER

MANUAL

PEDAL

a tempo rit. rit. rit. MANUAL p cresc. mf

Copyright 1914 by Theo. Presser Co.

British Copyright secured

dim. rit. p cresc. mf

dim. rit. a tempo

rit. MANUAL M.M. ♩=60

Sw. Vox Humana

p

rit.

Sw. Vox Celeste

Ch. Soft 4' Flute

rit. Slower Sw. calando ppp

SAVIOUR, BREATHE AN EVENING BLESSING

JAMES EDMISTON — SACRED SONG — FRANK H. BRACKETT

Andante

Sav - iour, breathe an eve - ning bless-ing Ere re-pose our spir - its seal,

Sin and want we come con-fess - ing; Thou canst save, and Thou canst heal. Though the night be

dark and drea - ry, Dark - ness can - not hide from Thee;

Thou art He who nev - - er wea - ry, Watch - est where Thy

peo - ple be Though de-struc - tion walk a-round us, Though the ar - row past us fly,

An - gel guards from Thee sur-round us; We are safe if Thou art nigh, Should swift death this night o'er take us

Copyright 1914 by Theo. Presser Co.

British Copyright secured

And our couch be-come our tomb, May the morn in heav'n a-wake us, Clad in light and death - less bloom.

May the morn in heav'n a-wake us, Clad in light and death - less bloom.

BEETHOVEN

(B-1770, D-1827)

JESSICA MOORE — Souvenir No. 23 — GEO. L. SPAULDING

Adagio M.M. ♩ = 92

Qui - et is the eve - ning,

Still - ness ev - 'ry where, Comes the sound of mu - sic, Float - ing on the

air; Hark, it's most en - tranc - ing, Al - most like a dream, Some-one's some-where

play - ing a rare Bee-tho - ven Theme.

ADAGIO FROM SONATE "PATHETIQUE"

Copyright 1914 by Theo. Presser Co.

British Copyright secured

WHEN THE KYE COME HAME

"When a youthful, loving, modest pair,
In other's arms breathe out the tender tale,
Beneath the milk-white thorn that scents the evening gale."
BURNS

GEORGE B. NEVIN

Con spirito e rubato

1. Come all ye jol - ly shep - herds, that whis tle down the glen! — I'll
2. See, yon-der paw - ky shep - herd that lin - gers on the hill, — His

tell ye o' a se - cret that court - iers din - na ken. What is the great - est bliss — that the
yowes are in the fauld and his lambs are ly - ing still, Yet he dow - na gang to bed — for his

rit. a tempo

tongue o' man can name? 'Tis to woo a bon-nie las-sie When the kye come hame. 'Tis not be-neath the bur - go-net, nor
heart is in a flame, To — meet his bon-nie las-sie When the kye come hame, Then since all na-ture joins in this

rit. a tempo

yet be-neath the crown, 'Tis not on couch o' vel - vet nor — yet in bed o' down, 'Tis 'neath the spread-ing birk, in the
love with-out al - loy, O who wad prove a trai-tor to — na-ture's dear-est joy? Or wha wad choose a crown wi' its

rit. a tempo

glen with-out a name Wi' a bon-nie, bon - nie las-sie, When the kye come hame. kye come hame.
per - ils and its fame, And — miss a bon - nie las-sie When the

Copyright 1914 by Theo. Presser Co.

ALSO PUBLISHED FOR LOW VOICE

British Copyright secured

The Music of the Warring Nations

By FREDERICK H. MARTENS

GERMANY AND AUSTRIA.

Every nation engaged in the present appalling European struggle can boast of noble battle songs, hallowed by tradition and associated with the great and heroic deeds of her past history. In the case of Germany, for instance, we have, first and foremost, *Die Wacht am Rhein.* It is above all others the war hymn of Imperial Germany, of that united German nation born of the Franco-Prussian war of 1870-71. Though the present issue is in reality a race war, still the fact that France is once more arrayed against her ancient antagonist, as well as its own glorious associations will not allow this stirring melody to be forgotten by the German soldiers of to-day. In addition to this great battle-song, the individual states of the Germanic confederacy have each their own war hymn: The Prussian infantry-man will sing, *Ich bin ein Preusse* (I am a Prussian), a battle hymn, which like the *Song of the Sword* of the German cavalry is a legacy of Germany's struggle for freedom against Napoleon I in 1813. The composer of *I am a Prussian,* August Neithardt, could hardly fail to give his song the right martial ring, for he served in the field as an oboist in the band of a batallion of sharpshooters of the Prussian guard. Prussia also shares with Saxony that well-nigh universal national hymn, *God save the King* (*America*). The Prussian version, *Heil dir um Siegerkranz* (Hail thee, with laurel crowned) was first printed in 1790, the Saxon version, *Gott segne Sachsenland* (God bless the Saxon land) appearing later. Bavaria, Wurtemberg and the various smaller principalities which make up the empire, also have individual battle hymns of their own.

Haydn's *Gott erhalte Franz den Kaiser* (God save the Emperor Francis), the beautiful national hymn of Germany's ally, Austria, is too well known to call for description. It is quite possible, however, when we consider the isolated positions of these Teuton nations as opposed to the remaining great European powers, that the old Austrian text will be forgotten. The stirring verses written to the melody of Hoffmann von Fallersleben, in 1841, *Deutschland, Deutschland uber alles* (Germany, Germany, above all), make a broader appeal to all men of German blood.

In connection with Austria, the famous Hungarian national hymn, the *Rakoczy March,* should not be forgotten, nor the fact that the Hungarians are excellent soldiers, and especially susceptible to the appeal of their inspiring national hymn.

Turning to Germany's antagonists, we find that France, England and Russia have each their battle hymn *par excellence.*

FRANCE AND BELGIUM.

It is a question whether *La Marseillaise* has ever been surpassed as a war song. Born of the throes of the French Revolution, it is associated with the victories of the ragged soldiers of the first republic against the trained and disciplined armies of the united kings of Europe. It has survived all dynastic and political changes, and as a direct incentive to heroism on the battlefield is only to be compared with some of the great songs of our Civil War. It has been the inspirer of many a brave deed. A tale of the Franco-Prussian war recalls a stirring instance of its power. It was during the battles around Sedan. An outlying village, Bazeilles, had been heroically defended by French soldiers for many hours against the onslaught of a numerically far superior Bavarian corps. The defenders, giving up hope of reinforcement, and decimated by artillery, at length abandoned the smoking ruins of Bazeilles, and began a disorderly retreat. A staff officer riding to meet them and announce the speedy arrival of supports, was almost carried away by the torrent of fugitives. A regimental band was drawn up at the side of the road, the musicians dejectedly watching the flight of their brothers-in-arms. An inspiration seizes the officer. "*La Marseillaise,*" he cries to the leader, "quick, play it!" The strains of the glorious martial hymn rise on the air, the fleeing soldiers begin to stop and join in the song, and such is its power that those who were most eager in their flight now head the reformed column, which once more advances upon the contested village and takes it in spite of all resistance.

The Belgian national hymn, *La Brabançonne* (*Who'd have believed*), calls for mention, for Belgium in practice is now the ally of France, not in theory. It is a genuine war song, a true child of liberty, for it commemorates the breaking away of Belgium from the yoke of the Dutch in 1830. And as it is the violation of Belgian neutrality which has supplied the ostensible motive of England's entering the arena; and as there is a possibility that an English army of invasion may debark at Antwerp, the capital of Belgium, the Belgian and English battle hymns may still be heard side by side.

ENGLAND.

God save the King is beyond question the supreme war hymn of Great Britain, as is *La Marseillaise* of France. But both the British Navy and the British Army have their distinctive battle songs. For the navy there is Dr. Arne's famous *Rule Britannia* (1740)—which may yet wake the echoes of the cliffs of Helgoland on the victorious eve of some hard contested naval battle—while the army rejoices in that stirring march known as *The British Grenadiers.* Grenadiers were companies of men bearing hand-grenades with which they ran forward and cast at the foe. Such troops are a thing of the past in all armies. At present the name grenadier alone remains, but in the days of good Queen Anne, when the song was written, British grenadiers fought all over Belgium and Holland against the French, their allies of to-day. We need not say to whom the three songs: *Scots wha hae, The Wearing of the Green* and *Men of Harlech* appeal to especially. The first and last are distinctly war songs.

SLAV.

Like the other warring nations, the Russians have marching songs old and new, which horse and foot are accustomed to sing in order to beguile the tedium of the long road. But their magnificent war hymn—for it is magnificent in spite of the fact that it was written to order by Lwoff at the command of the autocrat Nicholas I—is the battle song of militant Panslavism. Together with the Servian national air, *Arise, ye Servians* (which sprang up while Servia was at war with Hungary in 1848), it may yet be heard by the citizens of besieged cities in Austria and Germany. The Servian national hymn, however, is a military march song which musically falls far short of its Russian companion, *God save the Czar.*

Musical beauty aside, it is to be hoped in the general interests of civilization, that Lwoff's hymn may never be intoned by the thousand voiced chorus of a victorious Russian army, to mingle with the Te Deums pealed forth by conquered bells in Leipzig or Berlin.

"Just Join a Larkin Club"

and let the Club Secretary send us your orders for foods, soaps, toilet preparations, kitchen supplies and similar must-be-gotten-somewhere necessaries.

You can buy as little as $1 worth at a time if you like. You will get full store-value in fresh, wholesome, guaranteed supplies, (made in factories inspected by 65,000 visitors annually), AND you'll get choice home furnishings besides—without extra charge, as your **profit-saving** for dealing direct with the great Larkin Factories and avoiding the needless middleman expense.

Isn't that a big worth-while gain? Think of the transformation it will make in your home—the new furnishings you can have without increasing your present expenses one cent!

Send for New Free Catalog

See our hundreds of interesting offers and learn all about the famous Larkin Club-of-Ten, how easily you can join one or earn liberal Rewards by starting one yourself. Many of your neighbors belong to Larkin Clubs—some have for years. Read about the plan that has proved so profitable and satisfactory to them. **Send the Coupon for our Catalog** (or a postal mentioning this magazine) to our nearest address at once—it will not obligate you in the least.

Larkin Co.
Buffalo, N. Y. Chicago, Ill.
Peoria, Ill.

Larkin Co.—Send me your Catalog No. 37 and full information about the Club-of-Ten.
NAME .....
ADDRESS .....
C-of-T-3 .....

NILES BRYANT MAKING TESTS OF TRUE TONE BY TUNE-A-PHONE

Piano Tuning Pays

Learn this independent profession at home

Our patented Tune-a-Phone simplifies learning, eliminates guess work, assures accuracy, with or **without** a knowledge of music. You can earn $5 to $15 a day and regulate your own hours.

We furnish Action Model and Tools. Diploma granted. **Guaranteed as represented or money refunded.** Endorsed by highest authorities.

A graduate writes: "I wish to thank you again for the great benefits derived from your course. I would not part with it for $1,000.00. I find it easy to make as high as $17.50 in one day." Write for Free book.

NILES BRYANT SCHOOL OF PIANO TUNING, 235 Art Institute, Battle Creek, Mich., U. S. A.

—before you purchase any piano

be sure to read "The Pith of the Piano Problem," the 32-page booklet which we are prepared to send 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 pitfalls to avoid, in selecting a piano.

Far too many pianos have merely a beautiful exterior finish, while the interior of the piano—the part you don't see, but by far the most important—is slighted or cheapened. The pleasure derived from such pianos is ephemeral and fleeting. Not so the world-renowned

Sohmer

"The Piano of Permanent Tone"

A piano is for a great many people a *life-time* purchase! Why make such an important purchase without knowing for yourself just what you are doing? "The Pith" 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 make and age 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 *to-day*, mentioning "The Etude."

SOHMER & CO., Piano and Player Piano Makers
FIFTH AVE. AT 32ND STREET, NEW YORK

Youthful Complexion

The woman who desires that delicately clear and smooth complexion of youth should procure at once a bottle of

GOURAUD'S
Oriental Cream

This old reliable complexion beautifier has been in actual use for nearly three-quarters of a century, and if you will use it regularly you will know why it has been popular for so many years.

It purifies and beautifies the skin and cannot be surpassed for the relief of tan, pimples, freckles and other blemishes of the complexion.

At Druggists and Department Stores.

FERD. T. HOPKINS & SON, Props.
37 Great Jones St. New York

From Us to You, at Factory Price

You SAVE nearly as much as the instrument costs. Easy payments, select your own terms.

Cornish PIANOS & ORGANS are guaranteed for 25 years. Famous more than half a century for their unexcelled tone quality, perfect action and durability. Send for particulars of our immensely popular

One Year's Free Trial

offer, the most liberal ever made: also, handsomely illustrated Catalog, showing many styles to choose from. Please mention this magazine, and write today: a post card will do.

Cornish Co. Washington, N. J.

Please mention THE ETUDE when addressing our advertisers.

The Music Lover's Digest

The Best in Musical Literature from Everywhere

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

The Necessity for Newspapers.

There exist certain things so obvious that many people overlook them: the things which stare one right in the face are most often entirely ignored. And to attach this statement to the world of art I must draw attention to the fact that the *prerequisite to all true artistic value is the capability of creating something new.* Though why this should be so I cannot say, but one has only to look at history to become conscious of this most obvious of all things. Every great man has *invented a style*, and for that reason he still "lives" when he has long been dead. In talking of Bach, Beethoven, Chopin, Wagner; in talking of Keats, Byron, Shelley, we are not only talking of men but of styles. I am, of course, aware that people with a fondness for mere controversy have often advanced the old argument that there is nothing new under the sun, and one politely agrees with them; but then we are naturally not proposing to create something out of nothing, but to form a new combination out of pre-existing things. Indeed, the whole matter can be formed in a short sentence: to create something *beautiful* one must always create something *new*. But although this be so, we must not fall into the danger of reversing the matter, and presuppose that because a thing is new it must inevitably be beautiful.

The man who labored with the intention of merely creating something new would probably end in creating a monster, in fact, the artist who wandered altogether too far from pre-existing conventions would be incomprehensible, since the human understanding can only function within certain limits consistent with its present stage of evolution. That it will one day become much enlarged is hardly a matter of doubt, and it is the business of philosophy, art, music, and poetry to enlarge it—and how? By giving it something new—something, so to speak, "ahead" for it to work upon and thus exercise it, and, let us also add, *elevate* it. It is clear, then, that the great artist is before everything else an inventor, and in addition to that, he is an *honest* inventor who tries to invent a beautiful thing; and be himself can alone be the judge of its beauty, for he alone knows where is his own goal. He creates, as it were, a language which at first nobody can understand, until familiarity with it has caused them to learn it, and on that account nearly every genius is hounded down when he first makes his appearance on the horizon, whereas later on he is admired and worshipped.—Cyril Scott in a lecture before the *Fabian Society* (London).

Something About "America."

The strength of the anthem is its general appeal; it is appropriate for all occasions and professions. *The Star-Spangled Banner* is somewhat out of place except for those whose patriotism depends on physical force, and another objection to this famous melody is that untrained men's voices are unable to cope with the high notes. J. S. Barrows says that S. F. Smith, the author of *America*, when he found the tune in a German music book, did not at the time know it was similar to *God Save the King*. Mr. Smith told him, in talking over the origin of the hymn, that it was not intended for a national anthem. It was composed in February, 1832, but not immediately used. "Without attempting to translate or imitate the original, I was led," Mr. Smith stated, "on the impulse of the moment, to write the hymn now called 'America.' I did not intend it for a national hymn, but laid it aside, and a few months later gave it, with the music from the German book, to Lowell Mason, and to my surprise it was sung the following Fourth of July on the occasion of a Sunday-school celebration in Park Street Church, Boston."—*The Churchman* (New York).

A Pen Picture of Christine Nilsson

Christine Nilsson, though younger, was a contemporary of Patti. As a child she was a street singer in Wexio, Sweden, but by virtue of her indomitable will and industry, as well as native talent, she rose rapidly and at last made an international reputation for herself. In the memorable contests between Mapleson and Abbey she was more than once pitted against Patti and in some respects was her superior, for she was far more dramatic. Her superb presentation of Valentin in *The Huguenots* and of Alice in *Robert the Devil* showed that clearly enough. Her voice was not quite as pure or flexible as Patti's, but she had a *sotto voce* that was entrancing in effect, and a dramatic climax that was thrilling. She was a very impressive oratorio singer also and Patti never ventured into sacred opera. If Patti could hold an audience with *The Last Rose of Summer*, Nilsson could set people wild with *My Old Kentucky Home*. She always gave you the impression that she was singing to you personally. She was willowy of figure, with fascinating eyes and hair of a peculiar ashen blonde. She was the most diplomatic creature in the stage world and made friends of all who came under her spell.

She also had a keen sense of humor and was a most delightful Bohemian comrade. I was present on the occasion of a birthday party she gave, and after the dinner she presented the program for the night's performance, which lasted far "ayant the twal." It included a burlesque of the garden scene in *Faust*, Brignoli doing the title role and Nilsson that of Gretchen, both in full evening dress; a performance of *Money Musk* and *The Arkansas Traveler* by Vieuxtemps; Verger, the baritone, doing a grotesque dance to the great violinist's music; a travesty by Annie Louise Cary; a cake-walk in which the artists imitated different instruments, Nilsson herself doing the trombone to perfection. But the funniest feature of it all, to me, was the serious facial expression of Vieuxtemps as he played *The Arkansas Traveler* with all the finish he would have given to his own concerto, for he had not a spark of humor and was only wheedled into taking part in the function by the irresistible tact of Nilsson. She is now an elderly lady living in her old Swedish home, where she is the idol of the villagers. Not long ago I had a letter from her recalling the birthday revel in Chicago and saying that she had just celebrated another, her sixtieth something, and had sung to the villagers a folk song, *I Think I Am Just Fourteen*, and I should not be surprised if she meant it. *"Eheu! fugaces anni"* means little to her.—Geo. P. Upton in the *Pacific Coast Musician*.

How Henselt Kept His Hands in Order

In St. Petersburg Henselt played every Sunday for hours in his salon. Among those who listened were members of the highest Russian aristocracy (in the homes of many of whom, as in the Czar's palace, he gave lessons). He paid no attention to any one on these occasions, playing as if he were all alone, repeating things that pleased him and indulging in other eccentricities. His public performances in concert halls he discontinued because of his nervousness and the difficulty he had in keeping his fingers in proper condition. He had been obliged, during his career as a virtuoso, to devote most of his time to practicing on the piano or on a toneless keyboard. In default of such he would exercise his fingers on the arms or shoulders of those who happened to sit near him. He kept up the practice till the moment when he was called on to play; whereupon he hastened on the stage with his hands in his pockets to keep them warm. His playing was remarkable particularly for the beauty of tone.

As a teacher Henselt had the curious habit of making two, three or even more pupils play different pieces at the same time in the same room. By so doing, he maintained, they would learn to concentrate their attention on what they were doing. It must have sounded like Schönberg.—*Evening Post* (New York).

Belgium in Music

The little kingdom of Belgium, which at the present moment is fighting so desperately for its life, was part of the possessions of the House of Hapsburg as long ago as 1477. In 1555 it passed with Holland under the sway of the Spanish throne. Holland threw off the Spanish yoke in 1568, and in 1596 Belgium freed herself.

The list of Flemish, Dutch and Belgian artists is long and illustrious. Such names as Rembrandt and Ruysdael, of Holland, and Rubens and Van Dyck, of Flanders, are alone sufficient to place the painters of the Netherlands on a plane with the composers of Germany.

In music the Netherlands have played an important part. The Flemish polyphonic writers are credited with having taught Europe how to compose, although the early school of Flanders has left no composition of importance. From 1370 to 1430 is the first period of the Flemish school of music, and the fourth school came to an end about 1590.

Dufoy, of Chimay, went to Rome in 1380 and became a member of the Papal choir. Adrian Willaert was the founder of the Venetian school, and Orlando di Lassus was one of the greatest musicians of his time.

In more modern times Belgium has given the world the composers Grétry born at Liege in 1741, and César Franck, born in the same old famous city in 1822.

César Thomson, born in 1857 at Liege; Henri Vieuxtemps, born in 1820 at Verviers; Ovide Musin, born in 1854 near Liege, and Eugène Ysaye, born in 1858 at Liege, make a pretty good quartet of violinists for so small a country.—*The Musical Courier* (New York).

My Beauty Exercises

Will make you look Younger and more Beautiful than all the external treatments you might use for a lifetime. No massage, electricity, vibration, astringents, plasters, straps, filling or surgery—Just Nature's Way.

Results come soon and are permanent. My System makes muddy, sallow skins clear, and the complexion as fresh as in girlhood; firms the flesh, and never fails to lift drooping and sagging facial muscles, thereby obliterating resultant wrinkles. The too thin face and neck are rounded out and hollows filled in. No one too old or too young to benefit.

My System makes double chins disappear quickly and it leaves the flesh firm, after the superfluous fat is worked away.

My Beauty Exercises are supplemented by special work to make the figure more shapely and youthful; instructions to beautify the hair, eyebrows and eyelashes, hands, nails and feet.

No matter how tired, five minutes of my Facial Exercise will freshen complexion and give it a most exquisite coloring.

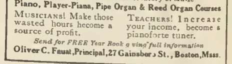
Write today for my New Booklet on "Facial Beauty Culture, Body Culture and New Beauty Suggestions"—FREE.

KATHRYN MURRAY
Dept. 910, 209 State Street, Chicago
The First Woman to Teach Scientific Facial Exercise

Prof. I. Hubert's MALVINA CREAM

Is a safe aid to a soft, clear, healthy skin. Used as a massage it overcomes dryness and the tendency to wrinkle. Also takes the sting and soreness out of wind, tan and sun burn. Send for testimonials. Use Malvina Lotion and Ichthyol Soap with Malvina Cream to improve your complexion. At all druggists or sent postpaid on receipt of price. Cream 50c. Lotion 50c. Soap 25c.
Prof. I. HUBERT, Toledo, Ohio

Musical Comedy for Amateurs
"A VIRGINIAN ROMANCE"
Music Melodic, Easy Range. Action and Dialogue of every-day life. Simple Scenery and Costumes
Sample Copies 6c Postage
H. LOREN CLEMENTS
15 West 36th St. New York



Sample display of detachable note characters applied to our perforated chart in "*Stage's System.*" You need this teaching outfit. Write for particulars.
The Musical Art Company,
138 E. State Street. COLUMBUS, OHIO.

NORTHWESTERN OHIO SCHOOL OF PIANO TUNING
10th Year. Diploma. Free Catalog.
D. O. BETZ, Director ADA, O.

Faust School of Tuning
Formerly with N. E. Conservatory of Music
Piano, Player-Piano, Pipe Organ & Reed Organ Courses
Musicians! Make those wasted hours become a source of profit.
Teachers! Increase your income, become a pianoforte tuner.
Send for FREE Year Book giving full information
Oliver C. Faust, Principal, 27 Gainsboro St., Boston, Mass.

JACOBS' No. 1 Folio of Classics
For Orchestra and Mandolin Orchestra
15 High Class Favorites—A Separate Book for 26 Different Instruments—Violin, Cornet, Flute, Mandolin, Etc.
Send 10 cents for Sample Violin or Mandolin Book
Walter Jacobs, 8 Bosworth Street Boston, Mass.

MUSIC MATERIAL
For Kindergarten Teachers
The Color Bird Scale; Color Note Scale; Small Color Scale; Music Staff Peg Board; Music Staff Folding Board, etc. Send for catalog.
DANIEL BATCHELLOR & SONS
Germantown, Philadelphia, Penna.

Please mention THE ETUDE when addressing our advertisers.

Department for Singers

Conducted by Eminent Vocal Teachers

THE IMPORTANCE OF COLORATURA.

By the Well Known American Prima Donna,
YVONNE DE TRÉVILLE.

Did you ever look up the definition of coloratura in, say, Grove's *Dictionary?* Here is what you will find:

"Coloratur—Vocal music colored, that is, ornamented by runs and rapid passages or divisions, where each syllable of the word has two or more notes to it. It is what the old school called *figurato*, figured. Coloratur may be employed in slow or fast airs, plaintiff or passionate—almost all the great airs contain examples of it. The air 'Rejoice Greatly' from *The Messiah* contains both plain and coloratur passages."

In the time of Mozart and up to the early period of Verdi's composition, every singer was expected to have a long range, good execution, a trill, etc., and both German and Italian schools of singing had, then, as they should have now, the same basis.

Nowadays, however, with rare exceptions, only coloratura sopranos can sing Mozart, Bellini and Donizetti arias, though it is just as natural to study coloratura as dramatic or declamatory song and should be just as general.

That we shall revert to the old tradition of vocal training is undoubtedly true, but in the meantime the American pupil is in far too great a hurry to spend eight years in preparatory study, and two or three years is generally all they can be induced to devote to the art of song. The division of that time is therefore most important.

First and foremost should come breath control, the basis of proper voice placement.

I advocate the practice of breathing exercises before arising in the morning. Inhale quickly and exhale slowly, counting aloud on the breath, and lying flat on the back. Repeat this exercise ten times every morning and you will soon see the beneficial effect.

When beginning the "Vocalizes" it is also well to breathe deeply two or three times between each exercise.

Purity and evenness of tone and perfect time are indispensable to the study of the "vocalizes"—Lightness, flexibility and extension of the range will follow, with two hours, divided into quarter-hours, of conscientious practice every day, especially when most of the practicing is done "piano."

Every singer should have in their range at least one tone higher and one tone lower than used in songs, arias, or operas, but these tones should be acquired very slowly.

It sometimes happens, as in my own case, that the range is naturally very long and one has no need to acquire these extra tones. The work is then reduced to making the voice even throughout, and after the first eighteen months of vocal work each coloratura soprano or his teacher should be able to compile a short series of exercises which would keep the voice pliable and in condition for the study of Mozart, Gluck, Haydn, etc.

Some people labor under the delusion that the modern composers write nothing for the coloratura soprano, and pupils sometimes give that as an excuse for not practicing their scales, trills, etc. One of the most complicated and difficult pieces of coloratura written has been done by the modern of moderns—Richard Strauss. Taking the voice for granted, I would say that an artistic singer, and especially a coloratura soprano singer, is akin to genius for she must have "an infinite capacity for taking pains."

Yvonne de Tréville.

BREATHING, ITS THEORY AND PRACTICE IN SINGING.

By Dr. Herbert Sanders.

The study of breathing in its relation to singing is treated at length in every vocal text-book. There are points of importance, however, which text-books seem to evade by entirely or partly ignoring. Then again there are so many conflicting theories on the subject that the student is often nonplussed as to which theory to adapt. Other writers are so exhaustive that they exhaust the reader and leave him in the dark as to how to proceed practically. I believe the subject can be treated briefly and thoroughly, that singers agree in the fundamentals of the art, and that conflicting theories can be harmonized or proved to be wrong. The subject can be clearly divided by asking the usual questions:

(1) Where to breathe: Nasal versus Mouth Breathing.
(2) How to breathe: Method.
(3) When to breathe: in Song.

NASAL BREATHING.

(1) Here at the start we meet with a confliction of opinion as to whether, for the purpose of singing, it is correct to inhale through the mouth or nose. I will quote a writer who favors the latter: "While practicing these exercises (and usually in singing) breath should enter the lungs through the nose. When inhaled in this way the air passes over the vocal chords and into the lungs both *filtered, moistened* and *warmed*. The small hairs of the nose filter the air, the mucus which covers the mucous membrane moistens it, and the numerous blood-vessels just below the surface of the membrane warm the air as it passes into the pharynx, and further on into the lungs. These three conditions of the air are necessary to preserve a healthy state of the vocal organs and lungs."

This can be regarded as a representative opinion of the advocates of nasal breathing. As a statement of the case in favor of nasal breathing as the usual or ordinary method it is incontrovertible. Its weakness lies in the fact that it does not take into consideration mouth-breathing at all and since it is possible and easy to breathe through the mouth it seems reasonable that at some time we should do so. Further, it ignores the question of nasal-breathing, its relation to, and its effect on tone. This the writer of the following does:

MOUTH BREATHING.

"We would again urge that in every instance of phonation in either singer or speaker, the breath be taken through the open mouth. Only in this way can enough breath be inhaled in the mere moment available for this purpose. Often the singer or actor must take breath with absolutely the greatest rapidity possible, and the narrow passages of the nose do not suffice to admit enough air within the time for action.

"But even more important, perhaps, is the fact that when breath is taken through the nostrils the singer may find that on opening his mouth to sing, the tongue and soft palate are in an unfavorable position for good tone-production, his sounds may be muffled, throaty; but if breath be inhaled through the open mouth, and not through the nose at all, the tongue tends to lie flat, and this organ and other parts assume the correct position for good intonation.

"Mouth-breathing, for the purposes of tone-production, is the only method which has physiological justification."

A glance at these two statements will readily convince the student that for singing the weight of argument is decidedly in favor of mouth-breathing, and when he knows that the great singers have always adopted mouth-breathing—Albani, Lind, Santley, Lloyd, Reeves, etc.—he is sure of following the best examples.

The ability to control the breath means the ability to control the voice. It is easy to take a big breath but not so easy to control it when inhaled. It is on the mastery of the expiration that vocal control largely rests. Apart from singing we make no attempt to control the inhalation or expiration of breath: both are involuntary processes. But this breathing is not adequate for singing, hence the direction to "breathe naturally" is unscientific. The average lung capacity of a man in sleep is about a quart of air; the capacity with the intention of singing is about four quarts. The average capacity of a woman in sleep is about a pint and a half and about three quarts with the intention of singing. From this it will be seen that "ordinary" breathing and breathing for singing ("extraordinary" breathing) are very different in capacity and activity if not in method.

As in pianoforte and violin playing it is essential to preserve a supple condition of hand and arm in the cultivation of the highest technique: for the vocal student it is equally, if not *more*, necessary to acquire and maintain supple conditions of the vocal muscles in pursuit of vocal technique. The art of "extraordinary" breathing is inclined, if the student be careless, to interfere with these supple muscular conditions. To avoid unneces-

HAVE YOU a copy of "Guiding Thoughts for Singers"? (Third Edition) by Geo. Chadwick Stock

"Full of sound, practical, helpful advice to students of singing." W. J. Henderson

$1 per copy postage prepaid

Address
Geo. Chadwick Stock Vocal Studio
Y. M. C. A. Bldg., New Haven, Conn.
Fall Term begins September 10

D. A. CLIPPINGER
TEACHER OF
Singing, Author, Lecturer
AUTHOR of Systematic Voice Training. Price one dollar. A book which every student, singer, and teacher may read with pleasure and profit.
Mr. Clippinger's success in training the head voice has brought to him singers from all parts of the country.
Season opens September 7th
Students may begin at any time
ADDRESS
D. A. CLIPPINGER
414-415 Kimball Hall, CHICAGO, ILL.

G. E. SHEA Paris, 5, rue Gounod VOICE
STYLE, DICTION, GESTURE
The first American man to sing in opera in France
Write for booklet

WALTER L. BOGERT
President of N.Y. State Music Teachers' Ass'n, 1913.
Member of Advisory, Standards, and Examining Committees, 1914.
Musical Director of Peoples' Institute, N. Y. City.
Teacher of Singing
No. 114 West 72nd St., NEW YORK CITY

Wedding 100 Engraved Announcements, $5.40 Invitations, $6.75, 2 envelopes for each. Each add'l 25, 55c. Postpaid. 100 Engraved Calling Cards, $1. Write for samples and correct forms. Royal Engraving Co., 814-W Walnut St., Phila., Pa.

Please mention THE ETUDE when addressing our advertisers.

"TONE-PLAYING"

In his article "Tone-Production by means of the Pressure Touch," J. Frank Leve in the August ETUDE speaks of "the never-ending *variety of tone* which so greatly enhances the beauty of a composition and at the same time captivates the listener."

Variety of tone, to be thus effective, calls for a good piano, especially one with a *rich tone*, which alone makes possible a large range in tone shading.

HADDORFF

The Piano with the "Homo"-Vibrating Sounding Board

Artists praise the Haddorff because of the wide range of expression they are able to secure with it, a result of the remarkable tone wealth of this instrument. This tone richness is possible because of the special Haddorff sounding board—the "Homo"-Vibrating—which gives every note an unusual amount of pure resonance.

Get better acquainted with this high grade, well made instrument of distinctive excellence. Write for the interesting Haddorff Booklet.

HADDORFF PIANO CO.
104 Ethel St., Rockford, Ill.
Grands - Uprights - Players

Themes We Love to Play

Pleasing, interesting and instructive instrumental arrangements of these Universal Favorites, carefully fingered. Grade 3. Stand Up for Jesus, Sweet and Low, What a Friend We Have in Jesus, Sweet Hour of Prayer, Yield Not to Temptation, Wonderful Words of Life.
Special introductory price 10c per copy or 5 for 40c postpaid. Send for our catalogue of everything in music.

BREHM BROS., Dept. 50, Erie, Penna.

Have you tried the **Thoma Solo Violins?**
Made from rare old wood and producing the best Tone Qualities of any modern made Violins.
Prices from **$50.00** up to **$150.00**
Write to **JACOB THOMA & SON**
47 Winter Street, Boston, Mass.
Violin Makers and Repairers, Dealers in Old and New Violins, Bows, Cases, Strings and Sundries.

New Vocal Music ON SALE

Have your name entered for the receiving of a few small packages of new music ON SALE during the professional season, no guarantee as to amount to be kept; discount the best obtainable; the only responsibility the small amount of postage; returns of unused music to be made once each year; a postal card will stop the sending any time. Thousands of teachers receive piano music from us in this way; they say it is most convenient to have 8 or 10 new compositions coming along from time to time. We send piano, vocal, octavo, violin and organ music in this way; any or all to responsible persons.

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

Please mention THE ETUDE when addressing our advertisers.

sary muscular tension and to preserve the open throat it must not be forgotten that the breath is controlled by the organs of respiration, and not by the throat. Crescenti affirmed that "the art of singing is looseness of the neck and the voice above the breath," *i. e.*, throat, tongue and jaw should be free from any rigidity and unconscious in their action, that the breath should be controlled by the muscles inside the body under the voice, so that the tone can be felt, as it were, to rest upon it. This freedom of muscular action and its accompanying absence of sensation was expressed by the old singers in their saying, "The Italian has no throat."

The proper method of breathing is simply and clearly illustrated by the old-fashioned pair of blow-bellows in operation. To fill the bellows with air the handles are pulled away from each other; to retain the air they are kept apart; to expel the air they are brought together, or if placed on a table they will collapse by their own weight and elasticity. Similarly in singing we inhale by expanding the ribs; we retain the inhaled air by keeping the ribs expanded; we exhale by allowing the ribs to come together again. All action is confined to the breathing muscles and the only effort required is enough to expand the ribs upward and outward, to hold them in their expanded position and finally to *allow* them to return to their former contracted position in harmony with the musical phrase, according as it is long or short, soft or loud.

As the lungs are wider at the bottom than at the top and the ribs to which they are attached are more flexible than the higher ribs, it follows that for long musical phrases the lower part of the chest must be utilized. The upper chest must be kept expanded and immovable during the time of singing. This will help to steady the lower ribs and give control over the breathing apparatus. The shoulders should not be raised: they are too heavy and add little to the breathing capacity.

It must not be forgotten that in all singing a certain amount of air must be retained. The fag end of a breath is uncontrollable, and therefore of no use. The student cannot pay too much attention to the finishing of his phrases. They must give not the least suspicion of want of breath. Lamperti says: "On the art of finishing the phrase with the breath still under control depends the calmness of the singing, and largely also the career of the singer."

The old singers, when vocalism as an art was at its zenith, were noted for their remarkable control of their respiratory organs. They rightly regarded this control as of primary importance, hence their saying, "The art of singing is the school of respiration." (It is said of Faustina that she had such extraordinary powers of respiration that she could sing both inspiring and expiring). They practiced toneless breathing exercises daily, in fact, it is said that the Farinelli practiced the inspiration and expiration for two hours every day.

Breathing must be assiduously practiced until it is *deep, noiseless* and *imperceptible*, with and without tone. The first singing exercises should be devoted to long sustained notes, both *p* and *f*; then crescendo and diminuendo, and finally commencing with a diminuendo to *pp* and then a crescendo back to *f* or *ff* all in one breath.

WHEN TO BREATHE.

Important as it is to know HOW to breathe, it is still more important to know WHEN to breathe. Many singers know *how* to breathe by instinct: *when* to breathe can be only decided by **the use** of brains. Breathing places are arranged according to

a. The words.
b. The rhythm in phrasing.

a. I believe the best breathing places are decided not by singing a song, but by reciting it. Wagner made some wise remarks, but rarely a wiser than: "A singer who is not able to recite his part according to the intention of the poet cannot possibly sing it according to the intention of the composer." And Wagner's theory is true of all classic music, for singing is sustained speech, and both are governed by the same methods of inflexion, punctuation and accent. When reciting make a slight stop at the intentional breathing places, and if any such stop interferes with the meaning, it is wrong. *The wrong place to breathe in speaking is the wrong place to breathe in singing.*

In teaching, in addition to deciding where to fix the breathing places (which must be done by the pupil), a few rules are also desirable. They have been stated as follows:

1. In the middle part of a word. Do not sing:
   Wel-come as the dawn of day.
2. In the middle of short sentences forming a whole. Do not sing:
   See the Tall palm that—lifts its head.
3. Between an adjective and noun. Do not sing:
   Its tow'ring—branches curling spread.
4. Between the article and the noun. Do not sing:
   Vain are the—transient beauties of the—place.
5. Do not part the auxiliary from the principal verb. Do not sing:
   Yet they have—spoken falsely against him.
6. Between a conjunction or a preposition and the following word. Do not sing:
   Will to—the Lord ascend and—move His pity.

b. One of the commonest of errors in singing is that of interfering with the rhythmic flow of the music by taking breath in a slovenly manner. This fault is so common that it has been remarked that the English-speaking people are mostly without a sense of rhythm. While I do not believe this, it is not uncommon to hear singers add an extra beat (sometimes two) to give them time to take breath. To breathe in the wrong place shows want of intelligence: to interfere with the rhythm shows want of feeling. The ideal singer must possess and use both. Perhaps the chief mistake in this direction is due to holding too long on the last note of a phrase and not allowing sufficient time for breathing before the beginning of the phrase following. This retards the new phrase and robs it of its rhythmic effect. It must be continually impressed on young singers that where breath must be taken and there is no rest in the music the time for breathing must be deducted from the note preceding the breath and *not* the note following.

Where the words and music do not synchronize in their phrases (a sign of poor music), and it is a matter of deciding whether to sing according to the words or according to the music, the words are of the greater importance, and the music must be subservient. This only happens with third rate songs or with indifferent translations of foreign words, and perhaps the presence of such a difficulty is a sign that either should be shelved in favor of something better.

If I were asked for the best advice for a young or old singer that I could give in a few words I would say: "Listen to your singing with all your critical powers and be your own severest critic." When a singer can do this there will be few errors in method, interpretation or style, the singing-master's temper will be more equable and the singer himself will be surprised at his numerous defects, but afterwards astonished at his more distinguished and mature style.

SOME PHYSICAL ASPECTS OF VOICE CULTURE.

BY EDWARD B. WARMAN.

"Art is an act by which life lives again in that which in itself has no life."—DELSARTE.

MODULATING THE VOICE.

MODULATING the voice is an essential element to be considered. Everyone has a certain pitch of voice which is most easy to himself and most agreeable to others. This is the pitch in which we converse and this must be the basis of every improvement we acquire from art or exercise; for such is the force of exercise upon the organs of speech, as well as upon every other organ of the human body, that constant practice will strengthen the voice in any key in which we use it, although this may not be the most natural and easy at first. As constant vocal exercises is of such importance to strengthen the voice, care should be taken that it should be in a manner that will give the greatest variety and power.

The situation of the public speaker is one of art; he not only wishes to be heard but to be heard with energy and ease. For this purpose, his voice should be powerful in that key which is easiest to him, in that into which he will most naturally fall and the one which he will have the most frequent occasion to use. It is absolutely necessary to avoid a very common mistake which may lead to an incurable error, the confounding of high and low with loud and soft.

Every part in nature subserves two or more purposes. The nasal cavity serves as an air and voice passage; the mouth cavity, as a food and voice passage (not for breathing;) the soft palate acts as a valve, the primary function of which is to prevent the food, during mastication, slipping into the air passage; the secondary function is to control the passage of air in the emission of sound; the vocal chords serve two purposes—first, they protect the lungs from food or other foreign particles which may accidentally slip by the epiglottis—second, they are set in motion during the production of sound.

The nasal passage is about the same size as the mouth passage but the apertures leading thereto being so much smaller are apt to mislead one. The primary function of the nostrils is for breathing and nature has so lined the nasal passages with little sieves to protect the throat and lungs from particles of impurity. Poisons inhaled through the lips, unconsciously, could not be detected unless strong enough to taste when touching the soft palate, but nature provides an alarm in the sense of smell—when one breathes correctly—and the particles thus inhaled are ejected by sneezing.

PROTECT THE THROAT AND LUNGS.

After using the voice for any extended effort, the throat, bronchial tubes and lungs are warm and sensitive to atmospheric changes and when cold air reaches them directly through the mouth, serious results may follow, therefore, the breathing should be wholly through the nostrils, in which case the temperature of the air

will be such as to pass to the lungs without injury.

Many persons protect the outside of the throat with the greatest care but neglect the inside by laughing, talking and otherwise breathing through the mouth when the throat is sensitive and then they wonder how they caught such a cold or sore throat when they were so careful. The outside of the throat needs no more protection in winter than in summer. The back of the neck is the most vulnerable part of the whole body and there is no harm in using necessary caution as to draughts of cold air when one is warm from exercising either physically or vocally. Do not get into the habit of muffling up the throat. While nature does not need the protection she will resent the removal of it after having become accustomed to it. Also remember that the nose is the normal air route for all ordinary occasions in breathing.

THE TONGUE.

Vocally speaking, the tongue is used principally in articulation and enunciation. It is an unruly member and as such, must be placed under perfect control before being able to produce the best vocal results. At least 75 per cent. of all defects in speech arise from the incorrect or insufficient use of the point of the tongue. While the point should be trained for accuracy, the back of the tongue should be under such control that it may be lowered at will. This can be done only by proper vocal gymnastics.

THE HARD PALATE.

The name is significant, as it is hard and inflexible as the name implies. By running the finger back in the roof of the mouth from the upper teeth to where it touches the beginning of the soft palate, you will ascertain its extent. It is against the hard palate, just back of the teeth, that all tone should be directed. It is here where the current of air should strike when desiring to focalize, or place the tone.

THE SOFT PALATE.

Beginning where the hard palate ends is the soft palate, very flexible, which acts as a valve between the mouth and the pharyngeal cavity. It is of the utmost importance in voice production. One should be able to lift it at will and, as a practice, to such an extent as to contract the uvula (the pendent) entirely out of sight. Hold a hand mirror in such a way as to throw the light into the back of the mouth and you will observe that the soft palate is supported by two anterior and two posterior pillars. While looking into the throat you can, by will power, raise the soft palate and in this way strengthen the pillars that support it.

THE UVULA

This is sometimes, erroneously, called the palate and the elongated uvula as "the dropping of the soft palate." When the pillars supporting the palate become weak, the uvula becomes elongated and swollen and rests to such an extent on the back of the tongue as to cause coughing and hacking and clearing (?) the throat (if the throat is dry) or tendency to swallow (if too much saliva is present.) Never resort to surgery for an elongated uvula. Any vocal teacher who understands his business can reduce it, by proper exercise, to its normally healthful condition.

THE TONSILS.

Between the anterior and the posterior pillars of the soft palate lie the tonsils—a source of great annoyance to vocalists when they become so enlarged as to prevent the free passage of air through what should be the full, open throat. As a rule the surgeon's knife is resorted to for their removal. This should never be done inasmuch as the swelling can be reduced, the inflammation removed, and the tonsils restored to their normally healthful condition by proper vocal gymnastics. The cutting out of the tonsils or the burning of them with caustic does not remove the cause, and the same cause will produce a like effect.

For generations the medical world has been practically unanimous in holding that the tonsils were one of the wise provisions of nature to protect the respiratory and digestive organs; and it is perfectly safe to say that they would not have been placed in the human body by nature and would not have a tendency to enlarge rather than diminsh in size without having some important function to perform.

DRYNESS OF THE THROAT.

Many speakers and singers resort to liquids to remove the dryness of the throat and mouth. This should not be done, not even cold water. The cause should be removed in order to remove the effect. This dryness arises from one of two causes: (1.) from nervousness (which causes the ducts of the salivary glands to close,) (2.) from taking the breath through the lips. To remove the first you must get your self-possession; to remove the second, breathe through the nostrils. In singing this cannot always be done, in which case the breath should be sipped—not sucked—through the lips.

With some persons the nervousness causes an excessive amount of saliva to flow; in which case the same rule holds good—self-possession.

All undesirable qualities—gutteral and metallic tones, huskiness, straining of the voice, etc., should be entirely removed by fully understanding the little instrument upon which you are playing. Some things are benefited by straining, but the voice isn't one of them.

NASALITY.

What are commonly called "nasal tones" are, in reality, "catarrhal tones." A person with a severe cold does not talk "through his nose," but without it; that is, the nostrils are so obstructed that the nasal elements (m. n. ng.) which should go through the nostrils do not.

Clear tones include nasal elements; catarrhal tones exclude them. The nasality is caused by the dropping of the soft palate in consequence of the weakness of the pillars of the soft palate. This difficulty can be removed in one lesson by any good vocal teacher who understands the anatomy and physiology of the vocal organs.

DIET AFFECTS THE VOICE.

When the delicate, sensitive lining of the pharynx is affected, the voice will suffer in consequence. This is especially true in the use of cheese, cold milk or acids of any kind. Cheese and milk have a tendency to thicken the mucous membrane of the pharynx, and all acids act as an astringent. Many singers and speakers resort to the juice of a lemon to cut the phlegm but it will cause more disturbance than it removes. Caution should also be observed in regard to eating a hearty meal just previous to any prolonged use of the voice. So great is the sympathy between stomach and throat that whatever affects the one affects the other; besides, a full stomach, even of the most wholesome food, interferes with the management of the breath. The diaphragm cannot fully contract when the stomach is distended with food. Besides, the attention of the nervous system is taken up with the active process of digestion and it cannot have so much energy to spare to work properly the vocal and respiratory apparatus. If food is taken just previous to putting the diaphragm to work, it should be an easily absorbable and digestible liquid.

MODERN ART AND CLASSICAL VOCAL IDEALS.

ART is never at rest. This does not necessarily mean that it always moves in a forward direction. Quite the contrary. History teaches us that, like an undulating line, it rises and falls, to rise again. And it is yet an open question, to be decided by future generations, whether our ultra-modern music means progress or retrogression. It is heard on all sides, and only with few exceptions, that with the introduction of the music-drama and the abandonment of the florid style of singing a new era has dawned, no longer requiring that schooling for the voice, which the old Italian masters found so necessary and which consisted in training it in the "legato," "staccato," "stentato," "martellato" and "portamento."

For the very reason that the modern composers, beginning with Richard Wagner, demand so much of the voice, even though in an entirely different direction from the old style, for that very reason the voice needs the most thorough and the most complete training, which is the one insisted upon by the old Italian masters, starting with Caccini (1558-1640). Richard Wagner himself insisted that the Old Italian Method be adhered to.

The apparent new demand of the modern composer and critic that the words associated to music be clearly pronounced and not uttered in a garbled fashion, understood by none, was already insisted upon by the oldest Italian teachers and it was only the advent of the purely bravura singing, a product of the eighteenth century, the main object of which was the sole display of vocal beauty and ability, which caused the singers of those days to neglect the distinct enunciation and expression of their text. No wonder that Tosi (1723) bitterly denounced the decadence of the Art of Singing. Perfect art does not admit any flaws whatsoever.

Caccini, Marco di Gagliano, Zarlino and others laid the greatest possible stress on the correct formation of the consonants, the vowels and their quality, and altogether insisted on the most careful treatment of the language. Our modern demand in this direction shows that that branch of the Art of Singing is again in the ascendancy and it is pure folly, based either on want of intelligence, or reluctance to seriously study, or impatience to appear before a "long-suffering public," to neglect the others, fully as important ones. This age of noise reflects itself in the singer's endeavor to that extent that he, or she, too, finds his, or her, ideal in producing as much of it as possible.

THE Egyptian tambourine was either round, like that which is at the present time in use in Europe as well as in the East, and which, as we have seen, was also known to the Assyrians; or it was of an oblong square shape, slightly incurved on the four sides, and entirely different from our own tambourine. Sometimes the square tambourine had a bar across the middle, which divided the parchment into two equal parts, so that it was in fact a double tambourine. Women appear to have played the tambourine more usually than men.—CARL ENGEL.

Perfect Gowning

518
(upper cut)
Average figure
Brocade
White or Pink
19-30
$3.00

338
Same design
Coutil
White
18-30
$2.00

346
(lower cut)
Stout figure
Coutil
White
22-36
$2.00

Perfect Gowning, an art that seems to belong to only a favored few, is really at the command of every woman who knows the secret. Time was when a most expensive modiste was the key. Today, almost irrespective of the expense of the gown, the "perfect costume" is within the reach of all, if the corset foundation is right. American Lady Corsets are so perfectly modeled, and produce such beautiful lines, it is almost impossible, with such a foundation, not to have the gown modish in effect.

American Lady Corsets are designed in innumerable styles of different proportions, including a perfect model for every type of figure. Why not ask the corsetiere, at your dealer's, to show you "your" particular American Lady Corset style? Prices range ***$1.00 to $5.00.***

American Lady CORSETS

American Lady Corset Co.
Detroit and Paris
Send to Detroit Office for complimentary catalog

Please mention THE ETUDE when addressing our advertisers.

Department for Organists

Editor for October

MR. J. WARREN ANDREWS

[As a former president of the New York State Music Teachers' Association, and as warden of the American Guild of Organists, Mr. J. Warren Andrews has had unusual opportunities for studying the needs of American organists. He is organist at the Church of the Divine Paternity in New York, and has well earned his place as a representative American organist.—EDITOR OF THE ETUDE.]

THE PAID MIXED CHOIR.

Paper Read at the National Convention of Organists, at Ocean Grove, N. J.

As I sit here in the grove during my vacation time, far from the complexities of city life, with all nature alight in splendor, with the birds singing spontaneous praise to their Creator, and where the Rural Free Delivery brings the only reminder from the outside busy world, the thought of a paid mixed choir comes over one as a sort of incongruity. However, as this is the subject assigned to me, I will do my best to relate some of the things that experience has taught me.

The paid choir is undoubtedly the outgrowth of the failure of the volunteer organization in city churches. While the volunteer choir may be organized and maintained in the country church with more or less success, its existence in a city church is certainly precarious, giving no positive assurance of its reliability even on the most critical occasions. In the city, where there are so many attractions to draw the attention of choir members away from their duties, it is next to impossible to command attention at rehearsals, without which no good work can be accomplished. Unfortunately, the sense of duty is not strong enough in most people to lead them to practice serious self-denial without some pecuniary, or other compensation, beyond the consciousness of duty well performed. It is to be feared, also, that religious devotion is less strong in the city than in the country. Possibly there are more tares among the wheat. At all events, in most of the large cities, where churches are large and influential, choirs are paid and maintained. In some instances a quartet of "stars" is made the nucleus of the organization. While from a musical point of view it is possible with such a choir to produce music of artistic worth in an artistic way, there is still something often lacking from a religious standpoint. Where singers are employed simply because they possess good voices and are paid for using them, the motive actuating such use may not approach the highest ideal. The fact of a singer's being paid for services does not detract from the religious worth of the labor more than it would that of the minister, only, in nine cases out of ten, the motive of the singer is unquestioned by the churches. Many singers make the choir a stepping stone to the opera, or as a means of supplying "pin money," or, it may be, of improving their reading or musicianship. Indeed, I have known rank atheists and the most irreverent people to be engaged in church choirs; those who are quick to ridicule, and even paraphrase, the most sacred words of hymn or anthem when it suited their fancy to do so. Such flippant and blasphemous behavior is altogether out of place and should not be tolerated in any worker in the church. Given consecrated men and women in this service, the paid mixed chorus and quartet would be, I believe, ideal. The object for which it is formed would be accomplished. Can we have such choirs in the cities? If we cannot I am convinced that no choir at all is preferable. People cannot sing with conviction that which they *do not believe*. Our mission is not to "please" the people or to give a concert each Sunday. The purpose of our work is to incite and excite religious fervor and emotion; to try and lead the mind and heart Heavenward and to nobler aims and higher purposes. How can we do this if our hearts and minds are not attuned to these lofty endeavors?

I once knew a contralto who sang Handel's *He Was Despised* in such a manner that half the congregation were in tears and who, after singing it, was so overcome with emotion that she was unfit to continue the service. The soprano in surprise turned to her saying that she could not understand such a state of feeling. The latter could please, but the former carried conviction.

I have never reached the point where I can say I'd rather hear an artist, true and cold, sing the service, rather than one less skilled who can sing from the heart. Technic is by no means to be disparaged, but preferably it should be added to a nature true to God and man. A sincere heart first, then a talent consecrated to the highest ideals. We need reverent and consecrated singers in our choirs if the true Spirit of the Gospel is to be wafted to the hearts of our hearers. Cold, formal work is not only foreign to the purpose and spirit of the church, but it is repellent.

FORMING A CHOIR.

Before the choir is formed we should have a clearly defined idea of its purposes. We should then consider our own duties in connection therewith, never forgetting that our first duty is to the church we serve and not to the singers employed. In my own church, it falls to my lot to engage and discharge the singers, and everything is done through my agency, so that I alone am held responsible for the efficiency and behavior of the choir. This is as it should be, because, with one in control, results are far more easily obtained than where several are in authority, and less confusion results. In selecting the quartet I hear candidates (unless I have in mind those I want and can secure) until two or three are discovered who possess sufficient skill and proper voice to meet the requirements. These are brought before the committee to hear and make choice, for while my judgment is usually relied upon, it is preferable to have the committee make the final choice of the soloists.

With the chorus I am obliged to make my own selection, making it a rule, however, never to select any voice which has the least objectionable twang to it, for experience has taught me that this is a vital point. It is easier to keep a singer out than to get rid of one when once engaged. A director should never allow personalities to influence his choice. The one thing to keep ever in mind is his duty to the church employing him. He must remember that he is in his place because he has been put there to exercise his skill and judgment to the best of his ability. If he does not do this he is unfaithful to his trust.

The choir organized, it may be essential to establish a system of fines to insure attendance and promptness at rehearsals, for one *must* have discipline. No good work can be done without it, and we are responsible, remember. In all contracts singers should agree "to attend as many rehearsals as the director may deem necessary for the proper rendition of the music."

A librarian should be appointed to keep a record of attendance, to arrange and care for the library, keeping it well cataloged by card files, or other systems, so that any selection may be forthcoming at a moment's notice. The catalog should be arranged by titles, composers, and for the various church seasons. This entails considerable work at first, but it saves much loss of time and confusion. Many choir lofts look as though a cyclone had struck them, and they are seldom cleared. The choir gallery should be placed in order for every service and after the last service of the day the music should be carefully put in its proper place. Confusion resulting from lost music and books is disturbing to minister and all who have any part in conducting the service of worship. It is also evident to the congregation and a cause of distraction. Let everything be done decently and in order.

In order to foster zeal and interest it is necessary continually to place before the singers new and interesting music. Without this the services will be lifeless and dispirited. This will entail considerable added expense to the music account, but it pays.

REHEARSALS.

The rehearsals should always be conducted with a grand or square piano, as it is impossible to see the choir while using an upright. Much of the rehearsing should be done *a cappella*, as this gives the choir more self-reliance, which is valuable in case of accident to the organ on Sunday. Indeed, it is most effective to often sing the service without the use of the organ, which may nevertheless be used enough to convince the congregation that it is in repair.

The director should never go into the choir room for rehearsal unprepared. The music should all be selected, laid out carefully, and the work carried on quick, short and decisive, though it is not time lost to talk for a few moments about some composition in order to infuse its spirit into the singers. They often interpret a work better for this, and try to impart its emotional characteristics with more thought and understanding, thereby more readily obtaining the results you are striving for. Now and then a well timed anecdote or story will relieve the strain of hard practice and help to make the practice hour interesting, but care must be taken not to relax the discipline. Do not, however, treat adults as though they were children. Consideration and patience is always best. Time is lost by bursts of hasty temper. If we cannot command ourselves we cannot expect to command others. Treat the choir as friends and they will do what you require. Be courteous and never lose your dignity and, while you will have your share of discouragements, success will come in time.

Plan your work so as not to have too many big services come consecutively, otherwise you will find yourself placed where you have not time to prepare some of it properly. Never take work before the congregation when you feel in any doubt as to its effective performance. Better hold it over until it is in shape to render.

I need not expatiate upon the necessity of tact in the government of song birds. No one requires more of this important grace than does the choir director. With so many emotional natures to deal with he must exercise all his ingenuity to cope with them, and woe to him who possesses it not. The higher the salaries paid the greater the tact necessary to control singers.

THE MATTER OF SALARIES.

The salaries of the chorus should be uniform for obvious reasons. If one receives more than another jealousies will result, and hard feeling, and no good work can be accomplished without harmony of feeling as well as of voice.

The salaries of the quartet should also be nearly uniform, for the one star in the firmament will dominate and cause troubles innumerable. The wealthy member of the congregation who puts his hand in his pocket to secure some favorite singer in the choir generally brings to it an element of discord which will effectively destroy all the other work of the director, oftentimes making his duty most arduous. The advice of the director should always be sought as to how the stipulated salaries shall be divided among the choir, as, from his position, he is familiar with the different dispositions with which he has to deal.

ROBING THE CHOIR.

For the sake of appearances the choir should be robed. Not only does this do away with the variegated headgear in front of the congregation, but it gives the poorest clad choir member a chance to appear side by side with the more financially fortunate, or better dressed, neighbor without the feeling of inferiority engendered thereby.

There are many sides of this subject that might have been touched upon, but I have only brought to notice a few of such things as I deem important. I would like to impress upon organist and choir alike the overwhelming need to be fully consecrated to their chosen work, to give to God their best and noblest endeavors, and not to prostitute their office to mere worldly vanity and gain. Their vocation is not to concertize, or to please their hearers, but to put forth their best endeavors and to the best of their ability.

THE softness of sounds generally produces impressions of calmness, repose, tranquil pleasure, and of every gradation of these different states of mind. Loud, boisterous and piercing sounds, on the contrary, excite strong emotions, and are proper for the expression of courage, anger, jealousy and other violent passions; but if sounds were constantly soft, they would soon become wearisome by their uniformity; and if they were always loud, they would fatigue both the mind and the ear. Besides, music is not designed merely to describe the states of the soul; its object is frequently vague and indeterminate, and its result rather to please the senses than to address the mind. This is particularly to be remarked in instrumental music.—FETIS.

THE GUILMANT ORGAN SCHOOL

William C. Carl, Mus. Doc.

Re-opens Tuesday, October 6th

The course includes the Organ, Harmony, Counterpoint, Orchestration, Key-board work, Musical Dictation, Musical Form, Hymnology, Service-playing, Accompanying, Plain-Song, Improvisation, Organ Tuning, Organ Construction, Students Recitals.

Dr. Carl returns from Paris Sept. 25th

Send for new catalogue

44 West 12th St. New York

PIPE ORGANS Of Highest Grade Only

Our Instruments comprise all features which are of real value. Many years of practical experience. *Write for specifications.*

EMMONS HOWARD ORGAN CO. WESTFIELD, MASS.

THE "GEM" Church Organ Pedal

Attachment for Pianos

Enjoy Organ Practice in Your Own Home

INFORMATION UPON REQUEST

SYRACUSE CHURCH ORGAN CO. SYRACUSE, N. Y.

Pipe Organs for Churches, Auditoriums, Residences

Kimball Pipe Organs are unsurpassed among the world's greatest organs. Place, Estimate, etc., furnished on application.

W. W. KIMBALL CO. Kimball Hall, Chicago Established 1857

Eastern Office: 307 Fifth Ave. New York

ESTEY CHURCH ORGANS

Estey standard maintained.
Maximum facilities.
Highest grade of product.
Pioneers and leaders always.
Examine stop action and wonderful *reedless* Oboe, Saxophone, Clarinet, etc.

ESTEY ORGAN CO., Brattleboro, Vermont, U. S. A. Established 1846

THE HALL ORGAN CO. New Haven, Conn.

Makers of Modern PIPE ORGANS

DISTINGUISHED for ARTISTIC VOICING DIGNIFIED AND CHURCHLY.

THE BENNETT ORGAN CO. ORGAN BUILDERS

ROCK ISLAND - - ILLINOIS

The organs we build are as near perfection as skill and money can make them.

Steere Organs

Pre-eminent for Forty-six Years

Built for churches, schools, theatres, lodges, halls and homes.

Second hand organs for sale

Specifications and prices on request.

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

Standard and Modern Instruction Books for the Pianoforte

All or any of these Methods cheerfully sent "On Sale" or on approval.

BEGINNER'S BOOK

School of the Pianoforte

By THEODORE PRESSER

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 veriest 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 clinch 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.

Price, 75 Cents

FIRST STEPS IN PIANOFORTE STUDY

The combined and condensed results of the work of several practical teachers of the young

Carefully Edited and Revised by THEO. PRESSER

This book begins at the beginning and serves as a practical and melodious introduction to the study of pianoforte playing; It is most carefully graded; the instructive matter is presented in a way that is easily understood and there is nothing dull, uninteresting, or monotonous in the entire work; its independent by those who make a specialty of teaching beginners is universal.

It may be the very book you have often hoped to find; let us send you a copy On Sale; you will use it and order again.

Price, $1.00

FOUNDATION MATERIALS FOR THE PIANOFORTE

By CHARLES W. LANDON

This method leads to solid musicianship through an easily graded and exceedingly interesting course of study.

The pieces and exercises are all short, attractive and of elective technical value, the entire work being based upon the author's wide personal experience in this field of musical endeavor.

Special attention is given to rhythm, time values and sight reading. It is an ideal method calculated to awaken a sustained interest in the study of pianoforte playing.

Price, $1.00

LANDON'S PIANOFORTE METHOD

EASILY GRADED FOR BEGINNERS

This book is by a practical teacher who has proven the value of the method in his own work with primary pupils. The plan of the book is thoroughly modern, including the use of the Mason system of technics in its simpler forms. The teacher's needs are also fully considered, a special feature of the work being the valuable suggestions intended to guide the teacher.

These suggestions and directions are well worth the price of the book and are applicable in connection with the use of any method or course of piano study.

Price, $1.50

GUSTAV DAMM'S PIANO SCHOOL

WITH ENGLISH AND GERMAN TEXT

An excellent edition of this widely used work, the popularity of which may be judged by the fact that the original German publisher has issued no less than two hundred editions of it.

Our edition is somewhat larger than most others, so the notes and text are correspondingly larger and clearer, making this the ideal edition for both teacher and pupil.

Price, Substantially bound in boards, large quarto (329 pages), $2.00

An Enlarged and Revised Edition of

LOUIS KOEHLER'S PRACTICAL METHOD FOR PIANOFORTE

Opus 249; Volumes I and II

Revised by the Author's daughter,

CLARA KOEHLER-HEBERLEIN

This is a work needing no introduction to teachers. There are many editions, but our edition of the PRACTICAL METHOD is recognized as definite—it is the edition *par excellence* for the AMERICAN PUPIL; nevertheless, our price is lower than that quoted on some, and no higher than that of the ordinary unrevised editions. Teachers buying this book from other dealers should ask for the PRESSER edition.

Volumes I and II, each, 50c. Combined, $1.00

LEBERT AND STARK'S PIANO SCHOOL

A complete course of systematic instruction in all branches of pianoforte playing from the first elements to the highest perfection.

This world-famous, joint-production of two great European Masters of pianoforte instruction still enjoys the confidence of teachers wishing to impart thoroughness to their work and who do not believe in the ultimate value of a so-called "easy method." Endorsed by Liszt, Heller, Moscheles, Lochner, Moscheles and other noted authorities.

Part 1, Elementary School—First Degree, $2
Part 2, Exercise & Etudes—Second Degree, $2
Part 3, Exercises & Etudes—Third Degree, $2

Mail orders solicited and filled to all parts of the country. The best discounts. Any of our works sent on inspection.

THEO. PRESSER CO., Philadelphia, Pa.

ADVANCE IN MECHANICAL RESOURCES OF THE ORGAN.

BY HENRY S. FRY.

IN an article prepared and read before the American Organ Players' Club, Philadelphia, by the president, Dr. J. M'E. Ward, the following table was included, showing the increase in mechanical resources of the organ in proportion to the number of speaking stops:

Location	Date	Speaking Stops	Mechan Stops	Per Ct.
Boston Music Hall	1867	89	24	about 27
Centennial (Phila.)	1876	29	23	about 59
Breslau	1913	200	100	50
Thomas Orchestra Hall, Chicago	1900	50	31	62
Hamburg, Germany	1912	163	104	64
St. Louis Exposition	1904	140	99	72
Portland, Me., City Hall	1912	86	72	83

In an organ soon to be installed in a Philadelphia church, with about 55 speaking stops, there will be 95 mechanical accessories, or almost 173 per cent.

While, no doubt, differences of opinion exist as to the wisdom of this development in some directions, there can be no vital objection to mechanical appliances that make possible the organist's securing necessary changes in registration with the smallest amount of effort possible. Of course, there will be the temptation on the part of some players to overwork the accessories at their disposal, and become "restless players" through too frequent change of registration.

A marked illustration of what may be left undone in the arrangement of an organ appears in an instrument installed in this country only a few years ago, designed by an eminent English concert organist.

In this instance, although the instrument is a four manual one of about 39 stops, there is no oboe stop included, nor any other 8-foot stop satisfactorily to take its place. No string-toned stop appears on the great organ, and no open diapason or Geigen Principal in the choir organ. The string tones appear in one manual (the swell), and the vox humana in another (the echo), with no coupler between the two manuals, so that the only means of combining these tones is by coupling both swell and echo manuals to one of the other manuals after eliminating such stops that are already drawn on the manual to which they are to be coupled.

There is no sforzando pedal, nor a crescendo pedal (which could be used as a full organ pedal), and no way to secure full organ except to use pistons (pistons or pedals in connection with the swell organ) on each manual, add manual stops individually in addition, secure full pedal by a composition pedal and add what couplers are required. The return to a former registration from full organ necessitates almost as much manipulation. There is no way to change registration on great, choir or echo by combination pedals, nor to change pedal stops by pistons. The pedal stops and combination pedals affecting them are placed on the right-hand side of the console.

This instrument is a good example of "omission" which is interesting at this time in view of the fact that the same eminent English organist has been authorized to arrange the console of a very large organ to be installed at an exposition in this country next year.

THE system of scales and modes, and all the network of harmony founded thereon, do not seem to rest on any immutable laws of nature. They are due to æsthetic principles which are constantly subject to change, according to the progressive development of knowledge and taste.—HELMHOLTZ.

Austin Organs

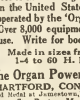
FOUR large four manual and eleven three manual organs now being erected or contracted for, together with a number of interesting two manual schemes.

Large factory addition just finished gives more operating and erecting room.

Send for catalog or other information to

Austin Organ Co.

Woodland Street, Hartford, Conn.



"Most of the leading organs in the United States are operated by the 'Orgoblo'. Over 8,000 equipments in use. Write for booklet."

Made in sizes from 1-4 to 60 H. P.

The Organ Power Co., HARTFORD, CONN.

(Winners of the Gold Medal at Jamestown.)

A. C. FOSTER, 218 Tremont St., Boston, Mass.
G. W. WESTERFIELD, 264 Virginia Avenue, Jersey City, N. J.
JAMES TOPP, 613 Steinway Hall Bldg., 64 E. Van Buren St., Chicago, Ill.

Church Organs

Latest Approved Methods. Highest Grade Only. Established 1827

Main Office & Works HASTINGS, MASS. P. O. Kendal Green, Mass.

Hook & Hastings Co.

BRANCHES:

Boston, New York, Phila., Chicago, Louisville, Dallas

M. P. MÖLLER PIPE ORGANS

In use in over eighteen hundred churches and institutions. Wetchell pipe organs of all sizes and for every purpose. Every part made in our own factory and fully guaranteed. Endorsed by the most eminent organists. Specifications and estimates on request. For catalogues and particulars, address

M. P. MÖLLER, HAGERSTOWN, MD.

Established New York, 1851 St. Louis, 1878

GEO. KILGEN & SON

Pipe Organ Builders

ST. LOUIS, MO.

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

Church Organs

BUILT BY

Hutchings Organ Co., Boston, Mass.

WRITE US FOR ANY DESIRED INFORMATION ABOUT ORGANS

New Organ Music ON SALE

Have your name entered for the receiving of a few small packages of new music ON SALE during the professional season, no guarantee as to amount to be kept; discount the best obtainable; the only responsibility the small amount of postage; returns of unused music to be made once each year; a postal card will stop the sending any time. Thousands of teachers receive piano music from us in this way.

THEO. PRESSER CO., Philadelphia, Pa.

12 Years Without Corns

Blue-jay, for 12 years, has kept some people free from corns. Now nearly half the people who have corns end them in this way.

They simply do this:

Apply Blue-jay at night. It is done in a jiffy, and the pain ends from that moment.

In two days the corn is loosened. Then they lift it out. There is no pain, no soreness, and the corn is completely removed.

Pare corns and they remain ever present. Use old-time treatments and the corns don't end.

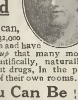
But apply a Blue-jay plaster and that corn will leave you. If it doesn't, apply one more, for some corns are stubborn.

A million corns a month go that way. Let yours be among them. Start today.

Blue=jay Plasters End Corns

15 and 25 cents—at Druggists
Samples Mailed Free
Bauer & Black Chicago and New York
Makers of Physicians' Supplies

You Can Weigh Exactly What You Should



You can—*I know* you can, because I have *reduced* 32,000 women and have *built up* that many more—scientifically, naturally, without drugs, in the privacy of their own rooms.

You Can Be So Well!

—if you only knew *how* well! I build up your vitality—at the same time I strengthen your heart action; teach you how to breathe, to stand, walk and relieve such ailments as

Nervousness, Torpid Liver, Constipation, Indigestion, Etc.

One pupil writes: "I weigh 83 pounds less, and I have gained wonderfully in strength." *Another says:* "Last May I weighed 100 pounds, this May I weigh 126 and oh! I feel SO WELL." Won't you sit down and write now for my FREE booklet? Dont wait, you may forget it. I have had a wonderful experience and I should like to tell you about it.

Susanna Cocroft
Dept. 29, 624 Michigan Boulevard, Chicago

Miss Cocroft is a college bred woman. She is the recognized authority on the scientific care of the health and figure of women.

CLASS PINS & BADGES

Descriptive catalog with attractive prices mailed free upon request.
Write to the manufacturers. Dept. E
BENT & BUSH CO.
338 WASHINGTON ST. :: BOSTON, MASS.

Please mention THE ETUDE when addressing our advertisers.

WHERE SHALL THE ORGANIST LOCATE?

Two courses are open to the young organist who has aspirations to fame and position. He should, early in his career, decide in his mind in which city he will locate; go there and stay through "thick and thin," winning his way through pluck, hard work and perseverance, or he should take the first favorable opportunity of securing a fair position in some place where opportunity presents itself, not relinquishing it until securing a better one, gradually working himself up from post to post, rising higher and higher as his ability will warrant. If his ability is really exceptional the "big" positions will seek him. A man can usually accomplish what he determines to do *if his determination is strong enough.* We must be ready when the call comes. To start on one's career half prepared is oftentimes a vital mistake. The student days should not be shortened except for urgent and necessary reasons, though, if one possesses the elements of success, he will succeed anywhere, and, if he cannot acquire knowledge in one way, he will in another.

It is a mistake to try and climb the ladder and reach a certain height, with every promise of a brilliant future, gaining a good name for skill and ability, then to "break loose" suddenly and go to Europe for several years for further study. I have seen many such come back and never again reach the round of the ladder they left. If we cannot get in our European study in the early student days, better take numerous trips during the summer seasons rather than relinquish what we have gained in a "business" way.

Many are the letters the writer is continually receiving from organists holding good positions in the smaller cities seeking positions in New York, often stating the amount of their good incomes and prospects in their present localities. A man who is the "big toad in the puddle" of a smaller city is more than foolish to venture to New York *unless he can step into a position "ready made"* which will assure him prominence and prestige. A small position to the musicians of New York means nothing, however it may seem to those residing outside of New York. Even men who come to New York under other conditions, those of National reputation, sometimes fail to secure an adequate foothold. An organist who is holding a desirable position in any good city where he is fairly happy would better stay there until he is called, or has a sure prospect in the larger city.

To the young organist who feels that he has the qualifications to succeed, and is "turned down" on every hand, I would say: Look about and see if you have not some personal trait which may be hindering you; one which, by a little care, you might overcome. Is it a too evident conceit; a desire to show the committee how *you* could run the music if you had unlimited control; a contempt for the cheap music certain congregations are using? Do you antagonize pet schemes and ideas possessed by some of the brethren and *sisters* of the church? If you have these radical ideas and constructive tendencies, just hold them silently till you are older; then, as you deem it wise, put them into operation one at a time. You will find that conservatism is as necessary as radicalism, and that a man, though he has never studied the organ, may have a modicum of common sense. Perhaps you may have a contempt for the musical director. Well, he is there, and you are not. Get there by being as "wise as a serpent" and holding your ideas of development with patience. We all feel the desire to "do" things. Be patient, watch and bide your time.

I have said nothing of the "classical" student who bemoans the ignorance of committees who will not listen to his "Bach." In time, you may discover that perhaps you are not as qualified to present Mr. Bach to him as you will be with maturer years. I have often wondered what my early recitals were like. You may, too, in later years. Strive to learn all you can about everything that is good; cultivate good business methods; keep yourself pure morally; be earnest and diligent and you will succeed anywhere.

INTERLUDES.

The use of interludes between the verses of the hymns is nearly obsolete. There are many, however, who had to struggle with them in the days gone by. It was said that "it took a genius to make a good interlude." Whether it did or not, there were some points in the playing of them that, if they had been properly explained, would have lightened the understanding of them considerably. First, there was the attempt to approximate the melody. This is the vital flaw in the endeavor to play a good interlude. The melody should, generally, be "thrown to the winds" and forgotten. It is the *rhythm* that is the essential feature. Varied harmony regardless of the melody is the principal point to be considered. Of course a radical departure in the style of melody would be out of keeping with a good interlude. We have to exercise our common sense, but, if the melody is too strongly adhered to, we are greatly hampered in the results of our endeavors. Keep the style and rhythm and the matter of playing a skillful interlude is easily acquired. Practice and a little careful thought will enable the average organist to do this acceptably. There are many places in the service where the ability of the organist to improvise a short musical period may be used to advantage, like, for instance, between the prelude and the Doxology. These qualifications will greatly enhance his efficiency.

THE ONLY REAL SHORT CUT.

BY M. O. HONK.

If anything is done many times in exactly the same manner, it soon becomes habit. Habit leads to skill. At the same time accuracy should be the first and constant consideration; and if a pupil will play a passage enough times it will soon go as fast with ease as the piece demands. To get the best results in the shortest time and with the least labor, each phase should be played many times, but slowly enough to secure absolute accuracy. After thus playing the passage carefully from ten to twenty times or more, try it at a faster rate, until the desired speed is attained. Try the next passage in the same manner. Serious practice means thinking; remembering just what and how to do and a determination to overcome difficulties.

A difficulty should never be passed over, but conquered when first met, as directed above.

Nearly every piece of music is much like many other pieces, but sometimes a piece will have passages that are peculiar; hence the wisdom and necessity of thoroughly and at once learning all the difficult parts of a piece. It is often best to take a difficult passage with one hand at a time; then, when it goes easily, try it with both hands together, *but slowly* at first, eventually attaining the desired speed.

For Nervous Women

Horsford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

Teachers' Loose Leaf Journal-Ledger

A handy Account Book (pocket size) for teachers. The plan provides for the entry of a lesson any day of any month of any year. It provides for the posting of lesson terms; the entry of term payments for either private or class lessons; the charging of music or books and credits for payments. A complete journal and ledger all on one leaf. The binders are furnished in full morocco or imitation leather, and are equipped with 6 rings.

PRICES

Loose Leaves, package of 50	$0.20
" " " " 100	.40
Binders, full morocco	1.10
" imitation leather (Texoderm)	.85

Send for sample sheet

Clayton F. Summy Co.
PUBLISHERS
64 East Van Buren Street, Chicago, Ill.

Get That Final Touch of Refinement With
Our Correct Form Cards

You pay particular attention to correct clothes, when calling upon someone you wish to impress favorably, don't you? Then why let your card (which must tell who you are and *what* you are before people see you) give a poor impression of you? Printed cards are no longer good form.

To Receive Favorable Attention Your Card Should Be Engraved

Copper plate engraving is our business. Our men are artists in this particular line. Their work is neat, stylish, and attractive, because they are men of vast experience. The quality of the cards we use is the best that money can buy and the price is *not* high, because by dealing with us (the manufacturers) there are no "in between" profits to pay. And the goods are brought right to your door, postpaid; sent three days after we get your order. We also make engraved Wedding Invitations, Announcements, etc. Write *now* for prices and whatever samples you want.

COPPERPLATE PRESS
200 East 87th St. (Dept. E) New York, N. Y.

Applied Harmony

By C. A. ALCHIN

A system that is **Simple, Practical, New.** Based on **Music Principles,** not mechanical. Deduced from the nature of music and works of the masters—old and modern. **600 excerpts from the best compositions.** Price, $1.75. Cash orders, $1.00 until the work is out of press.

ALDEN PUB. CO.
1227 S. Hoover St. Los Angeles, Calif.

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 CLUB OFFER:

Musical Leader, regular price $2.50 for year ....
And ETUDE, regular price, $1.50 for year ....
Club Price **$2.50** FOR BOTH

Address THE MUSICAL LEADER
McCormick Building, Chicago

Composers of Music,

If you want to get the best results, FINANCIALLY from your compositions, it will be worth your while to consult us. We do not market music, But Print It.

The Peerless Music Printing Co., Cleveland, O.

Please mention THE ETUDE when addressing our advertisers.

Department for Violinists

Edited by ROBERT BRAINE

AMERICAN OR FOREIGN EDUCATION.

[There have been many discussions lately as to the desirability for American students to go abroad for a musical education. But whatever arguments for or against the idea may have been advanced have been swept aside by the terrific outbreak of war which has caused the civilization of Europe to totter from its very foundations. The following dispassionate view of the situation was written by Mr. Braine long before the European conflict had answered the question of European study in a summary manner. One inevitable result of the war so far as America is concerned will be to force the public to a better appreciation of American independence not only in political matters but in artistic matters also. Nobody can read Mr. Braine's article without acknowledging that America is fully equipped to give a sound, complete musical education.—Editor of The Etude.]

A young lady living in Southern California writes to the Violin Department: "I am fourteen years old, and have studied the violin since I was seven. My recent work has been under —— ——, and —— ——. During the next two years required to complete my high school course I expect to continue with these teachers, who seem to be the best in Southern California. My problem is what to do then. Would it be better to go to some teacher in America or to go abroad immediately?"

Without knowing our correspondent intimately, the extent of her talent, her financial resources, her future aims and ambitions as a violinist, and many other things, it would be impossible to advise her intelligently as to the advisability of a period of European study. This is a question on which tons of paper and gallons of printer's ink are consumed every year, for I cannot remember a time when the controversy, "America versus Europe for Music Study," was not being threshed out in at least one of the leading American or European music journals. After all, these discussions lead nowhere, for even if the matter could be definitely decided, the decision could not possibly fit every individual case, since what would be wise for one student would be the height of folly for another. To try and lay down a hard and fast rule that an advanced violin pupil either should or should not go to Europe for at least a part of his education, is nonsense pure and simple, since so many things enter into the equation.

Many advanced violin students write to The Etude for advice on this subject, and disclaiming any attempt to come to a decision which will fit all individual cases, we will consider some of the elements which enter into the problem, setting down as fairly as possible the advantages of domestic and foreign study.

Much depends on the future plans of the student. If he wishes to play for his own amusement in an amateur way, to teach or play in orchestra professionally, it certainly would not be necessary for him to go to some great teacher in Europe. If, however, he intends to become a concert violin soloist it might be wise. Much also depends on the financial side of the question. If a student's funds are limited, he should not starve himself to go to Europe. In this country he might be able to make something towards paying his expenses as he went along, but not in Europe where the ranks of the profession are extremely crowded. Family matters are often to be considered. If it means the breaking up of the family for the student to go abroad accompanied by one or more members of the family, the rest being left behind, it should only be thought of in cases of the most extraordinary talent. I could recount scores of cases where families have been divided in this way, never again to be reunited.

GOOD TEACHERS PLENTIFUL IN AMERICA.

Europe, of course, contains many times the number of eminent solo violinists that live in America. These great violinists, whose incomes depend largely on concert tours extending all over the world, find it more expedient to live in Europe, since other countries (America included) are more ready to give profitable engagements to European artists, than if they were located in some other country. Most impresarios make it a point to engage only violinists who possess the hall mark of European fame. Still America possesses a large number of eminent violinists and teachers, for Europe sends us some of her best. Many of our largest American cities have resident violin teachers who can take the pupil to the highest pinnacle of the violin art.

It is claimed by many advocates of European study that art is too much commercialized in this country, and that even eminent teachers who have sought our shores do not teach for the love of their art as they did in their own country; that they have imbibed the love for the "Almighty Dollar;" that they "watch the clock" when they give lessons, and only give so many minutes for so many dollars, etc., whereas in their own country they were accustomed to forget the passage of time when they had an interesting pupil, and gave him unlimited "overtime." However this may be, every pupil who has spent much time in Europe is well aware that the teachers there, with exceptions (as there are in this country), are quite alive to the charms of the franc, the mark, and the thaler, and except in the case of extremely talented pupils, whose success serves as an advertisement for the teacher, do not give the average pupil two or three times the time he pays for, any more than they do in this country. If it is only a case of securing a competent teacher, the American student need not leave his own shores, for the standard of violin teaching in the larger cities of the United States is very high and constantly rising.

"MUSICAL ATMOSPHERE."

It is claimed that one of the chief advantages of European study is the "musical atmosphere" which one meets with in the cities of Europe. If by "musical atmosphere" is meant the opportunity of hearing the masterpieces of music well performed by eminent artists, he can get quite enough in his own country, for in our larger cities the student during a season can hear no end of symphony, grand opera, oratorio, and instrumental and vocal work by world-renowned solo artists. While no American city has so many concerts in a season, say, as Berlin, where there is often a choice of half a dozen or more important concerts on the same evening, still there is enough for all practical educational purposes. There are very few evenings in a city like New York or Boston, but what there are one or more important concerts or performances of grand opera.

If by "musical atmosphere" is meant the popularity and veneration for music among the masses, and the subtle quickening which comes to the pupil from associating with a people, where the interest in music amounts almost to a religion, then no doubt Europe has the advantage, although if the American student chooses his associates wisely from people who possess a genuine and deep love for music, he can get much of this kind of atmosphere at home.

BUSINESS REASONS.

It is probable that nine out of ten of American students studying for the profession go to Europe for a greater or less period of "finishing study" for business reasons pure and simple. How often do we hear the American student say, "I am going to learn all I can here, and I am then 'going abroad' for a year or two." Many such students go to Europe for only six months or a year, take a few lessons from some famous teacher who is well known in the United States from having been here on a concert tour, and then come back and boldly proclaim themselves the pupils of the noted European teacher, saying never a word about the faithful American teacher who has given them practically their entire education.

In the present state of music in the United States it is undeniably a business advantage to the student to have received his education in Europe, since, other things being equal, he will find it easier to obtain employment when he enters the profession, and easier to obtain pupils. The American public at present, although there has been some improvement in this respect in late years, gives the first preference to European musicians and teachers, and after this to the American pupil who has studied in Europe. The purely American-taught student, with a few significant exceptions, comes last. As America grows in musical importance this will no doubt be changed, but the day is not yet in sight. The staffs of teachers of our most important American conservatories and colleges consist, for the most part, of European musicians, the American teachers filling the posts of assistants. This being the case, is it any wonder that our American students flock to Europe?

LEARNING THE LANGUAGE.

Many American students who go to Europe for short periods are seriously handicapped by the fact that they do not understand the language of the country to which they go. If they go to a French or German violin teacher they cannot understand his explanations and thus lose much valuable instruction. It is still worse in the case of a foreign harmony and composition teacher. The result is that many such students fall back on English or American teachers who are established in the foreign country to which they go, and who are often not to be compared in skill with the American teacher they left at home. The American student preparing to go to Europe should study beforehand the language of the country to which he intends to go.

THE MATTER OF EXPENSE.

The American pupil who expects to get an education with leading teachers in the great cities of Europe for a fraction of what similar instruction would cost him at home is doomed to disappointment. Really great teachers in Europe charge very high fees. The very greatest charge, from $5 to $10 an hour for instruction, although of course fairly good lessons can be obtained for $1.50 to $2 upwards, just

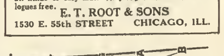
VIOLINS
FOR ALL PLAYERS
Students Outfits $10 up Catalog No. 1 E
Real Old Violins, $40 up Catalog No. 3 E
"GEMÜNDER ART" VIOLINS $150 UP Catalog No. 2 E
Repairing, Exchanging and Easy Payt's, FREE, Our Booklet, Best methods of selecting violins for personal use, and History of the Bow.
AUGUST GEMÜNDER & SONS
SEND THIS ADV. 141 West 42d ST., NEW YORK

ROOT VIOLINS

For more than fifty years have been the choice of musicians and discriminating buyers. The smooth, rich, mellow and even tones that denote perfection in construction and skillful adjustment have made them the most satisfactory violin at any price.

Send for catalogue of prices and color illustrations. Old and used violins taken in trade. We also publish all kinds of easy music for young orchestras. Catalogues free.

E. T. ROOT & SONS
1530 E. 55th STREET CHICAGO, ILL.



Marcy's Chart of Intonation
FOR THE VIOLIN (Six Illustrations)

Teaches how to locate any sound, natural, sharp or flat and proves them to be correct in all positions. Book of instructions with chart, which touches upon how to discriminate between a musical sound and noise, effect intervals, musical vibrations and sound-waves upon which the chart is founded, studied and applied to the Violin, are fine points invaluable to every learner.

Price, by mail, $.50 Chart 11" by 13"
H. W. MARCY
25 Brayton Park Place Utica, N. Y.

Musicians: Why Stick

in the ranks, when we can help make you a
Vaudeville Orchestra Leader at $25 to $75 or more
a week? If you know
NOTHING ABOUT MUSIC
it wouldn't pay you to buy our course.
BUT YOU DON'T NEED
to be **a star** to make it pay you big money.
Roy W. Teevin, the successful vaudeville leader, wrote this course, and gives personal attention to all inquiries.

ASK US ALL ABOUT IT
Teevin's Correspondence School
Box 4, Orpheum Theatre, Grand Rapids, Mich.

Ovide Musin's Virtuoso School of Violin

Recognized as the leading school for highest class violin playing in this country. European methods. Accommodation for limited number of students in residence. **Chaperonage**

Open throughout the year. Singing with Mme. Ovide Musin. Piano, Harmony and French, with eminent teachers.

Special Correspondence Course
Write for catalogue.
REGISTRAR, 51 W.76th Street, New York City

CLASS PINS RINGS & MEDALS
C. K. GROUSE CO. CATALOG FREE
NORTH ATTLEBORO MASS. BOX 33-A

Please mention THE ETUDE when addressing our advertisers.

SUCCESSFUL SONGS

CADMAN, CHARLES WAKEFIELD
The Heart of Her
High in Ab, medium in F
Price, 40 cents

As beautiful as the same composer's "At Dawning" which is making such a whirlwind success. Words and music are united in lovely effects.

DICHMONT, WILLIAM
My Day
High in C, Low in A
Price, 40 cents

A gem—equal to Ethelbert Nevin at his best—and with the added merit of being easy. A short song, but with big effects and a strong climax.

Such a li'l' fellow
High in G, medium in F, low in Eb
Price, 40 cents

A song which goes straight to the heart—so simply tender and winsome. Either words or music alone would make a success, but together they are irresistible.

MONTAGUE, LAWRENCE H.
For You
High in G, medium in Eb, Low in Db
Price, 50 cents

A stunning concert song is this—with a haunting melody such as made Bartlett's "Dream" famous.

RICH, MARIE
Call me "Sweetheart"
High in Db, medium in Bb
Price, 50 cents

This must be the song that prompted "I hear you calling me," for no one could be indifferent to the appeal of its lovely melody which intensifies the words and makes them a real heart-song.

ROLFE, WALTER
Drifting and Dreaming
High in Ab, medium in F
Price, 60 cents

The refrain of this song is an inspiration, and proves that songs equal to the best are still being written. Easy to remember and not easily forgotton.

Discount on Sheet Music one-half. Postage free if cash is sent with order.

Send for these Thematic Lists today
67 NEW SONGS FOR SINGERS AND TEACHERS
and
80 NEW PIECES FOR PIANO TEACHERS
They cost you nothing but are of genuine value

OLIVER DITSON COMPANY
CHAS. H. DITSON & CO.

WHY ARE THE
KREUZINGER VIOLINS So Wonderful?

BECAUSE they combine the rich, sparkling tone of the great Italian Masters, together with tremendous power.
Constructed in a most artistic manner of beautifully and carefully chosen old wood.
They are as responsive the moment they are finished as the finest old Cremonese is to-day, and they continue to improve month after month.
You want a **Kreuzinger Violin,** as the Violin you have is not quite satisfactory.
We will allow you all your violin is worth toward the purchase of a **Kreuzinger Violin** and will also allow the remainder to be paid on the instalment plan.

CORDE DE LUXE The best hot weather silk Violin E, used by leading artists.
15 cents Each, $1.50 Per Dozen EACH STRING REPRESENTS 4 FULL LENGTHS

Send for our Illustrated Catalog of Violins, Strings and Music
MUSICIANS SUPPLY CO. 60 LAGRANGE ST. **BOSTON, MASS.**

The New School Year

To the Music Teacher:

This is the time of the year when you do most of your shopping for the year; you must buy not only for yourself but for your pupils.

You need Methods, Studies and Recreations; also a large and diversified collection of different styles of music to suit the individual wants of your pupils. **Let us help you** do your shopping.

The Teacher who will ask for our Free Thematic Catalogue, and will allow us to send a **Selection of Music on Sale,** will receive the benefit of our Thirty Years of Experience in publishing and ministering to the wants of Schools, Academies and Teachers. This selection will be of great value in choosing the necessary studies, and pieces needed at this time of the year; and they should be tuneful as well as useful, in order to hold the attention of the pupil and secure the proper progression.

We include in our selections not only the best of our own, but also the best of other publications. Your orders for any publications of all publishers, are filled promptly on the day received.

Write today for our free Catalogue, **Liberal Discounts,** Terms and Conditions.

The Joseph Krolage Music Co.
Race and Arcade :: Cincinnati, Ohio

Please mention THE ETUDE when addressing our advertisers.

as they can in the United States. In the smaller cities of Germany a very cheap education in violin playing can be obtained either at a conservatory or by taking private lessons, but as the American student wishes to study in a large European city, that all the folks back home have heard of, and from a teacher with a world-wide reputation, he will usually have none of these small towns, with obscure conservatories and obscure teachers. The cost of living in the large European cities has also advanced very much of late years. Many of the German hotels have doubled their rates in the past ten years, owing to the high cost of living. The American student will find the living expenses very nearly as great in Berlin, Vienna and Paris as in New York or Boston. Taken all in all, the American student will not be able to save much, if anything, in getting his musical education in Europe.

A CHAPERON NECESSARY.

In the case of a young lady going to Europe to study music it is absolutely essential that she be attended by a reliable chaperon if she has no friends or relatives in the European city where she intends to reside. The morals of the great European capitals are very free, and it would be absolutely dangerous for a young American girl to go about unattended in these cities. A leading American musical journal has been running a series of articles on this very subject recently, and some of the stories of the difficulties encountered by American girls in the large European cities are heart-rending.

It is also rather dangerous for a young male student to be turned loose in a large European city without any one to look after him. Drinking is an almost universal custom in Europe, and there are countless other forms of dissipation open to the young man without an older hand to restrain him. The young of either sex had better never see Europe than to be exposed to the temptations of one of these great capitals with no one to look after them.

ARTISTIC ADVANTAGES ABROAD.

The musical student who knows the language of the country where he is to study, who has abundant financial resources to take full advantage of a course of two or three years of European study, will derive great profit if he only uses his opportunities wisely. Other arts, such as painting, sculpture, architecture, the drama, etc., are at a very high point of development in Europe, and there are wonderful galleries of art works, which should be an inspiration to the mind of the music student. The historical glamour of the great European capitals, the form of government, with opportunity of seeing kings, emperors, princes and nobles, the pomp of the army, great pageants, etc., naturally have an effect on the mind of a sensitive music student, and to that extent improve his powers of expression and develop his emotional nature.

I have often thought that the greatest advantage to be derived from a period of European study was in obtaining an intimate knowledge at first hand of the characteristics of the leading musical nations of Europe. When one lives among the German people, for instance, and gets to know them intimately, their characteristics, their likes, dislikes, their folk-lore, their customs, etc., he finds that the works of Beethoven, Schubert and the other great German masters will take on a new significance. The music appeals to him in a different way and he is able to interpret it in a much more intelligent and expressive manner.

In the same way the musician who has lived in France has learned the language and characteristics of the French people, and has associated with French musicians and composers, naturally plays French music more in accordance with French ideas than one who has not. A residence in Italy will give a musician a new insight into Italian music, and a year in Norway and Sweden will make the music of Grieg intelligible to the musical student as it never was before. The music of every country is intimately associated with its language, legends, poetry and folk-lore, and the musician who has studied these and lived in the country will naturally be able to interpret its music with more fidelity to the ideas of the composer.

A GOOD EDUCATION POSSIBLE IN AMERICA.

To sum up, while there are many advantages to be obtained by a period of study in Europe, the student should not make too many sacrifices to obtain it. Our large American cities offer a splendid field in which the talented music student may develop. In them he may find eminent teachers, and hear the great works of music in every branch adequately performed. He has opportunities of playing in students' orchestras, singing in choral societies, and studying theory, harmony and composition under eminent teachers. In short, he can obtain an excellent musical education in any one of a half dozen American cities.

CARE OF THE BRIDGE.

A bridge bent by age or humidity must be replaced by a new one. This can only be done by the instrument maker, for it is of no use for a player to buy a bridge and imagine that all he has to do is to put it on, as it is a difficult matter to fit a bridge properly, owing to the rounding of the belly to which the feet of the bridge must be made to fit exactly; also the exact proportion of its thickness and height has to be considered. The degree of hardness in the wood of the bridge is again a matter of importance as the tone is much affected by it. If the natural tone is too soft, a hard bridge will tend to counterbalance this by imparting some brightness to it. If, on the other hand, the tone is hard and loud, a soft bridge will often modify it.

The bridge should stand in the middle of the belly in a line connecting the V cuts of the *f* holes. This is its proper place, and should be found to answer, if the instrument has been made to proper proportions, and the neck and fingerboard properly adjusted. In many cases, however, this rule cannot be strictly adhered to owing to some slightly defective proportions, and here again the help of the instrument maker must be sought.

The player should often look at the bridge to see that it stands straight, especially at the top. Owing to the continual tuning up of the strings the top part of the bridge is liable to be pulled over in the direction of the fingerboard, instead of standing perpendicularly, as it should; the bridge is then in danger of tipping over altogether.—*Strad* (London).

STUDYING ORCHESTRA MUSIC.

Nothing would be better calculated to develop the art of violin playing and of music generally in the United States than the formation of amateur orchestras. In this the cities of England and Germany set a notable example. Even the smaller cities in England have their permanent amateur orchestras, some of which do surprisingly good work. One of the largest amateur orchestras in England is the Central London Choral and Orchestral Society. Really important standard works are studied, and the subscription is only $2.50 for the season. This society just announces its twelfth season.

4,300,000

Four Million Three Hundred Thousand
'Wood's Pupil's Practice Slips''
have already been sold. There must be some value to them. Are **you** using them? If not, a sample package will be sent you **free.**

Our catalogue is the largest of **Easy Teaching Music** in the world.
Sent Free to Any Address

Wanted at Once

500 Music Teachers and **Schools** to receive packages of our **Latest Piano Teaching Music from their regular Music Dealers.** Most of the music we would submit on this plan has been issued since January 1, 1914.

Our business is with the dealer exclusively, yet we have a plan whereby Teachers and Schools may receive packages of our music and retain the same until the close of their teaching season.

Send Us At Once Your Dealer's Name We Will Do the Rest

Sent **Free**—Our Thematic Catalogues of **Easy Teaching Music**—to any address upon request.

THE B. F. WOOD MUSIC CO.
246 Summer St. BOSTON 29 West 38th St. NEW YORK
Also at London and Leipzig

CHRISTMAS MUSIC
by C. Harold Lowden

We are the exclusive publishers of this well and favorably known composer's work. This season he has outdone himself, and we commend the following to those Choirmasters, Choristers and Music Committees that desire bright, attractive and original music that is worth while, yet not too difficult for the average musician.

TIDINGS OF JOY is a brilliant cantata for Choirs—has solos for all four voices—very melodious. Just the thing for volunteer choirs. 50c each, $5 the dozen, less 25%.

HARK THE HEAVENLY HOST.—A charming new song, the words of which are by Elsie Duncan Yale, who also wrote the poems to Mr. Lowden's great successes **BEND THOU MY WILL TO THINE** and **TEACH ME TO TRUST THEE MORE.** This new song abounds in the Christmas joy and is destined, we believe, to become one of the big songs this season. High (Eb to G) and (C to E) voices. 50c less ¼.

OCTAVO ANTHEMS.—We have a fine line for Christmas. Choirmasters tell us that our anthems are better appreciated than many of the standard and more difficult anthems, that require double the study. We aim for brilliancy without extreme difficulty. Send for samples.

FOR THE SUNDAY SCHOOL we have three excellent services, **HIS NATAL DAY,** by Mr. Lowden, **THE NIGHT OF THE STAR,** by various Modern Composers, and **BREAK FORTH INTO JOY,** arranged from the Classics. **Two have full orchestration. THE SPIRIT OF THE YULETIDE** is a captivating Cantata for young people at 25c each, or $2.50 the doz. **SIRACK, THE HILL SHEPHERD** is a song story—is most effective, and sells at 15c each or $1.50 the dozen, and **KINGDOM SONGS** is our new Sunday School Song Book, than which there is no better—$25 and $30 the hundred.

It is a pleasure to send anything On Selection. At least examine our publications.

THE HEIDELBERG PRESS
Dept. E 15th & Race Sts., Philadelphia

New Violin Music On Sale

Have your name entered for the receiving of a few small packages of new music ON SALE during the professional season, no guarantee as to amount to be kept; discount is the best obtainable; the only responsibility the small amount of postage; returns of unused music to be made once each year; a postal card will stop the sending any time.

Thousands of teachers receive piano music from us in this way; they say it is most convenient to have 8 or 10 new compositions coming along from time to time. We send piano, vocal, octavo, violin and organ music this way; any or all to responsible persons.

THEO. PRESSER CO., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

Some Violin Questions Answered

S. C. S.—Beginners on string instruments are often subject to cramps aud pains in the muscles in either right or left hand or arm. The motions involved in violin playing bring into play muscles which would not otherwise be used in the same way, and they are subject to cramps until they get accustomed to their work. Possibly your pupil grips the neck of the violin too tightly with the left haud. This is a very great fault, as the hand should grasp the neck lightly, and have free play up and down the neck in shifting. If the position of the hand is correct, your idea of discontinuing the practice when the cramp appears and then resuming in a few minutes is a good one. Massage of the hand would no doubt assist, or an osteopath might help your pupil. If after following the above course the cramp persists, it would be best to cousult a good physician or surgeon.

Mrs. J. L. McF.—I could not give even a guess at the value of your violin without seeing it. According to the data you sent, your violin was not made by a famous violin maker, aud consequently it would have no historical value apart from its value for its tone qualities. There are hundreds of thousands of violins in the world made by more or less obscure violin makers of the past and present. Some of these violins have admirable tone qualities and possess considerable value as musical instruments. If you have a violin expert or reliable violin dealer near your home, he could no doubt give you an idea of the value of your violin.

S. U.—If at the age of sixteen, and having played the violin for four years, you are able to play Kreutzer, Fiorillo and Rode even passably well, you have made remarkable progress. If yon have really good talent you are not at all too old to continue, with the idea of making violin playing your profession. It all depends on your talent. However, it is a great misfortune to choose a profession for which one has not the requisite talent. You had best go to a really first rate violinist, one with a reputation in the musical world, and pay him a fee to examine you as to talent, and to advise you. Such an examination might save you years of misapplied labor in a profession for which you are not fitted.

G. S. G.—The chromatic scale (glissando), from the cadenza in the arrangement of Drdla's *Serenade* which you send, commencing on E, two octaves above the open E string, should be executed with a single finger, in this case preferably the third. The finger proceeds down the string with a series of quick, even little jerks, until the first position is reached, when the ordinary chromatic scale fingering is resumed.

It is very difficult indeed to play the chromatic scale in this manner, in perfect tune, since as the finger proceeds down the string the distance traversed by the finger between the half tones, becomes slightly greater in progressive ratio, owing to the lengthening of the vibrating portion of the string. Such passages are often attempted by violinists without sufficient practice, and are simply "faked," the trne intervals of the chromatic scale not being produced at all.

S. N. R.—If you have only been studying the violin for three years, and play third or fourth grade music, you are wasting your time in trying to play double harmonics. Double stops in artificial harmonics are extremely difficult, and are only successfully played by great virtuoso violinists. They involve extraordinary accuracy in placing the fingers, and some of them involve great powers of stretching. Such difficult feats come at the very end of the education of a violinist, after he has thoroughly mastered ordinary violin technic in all its forms. Double harmonics are only effective when the tones are brought out with great clearness and penetration. When played with a sickly, feeble tone, and with many of them "missing fire" altogether, they are of no effect, and had best not be attempted.

C. R.—You can buy a quilted blanket to cover your violin in the case from any large music house, or you can make one yourself. Cut two pieces of silk into a long tapering oval shape of the proper size to fit over the top of your violin, put cotton between them, and run lines of stitching at regular intervals as you would in making a quilt. Such a covering forms an excellent preventive against dampness, violent atmospheric changes, and also protects the violin from injury while in the case, from the bow striking it, or other cause.

J. A. G.—As far as I can judge from the description you send of the position of your arm in playing the staccato bowing I am inclined to think that the advice given you by the pupil of Sevcik was correct, but in matters of this kind it is simply impossible to judge from a written description, since the position of the nrm and hand is constantly changing as the bow advances and recedes in bowing, and the elbow rises and falls conforming to which string is being played, or when two strings are played at once. I would have to see you play to judge whether you are doing this bowing correctly or not. If you could go to a first class teacher for even a single lesson he could no doubt straighten out the matter for you.

FABULOUS VIOLIN PRICES.

Many persons who are not familiar with the old violin trade are often disposed to question the accounts they read of where fabulous prices are paid for the works of the Cremona violin makers. While of course the prices paid are often exaggerated, it is true that there is at all times a steady cash market for instruments of the first class, especially those of Stradivarius and Guarnerius. While the prices of such violins are naturally higher in this country, on account of having to be imported, they also command very high prices in Europe. In a letter to the editor of this department, Mr. Archibald Ormiston, the Scotch violin authority, writes from Edinburgh: "For many years I saw the instruments of nearly every great violinist and cellist who visited Edinburgh. I have seen between 30 and 40 "Strads," also a large number of "Josephs" (Joseph Guarnerius), etc., and have the measurements and details of a large number of them. I have had a considerable number of other Cremonese instruments through my hands, and once in the same day I sold both a "Strad" and an Amati to pupils. It was through my instrumentality that the famous Leduc "Joseph" (1745) came into the hands of its present owner, Mr. R. D. Waddell, Glasgow. The price was $9,250 which was then by over $1,000 the greatest amount ever paid for a "Joseph," but since then as you are no doubt aware the sum has been exceeded several times. Kreisler told me that he paid almost $10,000 for his "Joseph." A few weeks ago Mr. Henri Verbeugghen, the leader of the Scottish orchestra, showed me a "Joseph" (1733) for which he paid $10,000; so, for perfect specimens of this maker, $10,000 is likely soon to become a minimum price.

In the United States it is said that the highest price ever paid for a Joseph Guarnerius was that of $12,000, paid for the "King Joseph" from the Hawley collection, by the late Henry C. Havemeyer, president of the Sugar Trust.

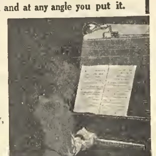
The violins of Stradivarius command even higher prices, and the leading violin dealers of the world are constantly on the outlook for good specimens, for which they have standing orders, for wealthy patrons, collectors, amateurs, and violinists. Paying a "fortune for a fiddle" may seem preposterous to people who have not learned to love the violin as a work of art, but surely if a painting by Raphael is worth the $700,000 recently paid for it, by P. A. B. Widener, of Philadelphia, a masterpiece by Stradivarius, the world's greatest violin maker, should command the modest sum of $10,000, since it not only possesses matchless beauty as a work of art—a feast for the eye—but it possesses utility as well, in its splendid tone as a musical instrument, with the power to charm and delight millions, when played by a great artist.

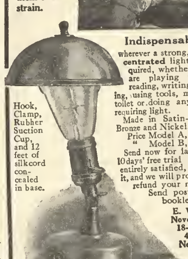
TOURTE BOWS.

Thousands of violin players have bows stamped, "Tourte", and many of them are under the impression that they have genuine bows made by that greatest of all makers. The very fact that they are stamped, however, proves, as a rule, that they are not genuine, since genuine Tourtes were never stamped by him. Just as in the case of violins, many of which are of the cheapest description, but which bear Stradivarius labels, so thousands of bows, and often of the commonest make, bear his name. It takes an experienced expert to pass on the genuineness of a Tourte bow. Genuine Tourtes are occasionally found stamped with his name, but the stamping was done by another hand.

Let us send you on 10 days' FREE trial
The Handiest Lamp in the World
The "WALLACE" Portable Electric Lamp
a lamp that
Stands, Hangs, Clamps, or Sticks ANYWHERE, and at any angle you put it.

A lamp that floods the music and keyboard with light, keeps your eyes in the shadow, and **saves them from strain.**





Indispensable wherever a strong, **concentrated** light is required, whether you are playing piano, reading, writing, sewing, using tools, making toilet or doing anything requiring light.
Made in Satin-Brass, Bronze and Nickel.
Price Model A, $4
" Model B, $2
Send now for lamp on 10 days' free trial. If not entirely satisfied, return it, and we will promptly refund your money. Send postal for booklet.

Hook, Clamp, Rubber Suction Cup, and 12 feet of silkcord concealed in base.

E. Wallace Novelty Co. 18-20 East 41st St., New York

DO YOU NEED MONEY

To educate your children, support a family, pay off a mortgage, buy a home, or dress better?

THEN DO AS THOUSANDS OF OTHERS ARE DOING

Make money selling **World's Star Hosiery and Klean Knit Underwear** in your home town.

No previous experience is necessary. We show you how to make money in an easy, **congenial and profitable way.** Two lady agents began in their home town in California and **each made over**

$3000 FIRST YEAR

We sell **direct from the mill to the home, eliminating the middleman's profit,** thereby giving better value for the money. Our lines for men, women and children are **famous the world over.** We have in 18 years grown to be **the largest concern in the world manufacturing and selling knit goods direct to the consumer.**

Agents wanted in every town. It is a permanent, pleasant and profitable business. **Write today** for our free catalog. We protect **agents in territory and make prompt delivery.**

WORLD'S STAR KNITTING CO
DEPT. 418 BAY CITY, MICH.

PIANO TUNING
Regulating and Repairing
A Complete Course of Self-instruction for the Professional or Amateur
By J. CREE FISCHER
PRICE $1.75

A work of great practical value. Arranged systematically in lessons and thoroughly illustrated, making a book that can be used for self-instruction, correspondence courses or text book in schools and conservatories. A valuable lesson is that on the tuning, regulating and repairing of reed organs. We think a work of this kind will appeal to teachers and musicians who live in the smaller towns and rural districts rarely visited by professional tuners, and then not oftener than once a year. It will also be a valuable work for a young man or woman who wishes to add to the income from teaching by keeping pupils' pianos in order.

THEO. PRESSER CO., Philadelphia, Pa.

WRITE FOR BIG FALL AND WINTER CATALOGUE, Department Y. SIEGEL COOPER & CO., CHICAGO.

Please mention THE ETUDE when addressing our advertisers.

Department for Children

Edited by Miss Jo-Shipley Watson

A MUSICAL GAME FOR CHILDREN.

BY GOLDIE ROBERTSON FUNK.

SOME games which I "invented" afforded my two children, six and eight, interesting occupation and incidentally some splendid drill. We began to make the games the first week of the summer vacation. We went to a printer's shop and for ten cents he cut us two hundred white cardboard cards about the size of a calling card. We stopped at a dry goods store and asked for some empty spool boxes to keep our cards in. At school the children had learned that a musical staff has five lines and four spaces. They also learned how to make the treble and the bass clefs.

GAME No. 1.

From eleven till twelve two different mornings we spent at a table outdoors, the children drawing free hand the lines of the staff on the cards until they had made twenty-seven. The next two days, at the same hour, they drew in the treble clef. Both times my part was to keep score with a red and blue pencil. For each perfect staff each child received a red 0, and for each imperfect one a blue cross. The score for the clefs was kept the same way. The fifth day brought a little reward for faithful work in the shape of a tea party outdoors with two little guests.

The next two days the children put in the notes. The little girl counted out fifteen cards, the boy twelve. On each of three staffs she made the whole note "E" on the first line. That finished a "book" of those cards. On each of three others she made "G" on the second line; "B" on the third line; "D" on the fourth line and "F" on the fifth line. On each of three of his the boy made "F" in the first space; "A" in the second space; "C" in the third space and "E" in the fourth space. Then every day we three played our "treble notes" like authors till they knew them instantly.

GAME No. 2.

They made twenty-seven more staffs on cards and put in the bass clef. Daughter took fifteen again and son twelve; she wrote in the whole notes on the lines, G, B, D, F and A as in the first game, and boy filled spaces with A, C, E, G. As before three cards of one note each to a book. For several days we played "bass notes," then we alternated with "treble notes."

GAME No. 3.

Then we made more staffs with treble sign and made three lines above. The boy wrote the notes on the three lines above and the girl the notes in the four spaces.

GAME No. 4.

More staffs with treble sign and three lines below. Home-made Indian suits rewarded these two little stunts.

GAME No. 5.

More staffs with bass sign and three lines above.

GAME No. 6.

More staffs with bass sign and three lines below.

GAME No. 7.

Three cards each with whole, half, quarter, eighth, sixteenth, thirty-second notes.

GAME No. 8.

Three cards each with half, quarter, eighth, sixteenth and thirty-second rests.

GAME No. 9.

I cribbed from page 5 in a little book, by M. S. Morris, "Writing Primer for Music Students."

The children made more treble staffs and wrote in one of those words on each three cards, "Add," "Fed," "Bee," "Cab," etc. It took an all-day picnic to pay for this.

GAME No. 10.

Same words in bass. A trolley party came next with lunch on the lawn.

We made three in a "book" because I always played with them. We often played twice in the daytime for twenty minutes and once in the evening. A rubber band about each set of cards and a prompt return to its own labeled box kept them ready for instant use. Often a little neighbor, who had been taking lessons for a year, played with them. I was particular never to let a game drag. Often I remembered to say, "Let's play three music games and then let's go and get some ice cream, or meet daddy, or I'll live in a fort and be besieged by wild Indians." Often we fixed up a lunch and went two blocks away where there is deep woods and a spring and rocks and mud with which to build a dam. First we sat down there and played several games, the talking water a wonderful incentive to "play up."

In September the children were ready for a teacher. We have had hours and hours of exciting fun out of these games and we have saved dollars and dollars on their music lessons, besides the drudgery it would have been for them alone at the piano and for me to keep them at it.

I think the secret of our success has been that these were always *games*. I never referred to them as a saving of piano drudgery or money, or forgot to be enthusiastic about "seeing who would beat." My own first piano lessons years ago were about as distasteful as so many doses of castor oil, so I've felt as justified in cloaking the children's piano drudgery in fun as I do in hiding their castor oil in buttermilk.

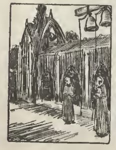
HOW RICHARD STRAUSS GETS HIS INSPIRATION.

PEOPLE who never compose have an idea that the great masters of music probably went around frothing at the mouth like maniacs when they felt the heavenly afflatus coming on. As a matter of fact, the process is very different indeed, as the following remarks by Richard Strauss, reprinted from a German paper, will show:

"I write at a work table which looks exactly like any other table, either in a black coat or a suit of English cheviot. I am never in a state of feverish excitement, and I wear my hair cut short. I love the summer, the country and the mountains. I am an incurable climber. Inspiration often comes to me when I am high up on a mountain top. I spend the summer in Garmisch, in Bavaria. There is much green and much peace. The house is full of the scent of limes. Here the desire to create comes to me oftener than anywhere else. In the winter, from November to April, I work very coolly, without any haste, even without emotion. One must have complete command of oneself if one wishes to keep order in that ever-changing, constantly moving, constantly fluid chess-board which is called the orchestra. The head which created *Tristan* had to be cold as marble. I work slowly. . . . The greatest art in invention is the art of waiting. I wrote the *Legend of Joseph* last year, like my other works, as the result of an inner impulse, without looking for a style. I only tried to get the style which best suited the inner life of the work.

"It is my conviction that each work must be written in a different language, or, to put it differently, must wear its own clothes specially made for it. . . . In painting and in sculpture I love the most audacious innovators as much as the classics."

Puzzle:—Famous Pieces in Thumbnail Pictures



By a French Composer

By an American Composer

By a German-American Composer

By an American Composer

By a French Woman

By a German Composer

(*Children's Department continued to page 767*)

Theo. Presser Co. Publications Issued Oct., 1914

Any of our works sent on inspection to teachers, upon request, at our usual large professional discounts. Use the number, not the title, in ordering.

PIANO SOLOS		Grade	Price
11908	Can't You Come and Play, G. L. Spaulding	1	.25
11920	Weber, Souvenir No. 20, G. L. Spaulding	1½	.25
11949	The Little Skeptic, G. L. Spaulding	1½	.25
11826	Lincoln's Birthday, G. L. Spaulding	2	.25
11910	Decoration Day, G. L. Spaulding	2	.25
11924	Chopin, Souvenir No. 24, G. L. Spaulding	2	.25
11946	St. Patrick's Day, G. L. Spaulding	2	.25
11985	Mascagni, Souvenir No. 28, G. L. Spaulding	2	.25
11897	Schubert, Souvenir No. 18, G. L. Spaulding	2½	.25
11907	Handel, Souvenir No. 19, G. L. Spaulding	2½	.25
11922	Jensen, Souvenir No. 22, G. L. Spaulding	2½	.25
11923	Beethoven, Souvenir No. 23, G. L. Spaulding	2½	.25
11931	Merry Gambol....R. Ferber	2½	.50
11947	Mendelssohn, Souvenir No. 25, G. L. Spaulding	2½	.25
11945	Palm Sunday, G. L. Spaulding	2½	.25
11953	Daisy Polka, Op. 29, H. A. Farnsworth	2½	.40
11984	Scharwenka, Souvenir No. 27, G. L. Spaulding	2½	.25
11986	Elgar, Souvenir No. 29, G. L. Spaulding	2½	.25
11914	Society Buds. R. S. Morrison	3	.60
11921	Grieg, Souvenir No. 21, G. L. Spaulding	3	.25
11930	Hopes and Fears, Chas. Lindsay	3	.40
11933	To a Star....N. S. Calamara	3	.40
11934	Neapolitan Fete, N. S. Calamara	3	.60
11935	Fairy Frolics..J. W. Lerman	3	.50
11944	Three Original Themes from Beethoven, L. Van Beethoven	3½	.20
11948	Engelmann, Souvenir No. 26, G. L. Spaulding	3	.25
11958	Hungarian Sketch, G. Horvath	3	.25
11944	Three Original Themes from Beethoven, L. Van Beethoven	3½	.20
11964	Among the Cossacks, M. Greenwald	3½	.50
11932	Shepherd's Dance, A. A. Mumma	4	.40
11971	Gavotte Arabesque, R. Ferber	4	.50
11997	Danse Aragonaise, Op. 311, C. W. Kern	4	.60
11863	Rustling Leaves, H. D. Hewitt	5	.60
11955	The Voice of the 'Cello, H. Weil	5	.50
11976	Rondo in A, Op. 51, No. 3, L. Van Beethoven	5	.30
11905	The Music Box, Op. 32, A. Liadow	7	.35
11829	Nocturne, Op. 9, No. 2 (Left Hand alone). A. Scriabine	8	.35
FOUR HANDS			
11925	Marionette Dance, Op. 1066, A. Sartorio	3	.60
11981	Mariner's Dance. A. Sartorio	3	.60
PIPE ORGAN			
11913	Festival March.....L. Syre	3	.60
11937	Triumph Song....R. Diggle	3	.50
12042	At Evening......R. Kinder	3	.50
11939	Andante Cantabile, C. M. Widor	4	.35
11929	Triumphal March, Op. 88, E. R. Kroeger	7	.60
VOCAL			
11912	The Light Beyond, H. Tourjee	3	.60
11918	The Butterfly and the Maid, A. S. Garbett	3	.50
11841	The King of Kings, H. Brooks Day	4	.60
11911	Bedouin Love Song, C. W. Coombs	4	.40
OCTAVO CHORUSES, MIXED VOICES			
10428	Hosanna.......P. B. Dykes	3	.15
10432	Jubilate Deo in E Flat, R. M. Stults	3	.15
10427	While My Lady Sleepeth, H. H. Pike	3	.15

THEO. PRESSER CO., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—October, 1914.

	Regular Price	Special Offer Price
Album of Instructive Pieces	1.00	.30
Chopin's Polonaises	.75	.30
Easiest Studies in Velocity. Op. 83. C. Gurlitt	.60	.20
Education of the Music Teacher—Thos. Tapper	1.00	.60
Eight Characteristic Four-Hand Pieces—E. Kronke	.75	.20
Elementary Progressive Studies for the Violin. Book II. Op. 20—Kayser	.75	.30
Exercises for Developing Accuracy in Piano Playing—Gustav L. Becker	...	.25
Fifteen Studies in Style and Expression. Op. 25—J. Concone	.50	.20
Fifty Lessons for the Medium Part of the Voice. Op. 9—Concone	.50	.20
Forty Daily Studies. Op. 337—C. Czerny	.50	.20
Merry Rhymes for Childhood Times. Vocal or Instrumental—L. A. Bugbee-Davis	.50	.20
Musical Impressions for the Pianoforte—Hubbard W. Harris	.75	.25
Musical Playing Cards	.50	.25
Newest Dance Album	.50	.20
Practical Five Finger Exercises, Op. 802—C. Czerny	.90	.25
Practical Method for the Pianoforte. Part III. Op. 249—L. Koehler	.75	.20
Practical Method for the Young Violinist—K. H. Aiqouni	...	.25
Reed Organ Player	.50	.25
Rhyming Tunes for Little Players—Hannah Smith	.75	.20
Scenes from Childhood. Op. 62 and Op. 81—Theo. Kullak	1.00	.20
Sixty Studies for the Violin. Op. 45—F. Wohlfahrt	.75	.25
Sonatinas for the Pianoforte. Vol. II—Fr. Kuhlau	.50	.15
Souvenirs for the Pianoforte—George L. Spaulding	.50	.20
Stainer's Crucifixion	.60	.20
Studies in Florid Song. Medium Compass—F. Root	1.00	.30
Technical Studies for the Pianoforte—Louis Plaidy	.75	.25
The Alphabet. Op. 17—F. Le Couppey	.75	.15
Thirty Studies in Mechanism for the Pianoforte. Op. 849—C. Czerny	.50	.20
Very First Duets for the Pianoforte	.50	.30
Wagner-Liszt Album	1.00	.35
Wagner's Operas and Music Dramas (2 vols.)	7.00	3.00
Young Musicians. Four Hands—O. Schwalm	.75	.20

Catalogues

Thousands of dollars have recently been spent in the preparation of especially GRADED CATALOGS which earnest teachers will grasp with delight. A good catalog means an immense saving of time and worry. A postal request brings any or all of them to you with our compliments: PIANO STUDY GUIDE, SINGERS' HAND BOOK, CHOIR AND CHORUS HAND BOOK, HAND BOOK OF MUSIC FOR VIOLIN AND OTHER INSTRUMENTS, HAND BOOK OF ORGAN MUSIC, HAND BOOK OF PIANO MUSIC FOR FOUR, SIX, EIGHT AND TWELVE HANDS. Our first batch of catalogs for new customers is of course also free for the asking.

Mail-Order Music Buying to Teachers, Convents, Conservatories of Music

The opening musical season promises to be one of unusual activity in America. As publishers and dealers, as originators of the successful "Mail Order" system of supplying music promptly, accurately and economically, we offer a satisfactory solution of this most vital problem to the whole musical profession.

The Presser "ON SALE" system provides you with a stock of music to be kept for immediate use for the entire season. Returns and settlements are made in June or July, you paying only for the music used. Convenience, low cost and excellent selections have made this "ON SALE" system a boon to thousands. A part of this system is the supplementary monthly small packages of new music.

This magazine, THE ETUDE, fortifies the work of every earnest music teacher in the country. With its active human appeal to all music lovers, its 200 pieces a year, its 800 stimulating pages, teachers have found it profitable to have every one of their pupils entered on THE ETUDE subscription list. Let THE ETUDE, stronger than ever, lend its force to all your musical work for 1914-1915.

An initial order for anything in music you need opens your account without bother, red tape or fuss of any kind. It will be filled quickly at best discount rates and with the satisfaction that has added much to our business reputation. The real test is the order itself.—we seek no more convincing advertisement.

The best obtainable materials, the quickest possible despatch, the most satisfactory terms, the most liberal discounts, together with a large corps of expert music workers "to do your shopping for you" with invariable courtesy, make every mail order transaction with the Theo. Presser Co. a source of pleasure.

Remember, our best advertisement is filling your order.

Returns and Settlement for "On-Sale" Music

Don't delay making your returns from last year's packages of On Sale music. Don't delay for any reason whatsoever making your initial order for either a new package or a supplementary package of On Sale music for use during the coming season. The awful catastrophe in Europe does not seem to have had the slightest effect on our musical world.

The month of September has been, as usual, the busiest month of our career, starting thousands of schools and teachers of music throughout the entire United States, supplying them with every need in musical education.

It is best to have a settlement once a year for all accounts. Almost every business would think it most odd to be asked for settlement *but* once a year; once a month is the usual method, and on our regular orders we do expect that. On the On Sale, however, once a year is our usual terms.

There is a question that often arises from the fact that the present year's selection is most suitable for next year. In that case we have made it a rule that settlement arranged by correspondence, by paying a certain proportion of the value of the past year's On Sale music will permit keeping the same selection for another season. In this case our new music On Sale package sent out once each month during the seven busiest months of the season, furnishes fine material for freshening the carried-over selection.

If there is anything in our dealing which seems unsatisfactory, any doubtful question, we are pleased to arrange it by personal correspondence. You will find us more than willing to make every item of our dealings, every arrangement satisfactory to our patrons. Our corps of experts are always ready to give advice on any subject connected with music or musical education.

Practical Method for the Young Violinist. By K. H. Aiqouni

We take great pleasure in announcing that we have now in course of preparation a new beginners' book for the violin. It is a compact but comprehensive book, planned along modern educational lines, and it is as elementary as it is possible to make it; the work of a practical and experienced violinist and teacher. It is just such a work as many up-to-date teachers have been hoping for. The various studies and exercises are arranged in logical and progressive order, and they cover the ground in a thorough and at the same time attractive manner.

The special introductory price in advance of publication is 25 cents, postpaid.

New Music ON-SALE

Every month during the teaching season we send out packages of our newest sheet music publications to patrons who signify their wishes in that regard. The music so sent may be for piano, voice, violin, organ, choir or chorus—it is only necessary to mail a card to us with written instructions as to the kind of novelties desired. All the music so sent is absolutely returnable if unused. The plan is of great value to busy teachers and is much appreciated. The piano music consists mainly of teaching pieces in the easy and medium grades—material for which every teacher has constant use. The music may be kept in its proper classification with the usual season's general assortment of ON SALE music and the unused portion returned with the ON SALE music at the end of the teaching season.

Besides the new music we are at all times ready to make up larger and more particularly graded packages to meet the needs of individual teachers.

Patrons subscribing for new music should be particular to say which kind or kinds, as: piano, voice, violin, etc., etc.

A postal card request places any teacher's name on the list for NEW MUSIC.

Violin Strings

We have made no advance in the price of violin strings and are in a position to supply our patrons at prices no higher than those quoted before the war. We have recently obtained a supply of first-class violin strings which are far above the average as regards tone and wearing qualities, and it is not always possible to find these two features combined. These strings are made especially for our trade, and to insure their easy identification are called "THE ETUDE VIOLIN STRINGS." In these goods we are able to offer violin players something serviceable and of unusual tone quality.

Until further notice we shall sell the "ETUDE" Strings at a special price of 15 cents (25-cent value)—three length E Strings, two length A Strings and two length D Strings. A full bundle of thirty strings—E, A, or D, $3.00.

Valuable Piano Music Collection at a Special Price

We have recently printed a large edition of the ALBUM OF INSTRUCTIVE PIECES, one of the many carefully compiled volumes of teaching pieces for which the Presser Catalog is famous. This album contains thirty-four instructive pieces in the earlier grades by a number of the best-known writers, such as Schumann, Gurlitt, Behr, Reinecke, Heller, Tschaikowski. Every piece is not only a musical gem, but also possesses decided teaching value; their performance reflects credit on both teacher and pupil.

For October, 1914, only, we will *reintroduce* this album to our patrons at a special price: 30 cents, postpaid, if cash is sent with the order, or with postage added if charged. The catalog price is $1.00 and the book of thirty-four pieces is worth it. This offer is for October only.

Stainer's Crucifixion

It is now nearly thirty years since Sir John Stainer wrote his *Crucifixion* and the work is growing more and more popular all the time. Probably no composer represents the deep-seated English love for oratorio and cantata more than Stainer. The son of a schoolmaster, he was born in London, June 6, 1840. When

FREE A GREAT NEW MUSICAL WORK

ALL MANDOLIN AND GUITARDOM of Three Continents is set agog by the "GIBSON" Violin construction of Mandolin and Guitar

Exclusive "GIBSON" Features

Carved Top and Back; Stradivarius arching; scientific graduation from thick in center to a delicate thinness at rim, which simultaneously secures strength and sensitiveness and compels free vibration of entire sounding-board by extending the vibrational lines of least resistance clear to the rim. A tilted neck permits a high bridge on both Mandolin and Guitar, which with the extension string-holder secures vertical and increased string pressure sufficient to pulsate a larger and thicker sounding-board; thus producing a bigness of tone never before realized. Relative treatment of top and back secures sympathetic vibration from the back-board, which additionally supports the tone. Necks are reinforced, and made non-warpable. Guard-plates or finger-rests are elevated on all "Gibson" instruments. Easy action Adjustable string-bearing at bridge overcomes sharping of heavier strings in upper positions.

Get a "Gibson" on approval at as low as $1.00 down and $1.50 a month. (Only 5c. a day.) Costs you nothing to investigate. Besides, you want our new free superb book of 100 pages-90 cuts—and subject-matter on instrument construction, instrumentation, orchestration, great American and European Artists and Orchestras; a terse compilation of virile truth. For the player and teacher of strings.

Wm. Place, Jr., the Country's Idol of Mandolin Virtuosoship and Star Soloist of the Victor Talking Machine Company, writes: "The 'Gibson' tone ennunciates perfectly and carries in the largest hall with a wealth and brilliancy peculiarly its own, which gives confidence dear to the virtuoso, for he knows the contrasting tonal effects, the rapid execution and all the other intricacies of technique will go forward to the audience just as he produces them * * * I most thoroughly believe in the superiority of the 'Gibson' construction."

Also FREE Treatise, "HOW TO PRACTICE, WHEN AND WHY, PSYCHOLOGICALLY CONSIDERED." The greatest lecture in three decades on this specific subject.

Write today. If a teacher, do business on our capital. Stock furnished. We help sell. We pay the advertising. You pay for goods when sold; return goods not sold. Try our "Still Hunt." Catalogue and thematic list free. Enclose your card. OPEN:—A splendid, permanent teaching and business opportunity to the right teacher. Either sex. ☞ Write promptly. Other positions pending.

GIBSON MANDOLIN GUITAR CO.
330 Harrison Court, Kalamazoo, Mich., U. S. A.

Washburn Harp

Made by The World's Largest Harp Builders

Double Action, Style H, $400.00 Weight 50 lbs.

Style J, $500.00 Weight 60 lbs.

At Last—a Perfect Harp, by World-Famed Makers, at Prices within the reach of all. Flawless scale, handsome appearance, tone quality, volume and carrying capacity vastly superior to all makes except the famous Lyon & Healy. Made in the same factory, by the same workmen, covered by the same guaranty and embraces the same exclusive mechanical improvements that have made the Lyon & Healy Harp the undisputed world's standard and have brought it into use in every Royal Orchestra, every Symphony Orchestra, and by almost every harpist of any note on both hemispheres. Send for Illustrated Catalog—mailed free.

LYON & HEALY, 23-45 E. Adams St., Chicago

New First and Second Grade Music

Pet Waltz, Joyous Youth Galop, Twilight Reverie, Fairyland Barcarolle, by W. M. Treloar; Sunset Nocturne, Springtime Mazurka, Maurine Waltz, Newtonia March, by C. C. Crammond. These eight new pieces are just off the press and teachers will be more than pleased with them. Price $2.80. Special introductory price for a short time only 70c. Send 70c for these eight pieces and if you mention THE ETUDE we will include a free copy of our great "KID BAND MARCH". Dealers write for catalog and special prices to the trade.
THE TRELOAR MUSIC CO., Box 494 A, Kansas City, Mo.

KIESLING'S TEACHING PIECES

For Piano, are sold by most music dealers in Greater New York, Chicago, and other cities, and used by hundreds of piano teachers. Why not become acquainted with them? Catalog contains 66 numbers. Easy waltzes, polkas, schottisches, marches, rondos, 1st and 2nd grades. Mazurkas, caprices, reveries, romances, transcriptions, duets, etc., 3rd and 4th grades, all fingered and phrased. Send postal and receive a 32 page Thematic catalog, and rates.

KIESLING, Composer 1035 Gates Ave., Brooklyn, N.Y.

Please mention THE ETUDE when addressing our advertisers.

he was seven he entered the choir of St. Paul's, and from that time to his death he was closely associated with the music of the church. At nineteen he matriculated at Oxford (Christ Church), graduating with the degree of Mus. B. (later receiving the degrees of M.A. and Mus. Doc.). In 1889 he became Professor of Music at Oxford. In 1872 he became organist of St. Paul's Cathedral in London. Stainer died in 1901. It was natural that this lifetime of devotion to sacred music should produce some work that would live and grow with increasing time. Of all Stainer's numerous compositions none has such a wide appeal as *The Crucifixion.* This is by no means due to the character of the subject, the most impressive of all, but it due to the fact that Stainer wrote the work so that it could be comprehended by all who love expressive music. There are very few sections in the work that are not written so clearly and sensibly that almost any choir can sing them effectively. It is far more practical to take a work of the dimensions and purpose of *The Crucifixion* and do it well than to take some complex work by Dubois, Saint-Säens, Brahms, or Bach and stumble through it. Our new edition of this work will be particularly excellent from the standpoint of editorial correctness and substantial, beautiful printing. In order that you may be convinced of this, we are making the introductory price 20 cents. This price holds until the work is published.

Studies in Florid Song. By F. Root

The success of this work in the high key has made necessary an addition in a lower key for medium voice. These are rather advanced studies for the voice in the florid style, taken from the best Italian writers of vocalises, such as Bordogni, Nava, Panseron, Concone, etc. They have been adapted with words, making one of the best works for the study of the voice in the higher grades.

Our special price for this work in advance of publication will be 30 cents, postpaid.

Merry Rhymes for Childhood Times; Vocal or Instrumental. By L. A. Bugbee-Davis

This is a new work for elementary students which is now in press. It contains seven pieces, practically all of them in the first grade, which may be used as recreations in connection with any pianoforte instructor; or they may be used as first pieces to follow any instruction book. They will also prove available for kindergarten work. They are all very tuneful and well adapted for small hands. Each piece has appropriate verses, which may be sung. These are all in characteristic vein. Mrs. Bugbee-Davis is one of the most successful writers for the young, as well as a teacher of wide experience.

The special introductory price in advance of publication is 20 cents, postpaid.

Young Musicians, Four Hands. By O. Schwalm

This work consists of very easy duets. The right and left hand are about the same grade of difficulty. The melodies are taken mostly from German folk songs; octaves are avoided for both performers. For a book of easy duets there is nothing that can surpass this easy volume of Schwalm.

Our introductory price for this month only is 20 cents, postpaid.

Fifty Lessons for the Medium Part of the Voice. Concone

Of all works for the voice this is by far the most widely known and used, and it is safe to say that at least four out of five singers owe a large part of their proficiency to its study; it occupies an almost unique position in the development of voice placing and taste in singing. The thorough mastery of these lessons carries the student well forward in the pursuit of vocal art.

Although numerous editions already exist we find it possible to give the work a still greater circulation by adding it to the well-known "PRESSER COLLECTION" in a thoroughly new edition—all new plates, every detail carefully edited.

While this edition is in course of preparation and until issued we solicit advance of publication orders at the low introductory price of 20 cents a copy, postpaid, if cash is sent with the order.

Profit in Reading Advertisements

ADVERTISEMENTS are the editorials of material progress. Every alert person knows that an advertiser is not going to purchase expensive space in a magazine unless he knows that he has a real buying opportunity to offer, and an interested audience to approach.

You should take a selfish interest in going over the advertisements in this issue of THE ETUDE because they contain real buying opportunities to get something which will put you ahead in the world.

The most advertisements appear in the most enlightened country. Instead of waiting for years to find out about new methods of doing things advertising carries the news in a few weeks. Advertising has made our whole mode of living more enlightened, more enjoyable. It always pays to read advertisements.

One request. We want our advertisers to know that THE ETUDE is constantly bringing them returns. Consequently we ask all our readers in writing to advertisers to add the little line "I saw your advertisement in THE ETUDE."

Fifteen Studies in Style and Expression, Op. 25. By J. Concone

The works of Concone, both vocal and instrumental, seem to be perennial. They are just as popular now as they were forty years ago. This particular work, Op. 25, is perhaps the most popular piano work in the way of poetical studies by this popular author. These numbers are more like pieces than studies; very little technical ability is required for them, none beyond the third or fourth grade. The purpose is to execute them with style, ease and grace.

Our advance price will continue during this month at the low price of 20 cents, postpaid.

Exercises for Developing Accuracy in Piano Playing. By Gustav L. Becker

This is a brief but highly important collection of exercises adapted for pianists of intermediate and advanced grade, and it was designed especially for the development of accuracy. These exercises are of most modern character and are quite different from anything heretofore published. If faithfully studied they cannot fail to aid in the accomplishment of the purpose for which they were written. The exercises are preceded and accompanied by an exhaustive explanatory text. They are the work of a very successful teacher and player.

The special introductory price in advance of publication is 25 cents, postpaid.

Elementary Progressive Studies for the Violin, Op. 20, Book II. By Kayser

Kayser's Op. 20 is one of the really popular sets of violin Etudes. These studies are intended for students passing from the intermediate stage into more advanced work. They cover practically all phases of conventional violin technical work, and are extremely well made from a musical standpoint. Some time ago we published an edition of Book I of these studies, edited by Mr. F. E. Hahn, and we now have in press Book II of the same Opus, also edited by Mr. Hahn. Book II is equally as valuable as Book I, if not more so.

The special introductory price in advance of publication is 30 cents, postpaid.

Easiest Studies in Velocity, Op. 83. By C. Gurlitt

These studies are most excellent for a pupil who is just out of the instruction book, or it might go hand-in-hand with a latter part of the instruction book. The studies are mostly of a technical nature; octaves are avoided. The left hand receives equally as much practice as the right. The studies are modern, by one of the best composers of educational works.

This will be the last month in which this work will be on Special Offer. The introductory price is but 20 cents, postpaid.

Practical Method for the Pianoforte, Op. 249, Part III. By L. Kohler

The special offer on this work will be continued during the current month. Köhler's "Practical Method" has long been a great favorite with teachers; some use Part I, others Part II, and still others use the entire work. Part III is still greatly in demand and it has many features to recommend it. It contains material suitable for students who are about to begin third grade work; exercises and short pieces are intermingled in a pleasing and interesting manner.

The special introductory price in advance of publication is 20 cents, postpaid.

Newest Dance Album

The preparation of this new volume is progressing rapidly and the work will soon go to press. It will contain an exceptionally interesting collection of pieces, all new and attractive, adapted to the various popular dances of the day, including the One-Step, Hesitation, Tango, Maxixe, etc., all by popular writers.

The special introductory price in advance of publication is 20 cents, postpaid.

Musical Impressions for Pianoforte. By Hubbard W. Harris

This is a set of eleven original pieces, published together in an attractive volume. The pieces are chiefly in semi-classic vein, but a few are modern or popular. Mr. Harris is a well-known American teacher and composer, and he really has something good to say and says it well. The pieces are equally well adapted for study, recreation or recital use.

The special introductory price in advance of publication is 25 cents, postpaid.

Plaidy's Technical Studies for the Pianoforte

Although many technical works of this class exist, none has had a wider adoption or longer life than this. It has been the basis upon which thousands of pianists have built up their technique, and, while other works may be needed to supplement it, no student ever goes wrong in mastering this work of Plaidy.

We are preparing a new and carefully revised edition to be included in the "PRESSER COLLECTION," and while it is being made ready we will accept advance of publication orders at 25 cents a copy, postpaid, if cash is sent with the order.

Sixty Studies for the Violin, Op. 45. By F. Wohlfahrt

This standard violin book will be continued on special offer during the current month. It is one of the books which practically every violin student takes up during the early stages of practice, and it is an almost indispensable number in the violin curriculum. Our new edition has been prepared with the utmost care and it will be found satisfactory in all respects.

The special introductory price in advance of publication is 25 cents, postpaid.

Eight Characteristic Four-hand Pieces. By E. Kronke

A new and original set of duets for teacher and pupil. The composer is a well-known and successful modern writer. In these duets the pupil's part, instead of being in a compass of five notes, as is frequently the case, is in the compass of an octave. This allows of considerable more variety and at the same time serves to aid the student in becoming used to the thumb and finger crossings. These duets are very entertaining, each having an appropriate name.

The special introductory price in advance of publication is 20 cents, postpaid.

Sonatinas for the Pianoforte, Vol. II. By Fr. Kuhlau

We have now in preparation, to be added to the Presser Collection, Vol. II of Kuhlau's Sonatinas. The use of the Kuhlau Sonatinas is almost universal among pianoforte teachers. They serve as an admirable preparation for the Sonatas of Haydn, Mozart, Beethoven, and they aid in developing taste, style and all around musicianship. Many teachers are content with using Vol. I of these Sonatinas, but Vol. II is also very popular and deservedly so, in fact, in our opinion, the Sonatinas in Vol. II are really more interesting, especially from the melodic standpoint. There is but little difference in grade between the two volumes, Vol. II being slightly more advanced.

The special introductory price in advance of publication is 15 cents, postpaid.

Practical Five Finger Exercises, Op. 802. By C. Czerny

We will continue through this month on the special offer this very important work by Czerny. Czerny has never written a book of technical studies such as Plaidy, Philipp and others have done, which contains exercises in all the technical division of pianoforte playing. This work, Op. 802, comes the nearest to a general technical work. It has the plain five finger exercises, then comes the five finger exercises with notes held down, after that come the extended positions, then come the arpeggios, scales, double notes, and the last division, No. 6, has octaves and chords. All divisions of technic are dwelt upon in this one work of Czerny. This accounts for its great popularity as an educational work.

The special advance price for this month only is 25 cents, postpaid.

ELEMENTS OF MUSIC

A PRIMER OF FACTS ABOUT MUSIC
Questions and Answers on the Elements of Music
By M. G. EVANS

This little work is more than a primer; it is a compact little musical encyclopædia, 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 elucidated and explained through the medium of a series of practical questions and answers covering the Elements of Music, Notation, Time, Scales, Intervals, Chords, etc., Phrasing, Accent, Ornaments, Form, Instruments, Voice, Orchestra, Foreign Terms and Musical History, with a graded grouping of all these subjects. The work is intended for the use of Teachers and Students.

Sent for Examination — Price, 50 cents

GIBBON'S CATECHISM OF MUSIC
By GIBBON CHAMBERS KILLOUGH

Presents the fundamental principles of music in a simple and concise manner, calculated to implant a desire for a wide and thorough acquaintance with the theory of music. The work is arranged in the form of questions and answers concerning Elementary Notation, Time Values, Intervals, Scales, Keys, Chords, Abbreviations and Embellishments. While intended for class work, it is also adapted to the needs of one studying without a teacher.

Sent for Examination — Price, 50 cents

WRITING BOOKS MUSIC FOR PUPILS
A Complete Course of Writing Exercises for Acquiring a Knowledge of Musical Notation
By CHARLES W. LANDON

A practical and intelligible presentation of everything writable in musical notation. The subject is treated in a manner calculated to interest and instruct even the dullest pupil; anyone who faithfully works out the exercises in these books will become a correct and rapid reader of music, vocal or instrumental. Blank pages with lines for writing music included in each book.

Sent for Examination. Price, Complete, 50 cents
Books I and II, each, 30 cents

RUDIMENTS OF MUSIC
By WM. H. CUMMINGS

In this work particular stress is laid upon the teaching that the pitch of sound is represented by *lines and spaces* and time by *notes.* The book is intended for piano and vocal students and is a valuable aid in teaching classes in musical theory. There is a useful list of examination questions at the end of the work.

Sent on Examination — Price, 50 cents

WRITING BOOK
By EUGENE F. MARKS

For Musical Exercises and Rules in Dictation, Harmony and Theory, with practical hints in Music Writing. Handy in form; pages ruled alternately for notation and handwriting, thus making it possible to write special memoranda, rules, suggestions, etc., opposite the musical matter written in the staves. It also contains directions as to the proper manner of writing the characters and signs used in musical notation.

Price, 15 cents

WRITING PRIMER FOR MUSIC STUDENTS
A Series of Practical Exercises for Acquiring a Knowledge of the Rudiments of Music
By M. S. MORRIS

This does not take the place of a writing book, but gives the pupil the necessary material for practice in music writing; the very act of copying the notes, signs, and exercises serves to fix their values and meanings upon the pupil's mind. It may be used advantageously as an introduction to Clarke's "Theory Explained to Piano Students."

Sent for Examination — Price, 20 cents

KEYBOARD CHART

An invaluable adjunct to any music studio where beginners are taught. It gives a picture of the keyboard on the staff in both bass and treble clefs, as well as on the keys; shows the position of every note; illustrates the relative value of notes; explains the rests, dots, etc., and has a table of all the key signatures.

Price, Postpaid, 25 cents

Any or all of our publications will be sent on inspection. Our professional discounts are very liberal. *Complete descriptive catalogue sent upon application.*

THEO. PRESSER CO., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

Forty Daily Studies, Op. 337. By C. Czerny

We are continuing this month the special offer on this standard technical work for the pianoforte. Op. 337 is one of the very popular opus numbers of Czerny. In this work the studies are very short in order that each one may be played over again and again a number of times. In this sense they are rather mechanical, but there is a great deal of variety in the book as a whole, as each study is developed from some special figure, contrasting with that which precedes and follows it.

The special introductory price in advance of publication is 20 cents, postpaid.

Scenes from Childhood, Op. 62 and Op. 81. By Theo. Kullak

Among the works that have attained great popularity in the last thirty years, none stands out like Kullak's "Scenes from Childhood." These little pieces are so full of originality and character that they have in a measure superseded Heller's studies, being somewhat simpler and just as poetical. We take great pleasure in recommending this work to our readers.

Our special introductory price for this month only is 20 cents, postpaid. The retail price of this book is $1.00.

Thirty Studies in Mechanism for the Pianoforte, Op. 849. By C. Czerny

The special offer on this work will be continued during the current month. Czerny's Op. 849 is intended to be used with players of intermediate grade, and it is planned so as to cover a large variety of technical work. Most of the studies are very pleasing, and some are even melodious.

The special introductory price in advance of publication is 20 cents, postpaid.

The Alphabet, Op. 17. By F. Le Couppey

We will continue during the coming month the special introductory offer on this standard book of pianoforte studies. This is an excellent work to take up after the completion of any instruction book; the studies are not dry, and they will prove attractive to young players, aiding especially in developing agility of the fingers and in the inculcation of rhythm.

The special introductory price in advance of publication is 15 cents, postpaid.

Wagner-Liszt Album for the Pianoforte

This is a new volume in the Presser Collection which is now nearly ready. It contains a number of the immortal scenes from the Wagner music dramas, all transcribed for concert purposes by Franz Liszt. Every ambitious pianist should be familiar with these transcriptions. They are not all equally difficult, several of the pieces being within the grasp of the player of average attainments. All the numbers have been carefully revised and re-edited.

The special introductory price in advance of publication is 35 cents, postpaid.

Souvenirs for the Pianoforte. By Geo. L. Spaulding

This unique set of pieces will be published in book form. Each one will contain a theme from the great masters. One of these numbers will be found in this month's ETUDE. For easy stages to the classic music for very young children, nothing better can be found than these Souvenirs. Turn to the pages of music and play over the one in this issue—"Beethoven." This will give you a fair idea of all the rest. There will be some twenty of these pieces in this volume.

Our special advance price is but 20 cents, postpaid, which will be withdrawn after this month.

The Education of the Music Teacher. By Thomas Tapper

Mr. Tapper's work is now in the hands of the binders and will be out in a very short time. It has been abundantly described in previous notices and those who wish to secure a copy of this most recent treatment of the things which teachers should know at the outstart, in order to progress intelligently and successfully, at the very low introductory rate of 60 cents must order at once.

Very First Duets for the Piano

The preparation of this new work is proceeding very satisfactorily, and it will soon go to press. It is a unique compilation of four-hand pieces. They are not in the style of duets for teacher and pupil, but they are all very easy duets lying in the first and second grades and arranged in such a manner that the *primo* and *secundo* parts throughout are of almost equal difficulty.

The special introductory price in advance of publication is 30 cents, postpaid.

Rhyming Tunes for Little Players. By Hannah Smith

These may be used as almost the very first pieces. They are chiefly melodic with very little harmony. The melodies are largely divided between the hands, both clefs being employed. By the use of these pieces the young students gain familiarity with the clefs and with rhythms. Each little piece has appropriate verses which may be sung.

The special introductory price in advance of publication is 20 cents, postpaid.

Chopin's Polonaises for the Pianoforte

This is one of the new volumes in the Presser Collection. It contains Chopin's Polonaises complete, all very carefully edited and printed from special new plates. These eleven Polonaises include some of the most famous concert and exhibition pieces ever written. It is a volume that should be in the library of every accomplished pianist.

The special introductory price in advance of publication is 30 cents, postpaid.

Reed Organ Player

This volume is very nearly ready, but the special offer will be continued during the current month. It is a splendid all-around collection of classic and modern pieces, appropriate for all occasions. Many of the pieces have been specially written or transcribed. It is all genuine reed organ music, not simply a collection of pianoforte pieces of limited compass. This is one of the best books of its kind ever offered.

The special introductory price in advance of publication is 25 cents, postpaid.

Musical Playing Cards

We are about to issue a pack of fifty-two playing cards, patterned in every way after the usual pack of cards. The only exception will be that everything connected with this pack of cards will be of a musical nature, they will have no educational value, merely recreative, simply a set of unique cards pleasing to musical persons. Advance of publication price is 25 cents, cash with order.

Advance of Publication Offers Withdrawn

"Anthem Offering"—another collection of church anthems. This makes the eighth of our series, retail price 25 cents, $1.80 per dozen, transportation additional.

"The Presser Collection of Standard Works" has had two numbers added to it during the month,—Twenty-four Miniatures, opus 39, by Reinhold, and the well-known Octave Studies, opus 24, by C. H. Doring.

The work which, on special offer has been called "Easy Parlor Album," has had its permanent title given to it. It is entitled "The Young Players Album for the Piano," 50 cents retail, and contains over seventy compositions.

Our edition of "The Holy City," by Gaul, has appeared during the past month.

To avoid "drop stitches" have your corsets fitted with

Velvet Grip

Hose Supporters, the only kind having the Oblong Rubber Button

Sample set of four Sew-ons for Women, 50c.
Child's Sample pair of Pin-ons postpaid, 16c. (give age)
SOLD EVERYWHERE
GEORGE FROST CO., MAKERS, BOSTON.

Keeping Your Music In Order

becomes a pleasure instead of an endless annoyance—every copy at hand when wanted—if you keep your music in an indexed TINDALE Music Cabinet.

There was never an idea like it for saving the time, bother and embarrassment of searching for a missing piece.

Variety of styles and sizes and finishes, for SHEET MUSIC, OPERA SCORES, PLAYER-PIANO ROLLS, and DISK RECORDS. Prices, $17 Upward.

Send for Folio of Designs No. 1

—COUPON—

TINDALE CABINET COMPANY
Salesrooms: No. 1 West 34th St., New York

Please send gratis your Folio of Designs No. 1

Name.................................
Street.................................
City.................................

25c
Write for Samples

Freeman's Face Powder

has stood the test for thirty years. Why not test it yourself? Buy a box for 25c. If after using half you do not think it equal to any powder, no matter what the price, your dealer will refund your money.

Freeman Perfume Co., Dept. 86. Cincinnati, O.

EVERYTHING FOR PLAYS MUSIC ENTERTAINMENTS

Most complete line in the world
Let us know your wants
Particulars on request
A Postal will bring you our Catalogs

M. Witmark & Sons, 48 Witmark Bldg., New York

BUY ENTERTAINMENTS

From "The House That Helps," a live concern which handles a choice line of Operettas, Cantatas, Action Songs, Plays, Drills, Musical Recitations, etc.

Write about "The Captain of Plymouth," the Comic Opera with a splendid record.

A very helpful Catalog sent FREE

ELDRIDGE ENTERTAINMENT HOUSE, Franklin, Ohio

Please mention THE ETUDE when addressing our advertisers.

PROFESSIONAL DIRECTORY

SCHOOLS

EASTERN

BARTEL OTTO E. Piano, Violin, Voice, Theory, Orchestra. Studios: Ellwood City and Zelienople, Pa.

BEECHWOOD Conservatory Department. OLAF JENSEN, Dean. Jenkintown, Pa. (20 minutes of Philadelphia)

COMBS Broad St. Conservatory of Music. Gilbert Raynolds Combs, Director. 1327-31 S. Broad St. Philadelphia, Pa.

CRANE Normal Institute of Music. Piano, Voice, Harmony, Chorus, etc. Potsdam, N. Y.

HAWTHORNE Piano School. Leschetizky Method. Potsdam, N. Y.

MARKS' Conservatory of Music. See advertisement this issue. 2 West 121st Street, New York

NEW HAVEN SCHOOL OF MUSIC, The. Thoro courses; certificates; diplomas; free booklet. 782 Chapel Street. New Haven, Conn.

NEW YORK American Institute of Applied Music. Kate S. Chittenden, Dean. 212 W. 59th St., New York

NEW YORK Institute of Musical Art. Frank Damrosch, Director. 120 Claremont Ave., New York

NEW YORK School of Music and Arts. Ralfe Leech Sterner, Director. 56-58 W. 97th St., New York, N. Y.

NORMAL Conservatory of Music and School of Fine Arts. Indiana, Pa.

VIRGIL MRS. A. M. Piano School and Conservatory. 42 West 76th St., New York

VIRGIL SCHOOL OF MUSIC. For full particulars address Mr. A. K. Virgil, 1205 Cameron Bldg., Cor. Madison Ave. and 34th St., New York

VONENDE SCHOOL OF MUSIC, THE. 44 W. 85th St., New York, N.Y. Herwegh Von Ende, Director

SOUTHERN

CONVERSE COLLEGE School of Music. EDMON MORRIS, Dean. Spartanburg, S. Car.

PEABODY Conservatory of Music. Harold Randolph, Direc. Mt. Vernon Place, Baltimore, Md.

S. C. I. and SCHOOL OF MUSIC. Piano, Pipe Organ, Voice, Theory, Violin, Orchestra, Band. Piano Tuning. Catalog free. Dayton, Va.

MIDDLE WESTERN

CHICAGO American Conservatory. 70 Instructors. Piano, Voice, Organ, Violin, etc. Kimball Hall. Chicago

CHICAGO Columbia School of Music. Clara Osborne Reed, Director. 509 S. Wabash Ave., Chicago

CHICAGO Cosmopolitan School of Music and Dramatic Art. Auditorium Bldg. Chicago Ill.

CHICAGO Mary Wood Chase School of Musical Arts. For Illustrated Circular Address 630 Fine Arts Bldg. Chicago, Ill.

CINCINNATI Conservatory of Music. ESTABLISHED 1867. Highland Ave. and Oak St. Cincinnati, Ohio

DETROIT Conservatory of Music. 1000 Students. 50 Teachers. 530 Woodward Ave., Detroit, Mich.

DANA'S Musical Institute. Warren, Ohio. William H. Dana, R. A. M., Pres.

SCHOOLS

MIDDLE WESTERN, Continued

KNOX Conservatory of Music. Galesburg, Illinois. Catalog free. Wm. F. Bentley, Director

MINNEAPOLIS School of Music, Oratory and Dramatic Art. 42 8th St., S., Minneapolis, Minn.

WESTERN

OREGON Conservatory of Music. Degree Certificates, Diploma Graduates, Catalog issues. Mrs. L. H. Edwards, Director. Portland, Ore.

PIANO

EASTERN

H. RAWLINS BAKER Pianoforte Instruction. Aeolian Hall, New York. Tel. 8296 Bryant

BECKER GUSTAV L. Pianist. Composer, Teacher. Steinway Hall, New York, N. Y.

HENRY HAROLD. CONCERT PIANIST. Pupils accepted. For terms address: 426 Fine Arts Building. Chicago

MOULTON Mrs. M. B. Piano Instruction. Studio—Sternberg School. 10 S. 18th St. Philadelphia

PETERSILEA MRS. CARLYLE. Solo Pianist and Teacher. 101 W. 85th St., New York City

TRACY CHARLES LEE. Piano Instruction. Certified Leschetizky Exponent. Carnegie Hall, New York, N. Y.

MIDDLE WESTERN

PORTER MAY E. Teacher of Piano. 186 Avery Ave., Detroit, Mich. Testimonial from Dr. William Mason.

VOICE

EASTERN

BOGERT WALTER L. BARITONE. Ex-President of N. Y. State Music Teachers' Association. Aeolian Hall. Teacher of Singing. Recitals and Lectures. New York City

FALK WILLIAM J. Teacher of Singing. Assistant to Mr. Oscar Saenger. Address, 124 E. 92d St., New York. Tel. 4881 Lenox

NEWKIRK LILLIAN SHERWOOD, Teacher of Singing. Wed. and Sat. 1425 Broadway, N. Y. Mail Address: 11 Morgan Ave., Norwalk, Conn.

NICHOLS JOHN W. Tenor. Concerts, Recitals, Oratorios, Vocal Instruction. 330 West 58th St., New York City

STOCK GEO. CHADWICK. TEACHER OF SINGING. Mr. Stock will give personal attention to letters from prospective students of Song. Address Vocal Studio, Y. M. C. A. Bldg. New Haven, Conn.

THEORY AND NORMAL COURSES

BURROWES Course of Music Study for Teachers. 246 Highland Ave., Detroit, Mich.

COURTRIGHT System of Musical Kindergarten—Normal Course. 116 Edna Ave., Bridgeport, Conn.

FLETCHER—COPP Kindergarten Method for Teachers. Box 1336, Boston, Mass.

KERN MR. CARL WILHELM, Teacher, Composer, Musical Editor, Piano, Organ, Harmony and Composition. Strassburger Conservatories of Music, St. Louis, Mo.

The Professional Directory is Representative of the Foremost Teachers and Schools of Music in America

Both parents and students consult the Professional Directory, which appears above, when decisions of vital importance are to be made concerning the year's music study.

The cost of advertising in the Professional Directory is so low and the widespread publicity so great, that no Teacher or School can afford to miss this opportunity to present their name and reputation before the great majority of the musical public of the whole United States. THE ETUDE will insert your name in the Professional Directory every month, where it will be read by 230,000 earnest musical lovers, parents and students. You can purchase one year's advertising in the Professional Directory (12 insertions) for $18.00.

Do not put this important matter off, but send in your copy NOW for insertion in the next issue.

THE ETUDE, Philadelphia, Pa.

ZABEL BROTHERS
MUSIC PRINTERS AND ENGRAVERS

Send for Itemized Price List and Samples

COLUMBIA AVE. AND RANDOLPH ST. PHILADELPHIA, PA

The World of Music

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

At Home

A MUSIC colony is to be held at Ruskin, Fla., during January and February under the direction of Ray G. Edwards.

MRS. J. IRVING WOOD of New York has accepted the position of head of the piano department at the Kingston Conservatory of Music, Kingston, N. Y.

ONE of the greatest musical influences in greater New York is the Brooklyn Institute, thanks mainly to the efforts of Professor Franklin W. Hooper. His recent death will prove a great loss to music.

THE Oratorio Society of New York announces that three choral concerts will be given during the coming season, under the direction of Louis Koemmenich. The works to be given are *The Dream of Gerontius*, by Edward Elgar, *The Messiah*, and Enrico Bossi's *Joan of Arc*. The last-named is a novelty in this country.

THE Boston Music School Settlement is inaugurating a series of concerts at popular prices to be given on Sunday afternoons at which a number of the leading artists of the day will take part including Maud Powell, Arrigo Serato, Tina Lerner and Gerville-Reache. The prices range from fifteen to seventy-five cents.

THE St. Paul Symphony Orchestra is now disbanded. This is not due to the war, but to lack of support. The present guarantors have supported the orchestra for eight years, and they are willing to continue to the amount of $40,000, but $60,000 are needed and there are no additional guarantors coming forward. The news is said to have caused something like consternation among music lovers in St. Paul.

MME. LILLIAN NORDICA'S will has been made public. She is estimated to have left between one and a half and two millions. The sum of $30,000 is bequeathed to E. Romayne Simmons, who has been her accompanist for sixteen years, and was with her when she died in Java. Her husband, George W. Young, gets nothing, as the will declares that he received $400,000 during Nordica's lifetime. This has been disputed by Mr. Young's lawyer.

HOW to brighten Brighton! The municipality of Brighton, England, recently voted the sum of $125,000 to build a new concert hall and to re-model the terrace for outdoor concerts. As Brighton is dangerously near to the continent, we doubt if the new building will be raised while there is menace from wandering Zeppelins. We cannot imagine anything more likely to take one's mind off the music at an open air concert than the possibility of a bomb dropping on one's head!

WHILE doubt and difficulty beclouds the program of the operatic forces dependent mainly on foreign artists, the "opera in English" forces are planning a vigorous campaign. The Century Opera Company announces that it will make an early start. Most of its principal singers are either here or on the way. The Dippel Opera Comique Company has announced also that it will begin its season as outlined late in October.

THE papers are full of the difficulties American and other musicians have experienced in getting over from Europe. Leopold Stokowski, conductor of the Philadelphia Orchestra, is a British subject, and was in Munich when the war broke out. He had the greatest difficulty in getting out of Germany, but both he and his wife, Olga Samaroff, the well known pianist, have arrived in Philadelphia. Many members of the orchestra have been detained abroad for military service. Josef Stransky, conductor of the New York Philharmonic, has not been heard from. After the opera, the symphony orchestras seem to have been hardest hit.

THE Seventh Annual Convention of the National Association of Organists was held this August at Ocean Grove and Asbury Park, N. J. Among the officers appointed for the coming year are President, Arthur Scott Brook; secretary, Walter N. Walters; treasurer, George Henry Day; chairman of the executive committee, Frederick Schlieder. Among the principal speakers and soloists were Henry Harding, Roscoe Huff, William D. Armstrong, Arthur Scott Brook, Frederick Schlieder, C. B. Hawley, Mrs. Bruce S. Keator and Miss Ethel Crane. "Philadelphia Day" proved to be very popular, the speakers being Mr. J. Henry Francis, who spoke on "A true Missionary Adjunct;" Dr. John McE. Ward, President of the American Organ Players' Club, who spoke on Organists' Clubs as a Factor in the National Association; and Mr. James Francis Cooke, Editor of THE ETUDE, who spoke on The Material Welfare of organists of our Country. The soloist for the Philadelphia day was Mr. Henry S. Fry. Mr. Cooke's address will be published in the November ETUDE.

A SCHOOL of Music with Mr. Frederick A. Franklin as director has been opened in Fredericksburg, Va. Mr. Franklin, who is well known as a composer, has been Music Director at Fredericksburg College for the past thirteen years.

A PRIZE contest has been inaugurated by the Illinois Music Teachers' Association in which the sum of $500 is offered for the best orchestral composition in large form—Symphony, Fantasie, or Suite—by an American composer, native-born or naturalized. The winning work is to be performed at the Panama Exhibition. Further particulars may be obtained from Mr. Glenn Dillard Gunn, Fine Arts Bldg., Chicago, or from Mr. E. R. Lederman, Centralia, Ill.

THE Treasury Department at Washington has issued instructions to internal revenue collectors telling them how to collect taxes on the incomes of non-resident aliens derived from trades or professions in the United States. This will hit some of the foreign musicians who come here to make money and later return to their homes abroad. They will now have to pay the tax the same as American citizens.

THE "war situation" in musical America seems to be just this: Opera badly disorganized, except as regards the "opera in English" forces, such as the Century Opera Co.; Symphonic concerts somewhat hampered by the withdrawal of the regular men, but able mostly to employ substitutes; Concert field disorganized to some extent, but not so much so that the concert managers cannot cope with it. Against this, the teaching season promises to be normal, if indeed it is not unusually good. The war has interrupted business in America in many quarters, but this will be offset, according to economic authorities, by the development of new business brought about by war conditions. This should keep the number of people engaged in music study about normal. On the other hand, many students who contemplated going abroad this winter will find out that they can get all the musical training they need right at home and this will unquestionably give many American teachers a busier season than they might otherwise get.

THE fifth annual festival of the MacDowell Memorial Association at Peterboro has again demonstrated its usefulness in encouraging American composers. The principal novelties produced were Deems Taylor's cantata *The Highwayman* for baritone solo, female chorus and orchestra: Edward Ballantine's *Prelude to Delectable Forest*, Henry Gilbert's *Riders to the Sea*. In addition were works by William H. Humiston, Edward Burlingham Hill and others. The soloists included Arthur Hackett, Reinald Werrenrath, Olive Kline and Josephine Knight, Marguerite Dunlap, and others. The Boston Festival Orchestra was engaged and was conducted by Eusebius Godfrey Hood, W. H. Humiston, Henry F. Gilbert and Chalmers Clifton. Mr. and Mrs. Rossetter G. Cole delighted every body with a reading of Longfellow's *King Robert of Sicily*, in which Mr. Cole read the famous poem while his gifted wife played the music he has composed for it. Limitations of space forbid us to give more than the barest idea of the Festival, but the importance of the work that is being done cannot be over-estimated. No more adequate "Memorial" to MacDowell could possibly be raised than to associate his name with a movement which is undoubtedly destined to have a marked influence on American musical development.

SOME conception of what the American season is going to be like is at last becoming possible now that the effects of the war are beginning to make themselves felt. At the present, the most obvious effect is to be the curtailing and disruption of the opera plans for the year. The Chicago-Philadelphia Opera has flatly announced that there will be no season held in those cities owing to the fact that most of the leading singers are marooned abroad. The Metropolitan season seems assured, only there will in all probability be a curtailing of the German season. If the war involves Italy, as seems probable at the time of writing, Gatti-Cassazza, the Metropolitan Director, who is a naval engineer, will unquestionably be called out for service: Caruso, Amato, Scotti, Toscanini and Polacco are also liable to be called upon. Among the Germans and Austrians who may be involved are Rudolf Berger, Otto Goritz, Carl Braun, Richard Hagemann and Hans Morgenstern. Others not connected with the opera are Carl Burrian, Heinrich Hensel and Leo Slezak. Of the French artists Dinh Gilly, Léon Rothier, Paolo Ananian, Karl Jörn and Adamo Didur may have to go to the front. Other notable French and Russian artists who may be needed for the war are Muratore, Marcoux, Dalmorés and Chaliapine. The Boston Opera Company announces that there will be no opera season in Boston unless the war comes to an early close.

Abroad

SAINT-SAENS has dedicated his book of memoirs to his dog. She hated music and always howled when the piano was played in her hearing.

FRITZ KREISLER, who is a captain in the Austrian Army, has joined his regiment which is said to be stationed at Graz, on the Servian border. His wife is undertaking the duties of a Red Cross nurse.

MR. CHARLES WIDOR has been appointed Perpetual Secretary of the French Académie des Beaux Arts. By this appointment there is a vacancy in the musical section of the Académie in connection with which the name of Claude Debussy has been mentioned.

DURING the 1913-14 season, 418 concerts have been given at Munich, a decrease of twelve as compared with the previous season. At Berlin there have been 1,262 concerts, at Vienna 603, at Hamburg 351, at Dresden 309, at Leipsic 295, and at Frankfurt 212.

JEAN SIBELIUS has written the music to a pantomime to be known as *Scaramouche*. Hitherto Sibelius has expressed himself in works of a sombre though beautiful character; it will be interesting to hear him in lighter vein.

THE New York *Evening Post* reports that "the astonishing number of one hundred and twenty performances of *Parsifal* were given at the Berlin Royal Opera House and the suburban Charlottenburg theatre from the first of January to the close of the opera season. In Vienna Wagner's last music-drama was also heard in two theatres, the total number of performances being 62."

LEOPOLD GODOWSKI, the famous pianist, is an officer in the Austrian army. He is said to have been stranded in Belgium and the story goes that he telegraphed to Ysaye for a small loan, but the great Belgian violinist was obliged to reply that he himself is penniless. Arthur Nikisch is also said to be stranded in Belgium without funds.

A GENUINE "song-bird" has been discovered in New York. The new rival of Mary Garden, Geraldine Farrar, Melba and Tetrazzini, is no less than a canary which imitates all other birds and also sings in imitation of its young owner, Master Paul, when he plays on his violin. The canary is billed as "The Mystic Bird" and is appearing at the Palace Theater.

MOUSSORGSKI'S opera *Boris Godounov* has attracted so much attention that it is natural a way should be found for the production of other works by this strange genius. His *Fair of Sorotshink* has recently been produced in Moscow, thirty-three years after the composer's death. Like *Boris Godounov*, the work has been retouched by composers with a better technical equipment in the art of musical composition than the original composer. Liadov completed the orchestration for this work as Rimsky-Korsakov did for the better known one. The opera was very favorably received.

IT is no wonder, says a writer in the New York *Evening Post*, that Wagner's heirs fought so hard to secure a change in the copyright laws of Germany, for their royalties last year on the performances of his operas amounted to 375,946 marks, equivalent to $90,227. It is probable that within a few years that sum would have been increased to $100,000 a year, for the royalties grew steadily, being in 1913 four times what they were in the year of Wagner's death. These figures of course represent only the royalties on the operas published on a royalty basis. Wagner sold some of his earlier works outright. There was also a profit on the sale of scores and from the Bayreuth festivals which cannot have been under $25,000, and may have been $50,000.

A "PERFORMING RIGHT SOCIETY" has been formed in England for the purpose of collecting fees for the public performance of composers' works. This does not include church or charity performances, but is designed to gain the composer his share of the profits enjoyed by the exploiters of his brains in restaurants, theaters, and moving picture halls, and all such places where music is employed for profit. It is pointed out that many an artist builds up his entire reputation, or at least a considerable part of it, on his skill in rendering some work that is not suitable for performance by the general public. In such cases, the performer of course makes use of a "professional copy," the publisher makes little or nothing, while the artist not only gets a reputation, but a fortune as well.

THE late George II, Duke of Saxe-Meiningen, who died recently at the age of 88, was a keen musical enthusiast and accomplished much for the art in Germany. He took the greatest interest in the famous Meiningen company of actors. A story is told by the actor Ludwig Barnay, which illustrates at once the Duke's great interest, and his human kindness. The performance of *Hamlet*, in which Barnay played the star role, had been frequently interrupted by His Royal Highness, who criticised with great out-spokenness whatever displeased him. When the players' scene was reached, and Barnay was reciting the actor's part, with "Aeneas' to Dido," he spoke the lines haltingly. "M. Barnay," interposed the Duke, "why did you deliver those lines so badly?" "Because *Hamlet* is not an actor, sire, but only an amateur." "But *Polonius* praises his acting." "Ah, your Highness," answered Barnay, "but then *Polonius* was a courtier, and courtiers find everything that princes do marvellous." The Duke laughed heartily and interrupted no more that day.

ONE of Schumann's daughters has presented to the Museum at Zwickau, devoted to souvenirs of her father, six volumes of newspaper articles collected by the composer, and spread over the years 1834 to 1851.

Two hundred and forty-nine towns have complied with the request made in June of last year to collect the local tunes in German towns from the records of their old town-bands, and to send them to the Royal Library in Berlin.

A NEW concert hall was opened a short time ago in the city of Hanover. The large hall will accommodate an audience of over 3,500, besides a choir of six hundred and an orchestra of one hundred and twenty. A smaller hall for chamber music will seat six hundred. The total cost has been nearly $1,000,000.

THE Paris Opéra is closed, many of its officials having been called for military service. The Opera Comique has announced that it will open, but whether it will actually do so doubtless depends on circumstances. It is proposed to use it as a hospital with a bed in each *loge*.

AT a sale of manuscripts and various curiosities in Germany, a number of interesting autographs of Liszt, including the ballad of *Loreley*, sold for $500. On the other hand, a Wagner autograph of the *Death of Isolde* went for $100, a low price, explained by the poor state of the manuscript and the lack of publicity. The end of a cigar, the last smoked by Liszt, went for twelve cents!

THE musical situation in Europe is terrible to contemplate, as war automatically cuts of the subsidies which alone enable many operas and conservatories to thrive. France, Germany, Russia, Belgium, Austria-Hungary are thus virtually cut off from any music but the harsh blare of the bugles of war. Music in Italy will continue to some extent, and possibly the south of France may maintain some musical efforts. England seems to be planning to go ahead as usual so far as circumstances permit.

THE death of Pol Plançon will be greatly deplored by all who heard this great artist sing in the great days when the de Reszkes, Nordica, Calvé, Eames and Melba were to be heard at the Metropolitan, New York. Plançon was born at Fumay, France, 1854, and died in Paris this August. He first came into notice at the Paris Grand Opera in 1883, when he appeared as *Mephistopheles* in *Faust*. Success in London followed, and then the eminent basso came to New York. He retired from his profession in 1906, having amassed sufficient fortune to live in comfort.

SIR EDWARD ELGAR is among those who have offered their services as special policemen in England. Many of the regular police are reservists and have been called for service, hence the formation of a body of police from among the general public. There will probably be enough of the regular police retained to do the routine police work, and it is unlikely that Sir Edward will be employed to run in the "drunk and disorderly." Nevertheless, as the London *Musical News* points out, he is sufficiently familiar with the uses of the staff.

A NEW company has been founded in Milan by Signor Renzo Sonzogno, the well-known Italian editor and publisher of music, for the purpose of popularizing good music in connection with moving pictures. It is said that many eminent musicians are interested in the venture including Leoncavallo, Bossi, Franchetti and Mascagni. Renzo Sonzogno believes that good music used in this way can be the means of educating the public to a higher standard of musical appreciation. He also thinks that there is a bright future for composers who can write operettas which will lend themselves to film production.

THE death of Sir Francis Campbell, an American by birth, in his eighty-second year, is much regretted in England. Sir Francis was born in Tennessee and lost his eyesight when only four years of age. Though refused a musical education he persuaded a school-fellow to give him piano lessons. After his first marriage he became music director of a girls' school in the South, but the outbreak of the Civil War put an end to this, and for a while he was in dire straits. He next went to Boston as head of the musical department of the Perkins Institute. A tour of all the blind institutions in Europe followed, and a meeting with Dr. Armitage, founder of the National Institute for the Blind, resulted in the foundation of the Royal Normal College and Academy of Music for the Blind in England. In this he was so successful that in 1909 he received the honor of knighthood from King Edward VII, besides receiving academic degrees from various famous bodies of learning. It is good to know that the good work Sir Francis Campbell inaugurated is being carried on by his son. Lady Campbell, his second wife, survives him.

If you love music there should be a Victrola in your home

A Victrola has no limitations—with a Victrola you can hear practically all the music of all the world sung and played by the greatest artists, bands and orchestras. For within the pages of the Victor catalog there are more than 5000 vocal and instrumental selections for you to choose from.

Is there not a place for a Victrola in your home? Some day you will surely have a Victrola, and when this day comes you will immediately realize that you have added to your home the one thing that will bring the greatest pleasure to every member of your family.

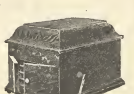
There are Victors and Victrolas in great variety of styles from $10 to $200, and any Victor dealer will gladly play any music you wish to hear.

Victor Talking Machine Co.
Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors

Always use Victor Machines with Victor Records and Victor Needles—*the combination*. There is no other way to get the unequaled Victor tone.

Victrola IV, $15
Oak



Victrola VIII, $40
Oak

Victrola XVI, $200
Mahogany or oak

Victor "HIS MASTER'S VOICE"

New Victor Records demonstrated at all dealers on the 28th of each month

BLANK MUSIC PAPER

The most durable of any paper on the market; thick ledger paper standing many erasures. This paper has been made exactly the same for a number of years and we have the first complaint to hear.

MADE IN 12, 14, 16 LINE AND VOCAL, SIZE 14 x 22.
Be sure and get that manufactured by this house.

TABLETS, ETC.

Clarke's Harmony Tablet, 100 leaves 7 x 10½ inches in size .... Price, 25c
Including Synopsis of Harmony.
Student's Harmony Tablet, 75 leaves 7 x 7 in size .... " 15c
100 Sheets, 7 x 8½ Wide Spacing .... " 25c

BLANK MUSIC COPY BOOKS

The best copy books on the market in every way—paper, ruling, binding.
6 staves, 32 pages . . . . . 15c — 8 staves, 40 pages 25c
8 staves, 32 pages . . . . . 20c — 8 staves, 64 pages 35c

Presser's First Blank Music Writing Book 10c. 32 pages with extra wide ruling, a handy, cheap book, suitable for either pen or pencil use. A complete explanation of the elements of music included.

Mark's Writing Book. Contains alternate pages ruled for music writing and hand writing. Directions as to the proper manner of writing the characters and signs used in Music are included.

Pens for Music Writing, ... 5 cents each, per dozen 60 cents
Erasable Silicate Folding Music Slate, ... price 40 cents

Liberal Discounts to the Profession

THEO. PRESSER CO. - - - Philadelphia, Pa.

A Thorough Grounding in Pianoforte Essentials

The most important steps for both the student and the teacher are the first steps. An eminent pianoforte teacher has outlined the most modern thought in piano study in the wholesome and stimulating book

Master Lessons in Pianoforte Playing

By E. M. BOWMAN. Price, $1.00 postpaid.

This work, written in engaging, non-technical language, consists of a series of personal letters written to an imaginary student, telling just exactly what materials to use and how to use them. It is identical with the instruction given by Mr. Bowman in person and is invaluable to both the teacher and the student.

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

Found! A powder which answers the three-fold demand made in the name of beauty—it supplies bloom and fairness with skin protection, and it lasts.

Ingram's
Velveola Souveraine
Face Powder 50c
At drug stores or by mail postpaid

Four tints: pink, white, flesh, brunette. Many keep two tints handy. For evening, white or brunette powder is best. For daylight, flesh or pink is best. For neck and arms, use white. Send us 2c postage to cover the cost of mailing and receive free a sample of Milkweed Cream, of Velveola Souveraine, of Ingram's Rouge, also Zodenta Tooth Powder.

There Is Beauty In Every Jar
FREDERICK F. INGRAM COMPANY
Established 1885
Windsor, Can. 43 Tenth St., Detroit, U.S.A.

Ingram's Milkweed Cream
Preserves Good Complexions —Improves Bad Complexions
There Is Beauty in Every Jar. Price 50c and $1 00 at druggists'.

Pennsylvania Music Lithographing Company
114 N. 13th St.. Philadelphia, Pa.

Music Engravers and Printers

Estimates promptly furnished to composers and publishers on Sheet Music, Music Books, Band, Orchestra and Octavo Music, etc. HIGH GRADE WORK AT REASONABLE PRICES. Copyrights secured. Manuscripts revised and corrected.

Music Typography in all its Branches
HYMN AND TUNE BOOK PLATES
Dudley T. Limerick
GOSPEL SONG PLATES
No. 10 S. Hicks Street, Philadelphia
(Market above Fifteenth)

Don't Stand in Your Own Light
and buy cheap publications when for the same or less money you can get the latest novelties and the best American and Foreign Music and Teaching Material. Write us for catalog and prices or let us send you a selection. Include references with order.
MILWAUKEE CONSOLIDATED MUSIC CO.
Successor to Rohlfing Sons Music Co.
Nau & Schmidt Music Co. Milwaukee, Wis.

The Saybrook Adjustable Window Ventilator

Assures fresh air without draft.
It fits any window.
Sold on 15 days' trial.
Write for circular today.
The Chapman Bros. Co., P.O. Box 130, Saybrook Pt., Conn.

YOUR MUSIC IS TORN!
It will Take One Minute to Repair it by Using
Multum-in-Parvo Binding Tape
5-yard roll of white linen or 10-yard roll of paper, 25 cents each, postpaid.
Transparent Adhesive Mending Tissue
10 cents per package
If your music dealer does not carry it, send to
Theo. Presser Co., Philadelphia, Pa.
OR
Multum-in-Parvo Binder Co.
624 Arch Street Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

Questions and Answers

Helpful Inquiries Answered by a Famous Authority

Conducted by LOUIS C. ELSON

Professor of Theory at the New England Conservatory

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE *readers, will not be considered.*

Q. Is the tremolo considered good in singing, that is, is it taught by eminent teachers, or is it a passing fancy? What is its effect upon the voice?

A. The tremolo is a vocal vice. There are two great faults which amateur singers are apt to fall into, one is the exaggerated portamento, and the other is the too frequent tremolo. They might be called the wail and the wobble. Yet a certain vibration ("vibrato") of the voice is permissible in moments of intensity. In France and Italy this vibration is greatly prized and even a tremolo is not disliked. As a consequence some favorite Parisian singers flicker like a poor electric light. The effect upon the voice is to lead to a poor and faulty intonation. The tremolo is not taught by any eminent teachers in America, but many of them seek to correct it. Sometimes it arises involuntarily from a lack of control of the diaphragm.

Q. Is the trend of contemporary composers toward the treatment of realistic stories in the opera or the music drama? Can "Louise" and the "Jewels of the Madonna" be taken to indicate the direction in which our century is to look for its operatic inspiration?

A. There has been a tendency towards this realism recently, particularly in Italy, where the school is called "Verismo." It began in that country with Mascagni's *Cavalleria Rusticana.* But that was soon followed by Leoncavallo's *Pagliacci.* Massenet, in France, entered the school with his *Navarraise* and Franchetti, Giordano and other French and Italian composers followed. For a long time Wolf-Ferrari abstained from this blood-and-thunder vein, but he finally entered into it with *The Jewels of the Madonna.* It is impossible to predict whether this school is merely temporary or whether it is to be a permanent thing. My own belief is that music is at present going through a transition stage.

Q. If a sharp is placed before a note and the note is already a permanent sharp made so by the signature is it played as though it were a double sharp, providing the note has not been canceled? L. O. L.

A. Never! The simple rule for an accidental is to judge of the note as if it stood quite by itself, apart from the rest of the composition. If a note is marked sharp we must read it so without reference to anything that has gone before, or comes after, and without any reference to the signature.

Only after a double-sharp or a double-flat, if we desire to make the note a plain sharp or flat we write a natural first and then the sharp or flat. But even here I maintain that a sharp or flat, without a preceding natural, would be the better notation because simpler and equally intelligible. In the extremes of ultra-modern music it is even possible to have a triple sharp or a triple flat, which is not explained in any book so far as I know. Thus if some Schoenberg of the future should desire to write in the key of F flat (which a sensible man would write as E and sign it four sharps) he would be in the key of eight flats. If he then wanted to lower the fourth note (B double-flat) he might write three flats before it. But I hope that you will be spared any such modern musical troubles.

Q. What is the exact difference between staccato passages marked with a wedge and with a dot? Also please explain to me how the portamento touch is executed and passages marked thus — — —

A. The wedge-shaped mark is a "staccatissimo," and is to be played as short as possible. In past times the dot was to be played less staccato and was called the "demi-staccato." But in practical teaching it must be remembered that the meaning of these has changed. The wedge has almost entirely disappeared and we use the dot to-day for all kinds of staccato. I think the change is a poor one, but it must be recognized nevertheless that the dot now stands for every kind of staccato. The portamento, dots with slurs over them, is really a misnomer, since "portare" in Italian means to "carry over," and we are forbidden to carry these over. The violinist and the singer give an altogether different meaning (and the correct one) to "Portamento." I have suggested applying the word "demi-marcato" to these notes. They are given with an individual pressure to each one and a little separation as well. Prof. Baermann once told a pupil—"Play them as if you were trying to give a legato with one finger"—which I think an excellent definition. The last example inquired about—the dots with lines above them, are called "marcato," and are to be given a more pressing accent and separated a little more than the portamento notes.

Q. Will you kindly give me a rule for playing three or four grace notes before a chord (as in Mendelssohn's Spring Song) when the time should be taken from the preceding note, when from the chord or note following. The answer I have received from one authority is that it all depends upon the character of the composition seems very indefinite to me.—A. M.

A. Spite of the haziness of the answer given above I fear that it must stand. There is no fixed rule for groups of grace-notes preceding a note. That teachers might come to some unanimous conclusion as to the treatment of such grace-notes is "a consummation devoutly to be wished," but they have not yet done so.

Q. What is the tension represented in pounds on the strings of the 'cello, and how does this compare with the tension on the strings of the piano?—K. M. D.

A. I have no data to give the exact tension of the strings of the violoncello, but I believe it to be under 300 pounds. The violin when tuned has a tension of not far from 100 pounds. The grand piano goes above 40,000 pounds in America, a little less in England.

Q. What is the difference between a Clavichord, a Harpsichord, a Spinet and a Virginal? When was each invented and by whom and in the lifetime of which celebrated composer? Also when was the first grand piano invented and by whom; and when the first cottage (Upright) and by whom?—A READER IN INDIA.

A. I would like to oblige a reader from so far away, but the full answer would take up many pages of THE ETUDE. Nevertheless I will try to condense the main facts. In the dark ages there existed a primitive instrument called the Monochord. It had one string (wire was not yet invented) which was made of different vibrating lengths by a movable bridge. From this there developed the clavichord, the earliest of the piano family. Here the string was given a push by a sharp tangent, like the end of a chisel, this tangent forming a bridge and determining the length of the vibrating string and therefore its pitch. The Clavichord could shade and play very expressively, but its loudest tone was only a whisper compared with the piano. Bach loved the Clavichord and did not care for the piano. The Clavichord existed in the XV century.

The Virginals, Harpsichord and Spinet were all members of the same family, just as a square, upright and grand are all of the piano family. The principle on which they were played was that of plucking the string. To do this a "Jack" was made to pass beside the strings. From the side of this Jack there protruded a bit of goose-quill which plucked the string in its passage. When the Jack fell back the quill (which worked upon a hinge) folded into the wood and did not again sound the string. The Virginals and spinet could not shade but gave a continual staccato. So did the single Harpsichord, but in a double Harpsichord there were two sets of quills, one hard and the other soft, so that one could play loud or soft upon two different keyboards. The Old English composers wrote much for spinet and virginals. Scarlatti used the spinet freely, many of Mozart's "piano" works were intended for the Spinet, and Handel wrote much for the Harpsichord. The inventors are unknown.

The piano was invented by Cristofori about 1710, probably in Florence, Italy. In that country the instruments described above all received the general name of "Clavicembalo." When Cristofori invented his new mechanism of hammers instead of quills or tangents, he had created an instrument which could shade at will, and he therefore called it "Clavicembalo con piano e forte," which name gradually shortened into "pianoforte" and finally into "piano." Some purists object to the last name, but the word "pianist" justifies the word "piano." Bach did not care for the new instrument and told Frederick the Great that "it was only fit to play rondos on." It was Beethoven who turned the tide towards the new instrument.

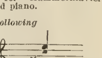
It is a curious fact that a similar invention took place almost simultaneously with that of Cristofori, in France and in Germany. Marius, in France, Schroeter, in Germany, without having heard of the Florentine invention, brought forth something very similar, but as their pianos came a little later and were not as perfect as the Italian ones, the credit of the invention has never been seriously disputed.

I have played upon one of Cristofori's earliest pianos and its tone was good and its action not clumsy.

I am inclined to give the credit of the invention of Cottage pianos, or Uprights, to America. There were several made in and near Boston in the earliest years of the XIX century. In 1800 Isaac Hawkins, in Philadelphia, patented an upright.

The moment that the grand piano appeared it had an influence upon music, for Beethoven at once wrote his largest sonata, Op. 106, in B flat for "Hammerklavier," which meant the grand piano.

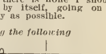
Q. In the following



are the two E's struck together or is the acciaccatura played alone or quickly by the third.—A. M.

A. If there were a slur attached to the grace-notes it might serve as a guide in the matter. Since there is none I should play the grace-note by itself, going on to the chord as quickly as possible.

Q. In playing the following



would D be struck with the upper E, the lower E following?—A. M.

A. As notated I should play the grace-note separately following with the octave as quickly as possible. But the context might admit of a different solution. There are often different opinions as to the execution of the short-grace-note (acciaccatura) but generally it is played on the beat of its principal note, taking its time from that note.

Q. Is there any difference between the study of harmony and theory in music and if so what is the difference? I see the terms frequently used.—AMATEUR.

A. Theory includes everything in music except a technical knowledge of playing an instrument or singing. It therefore includes Harmony, Acoustics, a knowledge of Musical Form, a comprehension of Orchestral Instruments, Musical History, etc. The word is often misapplied to Harmony alone, but it really embraces much more than this.

New Books Reviewed

The Story of the Flute. By H. Macaulay FitzGibbon, M.A. Published by Charles Scribner's Sons, New York. Numerous illustrations. 292 pages.

At first blush it would seem that a work bearing the title "The Story of the Flute" could be of no particular interest to anybody but flute players, but as a matter of fact Mr. FitzGibbon has brought such a wealth of information together in such an interesting way that the book has matter in it to attract a far wider audience than the flute players alone. Here are some interesting chapter headings: Woman and the Flute, Flute in America and Australia, Flute in English Literature (including references in Cowper, Chaucer, Longfellow, Sidney Lanier, Dickens, etc.), Flute in the Orchestra. The last-named chapter is exceedingly interesting, showing as it does how the great masters have treated the flute in their scores. Richard Strauss is accorded an entertaining paragraph, but unfortunately Debussy and the modern French writers are omitted. This is surprising, because Debussy—especially in *Pelléas et Mélisande*—uses the flute very extensively—even more extensively than his first violins—and employs some novel effects that are very beautiful.

Latin Songs, Ancient, Medieval and Modern. Edited by Calvin S. Brown. Published by G. P. Putnam's Sons, New York. Price, $2, net.

There is in this world a small but select group of people who like Latin for its own sake. With them the tongue of Virgil is anything but a dead language, and for such as these the work under review will prove a Godsend. The music, f r the most part, is excellently selected from both modern and ancient composers. The Latin songs include some ancient lyrics from Catullus and Horace, medieval church hymns, such as *Dies Irae; Stabat Mater; Veni, Creator Spiritus;* convivial songs such as *Gaudeaumus Igitur;* Latin songs of Harrow, Eton, Rugby, and other English schools; also Latin translations of popular English and German songs, such as *Rock of Ages, Die Lorelei,* etc. Clubs and colleges where Latin is still respected will do well to add this admirable collection to their shelves.

The Mandolin Orchestra. By Herbert Forrest Odell. Published by H. F. Odell & Co., Boston. 89 pages. Price, 50 cents.

A helpful little book for directors, teachers, managers and players concerned with the mandolin; should find many purchasers.

Children's Department

Continued from page 760

A BRAHMS OUTLINE.

Johannes Brahms was born in Hamburg eighty years ago. His father was a double-bass player in the theater and a well-schooled musician. At fourteen, Johannes played in concert pieces by Bach and Beethoven, also some original variations on a folk theme. Brahms seems to have loved the variation form as he used it in many of his latter compositions. When he was twenty he went on a concert tour with Remenyi, the Gipsy violinist. They met Liszt and played for him. Remenyi also introduced Brahms to Joachim, the celebrated violinist of Berlin. Brahms surprised Joachim by transposing the *Kreutzer Sonata* at sight. He never took notes with him on a concert tour, he had a prodigious memory.

Joachim introduced Brahms to the Schumanns. Robert Schumann said, "And he has come, a youth at whose cradle graces and heroes kept watch. Sitting at the piano he began to unveil wonderful regions. We were drawn into more and more magical circles by his playing, full of genius, which made of the piano an orchestra of lamenting and jubilant voices."

When he was twenty-nine he selected Vienna as his permanent residence. He lived in an apartment in the Karlgasse. He never married. In his youth he was tall and slim, in maturer years he grew stout and muscular, his face was covered by a heavy beard.

His first great success was the German *Requiem,* written after his mother's death. He was over forty years old before he wrote his first symphony. A Brahms symphony is more like a Schumann symphony than a Beethoven symphony. One critic said, "We receive the impression that he feels with his head and thinks with his heart."

Hans von Bulow was an enthusiastic follower of Brahms.

Brahms continued all his life to write a contrapuntal exercise each day.

He was at work upon his first symphony over ten years.

His standard was the highest, "Whether it is beautiful also," he said, "is an entirely different matter; but perfect it must be."

Brahms had his sarcastic moods, and there were times when he joked feebly. Once he said: "The impression is sometimes created that I am merry, because I laugh and am jovial in company; but I need not tell you that inwardly I never laugh."

One hundred and twenty-two compositions by Brahms have been published.

He died at Vienna, April 3, 1897, and was buried in the same cemetery as Beethoven, Mozart and Schubert.

WHO IS THIS COMPOSER?

He was born in Hamburg, his father was a double bass player in the theatre. He was destined from the first to be a musician, and when twenty years old he went upon a concert tour with the violinist Remenyi. Joachim was his life-long friend. He never took notes with him on a concert tour, his memory was prodigious; at Joachim's suggestion he went to see Schumann. His dearest memory was Schumann's enthusiastic introduction of his work to the musical world. He selected Vienna as his permanent home. He did not write his first symphony until he was over forty years old. He never married. One hundred and twenty-two compositions have been published. He died in 1897 and was buried in the same cemetery as Beethoven and Schubert and not far from them. (Johannes Brahms).

A MUSICAL LOVE STORY.

A GIRL whose name was............ (*Annie Laurie*) is the heroine of our story. She was born............(*'Way Down Upon The Suwanee River*). She first met our hero...........(*Comin' thro' the Rye*). His name was........(*Robin Adair*) and he was born..........(*Down in Dixie*). He proposed...........(*In the Gloaming*) and she answered...........(*Sweet and Low*). They were married........... (*In Old Kentucky*) and the wedding march was played by...........(*My Darling Nellie Gray*); there was a wedding breakfast prepared by........... (*Old Black Joe*); the bridal couple went to live in...........(*Maryland, My Maryland*); they always remained in........(*America*), and their motto was...........(*Home, Sweet Home*). This romance happened...........(*Long, Long Ago*).

WIRELESS.

MISS DICKY had a great many pupils, more pupils than any one in town. She knew every one and every one knew her, which made it embarrassing and difficult at times. Miss Dicky was acquainted with all the girls' peculiar ways, and from last Tuesday's conversation, which Milly Brandon overheard through a crack of the studio door, Miss Dicky knew the girls' rings, bangles, bracelets and nails as well as their faces.

Milly couldn't help hearing for she was trying to put on a pair of rubbers a size too small and she just had to stay.

"There's Ethel," said Miss Dicky in a tired voice, "She has that horrible coral ring as large as a cameo breast pin. The idea of wearing it at her lessons—it's on her little finger and slap, slap, bang, bang it goes up and down the keyboard, knocking on every key."

"Why don't you ask her to take it off," said a decided voice.

"You know I really can't do that, the girl dotes on it; it came from her godfather, from China or Africa. Why, the girl is simply crazy about that ring, she would think I was a monster to ask her to take it off."

"I should ask her," said the voice more decidedly.

"Then there is Lucy, with long pointed finger nails—dear me the child has claws like a bird and she tries to play that way—think of it!"

"Certainly you are to blame, Miss Dicky; you should say, 'Don't come here again until you have removed your nails,' " said the voice.

"You know I can't do that, Lucy and her people would not understand, the girl is just 'coming out' this season, and truly the family would care more for her nails than her music—I know it, for Lucy spends more time at the manicures than at her practice."

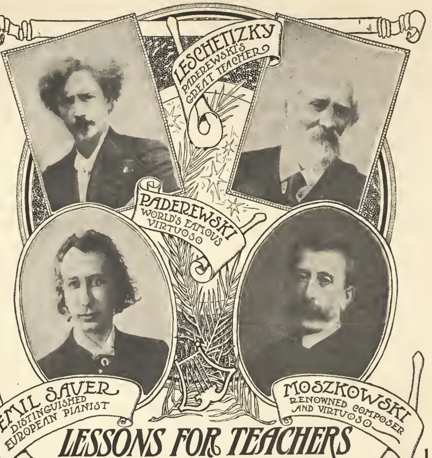
"I should dismiss such pupils," said the decided voice once more.

"I have Ethel Major's bracelets to contend with in just the same manner. She has one from Florence, one from Arizona, one from Florida, and the way they jangle through the lesson!"

"You are foolish not to remedy these things," said the voice.

"But how can I when my bread and butter depends upon their good will, how can I offend them? They would think that I had turned fussy."

Then Milly turned champion. "I'll see that those bangles and nails come off," she said resolutely. And they did; for the next week not a ring nor a bracelet was seen and all the nails were short. And to this day Miss Dicky believes that it was wireless.



LESSONS FOR TEACHERS HIGHLY ENDORSED.

These great musicians know musical values fully. They would not associate their names with anything of a doubtful nature. Each artist has carefully examined and endorsed Sherwood's Normal Training Course for teachers—their approval is conclusive evidence of the high merit of the lessons. Progressive teachers will find the opinions of these famous artists of much value and very interesting.

Read What They Say

Riond-Bosson, Morges-Suisse.
My Dear Mr. Sherwood:
I read your work with the liveliest interest and greatest pleasure. As an excellent guide for students and solid reliable advice for teachers, it is bound to become very popular, and the more so as it bears the stamp of a real pianist and accomplished musician and experienced pedagogue. Wishing your work and yourself all the success you so fully deserve, I am
I. J. PADEREWSKI.

Abbazia, Austria.
My Dear Mr. Sherwood:
Your work has been of great interest to me, and it will doubtless win hosts of friends in America, and I send you herewith my heartiest good wishes towards this end
THEODOR LESCHETIZKY.

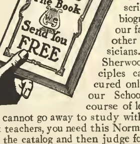
Dresden, Germany.
Siegel-Myers School of Music:
Mr. William H. Sherwood's idea of written Piano Lessons is as new and original as it is of great merit and important value. I read his excellent and most interesting work carefully and found it a very useful and remarkable reference, which certainly will not fail to attract everybody's attention.
EMIL SAUER.

Paris, France.
My Dear Mr. Sherwood:
* * * * It gives me great pleasure to send you these words of warmest approval because I find you have solved the problem of giving piano lessons in an altogether brilliant manner. Your method of presentation is brief, easy to understand, and, at the same time, thoroughly complete.
MORITZ MOSZKOWSKI.

The Lessons Contain

the knowledge gained by Sherwood after thirty years of teaching, concert playing and lecturing—the **important problems of everyday practical teaching** are comprehensively treated. Much attention is devoted to the little things, as well as the big ones. The physical exercises used by Sherwood in developing his marvelous technic are brought before you clearly by an ingenious system of photographic illustrations. The Lessons show you how to apply the important principles, which made his own work so successful, to your teaching by a series of University Extension lectures on the art of teaching music. The complete Normal Training Course includes thorough instruction in Harmony, Counterpoint and Composition by Adolph Rosenbecker and Daniel Protheroe.

Free Valuable Catalog



Merely fill in the Coupon below, and mail it to us and we will send you our interesting catalog, which describes this Normal Course fully and gives portraits and biographies of our faculty and other great musicians. These Sherwood principles can be secured only through our School in this course of lessons. If you cannot go away to study with the very best teachers, you need this Normal Course. Get the catalog and then judge for yourself how practical the lessons are. Mail the Coupon today for the **Free Catalog** and details of our Partial Scholarship Offer to Etude Readers.

Siegel-Myers CORRESPONDENCE SCHOOL OF MUSIC
686 Siegel-Myers Bldg., Chicago, Ill.

Siegel-Myers Correspondence School of Music
686 Siegel-Myers Bldg., Chicago, Ill.
Gentlemen:
Please send me, **free of all charge** or obligation, your valuable illustrated Art Catalog.
Not sent to children.
Name...............................*Age*.........
St. Address......................................
Town............................*State*............
Are you now teaching?...............................
What musical instruction have you had?........
....
N. B. Courses in **History, Public School Music, Choral Conducting,** etc. Particulars on request.

Please mention THE ETUDE when addressing our advertisers.

NEW YORK — Conservatories – Schools – Teachers — NEW YORK

Institute of Musical Art of the City of New York

AN ENDOWED SCHOOL OF MUSIC

FRANK DAMROSCH :: Director

ENTRANCE EXAMINATIONS
SEPTEMBER 28th to OCTOBER 8th

SESSION OPENS OCTOBER 12th

The opportunities of the Institute are intended for students of natural ability with an earnest purpose to do serious work, and no others will be accepted.

REGULAR COURSES

Piano	Stringed Instruments
Organ	Wind Instruments
Singing	Music Supervisors'

All courses include Theory and Ear-Training, which may also be taken as a separate special course.

For catalogue and full information address

Secretary, 120 Claremont Avenue, New York

CARL V. LACHMUND, PIANIST, COMPOSER

Address—Steinway Hall, 109 E. 14th St., New York

Conservatory of Piano Playing—Regular Certificate or Diploma Course. Formerly teacher Scharwenka Conservatory, Berlin. Studied five years with Moszkowski and Scharwenka; three years with Liszt.

LISZT INTERPRETATIONS—(Special course for teachers) as taught by Liszt in Weimar to D'Albert, Rosenthal, Sauer, Reisenauer, and other fellow students of Mr. Lachmund.

Some Successful Pupils:—J. Bodewald Lampe, composer of "Creole Belles," etc., editor Jerome Remick Co.; Charles Gilbert Spross, popular composer and accompanist; Florence McMillan, accompanist for Leo Slezao and other opera stars; Clothilda Donal-Eggert, Normal College (2500) girls; Clara Martinez, supervisor music, Bronx district; Sarah A. Hadley, composer (over 100 songs); Lena Kimball, teacher, New York Institute for Blind; Arthur Archambault, Avis Benton, Winifred Richardson, New York Conservatories; Corina Henriquez, concert pianist, Buenos Aires, S. A.; Louise Kimball, Female Seminary, Petersburg, Va.; Clarence A. Davies, late director Music, Columbia University, Ore.; Glenna Baker Leach, directress Conservatory of Music, Richford, Vt.; Alberta Campbell, Ina Watkins, University of Oregon; Ethel Palmer, vandeville.

"Music Teaches Most Exquisitely the Art of Development."—D'Israeli.

MUSIC EDUCATION

CALVIN B. CADY

Lecturer in Music Teachers College, Columbia University, N. Y.

PRIVATE AND CLASS WORK IN PIANO, HARMONY, ETC., RESUMED
NEW YORK, SEPTEMBER 23rd
BOSTON (Saturdays) SEPTEMBER 26th

NORMAL CLASSES
NEW YORK, OCTOBER 7th
BOSTON, OCTOBER 10th

Address and Studio
NEW YORK - - 15 CLAREMONT AVE.
BOSTON - - - 6 NEWBURY STREET

J. SOHM

PIANIST—INSTRUCTOR

For ten years music-critic, "THE FORUM"
Interview by written appointment only

STEINWAY HALL, New York City

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

Learn Harmony and Composition

Taught by MAIL, successfully, practically, rapidly. Send 2-cent stamp for trial lesson. **Three Trial Lessons Free.** If not then convinced you will succeed, you owe us nothing. You must know the rudiments of music and mean business, otherwise don't write.

Wilcox School of Composition
Box E. 225 Fifth Ave., New York City, N. Y.

Granberry Piano School

Teachers' Training Courses

FAELTEN SYSTEM. Booklet

CARNEGIE HALL - - NEW YORK

The von Ende School of Music

Herwegh von Ende, Director

A Declaration of Principle

"The von Ende School of Music discourages the turning out of innumerable unprepared students and foist ing incapable young professionals upon the public. The indiscriminate manner in which certificates and diplomas have been issued by all sorts of schools in the past has reduced their value to a minimum. By adhering strictly to the schedule of work and the final tests for certificates and diplomas, the von Ende School of Music begs to assure the musical profession and public that no student will receive either a certificate or diploma from this institution without meeting the full requirements."

¶ Realizing the need of a broad and thorough foundation for a musical career, the school offers free classes in the following subjects:

¶ Harmony, Counterpoint, Composition, Orchestration, Rhythm, Solfeggio, Ear Training, Score Reading, Conducting, Pedagogy, History of Music, Art and Literature, Ensemble Practice, Diction Interpretation.

¶ Already celebrated for its faculty, the school is able to emphasize its artistic growth and to surround itself with an atmosphere of culture and esthetic taste that is of incalculable benefit to students.

¶ *Write to the secretary, Dept. A, either for the new Fall Catalogue, Schedules of either the Piano, Singing or Violin Departments, for Dormitory Reservations, or for special information.*

Principal Members of the Faculty

Pianoforte
Hans van den Burg, Harold Bender, Elise Conrad, Lawrence Goodman, Lewis M. Hubbard, Jeanne Marie Mattoon, Albert Ross Parsons, Louis Stillman, Sigismond Stojowski, Vita Witek

Singing
Alfred Ilma, Henri LaBonte, Beatrice McCue, Adrienne Remenyi

Violin
John Frank Rice, Samuel Saron, Herwegh von Ende, Edwin Wickenhoefer, Anton Witek

Theory and Composition
Hans van den Burg, John Frank Rice, Harry Rowe Shelley, Sigismond Stojowski

Orchestral Instruments
Paul Kefer, Violincello
Henri Leon LeRoy, Clarinetist
And leading members of the New York Philharmonic Society

Solfeggio Mme. C. Trotin
French Mlle. M. Margel
German Frl. Beyer
Italian Sig. Carmen Ferero
History of Music Amelia von Ende
Dramatic Expression Mrs. Escher DePuy Bryan

The von Ende School of Music
44 WEST 85th STREET, NEW YORK

THE VIRGIL PIANO SCHOOL CO.,

42 WEST 76th ST., NEW YORK

Manufacturers of

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

MASTERFUL ADVANTAGES AFFORDED — EXPLANATORY CATALOG

VIRGIL PIANO CONSERVATORY

Fall Term Begins September 28th

Foundational, Intermediate, Advanced Technic, Pedalling, Interpretation, Recitals

FOR INFORMATION WRITE

MRS. A. M. VIRGIL, Director — 42 West 76th Street, NEW YORK

The American Institute of Applied Music

(METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street — New York City

Complete courses in Voice, Organ, Piano, Stringed Instruments, Public School Music, Theoretical and Historical branches

29th Season—September 29, 1914 — *Send for circulars and catalogue*

JOHN B. CALVERT, D.D., Pres. — KATE S. CHITTENDEN, Dean

The National Conservatory of Music of America

Incorporated in 1885 and chartered in 1891 by Special Act of Congress.

Jeannette M. Thurber, Found. and Pres.

Established for the *thorough education* of serious students in music.

The Thirtieth Scholastic Year

ADMISSION DAILY

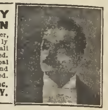
For further information address the Secretary, 126 West 79th St., New York.

STUDY HARMONY and COMPOSITION by MAIL

with Dr. Wooler, who personally gives all instruction and corrects all lessons. Number of pupils limited.

A simple, concise and practical course. Send for prospectus and rates. Composers' MSS. corrected.

ALFRED WOOLER, Mus. Doc.
322 W. Utica St., Buffalo, N.Y.



INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY

MRS. BABCOCK

OFFERS Teaching Positions, Colleges, Conservatories, Schools. Also Church and Concert Engagements

CARNEGIE HALL, NEW YORK

College of Fine Arts

Syracuse University

Unexcelled advantages for the study of music. Faculty of 20 specialists. Regular four-year course leads to the degree of Mus.B. Special certificate courses. Special students may enter at any time of year. For catalogue and full information, address, Registrar, Syracuse University, Syracuse, N. Y.

MUSICAL POST CARDS

Imported Platinotypes
Superb Reproductions

	Cards		Cards
Great Masters	12	Italian Composers	6
Modern Masters	6	Great Pianists, Series A	12
Opera Composers	6	Great Pianists, " B	12
Russian Composers	6	Great Violinists	6
Northern EuropeComposers	6	Celebrated Violinists	6
French Composers	6	Renowned Violinists	6
Opera Singers, Series A-E, each	6	American Composers	6
Master Violinists	6	Modern Pianists	6
Conductors	6	Modern Violinists, Series A and B, each	6

50 cents per dozen postpaid

NEW SETS FOR 1914

	Cards		Cards
American Conductors	6	Modern Pianists Series A and B	6
Famous String Quartets	6	Celebrated Organists	6
American Composers Series A and B	6	Famous Cellists	6

50 cents per dozen postpaid

HISTORICAL POST CARDS

LISZT—Six Cards—The set, 15 cents.
WAGNER—Twelve Cards—The set, 30 cents.
BEETHOVEN—Twelve Cards—30 cents per set.
GREAT COMPOSER POST CARDS—Fourteen of the Great Composers. Printed in nine colors, with the composer's birthplace on each card. 35 cents per set.

OPERATIC POST CARDS

Reproductions of photographs of the Wagner Operas as presented in Germany, Lohengrin (4), Meistersingers (6), Parsifal (10), Tristan and Isolde (3), Tannhæuser (9), The Ring (28).

Various Operas printed in colors. Aida, Boheme, Butterfly, Falstaff, Iris, Tosca. Modern Operas, Rienzi-Hollænder, Tannhæuser, Lohengrin, Tristan, Meistersingers, Parsifal, The Ring. Six selected cards, 25 cents.

REWARD CARDS

A set of fourteen cards. Portraits of the Great Composers with their birthplaces, printed in nine colors. On the reverse is a short biography of each master. With each set is given free a Music Prize Card, a steel engraving, with portraits of eight composers, and blank for inscribing name. The price, 50 cents per set.

Sent postpaid upon receipt of price
Send for catalogue of Musical Pictures

THEO. PRESSER CO.
1712 Chestnut Street, Philadelphia, Pa.

Special Notices

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

A. W. BORST—Music MSS. corrected. 1714 Chestnut Street, Philadelphia.

MUSIC TEACHER desires position. Private school. C. W. F., care of THE ETUDE.

GENTLEMAN AND WIFE, piano and voice, wish location for next year. Address, 327 S. 14th Street, New Castle, Indiana.

CORRESPONDENCE LESSONS in Harmony and Counterpoint. Stanley T. Reiff, Mus. Bac., Lansdowne, Pa.

MUSIC WRITTEN to words. Manuscripts corrected. Correspondence lessons in harmony. Dr. Alfred-Wooler, composer, Buffalo, N. Y.

HARMONY AND COUNTERPOINT successfully taught by correspondence. Newell L. Wilbur, A.A.G.O., 509 Butler Exchange, Providence, R. I.

UNGER SYSTEM: Special to teachers, October only: 25 copies, $5.00; sample copy, 25 cents. Free pamphlet mailed. Unger Studio, Montclair, N. J.

CORRESPONDENCE COURSES in Harmony and Composition under Boston Organist and Teacher. Raymond Robinson, Newbury Street, Boston.

FOR SALE—One Brotherhood Technicon, in good condition. Address, Miss Flora L. Burnett, 125 Canal Street, Brattleboro, Vermont.

PIANISTS—Send $1.00 for my booklet, "What and How to Play for Pictures," and 75 pages of descriptive music. E. A. AHERN, *Isis Theatre,* Twin Falls, Idaho.

PROFESSOR OF PIANO, Theory, Harmony desires position. Experienced as Organist and Choir Director. Licentiate in Music, Dominion College of Music, Montreal, P. Que. Address, W. W., care of ETUDE.

WANTED—Experienced teacher of Piano can secure a large class by purchasing studio furniture. Most healthful location in Colorado. Address, M. W., care of THE ETUDE.

FOR SALE—The Pen Score of Richard Wagner's grand opera, "The Flying Dutchman," in three acts, three volumes. Also a small volume of manuscripts of Rossini. Both are genuine. Address, JOHANN M. BLOSE, Mus. D., care of THE ETUDE.

VIOLIN STUDY BY CORRESPONDENCE. Elementary course of study founded on famous standard method. Students carefully guided; easily worded, detailed directions; personal attention. Adapted for students without advantage of good individual instruction. Write for special offer. Warren School of Music, Warren, Pa.

COMPLETE OUTFIT for primary work, new—the method of Mrs. Hermann Kotzschmar of Portland, Maine. Technic table for ten; will seat twelve in two sections, hooked together. Best blackboard 3 x 4 ft., 6 in., height, 3 ft. 3 in. B metronome. Cookie cutters and other things; also her book on half hour lessons. Will sell at a bargain. MRS. C. P. HUNTER, Yale, Mich.

OVER FORTY NEW RUSSELL-METHOD teachers added to the circuit through the East and Middle West by Louis Arthur Russell, through his Summer Normals in Ohio, New Jersey and New York this past summer. The Russell Studios at Carnegie Hall, Manhattan, or Newark, N. J., invite the attention of serious teachers to these Methods of Voice, Pianoforte or Theory. Send for 1914 Bulletin.

HAVE YOUR ELECTRIC LIGHT JUST WHERE YOU WANT IT. The Wallace Portable Electric is especially adapted for use in reading music at the pianoforte. The matter of securing the right light at the right angle is too serious to be slighted. It is possible to get false teeth when once one's own teeth are gone, but it is impossible to get a second pair of eyes. Glasses are eye crutches. The piano student needs plenty of the right kind of light, and he needs it just where he wants it. Electricity in your home makes it possible to employ the Wallace Portable Electric light in a great number of different places as it stands, hangs, clamps or sticks anywhere. At the piano keyboard it is indispensable. Write to the E. WALLACE NOVELTY COMPANY, 20 East 41st St., New York, and find out about this important home fixture. An advertisement will be found on page 759 of this issue.

WAR HAS CLAIMED MANY OF THE WORLD'S MOST FAMOUS SINGERS AND MUSICIANS, but the musical wonder of the Twentieth Century, the Victor Talking Machine, makes it possible for us to hear records of famous artists at the moment they are fighting on the battlefields of Europe. While Fritz Kreisler, the master violinist, is listening to the music of the Krupp guns, it is possible for you to sit comfortably in your music room and hear the wonderful record of his playing of Haydn's Austrian hymn, *God Preserve the Emperor.* Haydn himself played this hymn every day during the bombardment of Vienna in 1809. A full historical description of this famous composition as well as those of other new records made by Caruso, Gadski, Hempel, Ruffo, Evan Williams, etc., may be had in the 40 page illustrated booklet sent gratis to all who send a postal request to the Victor Talking Machine Company, Camden, N. J.

NEW YORK — Conservatories–Schools–Teachers — NEW YORK

NEW YORK SCHOOL OF MUSIC AND ARTS

56-58 West 97th Street, New York City

RALFE LEECH STERNER - - - - Director

Two connected buildings delightfully situated between Central Park and the Hudson River

All Branches of Music and the Arts taught from the beginning to the highest artistic finish by a faculty composed of

America's Most Eminent Teachers

New York's Modern Up-To-Date Music School with

Dormitories in School Buildings and Proper Chaperonage

OPEN THE ENTIRE YEAR. PUPILS MAY ENTER ANY DAY

TERMS, including Tuition, Board, Practicing, etc., on application

SEND FOR BOOKLET

For the winter of 1914 a great series of free classes and lectures have been arranged, and there will be something of special interest every day. Each lecturer will be a specialist in his or her line, and this will be one of the greatest opportunities ever offered to music students. The concerts in Carnegie Hall, Waldorf-Astoria, Cooper Union and the Wanamaker Auditorium will be continued at regular intervals.

Thanksgiving Music

We have selected the following list of standard and some new anthems and solos for Thanksgiving Services. We have a large stock of anthems of all publishers suitable for all occasions, any of which we would be pleased to send our patrons for examination.

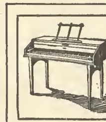
Anthems for Thanksgiving Day

And God Said Let the Earth, Simper	$0.15
Awake, My Soul, to Sound His Praise. Harry Hale Pike	.15
Come and Worship the Lord, Schoehel	.10
Come Sing Before the Lord (New), O. M. Schoebel	.15
Earth's the Lord's, The, J. W. Lerman	.15
Hallelujah, "Messiah," Handel	.08
Heavens are Telling, The, "Creation," Haydn	.06
I Will Magnify Thee, De Reef	.10
It Is A Good Thing To Give Thanks, Patty Stair	.15
Let the Righteous be Glad, C. Darnton	.15
Lord is My Strength, The (New), T. D. Williams	.15
Lord of the Harvest, Thee We Hail, F. H. Brackett	.15
Make a Joyful Noise Unto the Lord, Simper	.08
Make a Joyful Noise Unto the Lord, E. A. Mueller	.15
O Be Joyful in the Lord, Jubilate Deo in F, Berthold Tours	.06
O Be Joyful in the Lord, Bruce Steane	.15
O Lord, How Manifold Are Thy Works, Joseph Barnby	.08
O Lord, How Manifold are Thy Works, W. H. Eastham	.25
O Praise the Lord, Bruce Steane	.15
Our Country (Festival Choral March). Geo. E. Whiting	.20
Praise the Lord, Ye Servants, J. M. Crament	.15
Praise the Lord, O Jerusalem (Harvest), C. Darnton	.12
Praise Ye the Father, Gonnod	.06
Praise the Lord, A. W. Lansing	.15
Praise Ye the Lord (From Cantata "Nain"), Homer A. Norris	.15
Rejoice in the Lord, A. Berridge	.15
Rejoice, the Lord is King, Berwald	.15
Sing to the Lord of the Harvest, F. H. Brackett	.15
To Thee, O Lord, Our Hearts We Raise, W. Berwald	.15
To Thee, O Lord, Our Hearts We Raise, Dressler	.20
Worship the Lord, J. L. Galbraith	.15

Solos in Sheet Form

Crown Him Lord of All (High Voice), Henry Parker	.60
Medium Voice	.60
Low Voice	.60
O Give Thanks (Low Voice), L. Feldpauche	.40
Praise the Lord (Medium Voice), G. Rupes	.35
Song of Praise, A (Medium Voice), G. Goublier	.30

THEO. PRESSER CO., Philadelphia, Pa.



THE NEW VIRGIL PRACTICE CLAVIER

Far superior in its latest construction to any other instrument for teaching and practice.

VIRGIL SCHOOL OF MUSIC

For catalogue and prospectus address:

1205 Cameron Bldg., 34th St. and Madison Ave.
NEW YORK
or Barbarossa Strasse, 30 Berlin, W.

A. K. VIRGIL

DUNNING SYSTEM of Improved Music Study for Beginners Makes You a Specialist

Practical and Artistic in Theory and Application

Presenting a new world in music alike to beginners and advanced pupils. "Progress" the 20th century slogan along every line of human endeavor and interest has never been more thoroughly and practically exemplified in educational lines than in the **Dunning System of Music Study for Beginners.**

Burdened teachers are realizing this more each year, also that there is a **demand** for experts along this line of teaching, endorsed by Leschetizky, Busoni, Carreno, Gadski, De Pachmann and many others who pronounce it the most scientific and best in use for beginners of any age. The only system whereby the truly normal idea is carried out. Normal training classes for teachers **New York, September 20th.** Address for booklets, **Mrs. Carre Louise Dunning, 11 West 36th St., New York City.**

Mrs. Zay Rector Bevitt, Pacific Coast Representative of Mrs. Dunning, will conduct normal training classes for teachers at **San Diego, Cal.,** beginning **July 20th** and **October 19th, 1914.** Proximity to delightful beaches affords opportunity for teachers to combine study with recreation at the seashore. Address **Mrs. Zay Rector Bevitt, 3914 Third St., San Diego, Cal.**

Miss Mary C. Armstrong, who has scored phenomenal success as a teacher of teachers—as well as children in Indianapolis, Ind., is an authorized teacher of teachers of the Dunning System, will open a normal training class for teachers in **Asheville, N. C., on July 28th**—under the same conditions as Mrs. Dunning conducts the class. Address, **Miss Mary C. Armstrong, The Propylaerm, Indianapolis, Ind.**

ALBERT ROSS PARSONS

STUDENTS QUALIFIED AS CONCERT PIANISTS AND TEACHERS.
RECENT NOTICES OF MR. PARSONS' PUPILS:

"Certainly this specialist in artistic piano playing develops individuality in his pupils." "Parsons' pupils never pound, but play with musical touch, skilful pedaling, repose and breadth of style." "Such teaching needs no finishing touches in Europe." "Feinne, Redderman, Kotlarsky, and the others gave a performance which, styled a 'pupils' concert,' might well have been called an 'artists' recital.'"—(N. Y. Musical Courier.) "The whole performance was lifted to the highest level of pianoforte possibilities by these masterly players, to the wonder and delight of all."—(Advocate.)

Apply for personal instruction to ALBERT ROSS PARSONS, STEINWAY HALL, 109 E. 14TH STREET, NEW YORK CITY.

CRANE NORMAL INSTITUTE OF MUSIC

TRAINING SCHOOL FOR SUPERVISORS OF MUSIC—Both Sexes

Voice culture, sight-singing, ear-training, harmony, form, music-history, chorus-conducting methods, practice-teaching. Graduates hold important positions in colleges, city and normal schools

POTSDAM, N. Y.

CHICAGO Conservatories—Schools—Teachers WESTERN

AMERICAN CONSERVATORY
Chicago's Foremost School of Music and Dramatic Art

Offers courses in Piano, Voice, Violin, Public School Music, Dramatic Art, etc. 75 eminent artists. Superior Normal Training School supplies teachers for colleges. Desirable Dormitory Accommodations. Diplomas and Degrees. Students may enter at any time. For Catalog and general information address
JOHN J. HATTSTAEDT, Pres. - - - 671 Kimball Hall, CHICAGO, ILL.

Valparaiso University SCHOOL OF MUSIC
Accredited
VALPARAISO, - - INDIANA.

The University School of Music offers courses in Piano, Voice, Violin, Organ, Theory and Public School Music. Students may attend the Music School and also take the regular work at the University.
THE EXPENSES ARE THE LOWEST
Tuition, $20.00 per quarter of twelve weeks. Board with Furnished Room, $1.80 to $3.00 per week. Catalog will be mailed free. Address **Henry B. Brown, President, or Oliver P. Kinsey, Vice President.**
42ND YEAR—STUDENTS ACCEPTED AT ANY TIME.

EFFA ELLIS
Teaching System
KEYBOARD, HARMONY and MELODY BUILDING

Effa Ellis Perfield will be pleased to give a free private interview to any Mother, Music Teacher or SCHOOL TEACHER interested in music. Pupils and teachers examined in harmony and certificates issued.

Names of authorized Normal Teachers sent upon request. *New address*

EFFA ELLIS PERFIELD
950-955 McClurg Bldg., 218 So. Wabash, Chicago, Ill.

DETROIT CONSERVATORY OF MUSIC
FRANCIS L. YORK, M.A., President FINEST CONSERVATORY IN THE WEST 42nd Year

Students may enter at any time
Offers courses in Piano, Voice, Violin, Organ, Theory, Public School Music, etc. Academic Department. *Send for Catalog.*
JAMES H. BELL, Sec. 1013 Woodward Avenue DETROIT, MICHIGAN

THE MARY WOOD CHASE SCHOOL OF MUSICAL ARTS
MARY WOOD CHASE, DIRECTOR—Author of "Natural Laws in Piano Technic."
Eighth Season Opens September 14, 1914

Endorsed by musicians as one of the foremost American Schools for training professional students. Its graduates are holding high salaried positions in prominent Schools of Music, Colleges and Universities. Its artist students are playing with success with famous American Orchestras and other well known organizations. Artists of international reputation at the head of every department. Year Book furnished upon request. Address the Secretary, **E. H. LOGAN, Fine Arts Building, Chicago.**

Centralizing School of Music
Gertrude Radle-Paradis
Director

VOCATIONAL EDUCATION

Piano, Voice, Violin, Dramatic Art, Harmony, Public School Music, Theory and Business Training. Fall term opens September 1. For catalog address:

Sec., Box 8, 20 E. Jackson Blvd.
CHICAGO, ILL.

THE COLUMBIA SCHOOL OF MUSIC
CLARE OSBORNE REED, Director
Piano—Voice—Violin—Theory—Public School Music
Special Training Department for Teachers Public School Class Limited Account of Practice School
FOURTEENTH SEASON OPENS SEPTEMBER 7th
Sixty Teachers. Ideal Equipment. Dormitory Facilities. For Catalog and Programs, Address
MANAGER, OHIO BUILDING, 509 S. Wabash Avenue, Chicago

WILLIAM H. PONTIUS, Director Department of Music. CHARLES M. HOLT, Director Department of Oratory and Dramatic Art
THE EXCEPTIONAL FACILITIES, COMPLETE ORGANIZATION AND COMPREHENSIVE COURSES MAKE THE

MINNEAPOLIS SCHOOL OF MUSIC ORATORY AND DRAMATIC ART
42-44 Eighth St., S. Minneapolis, Minn.

THE RECOGNIZED LEADING INSTITUTION OF THE NORTHWEST
FALL TERM OPENS TUESDAY, SEPTEMBER 1, 1914

Courses in all branches of Music, Oratory and Dramatic Art, from Elementary to Post-Graduate, equal in standard to similar courses given in European Schools and Conservatories of first rank. Faculty of Forty-four. Each department under Masters of wide reputation. Recital Hall seating 500. Two-manual pedal pipe organ. Fully equipped stage for acting and opera. School open all the year. Pupils may enter at any time. Send for Illustrated Catalog E.

UNIVERSITY SCHOOL OF MUSIC
ALBERT A. STANLEY, A.M., Director
Ann Arbor, Michigan

Highest grade instruction under faculty of artist teachers. ***A gathering place for advanced students who intended to study abroad.*** Affiliated with the University of Michigan. Auditorium seating 5000. Concerts by world's artists and organizations. Chorus of 300. Orchestra of 50. Splendid women's gymnasium. Fall term commences September 28.

Send for Announcement.

CHARLES A. SINK, A.B., Secretary
1200 Maynard Street

BURROWES COURSE OF MUSIC STUDY
Kindergarten and Primary—Correspondence or Personal Instruction
Happy Pupils—Satisfied Parents—Prosperous Teachers. Classes are doubled by use of this method
Enthusiastic letters from teachers of the Course, also descriptive literature sent on application to **KATHARINE BURROWES**
D. 502 CARNEGIE HALL, NEW YORK CITY, or
Dept. D. 246 HIGHLAND AVE., HIGHLAND PARK, DETROIT, MICH.

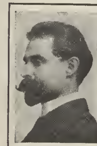
Cosmopolitan School of Music and Dramatic Art
Mrs. W. S. Bracken, President

Assisted by eminent faculty of 50 artists. Offers to prospective students courses of study based upon the best modern educational principles. Diplomas and degrees conferred. Many free advantages.

Students May Enter at Any Time

For particulars address Secretary, Box 44 Auditorium Bldg., Chicago, Ill.

Beethoven Conservatory
Special Low Rates for Beginners
Send for handsome Catalogue to the
BROS. EPSTEIN
One of the oldest and best Music Schools in the United States N. W. Cor. Taylor and Olive Sts., St. Louis, Mo.



Alexander HENNEMAN
Director of Henneman College of Music

THE WAR puts an end to European study. Students must seek instruction at home. The impetus music in America will receive through this event will be untold. Many musicians leave this country to fight abroad.

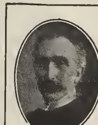
This is YOUR OPPORTUNITY.

WHY NOT study at the Henneman College of Music? Alexander Henneman, the director, has spent six years in European study, and has a national reputation. His yearly VOCAL SUMMER INSTITUTE is noted the country over. As one of the chief examiners of the Progressive Series of Piano Lessons, his fitness for the directorship of this school is proven. A THEATORIUM connected with the school gives opportunities for public performances and recitals. THE OPERA SCHOOL has given such excellent performances that paid engagements resulted.

The advantages of St. Louis and the opportunities to study in the Henneman College of Music assure you of an education equal to that of any foreign or American school.

Send for Illustrated Catalog to Secretary.

HENNEMAN COLLEGE OF MUSIC, Henneman Hall, ST. LOUIS.



N. J. COREY
Pianist, Organist and Musical Lecturer

The most Novel, Varied and Beautifully Illustrated Lecture-recitals upon the American Platform.

Given with success at many of the largest Universities, Colleges, Lyceums and Societies.

The Lecture-recital on the "Eroica Sonata of MacDowell," Mr. Corey's literary interpretation of which has the composer's own endorsement, is especially adapted for music schools and musical clubs.
For information, address

38 WOODWARD TERRACE, Detroit, Mich.

NORTHWESTERN UNIVERSITY
Evanston - Chicago

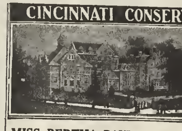
The University School of Music offers courses in Piano, Organ, Violin, Voice and Theory of Music leading to academic degrees. Also courses in Public School Music, and Piano and Voice Pedagogy. Literary studies in the College of Liberal Arts or Evanston Academy included without extra cost. Thorough Preparatory School maintained. Refined social environment and beautiful situation on the wooded shores of Lake Michigan.

The professional String Quartet, the student Symphony Orchestra of sixty, the A Cappella Choir, the Evanston Musical Club, and the great North Shore Musical Festivals with choruses totaling over 2,000 voices offer unparalleled practical advantages.

Send for detailed description of courses and book of Evanston views.

Peter Christian Lutkin, Dean
Evanston, Illinois

CINCINNATI CONSERVATORY of MUSIC. ESTABLISHED 1867.



CLARA BAUR, Foundress
Faculty of International Reputation
All Departments Open Throughout the Summer
Elocution—MUSIC—Languages
Also Special Summer Course in
PUBLIC SCHOOL MUSIC
Location and surroundings ideal for Summer study
For Catalogue and Circular Address
MISS BERTHA BAUR, Directress, Highland Avenue and Oak St., Cincinnati, O.

MRS. STACEY WILLIAMS
Voice Production: Repertoire
In Europe June 15th to Sept. 15th.
Studio Re-opens October 1st
Attention will be given to all letters addressed to Mrs. Williams in Chicago.
Information furnished. Prospectus forwarded.
Suite 405-6, Kimball Hall CHICAGO

Lyceum Arts Conservatory
Elias Day, Dir. Frank A. Morgan, Mgr.

Offers courses in Piano, Voice, Violin, Public School Music Dramatic Art, etc. "It is different." Catalog explains. Ask for it.

KATE JORDAN HEWETT, Sec.
Box K, 523 Fine Arts Bldg., - Chicago, Ill.

THE NEW ORGANIST A Collection for the Pipe Organ
By GEORGE E. WHITING
Price, $1.50

This volume contains original compositions by Mr. Whiting, as well as transcriptions and arrangements from standard works by classic and modern masters. They are carefully pedaled and registered throughout, with all the essential editing, thoroughly practical. Among the original pieces by Mr. Whiting are:

Prelude in C minor; Postlude in G; Pastorale in F; Postlude in C. The transcriptions include "Hungarian March" by Berlioz, "Andante" from "Symphony No. 1" by Beethoven, "Romanze" by Mozart, "Adagio" by Haydn, "Be Not Afraid" from Mendelssohn's "Eliza," Handel's "March" from "Saul," "Fugue in E flat" by Bach, Rossini's "Charity," and others. It is printed from large oblong plates, handsomely bound in cloth.

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

Private Teachers
who can qualify for **Associate Faculty Membership** in the **Western Conservatory** may offer their pupils regular **Conservatory Advantages at Home**, with Certificate, Catalogue, etc., instead of merely "giving lessons" and then "more lessons." Great advantage. *For particulars write to*
Pres. E. H. SCOTT Mallers Bldg., Chicago

SOUTHERN Conservatories—Schools—Teachers EASTERN

Shenandoah Collegiate Institute and School of Music
College preparatory. Certificate admits to University of Va. and all leading colleges. Piano, voice, elocution, commercial, art, piano tuning, orchestra, band and pipe organ. Terms, $200 to $275. *No extras.* Address
S. C. I., Box 110, Dayton, Va.

Southern University of Music, Inc.
GERARD-THIERS, KURT MUELLER, Directors
353 Peachtree Street, ATLANTA, GEORGIA
Music (all branches), elocution, drama, opera, languages, literary. Faculty of European specialists. Certificates, Diplomas, Dormitory

Statistics:	Students last year	1,119
	Affiliated Teachers	70
	Branch Schools	5

Eastern Conservatory of Music
OPENS SEPTEMBER 29th
(A Department of Eastern College)
Offers unexcelled opportunities for the study of music amid the fine scholastic and social life of Eastern College. Piano, voice, violin, elocution, arts and crafts taught by artists, home economics and business. Literary studies free. Delightful climate. Rates, $250 to $350 a year. Students from 34 states.
DR. H. U. ROOP, Pres. Manassas, Va. Box R.

BRANDON INSTITUTE
MUSIC LITERATURE ART
Music courses strong—prepare for career and higher Conservatory course. All new, high-grade Packard pianos. Located in Shenandoah Valley, at intersection of C. & O. and N. & W. Rys. Scenery, sanitation and water unsurpassed. Excellent accommodations. Separate apartments for the sexes. Rates $225 to $350.
Catalogue sent on request. Address
BRANDON INSTITUTE Basic, Virginia

Ruskin School of Music
RAY G. EDWARDS, Director
Features: Frequent Pupils' Recitals. Orchestral and Ensemble Work. Harmony and Composition Classes. Private lessons in Violin, Piano and Voice. Social and Educational Advantages of a College Town. Music Colony in January.
Catalog. RUSKIN, FLORIDA

Atlanta Conservatory of Music
The foremost school of fine arts in the South. Advantages equal to those anywhere.
Fall Term begins September 7th.
Send for Catalogue. ATLANTA, GA.

ORGAN REPERTOIRE
Compiled by PRESTON WARE OREM
Price, $1.50
The chief object in this compilation has been to cover the ground as widely and thoroughly as possible, incorporating many novelties and original pieces as well as some standard compositions and new transcriptions not to be found in other collections, composers of all schools being represented.
THEODORE PRESSER CO. Philadelphia, Pa.

School and Home Marches
FOR THE PIANO
Price, 50 Cents

This is an entirely new collection of marches, containing numbers adapted for all the different purposes to which a march movement may be put. The marches are such as may actually be marched to, not merely for display purposes. There are two-steps, military marches and grand marches, all bright, original and characteristic. We feel sure that lovers of march music will appreciate this volume highly, as it is the best book of the sort ever put together.

THEO. PRESSER CO., PHILADELPHIA PENNA.

ZECKWER'S Philadelphia Musical Academy
RICHARD ZECKWER, CAMILLE W. ZECKWER } Directors
1617 SPRUCE STREET
6029 Main St. : Germantown
446 S.52d St. : West Phila.

46th SEASON
Its course in Pedagogy is unexcelled. Pupils in the Finishing Department are eligible for this certificate which embraces a course covering two years, under Mrs. F. Doriss-Bland, who has made a special study of this Department, and under the Directors.

It can now accommodate 2,000 pupils. Some idea of the important part it has played in the musical education of Philadelphia can be gleaned from the fact that more than 31,000 pupils have been enrolled.

ALL BRANCHES OF MUSIC TAUGHT. THEORY OF MUSIC.

Among our eminent faculty are, Richard Zeckwer, Camille W. Zeckwer, Wassili Leps, Charles E. Knauss, Clarence Bawden, Joseph Clarke, Walter Golz, H. S. Kirkland, Paul Meyer, Bertrand Austin, Henry Stausebach, Powell Fithian, and assistants.

Send for Prospectus. J. R. ZECKWER, Business Manager, 1617 Spruce St.

A NEW AND WELL-PAID PROFESSION
Is Open To Women Who Study
THE FLETCHER MUSIC METHOD
The Fall Class for Teachers October 12th at Brookline (Boston), Mass.

The demand for this Method is steadily increasing. Last Summer's School was the largest since the Method was introduced into this country, fifteen years ago.

Dr. Lyman Abbott says: "Mrs. Copp teaches children to think and to express themselves in terms of music. She converts it from a blind, mechanical copying, into a vital self expression. It seems to me more than a method, it is a revolution, and converts musical education from a mere drill and drudgery into an inspiration and a life."

Harvey Worthington Loomis says: "How any music teacher could ever allow young pupils to struggle on in the old stultifying grind, after seeing your ingenious invention, is beyond my comprehension. You are indeed the Froebel of music, and the importance of your educational work cannot be over-estimated."

In spite of the many cheap copies of this system it stands unique in its aim and its accomplishments. For full particulars apply to

EVELYN FLETCHER COPP
Home Address, 31 York Terrace, Brookline, Mass.,
or Post Office Box 1336, Boston, Mass.

PEABODY CONSERVATORY
ESTABLISHED 1857
BALTIMORE, MD.
HAROLD RANDOLPH, Director
Its endowment enables it to offer exceptional advantages in music culture in all grades and branches

Hahn Music School
Chas. D. Hahn, Director
The School for your Daughter
Our catalogue tells why
3919-s Junius Street, Dallas, Tex.

A PRIMER OF FACTS ABOUT MUSIC
By M. G. EVANS Price, 50 Cents
This is by far the best primer ever issued. It is modern, thoroughly practical and comprehensive in all respects. The work is in the form of a catechism, the information being conveyed through a series of questions and answers.
THEODORE PRESSER CO., Philadelphia, Pa.

Courtright System of Musical Kindergarten
MRS. CARD WILL PERSONALLY TEACH ONE CLASS OF TEACHERS THIS WINTER IN NEW YORK CITY

The *oldest*, practical and most *scientific* method of instructing children in music ever placed before the music world. Teaches **Piano** from the start, **Sight Reading, Transposing, Rhythm** and **Ear Training.** Teachers all over the world are taking this course and are making a great success of it because it is the one system guaranteeing results. *Write for particulars.* 116 EDNA AVE., BRIDGEPORT, CONN.

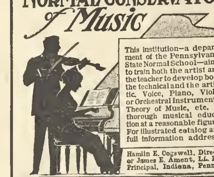
COMBS BROAD STREET CONSERVATORY
Gives *you individual* and *careful attention. Your needs* are considered. On entrance you are assigned to a teacher especially adapted for *developing the best in you. Daily reports keep the Director in touch with the entire School. Daily supervision shows you how* to work. Four Recitals a week *give you* ample opportunity for *Public Performance.*

YOU MUST SUCCEED

for we give you a *safe, sound, sure foundation.* We *develop your latent qualities.* Modern and scientific methods insure *to you economy of time, money, labor.* Reciprocal relations with the U. of Pa. Training Courses for Teachers, Public School Music Supervision. Tuning Course. LADIES' DORMITORIES. A School *of Inspiration, Enthusiasm, Success and Loyalty*

GILBERT RAYNOLDS COMBS, Director 1327-29-31 S. Broad St., Philadelphia

NORMAL CONSERVATORY of Music



EDITH LYNWOOD WINN SCHOOL OF MUSIC
TRINITY COURT, BOSTON
Miss Winn returns from Europe Sept. 1 and will teach the Ostrovsky System of Hand Development for Violinists, Pianists and 'Cellists endorsed by Elman, Auer and Zimbalist.
Resident pupils. Teachers' Courses, Ensemble

GUIDO FERRARI
VOICE CULTURE SPECIALIST
FIFTEENTH SUCCESSFUL SEASON
FULL PARTICULARS ON REQUEST
1714 Chestnut St., Philadelphia, Pa.

Hugh A. Clarke, Mus. Doc.
LESSONS BY MAIL
In Harmony, Counterpoint and Composition
4618 CHESTER AVE., PHILADELPHIA, PA.

J. ALBERT ALLEN, Jr.
Pianist—Instructor
Steinert Building, Providence, R. I.
TEACHING SEASON OPENS SEPTEMBER THE NINTH
Address, P. O. Box 61, Providence, R. I.

MR. AND MRS. CROSBY ADAMS
WILL CONDUCT
A MID-WINTER CLASS
IN THEIR HOME STUDIO
IN MONTREAT, N. C.
December 30th to January 12, 1915
Permanent Address: Montreat, North Carolina

CHARLES VEON, Pianist.
STEREOPTICON LECTURE RECITALS
"MOZART AND HIS MUSIC"
Mr. Veon is prepared to furnish an entire program, or to deliver a thirty minute lecture to precede a musical program to be furnished by clubs, artists or advanced students. Terms reasonable. **Address care of State Normal School, California, Pa.**

Shepard School of Music, Orange, N. J.
A. AGNES SHEPARD (Mrs F. H.)
The Piano Teachers' Course by mail is a revelation to many. Can be taken personally in two or three weeks.
Not merely information but attainment is the end and purpose of the new education in music, and really teaches teachers how to teach.
Fundamental preparation, remarkable results in memorizing and execution, etc., in children's work. It is being taught by pupils of leading artists and pianists. It is splendidly adapted to pupils' development.

Theodore Albert Schroeder
The distinguished American Exponent of
GERMAN LIEDER
Has re-opened his Boston Studio for the Season 1914-1915, where vocalists can now have the opportunity of augmenting their artistic equipment. Pure bel-canto style.
Tone Production Diction Technique
Address all communications to—Huntington Chambers—Boston, Mass.

GREATEST MAGAZINE BARGAINS EVER OFFERED

SPECIAL PRICES GOOD ONLY TO NOV. 10, 1914. ORDER AT ONCE.

Prices of the Magazine Clubs given here will be in effect for a short time only. It will not be possible to again subscribe to THE ETUDE in combination with these magazines at the special prices given, which are guaranteed to be as low as those of any publisher or agent. NOW is the time to subscribe. Don't delay! Subscriptions are for one year and can be new or renewal—if now a subscriber the date of expiration will be extended. Magazines can be sent to different names and addresses. CANADIAN AND FOREIGN POSTAGE ADDITIONAL.

If your choice of magazines does not appear here, write us and we will gladly give a special quotation

THE ETUDE, Modern Priscilla — $1.90 — Save $1.60
THE ETUDE, McCall's (Free Pattern) — $1.60
THE ETUDE, Pictorial Review — $2.00 — Save 50 cts.
THE ETUDE, Woman's Home Comp'n — $2.50 — Save 50 cts.

THE ETUDE, Today's (Women) — $1.55 — Save 45 cts.

THE ETUDE, Modern Priscilla, McCall's (Free Pattern) — $2.35 — Save 65 cts.
THE ETUDE, To-Day's, McCall's — $1.75 — Save 75 cts.
THE ETUDE, Woman's Home Comp'n, Pictorial Review — $3.25 — Save 75 cts.

THE ETUDE, Housewife — $1.55 — Save 45 cts.
THE ETUDE, Mother's Magazine — $2.10 — Save 90 cts.
THE ETUDE, Review of Reviews — $3.00 — Save $1.50

THE ETUDE, Home Needlework — $1.55 — Save 70 cts.
THE ETUDE, American Magazine — $2.40 — Save $1.00
THE ETUDE, World's Work — $3.10 — Save $1.40

THE ETUDE, Woman's World — $1.60 — Save 40 cts.
THE ETUDE, Technical World — $2.40 — Save 60 cts.
THE ETUDE, Youth's Companion — $3.25 — Save 25 cts.

THE ETUDE, Woman's (New Idea) — $1.85 — Save 40 cts.
THE ETUDE, Ladies' World, Pictorial Review — $2.75 — Save 75 cts.
THE ETUDE, Woman's Home Comp'n, Mother's Magazine — $3.10 — Save $1.40

THE ETUDE, Modern Priscilla, Housewife — $2.00 — Save $1.00
THE ETUDE, Modern Priscilla, Mother's Magazine — $2.75 — Save $1.25

THE ETUDE, Modern Priscilla, Home Needlework — $2.40 — Save 85 cts.
THE ETUDE, Ladies' World, Woman's Home Companion — $2.80 — Save $1.20

THE ETUDE, Ladies' World, Modern Priscilla — $2.50 — Save $1.00
THE ETUDE, Woman's Home Comp'n, McClure's — $3.25 — Save $1.25
THE ETUDE, Woman's Home Comp'n, Review of Reviews — $3.75 — Save $2.25

THE ETUDE, * Designer (fashions), Modern Priscilla — $2.50 — Save 75 cts.
*Woman's Mag. can be substituted
THE ETUDE, Woman's Home Comp'n, Little Folks — $3.35 — Save 65 cts.
THE ETUDE, Current Opinion — $3.75 — Save 75 cts.

THE ETUDE, Pictorial Review, Modern Priscilla — $2.75 — Save 75 cts.
THE ETUDE, Delineator, Woman's Home Comp'n — $3.65 — Save 85 cts.
THE ETUDE, Woman's Home Comp'n, World's Work — $4.35 — Save $1.65

THE ETUDE, Woman's Home Companion, Modern Priscilla — $3.00 — Save $1.00
THE ETUDE, Woman's Home Companion, American Magazine — $3.25 — Save $1.25

THE ETUDE, Delineator, Everybody's — $3.25 — Save $1.25

Any of the following can be added to these combinations at $1.50 each: Cosmopolitan, Country Gentleman, Good Housek'p'g, Harp's, Harper's Bazar, Ladies' Home Journal, Saturday Evening Post.

THE ETUDE, Modern Priscilla, Ladies' World, Pictorial Review — $3.25 — Save $1.25

THE ETUDE and Delineator — $2.40 — Save 60 cts.
THE ETUDE and Everybody's — $2.50 — Save 50 cts.

THE ETUDE, Collier's Weekly — $2.90

THE ETUDE, Ladies' World — $1.90 — Save 60 cts.
THE ETUDE, Christian Herald — $2.40 — Save 60 cts.

Send all orders to THE ETUDE, Philadelphia, Pa.

ENCOURAGING MUSICAL CULTURE

WE are indebted for the wonderful growth of THE ETUDE to the loyalty of over 225,000 enthusiastic subscribers. Thousands of teachers, knowing the value of THE ETUDE, insist that pupils become regular readers, as THE ETUDE encourages and supplements in innumerable ways the instruction of the teacher.

Enthusiastic readers induce other music lovers to subscribe, hundreds sending five and ten subscriptions a year. As a reward for this interest we offer at this time a selected list of unusually valuable works. A copy of our latest premium leaflet containing illustrations and full descriptions of numerous useful and practical articles, such as jewelry, silver ware, cut glass, etc., will be sent on request.

CONDITIONS—Subscriptions must be for one year at the full subscription price of $1.50. Each ETUDE subscription included in a magazine club will be credited toward a premium. Your own subscription counts toward a premium only when accompanied by one or more additional subscriptions. Send subscriptions as obtained; premiums can be claimed at any time. Order by number.

INDISPENSABLE MUSIC WORKS

For ONE New Yearly Subscription to THE ETUDE
(Not Your Own Subscription)

No. 103 Album of Favorite Pieces. Engelmann.
No. 112 Beginners' Book for the Pianoforte. Presser.
No. 117 Duet Hour.
No. 122 First Dance Album. 26 Selections.
No. 125 First Steps in Pianoforte Study. Presser.
No. 128 Four-Hand Parlor Pieces. 17 Duets.
No. 139 Mathews' Standard Compositions. Vol. I, Grade I, to Vol. 7, Grade VII. Any one volume.
No. 140 Mathews' Standard Graded Course of Studies in 10 grades. Any two grades.
No. 142 Modern Dance Album. 18 selections for the Piano.
No. 1225 Operatic Four-Hand Album. 22 Duets.
No. 149 Operatic Selections. Violin and Piano.
No. 151 Piano Players' Repertoire. 39 Selections.
No. 1216 Popular Home Collection. 46 Piano Pieces.
No. 163 Popular Parlor Album. 23 Piano Pieces.
No. 1217 Popular Recital Repertoire. 31 Piano Pieces.
No. 1218 Selected Classics. 19 Pieces for Violin and Piano.
No. 159 School and Home Marches. 20 Pieces.
No. 160 Selected Studies. Czerny-Liebling. 4 Volumes. Any one volume.
No. 163 Singers' Repertoire. 38 Medium Voice Songs.
No. 166 Sonatinas. Clementi.
No. 168 Standard Opera Album for Piano. 15 Pieces.
No. 1221 Standard Organist. 46 pieces for Pipe Organ.
No. 1520 Standard Violinist. 27 pieces for Violin and Piano.
No. 1521 Standard Vocalist. Songs for medium voice.
No. 170 Students' Popular Parlor Album. Violin and Piano.

If a premium is not wanted, but a Cash Commission preferred, send $1.25 for one new yearly subscription to THE ETUDE not your own.

For TWO Yearly Subscriptions to THE ETUDE
(One Can be Your Own Subscription)

No. 203 Album of Piano Compositions. Popular Pieces by Edw. Grieg.
No. 204 Beethoven. 11 Selections from most popular works.
No. 1223 Chaminade Album.
No. 206 Chopin. Lighter Compositions for Piano.
No. 207 Church and Home. 18 Sacred Songs. High or Low Voice.
No. 209 Classic and Modern Gems for Reed Organ.
No. 216 Czerny School of Velocity.
No. 1224 Distinguished Musicians. 20 Portrait Biographies.
No. 222 First Recital Pieces. 37 Pieces for Piano.
No. 225 Four-Hand Miscellany.
No. 227 Mason's Touch and Technic. In four volumes. Any two.
No. 239 Masterpieces for the Piano. 25 Best Known Pieces.
No. 240 Mathews' Standard Graded Course of Studies. Any 5 grades.
No. 241 Modern Drawing Room Pieces. 34 Pieces.
No. 243 Mozart Sonatas. 2 Volumes. Either volume.
No. 248 Parlor and School Marches. 32 Pieces.
No. 261 Songs Without Words. (Complete.) Mendelssohn.
No. 263 Standard Concert Etudes. Mathews.
No. 273 Tranquil Hours. Quiet Piano Music.
No. 274 Two Pianists. 26 Brilliant Concert Duets
No. 1228 Vocal Instructor. E. J. Meyer.
No. 275 Waltzes. (Complete.) F. Chopin.
No. 276 Young Virtuoso. 32 Pieces for advanced players.

If no premium is desired, but a Cash Commission preferred, send $2.50 (instead of $3.00) for two yearly subscriptions to THE ETUDE, one of which can be your own. We will also accept your own subscription for two years for $2.50.

For THREE Yearly Subscriptions to THE ETUDE
(One Can be Your Own Subscription)

No. 306 Choir and Chorus Conducting. Wodell.
No. 308 Descriptive Analyses of Piano Works. E. B. Perry.
No. 313 History of Music. W. J. Baltzell.
No. 315 Leschetitzky Method of Piano Playing.
No. 1211 Mastering the Scales and Arpeggios. J. F. Cooke.
No. 322 Mistakes and Disputed Points. L. C. Elson.
No. 329 Organ Repertoire. 39 Pipe Organ Compositions.
No. 339 Standard History of Music. J. F. Cooke.
No. 341 Stories of Standard Teaching Pieces. E. B. Perry.
No. 310 First Studies in Music Biography. Thos. Tapper.
No. 1212 Musical Kindergarten Method. Batchelor and Landon.

If no premium is desired, send $3.50 for the three yearly subscriptions instead of $4.50.

OUR MOST POPULAR PREMIUM
$4.50 pays for four yearly Subscriptions to THE ETUDE (your own Subscription and three additional Subscriptions)
Your Own Subscription FREE

THE ETUDE, Philadelphia, Pa.

DANA'S MUSICAL INSTITUTE
WARREN, OHIO

FORTY-SIXTH year. All instruments and voice taught. Lessons **daily** and **private**. Fine dormitories for pupils. Buildings for practice (new). Pure water, beautiful city and healthy. Not a death in forty-six years. Superior faculty. Every state and country in North America patronizes the school. Fine recital hall with an orchestral concert and soloists every Wednesday night. Incorporated and confers through state authority the degrees of Associate, Fellow, Master and Doctor.

ENSEMBLE CLASSES DAILY
Chorus 10 A. M. Military Band 1 P. M.
Orchestra 5 P. M. in Dana Hall

PUPILS MAY ENTER AT ANY TIME

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

Fall Term begins Monday, September 14th, 1914

A Partial History of the UNDERWOOD

First practical visible machine

Winner of every International Record for Typewriter

Speed——Accuracy——Stability

Holder of the Elliott Cresson award for mechanical supremacy

Surely the

UNDERWOOD

is

"The Machine You Will Eventually Buy"

IVERS & POND PIANOS

An Upright Grand

Shown here is our largest upright. In length of string, area of sound-board, barring, bridging, and other tone producing essentials, we have followed the highest standards of grand construction. The result compares favorably with most small grands. It marks the combination of our efforts as progressive manufacturers to produce an upright with the tone quality and volume of the grand. The Ivers & Pond line includes uprights, grands and player pianos of many sizes and styles but of only one grade—the highest.

Wherever in the United States we have no dealer we quote lowest prices and ship from factory direct—if desired, upon our easy payment plan. The piano must please or it returns at our expense for railroad freights. Liberal exchange allowance for old pianos. For catalog and a personal letter giving much valuable information to intending buyers, write us today.

Ivers & Pond Piano Co.
141 Boylston St., BOSTON, MASS.

The Crowning Attribute of Lovely Woman is Cleanliness

No. 600 NAIAD
BOLERO SHIELDS
with sleeves
50c up

No. 73 NAIAD
BOLERO SHIELDS
without sleeves
50c up

NAIAD Dress Shields

add the final assurance of cleanliness.

Free from rubber. Can be quickly *sterilized* in boiling water.

All styles and sizes to fit every requirement.

Guarantee with every pair.

Naiad Waterproof Sheeting for the nursery and hospital

The C. F. CONDIER CO., Mfrs.
41 Franklin Street New York

NAIAD
DRESS SHIELD
BRASSIERE
The Newest, Coolest, Form-Moulding Garment
Price $1.00

NAIAD
Waterproofed, Sanitary
SKIRT PROTECTOR
A dainty undergarment that insures the longer life of the dress skirt. Fastened so it cannot shift out of place.
Two Sizes—50c; 65c

KRANICH & BACH
Ultra-Quality PIANOS and PLAYER PIANOS

CONSIDERATION from those who demand ultra quality in everything is merited by Kranich & Bach Pianos and Player Pianos, not alone because of their traditional greatness, but also because of tangible, demonstrable, really remarkable musical superiority which is apparent to anyone who will investigate and intelligently choose between real and fancied values.

237 EAST 23rd STREET, - NEW YORK

VOSE PIANOS 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.