

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

11-1-1914

Volume 32, Number 11 (November 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. 11. Philadelphia: Theodore Presser Company, November 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/608>

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 ETVDE

NOVEMBER 1914

Geo. W. Chadwick

Mrs. H.H.A. Beach

Dr. William Mason

Walter Damrosch

Theodore Thomas

Stephen Foster

Wm. H. Sherwood

Edward Mac Dowell

PRESSEK'S
MUSICAL MAGAZINE

ALL AMERICAN
NUMBER

Price 15 Cents

\$1.50 per year

John Philip Sousa

The Emerson PLAYER-PIANO

THE MOST MODERN AND
THOROUGHLY MUSICAL
PLAYER MADE TO-
DAY BY IT YOU CAN PRODUCE
MUSICIAN'S MUSIC ON
A FAMOUS INSTRUMENT
The Emerson Piano

A DEMONSTRATION
REVEALS THE REASON
FOR EMERSON'S
NATIONAL
POPULARITY

AGENTS IN PRINCIPAL
CITIES AND TOWNS.
SEND FOR CATALOGUE

Emerson
Piano Co.
BOSTON, MASS.

Radiance

The hostess who breathes charm, happiness and hospitality upon her guests, who radiates the spirit of well being and contentment, must be sure of herself and her appearance.

No matter how perfect her surroundings or how delightful her manner, if her complexion is not as perfect as she can make it, she loses one of her chief powers of attraction and is conscious of a lack of something vital. The constant use of

POND'S Extract VANISHING CREAM

will add substantially to making your skin soft and velvety. It has a soothing and refreshing influence on the skin and should be used every day. It cleanses the face, arms and neck at least once or twice a day.

No matter how dry and tight the skin may be as a result of strain and fatigue, no one can afford to neglect Pond's Vanishing Cream. It will afford relief.

Proves its effectiveness by applying Pond's Vanishing Cream. Lightly, and give to your skin the lovely finish that makes it a delight to look upon.

Pond's Extract

A splendid lotion for cuts, bruises and burns—an absolute necessity in every household. It is a sure cure for all skin troubles. Trial bottle free to cover postage. Also Talcum, Cold Cream, Toilet Soap, etc.



STRICH & ZEIDLER

Manufacturers of
PIANOS
and PLAYER-PIANOS

Please mention THE ETUDE when addressing our advertisers.

LESCHETZKY'S
PADEREWSKI'S
MOSZKOWSKI'S
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

My Dear Mr. Sherwood,
I read your work with the liveliest interest and greatest pleasure. As a musician and as a teacher, it is a most reliable and useful guide 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 pedagogues. Wishing your work and yourself all the success you so fully deserve, I am,
Yours truly,
RIMOLD-BOSCH, MORGES-SELON.

My Dear Mr. Sherwood,
Your work has been of great interest to me, and it will doubtless be of great interest to many others. I send you herewith my heartiest good wishes towards this work.
Yours truly,
I. J. PADEREWSKI.

My Dear Mr. Sherwood,
It is a great pleasure to read your work, which is so full of wisdom and insight. I am an altogether brilliant musician. Your presentation is helpful, to understand, and, at the same time, thoroughly complete.
Yours truly,
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 things. The physical exercises used by Sherwood in developing his marvelous technique work so successfully, 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
726 Siegel-Myers Bldg., Chicago, Ill.

Name.....
Address.....
City.....
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.

Built especially for people of high artistic discrimination who appreciate the difference between good and bad. Your Correspondence solicited.

E. 140th St. and Jackson Ave., New York City

PRESSER'S MUSICAL MAGAZINE

A monthly journal for the musician, the music student, and all music lovers.

Edited by James Francis Cooke.

INFORMATION

REMITTANCES should be made by post-office or express money order, bank draft or check, or registered letter. United States postage stamps are never returned 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. If you wish to understand that you will receive later a full refund of your subscription. A notice will be sent subscriber at the time of expiration.

RENEWAL.—No receipt is sent for renewal. 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.

| CONTENTS—NOVEMBER, 1914 | |
|--|--------------------------|
| PAGE | PAGE |
| Editorial | 777 |
| Musical in the Old World | A. Elton 778 |
| Musical in Canada | Mrs. E. A. McDowell 779 |
| MacDowell as a Teacher of Piano | 780 |
| Waiting for Inspiration | J. S. Watson 780 |
| America's Greatest Musical Need | (Symposium) |
| W. B. Spaulding, D. Bingham, P. C. Larkin, | |
| H. A. Clarke, E. Hughes, H. Rosenthal, | |
| Foot, Emma Thurst, H. F. Dunn, C. G. | |
| Hamilton | 781 |
| Romance of Stephen Foster | Gen. F. Utton 783 |
| Musical Memorizing | W. F. Luger 787 |
| The Real William Mason | 785 |
| Studies in Piano Touch | M. J. Lutz 787 |
| A Legion of Music Workers in America | 788 |
| Tomorrow in American Music | P. S. Hays 789 |
| Developing Right Handing | E. A. First 790 |
| Musical War Code Puzzle | 790 |
| How to Value Piano Fringing Instruction | |
| Foreign Musical Influences in America | J. H. Rogers 791 |
| Inaugural of the Home for Retired Music Teachers | 792 |
| Musical Progress in America | Grattan L. Becker 795 |
| Musical Criticism in America | 796 |
| Teachers' Round Table | N. J. Corey 797 |
| Study Notes in Piano Music | P. R. Green 798 |
| Rubinstein's Views on Wagner | 827 |
| Berlioz and His Dramatic Talent | 828 |
| The Music Lover's Digest | 828 |
| Department for Singers | 829 |
| Department for Organists | 832 |
| Questions and Answers | 832 |
| Child Prodigies | A. Hartmann 838 |
| Violin Department | R. Brainin 837 |
| Department for Children | J. S. Watson 840 |
| Publisher's Note | 841 |
| World of Music | 844 |
| Links in the Chain of Memory | G. Bismark 845 |
| Cherubini and César Franck | 849 |
| Book Reviews | 850 |
| Recital Programs | 851 |
| Wit, Humor and Anecdotes | 852 |
| MUSIC. | |
| East Indian Dancing Girl | W. W. Smith 792 |
| Early Hours | J. F. Pospisil 800 |
| A Scottish Tone Poem | D. Macpherson 801 |
| Eglen's March | Walter Scherrenska 804 |
| Crusaders' March | Emile Posa Christian 805 |
| Allegro from Sonata in E flat | J. F. Hays 805 |
| Dance of the Midgets | C. W. Outman 807 |
| Duane Blaise (4 hands) | L. J. O. Fontaine 808 |
| Columbia's Triple (4 hands) | John Philip Sousa 810 |
| Maurice Arbesque | Geo. D. Martin 812 |
| La Sereña | Ralph Rogers 813 |
| The Voice of the Cello | Heart Well 814 |
| My Lesson Today | G. L. Spaulding 815 |
| Babbling Brook | W. W. Smith 816 |
| Old Mother Hubbard | H. P. Rogers 817 |
| Crowned with Roses | H. A. Furmberger 818 |
| Nocturne Op. 9, No. 2 | Chapin 819 |
| A Mammy's Song (Vocal) | James R. Glette 820 |
| The Shadows of the Evening Hour (Vocal) | |
| Kamauze (Violin and Piano) | F. G. Keithson 821 |
| A Moonlight Serenade (Pipe Organ) | F. S. Eisecke 822 |
| Questions and Answers | G. R. Neph 823 |
| La Tonde | A. Hout 825 |

INFORMATION

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 the return of photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach the office no later than the last of the month preceding date of issue to insure insertion in the following issue.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

THEODORE PRESSER CO.
1712 Chestnut Street,
Philadelphia, Pa.

Entered as Second-class Matter, Copyright, 1914, by Theodore Presser Co.

A VITAL MOMENT IN AMERICAN MUSIC

IN a sense, every issue of *The Etude* for thirty years has been an American issue, since nine-tenths of the matter has been supplied by Americans. This issue, however, is an "All American" number of singular significance to all who are proud of the name "American."

In 1901, Dr. William Mason proclaimed: "The time has gone by when it was necessary for students to go abroad to complete a musical education."

OUR stand in musical education to-day is vastly stronger than ever before and the unequalled conditions in Europe make this a moment of great importance to all American music lovers.

HOW MANY OF THESE POSTALS WILL YOU SEND OUT?

WE assume that you are only too anxious to promote the cause of American music.

We are confident that you realize that your personal success depends upon the musical enthusiasm in your own community.

How many of the postals will you take upon yourself to give out, or to sign, address and mail to friends and pupils?

Permit me the liberty of calling your attention to
The "All American Issue" of THE ETUDE
NOVEMBER, 1914
15 cents a copy \$1.50 a year

The "All American" ETUDE contains splendid musical articles from contemporary American musical celebrities, seventy portrait illustrations, 22 excellent pieces of music (chiefly by leading American composers), making it an issue of historic importance all will want to preserve.

When you secure a copy of this representative issue of THE ETUDE (founded 1883), the advantage of having it come to you every month during the year must be apparent. THE ETUDE is the oldest yet newest, the largest yet liveliest, of all American musical monthlies. Thousands look forward to its monthly inspiration and entertainment. I trust you may be fortunate enough to secure the "All American" number at this very vital time in our national musical history.

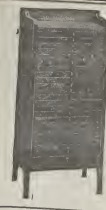
Very sincerely,

One year's issues of THE ETUDE contain not less than 240 selected musical compositions suitable for study and recreation.

WHAT is it worth to you to see a copy of this issue in the hands of all those who are interested in your success as an American musician?

We have worked indefatigably upon this American issue. What shall be your share? Shall we send you a dozen postals? (Free, of course.)

THE ETUDE, THEO. PRESSER CO., Publishers, 1712-1714 Chestnut St., Philadelphia, Pa.



STYLE O
for Sheet Music.
Holds 600 pieces.
Height 42 in.
Fumed Oak \$19.00
Mahogany \$22.00



STYLE VI
for Talking-Machine
Records.
Holds 90 Records.
Height 36 in.
Golden Oak \$20.00



STYLE No. 1
for Player-Piano
Rolls.
Holds 100 Music Rolls.
Mahogany \$32.00
Fumed Oak \$30.00

TINDALE MUSIC CABINETS

There has never been a Cabinet like them for saving all the time, bother and embarrassment of searching for misplaced music. Every selection is always at your finger's end when you want to use it. Tindale Cabinets are made for **Sheet Music, Music Books, Player-Piano Rolls and Talking-Machine Records.** Made in Mahogany and Oak in graceful designs and beautifully finished. Prices from \$17.00 upward. Cash or convenient terms. Sold on a "money-back" guarantee.

WRITE TODAY FOR NEW ILLUSTRATED CATALOGUE NO. 1
TINDALE CABINET COMPANY
Saloons: No. 1 West 34th St., New York

THE MASTER WORK IN AMERICAN MUSICAL EDUCATION

TOUCH AND TECHNIC

By DR. WILLIAM MASON

A Method of Permanent Importance
in Piano Teaching



DR. WILLIAM MASON
Author of "Touch and Technic"

The personal 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 Moench, Hauptmann, Richter, Dreyer, 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 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 successful 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 unsurpassable position among the most important works.

O. GABRILOVITSCH

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

A more valuable work has never been offered to teachers. Liberal discount allowed. Sent on inspection upon application to publisher.
THEODORE PRESSER CO., PUBLISHERS, IMPORTERS, DEALERS, SHEET MUSIC AND MUSIC BOOKS, PHILADELPHIA, PENNA.
Please mention THE ETUDE when addressing our advertisers.

A DOZEN AND ONE SUCCESSFUL CONCERT SONGS

By American Composers

A DREAM

High in Ab Medium in E Medium in F
Low in Db
By J. C. Bartlett
Price 25 cents net, postpaid

WHEN THE HEART IS YOUNG

High in Eb Medium in C Low in Bb
By Dudley Buck
Price 30 cents net, postpaid

AT DAWNING

High in Ab Medium in Cb Low in E
By Charles Wakefield Cadman
Price 25 cents net, postpaid

GAE TO SLEEP

High in D Medium in C Low in A
By William Arms Fisher
Price 25 cents net, postpaid

MY DAY

High in C Low in A
By William Dickmunt
Price 20 cents net, postpaid

BEAM FROM YONDER STAR

High in Bb Medium in G
High in A Low in E Low in Eb
By Frederic Field Bullard
Price 25 cents net, postpaid

Will be sent for examination

THEMATIC CATALOGS, 100 SUCCESSFUL SONGS AND NEW
SONGS FOR SINGERS AND TEACHERS, FREE ON REQUEST

OLIVER DITSON COMPANY, Boston
Chas. H. Ditson & Co., :: :: New York

HEART OF HEARTS

High in D Medium in B
By Charles Fonteyn Manney
Price 30 cents net, postpaid

THE HILLS O' SKYE

High in F Low in Db
By Victor Harris
Price 30 cents net, postpaid

THE EAGLE

High in Eb Medium in C
By Carl Busch
Price 25 cents net, postpaid

COME TO ME

High in E Medium in C
By A. Walter Kramer
Price 30 cents net, postpaid

A WORLD ENCHANTED

High in G Medium in E
By W. Frankel Haring
Price 25 cents net, postpaid

SERENITY

High in Gb Medium in Eb
By Mary Turner Salter
Price 30 cents net, postpaid

WITCH-WOMAN

High in E Minor Medium in Eb
By Deane Taylor
Price 25 cents net, postpaid

THE ETUDE

NOVEMBER, 1914

VOL. XXXII. No. 11.



THE "ALL AMERICAN" ETUDE



NEVER have we commenced an editorial with more joy than this. The "All-American" ETUDE has been in our hearts for nearly two years. We hesitated about issuing it solely because no one issue could contain more than a very small part of what we wanted to see in an American number. As a matter of fact every issue of THE ETUDE is in a sense an American number. We have been proud of the valued assistance of famous musicians in Europe who have written for THE ETUDE occasionally. Music is the universal art. To nationalize it is to stultify it. Yet we felt that we must have an All-American number, an intimate issue in which we could record some of the steps in American musical progress, with appropriate dignity and spirit. We wanted to "get together" with our fellow Americans through an ETUDE that would avoid "provincialism" and "jingoism" and yet represent with pride our national advance in the tone art. We are not foolish enough to imagine that we have accomplished our whole purpose in this one ETUDE. That points to another American number at some time in the future.

First it was necessary for us to define, for our own satisfaction at least, what an American issue should be. Immediately the word "freedom" arose. America glories in the phrase "the land of the free." We owe allegiance to none but ourselves. We desire the welfare of all. No matter how much the imported anarchist may sputter about our evils in the so-called money power, our corrupt politicians, etc., these very evils exist largely because we have not exercised our freedom to the fullest extent. If THE ETUDE were not a musical journal we would like to take up this whole page with a plea for a higher appreciation of our supreme birthright, FREEDOM.

Has this freedom shown itself in our music art? Is there something bold, uplifting and wholly new in our musical productions? Unfortunately only a very few of our composers have shown any suggestion of the vigorous originality of Grieg, the native emotionalism of Dvorak, the fire of Liszt, or the iconoclasm of Richard Wagner. Yet we insist that the American people have it within them now to produce composers of epic importance, men and women who will grasp the powerful spirit of the hour here in this glorious land of giant achievement.

Where shall our composer of to-morrow get his greatest inspiration? From the life of the people who surround him every day. A merchant builds up a great fortune from five and ten-cent pieces, and nothing will satisfy him but that he shall express this by erecting a magnificent office structure in New York, an edifice which not only approaches the Eiffel Tower in height, but which is infinitely more beautiful than the great French spire. This spirit of prodigious aspiration is innate in every American. We crave big things, and it is only of late that we have learned that greatness can be achieved within small limits. With this has come a keener appreciation of the intense genius of Whitman and Poe, long acclaimed as immortal masters by the great thinkers of Europe.

Indeed, proud as we may be of our musical progress to-day, the boundless promise of to-morrow in American musical art should enkindle a feeling of uncontrollable emotion in the minds and souls of all who are working unselfishly to contribute to the art treasures of the musical world. May this issue bring new power, new energy, new strength, to all who love the name of America.

EARLY America had scant time for musical culture, and we devoted very little space to historical reviews. The histories of Mathews, Elson, Hughes, Ritter and others will afford the reader ample opportunity for research. Moreover, we have not attempted to make a "Who's Who," a kind of "four hundred," which can only lead to enemy-making omissions. In this time of widespread musical effort a just "Who's Who in Musical America" would result in a book as big as the London directory.

THE musician of foreign birth who has cast his lot with us has not been neglected in this issue. These men and women are in many cases Americans of the highest type. They have given up their native lands to work out their ideals in a new world. They have made sacrifices of home and country which in many cases have in no means been animated by a desire for money profit. Away with the jingoism which refuses to recognize anything as American except the original cargo of Puritans which the *Mayflower* brought to Plymouth Rock. With all due respect to our courageous ancestors who were passengers upon that memorable voyage, it is amusing to think just where the musical art of our country would be if the Puritan regard for music prevailed to-day.

Ernestine Schumann-Heink, idolized in Germany, comes to America and decides to make this country her home. She becomes a naturalized American citizen and names one of her boys George Washington. Surely we could not expect more patriotism than that. Theodore Thomas, Leopold Damrosch, Giuseppe Campanari, Emil Liebling and other men of the highest intellectual type have become Americans infinitely more valuable to the nation than those who have willingly joined the ranks of the expatriated snobs who scoff at every star in "Old Glory."

We have said at least three times that this is not a "Who's Who in Music," nor is it a "Roll of Honor" or a "Blue Book" in which only the elect are mentioned. In the "ALL AMERICAN ETUDE" there are upwards of eighty portrait illustrations and mention of some six hundred music workers. As we approached the subject we were amazed beyond belief at the vast number of musicians in all branches of the profession who have been working in the cause of American music for years. Many of these have been trained entirely in America. Others have studied with all of the famous musicians of Europe. Yet in the list given on page 788 we have only skinned the surface as the reader will note when he finds omitted names of such important publishers as the late Gustave Schirmer, the late Oliver Ditson, the late John Church, the late Col. Pond.

THE ETUDE is proud of its contributors this month. If the limits of our paper had been adequate we should have been glad to have welcomed many more. Our readers will realize at once that this issue contains many articles that deserve permanent preservation in their musical libraries. It is not often that we have opportunities like this issue, and it is gratifying to hear from readers who have carefully saved their ETUDes for years and keep them on file for constant use.

By ARTHUR ELSON

For over two months now the chief European topic has been the war. The suddenness with which the conflict began is shown by the musical journals as well as others. Thus the *Monetrel* for August first remarks on the fact that some of the Bayreuth musicians were called home by Austria to fight against Serbia. It calls this incident a "curious result of the Austro-Serbian war," not realizing that impending events were at that very time leading up to similar "curious results" in nearly every European country.

[illegible]

The International Musical Society arranged to have its next year's gathering and business meeting in Berlin. Perhaps it was too optimistic in estimating the offensive strength of the allies.

COMPOSERS AND ROYALTIES

The *Musical Standard* devotes some attention to the performing rights and royalties of composers, and cites the fact that these insistent mortals collected over 600,000 marks (\$150,000) in Germany during the last year. Lest it be thought that the German composers are rolling in ill-gotten wealth, it may be stated here that there are quite a number of German musicians who have claimed to be composers. Those who follow the work of the industrious press agent may have thought that Richard Strauss was the only composer in Germany to-day; but there are others, so the *per capita* figure will not be very high, after all.

The composer's business does not make him a plutocrat. One seems to remember that Beethoven lived in poverty; that Schubert sold seventy songs, including *The Wanderer*, for a ridiculously small sum; and that Schumann had to bring a lawsuit to show that he could support a wife. The popular hits of the day may capture the elusive ducats, but for the most part, the higher a composer's ideals are, the lower is his pecuniary reward.

Once the French composer, Paul Henreid, heard one of his own pieces played at a restaurant where he was dining. Inasmuch as the hearers applauded the piece with some fervor, he decided then and there to bring forward the subject of composers' returns for public performance. After making himself known, and announcing his patrons by using his piece, he asserted that he should have some financial return. More than that, he refused to pay for his dinner until the financial return was forthcoming. Forced by the logic of the matter, the restaurant people compromised by making his return, the same as the dinner bill that they were unable to collect. The composer thus carried his point—adding it up to a certain amount of cash, that was

definite, even if small. History does not state whether the restaurant people called in the French equivalent for the bouncer, or whether they crossed his pieces off the repertoire. The incident, however, has more than a humorous significance. Fair-minded people are beginning to admit that a composer should profit from every public performance of his work that is at all connected with profit-making by others. In certain cases this principle has been brought into practice, but its use should be made much more general.

THE TIME FOR BICENTENARIES.

Now that the centenaries of nearly all the great masters have been celebrated, the musical world has begun to take up the bicentenaries. The two-hundredth birthdays of Bach and Handel got past us in 1885 before we were really in proper training to handle such events. The next one, that of Gluck, is now upon us; and the foreign periodical writers have accepted the subject with avidity.

The way of the reformer, like that of the transgressor, is usually hard. Either his reforms receive no attention or he has to have a powerful patron to help his cause along. The history of opera shows this clearly enough, and seems to indicate, also, that opera is in need of reform about once in so often. Gluck's patron (or patroness) was the ill-fated Marie Antoinette.

Toward the end of the fifteenth century Angelo Poliziano wrote a festival play called *La Favola di Orfeo*. He seems to have been one of the first to use the subject of the mythical Greek musician. In this music-play were many numbers giving evidence of the contrapuntal character of music at that time, but there were also expressive solos, which could have led directly into melodic opera if the later composers had not forced these plays back into the contrapuntal form of madrigal-drama.

[illegible][illegible]

MUSIC IN CANADA.

Most of us are willing to admit that the American Eagle screams a little loudly at times, but it was left to Li Hung Chang, the Chinese diplomat, to point to the many inhabitants of the United States use the word "American" if it did not mean Canada, the north of us and Mexico to the south, and our neighbors, as well as the entire continent of South America. Perhaps, however, this is not "spread-eagled" so much as convenience, since such expressions as "American" or "the United States" do not come very readily to the mind of the Chinese. Concerned, Canada, as our nearest neighbor, is not only and racially, cannot be ignored by any one interested in "American Music" in its largest and broadest sense.

Canada has developed enormously in the last few years as a musical nation, and in doing so has come under unique influences that bid fair to give her a true national note of a highly individual kind. Naturally English influences have been uppermost, and the United States has also exerted a certain influence. Apart from these agencies, however, is a strong French influence from within, also that of a few capable Germans who have migrated from abroad, and a faint but distinct leavening influence from the music of the native Indians.

Anglo-Saxon and German influences are strong in Canada, and are composed of volunteer choirs about native conductors. One has only to mention the name of the St. John Choir of Toronto, which under the able leadership of John G. Vogt, has attained a world-wide reputation, to realize the extent of work done in the Dominion. The Anglo-Saxon influence is also visible in the splendid conservatories under the leadership of such men as Dr. J. H. Humphrey Anger, Dr. A. S. Vogt, Dr. F. H. Torrington, and others. Organ playing is also at a high standard, thanks to the efforts of such men as F. H. Torrington, Guillaume Guillon, and Frederick Edward Fisher (born in the United States), and the musical life of Canada may be said to flourish in the hands of such men. Other prominent men artists as Dr. Charles Harris, Clarence, and John Sanders, Luigi von Kunitz and others of equal calibre.

French influence in Canadian music is noticeable in the admirable "chansons," which are quite distinctly Canadian, though they may owe something to French ancestry. As one writer has observed, "The change from civilization and the security of Bretagne and Normandy to the dangers and precarious existence led minstrelsy of the French, imparting to the music upon the Canadian stage a sombreness and want of gaiety strange and dissimilar to that of the mother country." Another French influence is noticeable in the keen interest in opera, particularly French opera, which has manifested itself of recent years.

Among the eminent artists born in Canada may be mentioned Mme. Albani, the great opera and oratorio soprano, and Miss Mary Kathleen Parlow, the eminent violinist.

It is strange how names common to many places have a way of associating themselves with many pieces only. There are many *Largos* and the slow movement of a symphony or sonata is often slow simply because the word indicates the tempo at which it should be played. And to most people the name can refer only to Handel's, though there are probably hundreds of closely identified with the word. Similarly, *Dvořák's humoreske* seems to have elbowed from the many the title for the same name. Schumann has written a piano solo and the latter Op. 88, No. 2, the former Heller and Grieg have also composed *Humoreskes*, and Rubinstein entitled his Don Quixote *Humoreske*, in which the humor is of a boisterous kind.

Edward MacDowell as a Teacher of Pianoforte

By MRS. EDWARD MAC DOWELL

How the Most Eminent of American Composers Gave Instruction at the Keyboard

work is being done by his former students. The one reproach occasionally made is, that they did not always get the hard technical training which every one must go through in order adequately to play the piano. This, I think, arose from the fact that with added years of experience Mr. MacDowell was appalled by the amount of time devoted to unmusical studies and exercises, and instead of making use of such material for technical development he took difficult passages, as they were met in studying the best literature, and

A black and white portrait of a man with a mustache, wearing a dark suit jacket, a white shirt, and a dark bow tie. He is looking directly at the camera with a neutral expression. The background is a mottled, textured grey.

DEALING WITH THE SMALL HAND.

Certain theories of his applied to the hands, as, for instance, in the matter of covers. At the moment a small hand attempts much wrist work there is the constant danger of straining the upper tendons of hand, wrist and arm. Mr. MacDowell would make a pupil begin not with the stretch of an octave, but with a sixth, lifting the hand as little as possible, making the thumb rest on the palm. He would tell a pupil to place the thumb on a note, and then the finger on A natural; with practically no motion save the finger on A from the ends of the fingers and a very slight wrist action, a scale in sixths was played very slowly, drawing the finger tips, not lifting them, from one key to the other, then the thumb and the fourth finger were played in the same position, and the scale in sixth "graceful" triads.

After a certain degree of rapidity was gained the same exercise was taken with a seventh. It was astonishing to see how much strength and flexibility had been mastered when the actual octave work was taken up. Of course this kind of work he considered unnecessary with large, strong hands, but invaluable for those with a small stretch and light strength.

[EDITOR'S NOTE: Mrs. MacDowell was a pupil of her distinguished husband, in Wiesbaden, Germany, prior to their marriage. Since his death she has worked untiringly in the splendid cause of making the MacDowell home at Peterborough, New Hampshire, a haven where serious students of music may find opportunity to compose, study, etc. She has given unparingly of her means, time and strength for this purpose, and deserves a debt of real gratitude from all American art lovers.]

IN the face of the many brilliant articles that have been written about Edward MacDowell and his teaching, one from me would seem superfluous were it written solely on the strength of my personal relations with him.

Three sketches stand out clearly in my mind: one by Miss Jo-Shipley Watson, telling of her personal experience of Mr. MacDowell's Columbia lectures; one by Prof. Shirley, of Winston-Salem College, of great interest and another by Mr. T. F. Currier, who described so vividly his piano lessons with Mr. MacDowell, naturally colored by the close friendship which had existed between the two men.

It is to be hoped that more of his students will give just such articles to the world, while their memories are fresh and keen. Considering myself as one of these students I hope also to speak intelligently of Mr. MacDowell as a teacher, for the twenty years of musical companionship spent with him was antedated by three years of serious and hard work under his direction. This was in Frankfurt-on-the-Main in Germany, where, isolated from all interruptions, it was possible for me to compress into this time an enormous amount of study, and, incidentally, with the enthusiasm of a young man. I have no doubt that I learned more from Mr. MacDowell than from any other teacher. All the more of them never repeated on future students. All this, however, was a preparation for a fairly intelligent understanding of his work as a teacher.

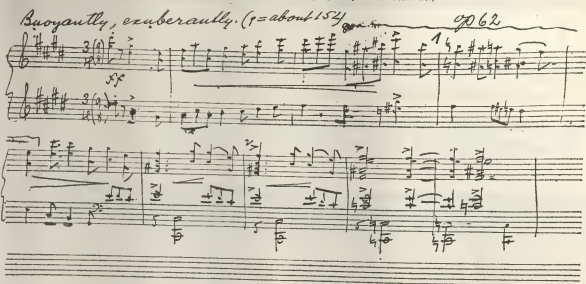
Though I did not teach myself until within the last eight years, I was in close touch with MacDowd's own work. I saw many of his theories come into existence, some of them to last, others to be discarded; and, perhaps, my most vivid impression of the result of his experience with hundreds of students was his firm belief that no cut-and-dried method could be adopted in the teaching of piano. That certain general rules and laws always remain more or less the same, but the fact that every individual possessed a hand curiously different from the rest of the world, seemed to demand a different so-called method for each person.

PRACTICE MATERIAL IN STUDY-PIECES

In traveling over the United States I meet so many of Mr. MacDowell's students who are now teaching. Some of them still hold on to the electric training they had had, others, however, treat all hands alike and speaking of using the MacDowell method; thus passing on some peculiar way of hand training which Mr. MacDowell may have found necessary in an individual case. I imagine this is the fate of every great teacher. It is astonishing how much splendid



AUTOGRAPH MANUSCRIPT OF MACDOWELL.
(From *The Joy of Autumn*. Copyright by A. P. Schmidt.)



I remember distinctly two or three hopelessly small hands that had been stretched and anguished by working with the fingers almost flat, for weeks at a time. One of the great advantages of this treatment, there seemed to be little risk of strain; whereas as we all know, any attempt to stretch the hand, which involves the wrist, often leads to hopeless trouble. Mr. MacDowell was an advocate for pianissimo slow practicing. I have heard him go through hours of work in a curiously monotonous low tone, every chord limp, with no effort emanating any stiffening of the muscles; the idea being, that one learned a composition in this way with no fear of overstrain, and the strengthening process was remarkable. This applied peculiarly to tightly knit hands. For this same reason, this dread of straining the muscles, he advocated much study away from the piano, memorizing, phrasing, etc. He would have been the last to claim that he had made any new discoveries in teaching; I am simply telling certain things that he had worked out very carefully and, I think, scientifically.

THE IMPORTANCE OF RHYTHM.

I am sure no one who studied for any length of time with Mr. MacDowell can fail to remember the incessant emphasis he laid on rhythm and the art of expressing musical feeling by means of color, rather than incessant change of tempo and the abuse of the Rubato. He detested the chopping into pieces, one might say, of a composition; of short rather than long phrases when the latter was so obviously demanded. More than once I heard him say impatiently how he wished he might efface the lines between bars, that they were there, after all, for convenience in composing, but this straight line seemed to have a positive influence on certain minds. There would be the slightest hesitation in passing from one bar to another, where, of course, no such hesitation should exist. "These defects are apt to be so present in the ordinary playing of MacDowell, particularly where a bar may end with a triplet, as, for instance, in the *Water Lily* and *Ido*."

A MATTER OF EXPRESSION.

The very fact that the music is so emotional—I think one may use the expression "pictorial"—that the player with the laudable desire to express vividly what he thinks Mr. MacDowell wished to say in his music is led astray, and give a distorted, exaggerated and often a very ugly interpretation. Added to this, as with many other composers, the expression marks in the MacDowell music are often misleading. Mr. MacDowell admitted this very frankly, making this excuse: After writing a composition there always came to him a certain period of mental exhaustion, and he hated not only the work but the effort of trying to pin down to expression marks just how he wanted a composition played. He usually put this off, most of the proofs came back from the publisher, and there would be an over-hasty jotting in of forte, piano, crescendo and diminuendo markings. To further in his playing the expression marks printed in the music. I think one might say he belonged to the impressionist school, both in playing and composing. I remember hearing him criticize a student who had brought him the *Tragic Sonata*. On the third page of the large there are certain passages that, technically speaking, are scales. He turned to the boy impatiently

and said, "Of course you must be able to play those scales clearly, absolutely so, but they must not sound like scales, but like a sweep of color, such as a painter might make with his brush." I think it is easy to see what he meant. The runs should not be obscure and cloudy through faulty technique, but from intention.

But, after all, the thing that made Edward MacDowell a great teacher was not methods or theories. It was the infinite patience, the undivided interest and the untiring enthusiasm he brought to each student. The one of comparatively speaking, small talent was for the time being just as important as the most brilliant. This sometimes did harm—a student, not realizing he was no exception to the general rule in receiving this infinite care, assumed he must be of unusual study away from the piano, memorizing, phrasing, etc. He would have been the last to claim that he had made any new discoveries in teaching; I am simply telling certain things that he had worked out very carefully and, I think, scientifically.

Dowell as a teacher: He was free from pedantic rules, yet thoroughly practical in working out individually the problems confronted with each pupil. He gave of himself unspareingly, and there were few who studied with him who did not feel that music was only a part of MacDowell. I cannot feel that what I have said has much value, save as a record of another personal impression of Mr. MacDowell as a teacher—and it is in that spirit I have written it.

THE art of improvising seems to be lost in these days when music has developed along such complicated lines as to leave inspiration in many cases sadly lacking. Moscheles and Mendelssohn used to have a curious game of improvisation which Moscheles mentions in his own biographical work. "We often," says, "improvise together on his magnificent Erard, each of us trying to dart as quick as lightning on the suggestions contained in the other's harmonies, and to make fresh ones upon them. Then if I bring in a theme out of his music, he immediately cuts me, and so on *ad infinitum*; then I retort, and then he, and so on *ad infinitum*, like two people at blind men's bluff running against each other."



MACDOWELL'S LAST RESTING PLACE.

WAITING FOR INSPIRATION.

BY JO-SHIPLEY WATSON.

INSPIRATION seldom comes by waiting; we must force her, compel her to come in and work with us. When you behold this shy muse at your door do not let her escape, seize upon her without delay and say, "Empty your treasure store here, every ounce, even to the last item in the bottom of the sack!"

Now for our own help and benefit let us see how some of our composers have handled this wary Muse. It is a well known fact that many composers have favorite hours for working and every one has his own peculiar manner of doing it.

HOW THE COMPOSERS WORKED.

Haydn (composer of the *Creation*) never worked except in full dress. He shaved himself carefully, powdered himself, placed a certain valued ring upon his finger and shut himself up in a quiet room for five or six hours at a time.

Beethoven (composer of *Fidelio* and the nine symphonies) was untidy, clumsy and restless. Inspiration came to him while walking in all sorts of weather. Wet or fair, in heat or cold, he could be seen trudging along the solitary roadways near Vienna, absorbed in deepest thought. His ideas came slowly and laboriously; his manuscripts were worked over many times, even his simplest themes were retouched several times before he gave them a definite form.

Wagner (composer of *Tannhäuser* and *Tristan*) wrote while standing at a desk not unlike an accountant's desk. His scores are so clean and faultless that one might imagine them written by a professional copyist.

Massenet (composer of *Thais*) composed only in the morning from five until nine. He worked always at a table, and his working day was finished at nine A. M.

Mendelssohn (composer of *Elijah* and *Songs Without Words*) was fond of improvising, but in writing he always used a piano.

Rossini (composer of *Silvestro* and *Barber of Seville*) seldom used the piano; he found inspiration while traveling in a carriage or post-chaise.

Mozart (composer of *The Magic Flute*) composed everywhere and under all conditions. In his correspondence we find the following interesting account of his method of work. "When I feel well disposed, when I am alone and have a calm and satisfied mind, or taking a stroll after a good meal, or in bed at night without being asleep, then it is that ideas come to me and even hum; I retain, and then I write."

It seems impossible, at least, so others have come to me and how they arrive; what is certain is that I cannot make them come when I wish." Schumann (composer of *Kinder-scenen und Träume*) worked at a table. He rarely wrote down anything in his later years that had not first ripened and matured thoroughly in his mind. Schubert (composer of over four hundred and fifty single songs with piano accompaniment), like Mozart, wrote anywhere and at any time. Gluck (composer of *Orpheus and Alceste*) composed violently, somewhat after the manner of Beethoven. While walking up and down in the garden or on the lawn he acted out his characters.

INVOKING THE SPIRIT OF MUSIC.

You see from this that each master had his own way of invoking the Spirit of Music. If this was so, what great immortals why may we not try our fortunes? By all means have a special time for music and at that time greet fresh and clean. Smile when you sit down to practice. Look up and away from piano for an hour. Then think of the privilege it is to sit before this piece of mechanism which is capable of reproducing, through your mind and fingers, the thoughts of the immortals. Think and think of this, and inspiration, that shy stranger, is sure to find the way to your house.

We must guard against the idea that our present system is founded in nature. The experience that people appear as naturally familiar with the musical relations as if they were born to them, does not by any means stamp the laws of music as natural laws; it is only the consequence of the infinite extent of musical culture.—HANS SLICK.

"What is America's Greatest Musical Need?"

A Symposium by Eminent American Musicians

(Owing to the wealth of good things which have come to us for this All American issue our space has been unexpectedly limited and it will be necessary to print in the next issue the contributions to this symposium from such well known men as Arthur L. Manchester, Albert Lockwood, Lefroy B. Campbell and others.—Editors of THE ETUDE.)

David Bispham

(Mr. David Bispham holds a unique place in the affections of the American public. We have no more distinguished baritone.)

America's greatest musical need is thoroughness of study in all branches of the art, especially among singers. In most other fields of endeavor heroes of people, driven by necessity, go to work at something—anything, in an unskilled way—in any way to make a bare living, while those better prepared succeed better in the fierce struggle for existence. Music sounds so lovely, looks so easy to do, so many persons are gifted with a certain amount of it, and it seems to offer so pleasant a life, laden with such rich rewards, that with siren voice it lures the soul into the arms of the devil. The time has now come, however, when the avenues of approach to this enchanted region should be closed to all but those really fitted to tread its hallowed ground, for its precincts are being overrun by multitudes with but a superficial knowledge of their trade. Fifty years ago the spinning jenny turned hand labor from the looms just as to-day moving pictures, phonographs and pianolas are cutting deep into the earning power of actors, singers and instrumentalists, but no mechanism can ever really take the place of living performers; nothing can do that but better performers.

The more talented the individual, then the more necessary is it for him to be thorough in everything that pertains to his art, or he may experience the disappointment of the hare in the race, who thought he could beat the tortoise in the race, but the slow tortoise preferred to work while the hare slept.

Dr. Hugh A. Clarke

(Dr. Clarke has been Professor of Music at the University of Pennsylvania since 1875. Among his pupils was William Wallace Gilchrist.)

I have an ever-growing conviction that, the principal musical need in America, is confidence in ourselves. The changes that have come about in the attitude of our people towards the art of music, in the last fifty years, are such as warrant the growth of this confidence. Fifty years ago there was not a composer in America who ventured a stronger flight than a song or an anthem. To-day, we can name an ever increasing number who have successfully essayed the highest forms of composition, and have received the suffrages of an ever increasing musical public.

We have been too diffident to approve of any manifestation of art that has not had the stamp of European approval, but we are growing out of our omage, have, in fact, reached our majority, and are quite able to judge for ourselves.

Europe has an art history reaching back for many generations; our art history, in music, is hardly two generations old, but it has blossomed wonderfully of late, producing work of which any country might feel

proud. Therefore our chief need is to cast off completely the trammels of over-sea opinions—rely with confidence of our own judgment, and thus strengthen the hands of those who have done so much to advance the art in America.

Hollis F. Dunn

(Mr. Hollis F. Dunn is head of the Department of Music at Cornell University, where he has accomplished remarkable work.)

Every year thousands of pianoforte students in America begin their study of music by mechanically matching the keyboard with the notes on the staff. Long continued repetition of this deadening process leads the musically gifted student to get definite musical ideas from the representation. A large proportion of these students, however, never really read music at all. Reading is getting definite thought from symbols, and is possible only when the reader knows that which the symbol represents.

The method of which the pianoforte student is the victim is prevalent in American music teaching in general. We are continually violating an elementary principle of teaching which bids us teach "the thing before the sign." We are attempting to build the superstructure without a foundation.

Edward MacDowell once said, concerning a class in harmony which he was teaching in a certain institution—"Especially distressing is like the sum at mid-day compared with the musical density of these students." He was trying to teach the construction of a language to those who could neither think, read, nor write it.

Music is a tone language, appealing to the ear and learned only through the sense of hearing. The elementary subject-matter is not difficult, is intelligible and intensely interesting, alike to the child and to the adult. Ability to hear what is seen and to see what is heard should be a prerequisite to all other music study, whether it be vocal, instrumental or theoretical. Systematic and effective ear and eye training for the twenty millions of children in the public schools, for the conservatory student and the private pupil—this is the most important and necessary thing which is lacking in America; therefore, it is our greatest musical need.

Arthur Foote

(The splendid attainments of Mr. Arthur Foote as composer, teacher and performer, shows that he practices what he preaches.)

What we need in the United States is to learn that things musical should be done with the same thoroughness that we put into, for instance, engineering. While there are individuals whose standard of performance is right, as a people we are behind. Accurate and exacting standards are not, for that reason alone, necessarily artistic; but inaccurate music cannot be artistic. It may contain the possibilities of art, but nothing further.

WALTER R. SPALDING

DAVID BISPHAM

PETER C. LUTKIN

PETER C. LUTKIN

PETER C. LUTKIN

Dr. HUGH A. CLARKE

RUPERT HUGHES

HAROLD RANDOLPH

CLARENCE L. HAMILTON

ARTHUR FOOTE

EMMA THURSBY

EMMA THURSBY

HOLLIS F. DUNN

The negro folk-songs are characterized by frequent repeated idiomatic expressions, utter negligence with regard to rhyme, and a generous disregard of metre as

we, as the constant iteration of the refrain, qualities which are not to be found in any of Foster's songs. These songs disappeared with the slavery system and were followed by W. Dan Rice songs like *Jump, Jim Crow*, *Dandy Jim* and others. They had their day until O. Schreiner appeared, which left the field to Foster. His songs seem to me sentimental ballads, having the negro life and habits for their subject rather than negro melodies. Foster is said to have visited camp meetings and picked up some melodies which had appeared before their vogue was universal. They even crossed the water and were translated into European and Asiatic languages. It may be added that nothing like them has appeared since his death, in this respect they are unique.

THE CHARM OF SIMPLICITY.

He had many imitators but none of them could equal him. His songs are invariably simple in construction but are never trivial. Both the melody and words are refined. Indeed there is not a vulgar expression in any of his songs. The accompaniments are also simple. The general characteristics of his lyrics are gentleness and sweetness, with often a touch of pathos. They are both individual and original. His songs indeed appear to have been a reflex of his own lovable traits. Their effect upon the popular heart was shown once and over again when Patti, Nilssen, Pappe-Rose and other artists used them as encores. The responses were always more enthusiastic and fervid than the more pretentious program numbers received. It is well known that Thackeray during his American visit attended the entertainments of the Christy Minstrels in New York more than once, and at a time when the Foster songs were their principal features. His tribute to their effect is an eloquent one:

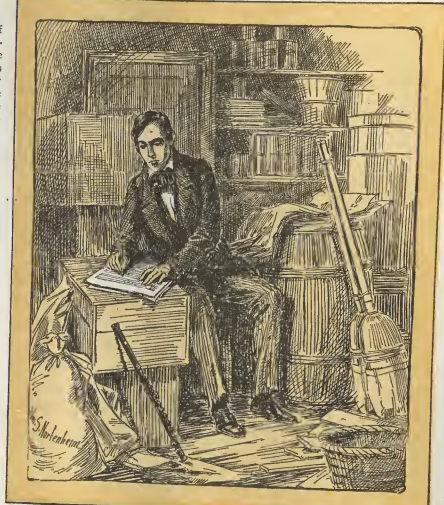
I heard a humorous balladist not long since—a minstrel with soul on his lips and an ultra-Ethiopian complexion—who performed a negro ballad that, I confess, mistreated these spectacles in the most unexpected manner. They have gained so dozens of tragedy queens, dying on the stage and expiring to appropriate blank verse, and I never wanted to wipe them. They have looked up, with deep respect, he it said, to many scores of clergymen in pulpits, and without being dimmed, and behold!—a vagabond with a corked face and a bunjo sings a little song and strikes a wild note which sets the whole heart thrilling with happy joy.

STEPHEN FOSTER, THE MAN.

As a man, Foster was sensitive, retiring, lovable in disposition, and unusually gentle, and these qualities which are generally so much admired undoubtedly in his case contributed to aid in his downfall and the sad close of his career. Though he conferred happiness upon thousands he knew little of hate himself. Though the whole country knew his songs few knew him personally and in the great city of New York the least familiar sight to him was a person with whom he was acquainted. It is a sad story that of Foster, secluded in a shabby Droversy tavern, and haunting a corner grocery back room because there he could be alone and could depend upon the storekeeper to supply him with wrapping paper upon which to write his songs. And then to sell his songs for a mere pittance driven by sharp necessity, to customers who would dispose of them for a small fortune! And still keep-

ing on the downward way, but still working to keep body and soul together! And then the end, alone and sudden! The country finished! I wonder what this sensitive and refined creature thought as he penned his last song, *Beautiful Dreams*. Were they the dreams of Noyahood? The dreams when he made his first success? Or were they dreams of something beautiful to come, as he felt his end drawing near, when he must say good night:

*The head must bow and the back will have to bend,
Wherever the daisy may go.
A few more days and the trouble all will end
On the field where the sugar canes grow.
A few more days for to tote the weary load
No matter, 'twill never be light.
A few more days 'till we tatter on the road,
Then my old Kentucky home, good night.*



"Foster haunted the back room of a corner grocery because there he could be alone and could depend upon the storekeeper to supply him with wrapping paper upon which to write his songs."

He wrote the people's songs. What higher or more fitting tribute can be paid him? Said old Andrew Fletcher, of Salown, in a letter to the Marquis of Montrose: "I knew a very wise man that believed that if a man were permitted to make all the ballads he need not care who should make the laws of a nation." His life has been compared with that of Poe, "whom unmerciful disaster followed fast and followed faster." But his life does not seem to me such a tragedy, for in Poe's case "My soul from out that shadow that lies floating on the floor, shall be lifted—never more." In Foster's case, the shadow was lifted by song. For in his songs there is no word of despair or remorse. There may be

*Short swallows flights of song that dip
Their wings in tears and shin away*



but through them all runs a vein of tender and refined sentiment, reflex of an inner serenity that could not be disturbed by outward misfortune, or physical weakness.

THREE PRINCIPLES OF MUSICAL MEMORIZING.

BY WILBUR POLETT NEWER.

In a recent issue of one of the New York dailies, I read an interesting article by that gifted writer, Ella Wheeler Wilcox, in which she expounded the three principles of human development—the physical, the mental and the spiritual. And in her own beautiful language, she explained that it is only by combining the three principles that we can hope to reach the ideal of perfect development.

In somewhat like manner, may be explained the three principles of musical memorizing, the combination of all three of which is necessary for successful effort. These three principles, like the recipe given by Mrs. Wilcox, are the "physical" (or autonomic), the "mental" (or visual), and the "spiritual" (or aural). Let us take each of these separately and analyze it:

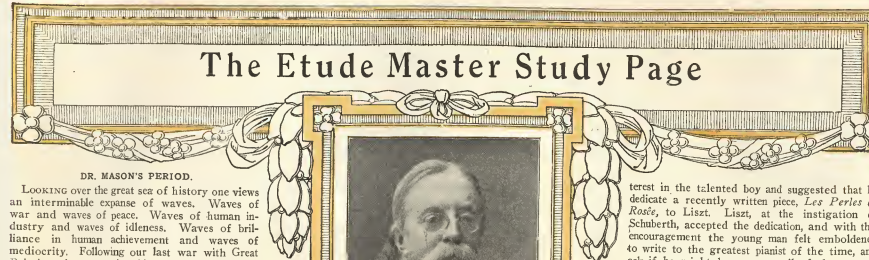
Constant repetition of a certain act inevitably produces a kind of "muscular" memory, so-to-speak, which is known as automatic action. Thus, we are able to sit at the piano in the dark and play while we converse with a friend at the same time, without thinking actively of a single note. To test this branch of your musical memory, lay a tablecloth over the entire keyboard, and try to play some piece that you have learned; or some evening, turn out the lights in your music room and try to play in the dark.

By the visual or mental memory, we recall the printed page just as we call to mind the image of a picture of the face of an absent friend. Just as the lens of a camera fixes the image of the object it faces upon the sensitized plate or film, so should the pupil's eyes fasten upon his brain the impression of the printed notes. To test your ability in this, look at a measure or two of music for a few minutes, concentrating your mind upon it; then putting it aside try to play the passage, and see how faithful your reproduction is.

In the "aural" or, as I like to term it, "spiritual" method (for it is certainly not connected with physical hearing), one listens to the melodies and reproduces them in like manner to the pianist who "plays by ear." To prove whether you have a good "ear" for music or not, serve some friends to "dictate" a line of music to you; that is, sing or play over a tune that you have never heard, before, and then try to write it on paper, or, if you cannot do that, to play it or sing it yourself.

It is true that some pianists memorize more easily than others, but it is certain that any student who earnestly desires to accomplish this end, and who combines these three principles, will by patient practice be successful.

The artwork which through all ages must be considered the highest and deepest artistic purposes can be given the proper expression.—RICHARD WAGNER.



DR. MASON'S PERIOD.

LOOKING over the great sea of history one views an interminable expanse of waves. Waves of war and waves of peace. Waves of human industry and waves of idleness. Waves of brilliance in human achievement and waves of mediocrity. Following our last war with Great Britain, there was in this country what was called an "era of good feeling." The making of a new country was a big task for big men, and they were not wanting in our early national history. Henry Clay, Daniel Webster, John C. Calhoun and Andrew Jackson ("Old Hickory") were types of Americans singularly representative of the youthful vigor and force of the United States. It is not surprising, then, that in our musical culture of the time we should find such a stalwart as Lowell Mason who in many ways was not unlike the great statesmen of the period in his ceaseless industry, his breadth of view, his native leniency and his patriotic desire to do something of permanent value for his country.

DR. MASON'S ANCESTRY.

Dr. William Mason was the third son of Lowell Mason, of Medfield, Mass., and of Abigail Gregory of Westborough, Mass., his wife. Both parents were of a long line of New England ancestry. In 1830, Robert Mason, an Englishman, came to the United States and landed at Salem. His son Thomas, of Medfield, Mass., and the homestead lands he acquired have remained in the possession of the Mason family ever since. When the village of Medfield was burned by the Indians in 1676 Thomas Mason and one of his sons were slaughtered. Lowell Mason was born January 8, 1792. He was instructed in the elements of music by local teachers, and when the young man went to Savannah, Ga., to take a position as a teacher, the pupil of F. L. Abel, who encouraged him to compose hymns. In 1822 he published a collection of music known as *The Boston Handel and Haydn Society's Collection of Music*. This was remarkably successful, and was widely used in the choir and the singing schools of the day. Such works were in great demand in that day and we are not surprised to learn that one of his books brought him the sum of \$100,000.00 in royalties. His sum seems inconsiderable when we remember how extensively Dr. Mason's hymns, *Nearer My God to Thee*, *Greenland's Joy Mountains*, *Boylston, Hebron, Olivet* and others have been sung, and the comfort and inspiration they have brought to thousands.

Dr. Lowell Mason's efforts to promote musical education in the public schools were too important to estimate. He worked night and day to spread the gospel of music. Even in Boston he was obliged to work without pay for one year to convince the City Council that music in the schools deserved public support.

MUSIC TEACHERS' ASSEMBLIES.

Another innovation of Lowell Mason was his plan of assembling music teachers in classes. At his Academy of Music in Boston teachers came from most of the eastern States for the purpose of refreshing their musical information. In 1837 he went abroad and learned much from European methods. His published experiences, *Musical Letters from Abroad*, all show that he was in many ways far in advance of his contemporary Americans in his appreciation of what was needed for the music of America of that time. Indeed it was through the efforts of Lowell Mason, George J. Webb and Henry Schmidt that the first Beethoven Symphony performance took place in America in 1841, when the Fifth was given with the aid of a symphony orchestra of twenty-three men, conducted by Henry Schmidt.

After a long life of constant activity and real value to American music, Lowell Mason died at Orange, N. J., in 1872. It is interesting to note that Baruch Mason, grandfather of Lowell Mason, who graduated from Harvard University as long ago as 1742, was a well-known teacher of singing schools. Daniel Gregory Mason, the well-known writer and composer, and Henry Mason, are nephews of Dr. William Mason.

The Etude Master Study Page

1829—THE REAL WM. MASON—1908

"The time has gone by when it was necessary for students of the piano to go abroad to complete a musical education."—Dr. Mason in 1901.

EARLY YEARS.

Dr. William Mason was born in Boston, January 4, 1829. His father was then organist of the Bowdoin Street Congregational Church, in Lowell. When the boy was a tiny tot of seven Lowell Mason placed him upon the organ bench and let him play the hymn *Boylston* while the choir sang. His instruction had come principally from his mother, although his whole home atmosphere was musical.

Lowell Mason was a valuable asset in his son, and took him to frequent conventions where the boy played the piano accompaniments. The boy's next teacher was a congregational deryman in Newport, R. I., the Rev. T. T. Thayer. There he commenced playing the organ for the church services, and this shortly led to a regular appointment as organist of a congregational church in Boston.

William Mason's first public appearance as a pianist took place in 1845 at the Odeon in Boston, where he performed the accompaniment for a string quartet.

At this time Henry Schmidt, a violinist, who also taught piano, was one of the leading musicians of Boston, and young Mason was placed under his care. A tale of student days is given in Dr. Mason's very interesting *Memories of a Musical Life*. The boy dreaded regular practice and would far rather spend his time in improvisation. Schmidt scolded him for it. Accordingly William prepared the next lesson with especial care. When the lesson time came he was nervous and again scolded for failure to practice. This made him indignant and he neglected his practice entirely. When the lesson came he played so well that his teacher complimented him, and it was then that the student learned that practice may not show its real worth at once, but may affect later work in an astonishing way.

YEARS ABROAD.

In 1849 William Mason set out for Bremen on the side-wheel steamer *Herrmann*. It will be remembered that this was the year of the famous insurrection in Saxony, in which Richard Wagner took an unfortunate part. Mason had planned to study with Moscheles in Leipzig, but abandoned it for a trip to Paris, where he had a chance meeting with Meyerbeer. From Paris he went to Hamburg, where he stayed for a time with the music publisher Schuberth. Schuberth took a great in-

terest in the talented boy and suggested that he dedicate a recently written piece, *Les Perles de Rodolphe*, to Liszt. Liszt, at the instigation of Schuberth, accepted the dedication, and with this encouragement the young man felt emboldened to write to the greatest pianist of the time, and ask if he might become a pupil of the master.

The reply came couched in such words that Mason misunderstood Liszt's meaning. The result was that instead of going at once to Weimar to become a pupil he deferred this until four years later. He did, however, visit Liszt at Weimar on the occasion of a Goethe Festival, and was most cordially received.

IN LEIPZIG.

In Leipzig Liszt first studied with Moscheles. Moscheles had been a pupil of Dionysius Weber, who had been so conservative that he abhorred Beethoven. Mason was accordingly surprised to find that Moscheles had himself turned into a conservative and would have nothing to do with Chopin. In later years the famous American teacher wrote, "They forget that in their youth they laughed at or criticized their elders for the same pedantry of which they themselves afterward became guilty."

It was the good fortune of young Mason to meet and converse with many famous musicians, among the first of whom was Robert Schumann, who gave him his autograph.

While in Leipzig Mason studied with Moritz Hauptmann in harmony and counterpoint, and with Ernst Friedrich Richter in instrumentation. Hauptmann, by the way, was induced to examine a book of Lowell Mason's hymns, etc., and after a careful perusal reported that he was very much gratified with the harmonies and the leading of the voices adopted by the American composer.

In 1852 Mason had the good luck to meet a brother Richard Wagner (Albert Wagner), and in this way found an introduction to the master, who was just then beginning to be recognized as a great composer. The meeting came about in Zürich while young Mason was on a tour with his parents. Wagner made a very great impression upon the American student. Mason found him "more like an American than a German," and tells him "a long fluent monologue in which Wagner devoted himself to Mendelssohn. Wagner invited Mason to go on a foot tour with him, but this was not possible because Lowell Mason and his wife were more or less dependent upon their son as an interpreter."

WITH DREYSCHECHOW IN PRAGUE.

In 1850 Mason went to Prague, Bohemia, to study with Dreysechew who at that time had a great reputation as a pianist, particularly octave playing. Mason received no particular hours a day. Before leaving, the American pianist spent the better part of the winter in Frankfurt am Main where he met many interesting musicians, among them Anton Schindler, Beethoven's friend. He followed the following January he was invited to St. Paul, Holland, to go to London to play at a concert at Elster Hall.

WITH LISZT AT WEIMAR.

In April, 1853, Mason decided to make another attempt to study with Franz Liszt, and accordingly directed to Weimar. Liszt informed him that he had been waiting for him to come for four years. Mason, much astonished, then learned that he had mistaken the master's letter. At the time Liszt had only two other pupils, Karl Klindworth and Dionys Pruckner, Joachim Raff and Hans von Bülow, however, frequently came back to the lessons, which were never given at set hours and which were free to the pupils. Liszt received his income from other sources. Raff became very much attached to Mason, and when, nineteen years later, Mason visited him in Frankfurt Raff ceased his lessons the moment he heard that his old friend had come running downstairs to greet and hug him by flinging his arms around his neck and hugging him.

DEBUT IN THE HOMETOWN.

In 1854 Dr. Mason returned to America with his parents and settled in Orange, N. J., a suburb of New York City. He determined to undertake an American tour, but met the difficulty of persuading the public that a whole evening of piano playing not interspersed with singing or some other form of music could be made interesting. Even Gottschalk depended upon assistance of this kind, and the piano recital was altogether new to America. A part of his program was to improvise upon themes submitted to him by the audience. Some of his work was done in the Middle West at a time when that came not so far from the frontiers of our settled sections. Once when the heat had been excessive he had the bravery to appear in a costume composed of the upper part of a linen "duster" in lieu of a dress coat.

While the programs of the time were more or less primitive, Mason always saw to it that there were representative numbers by Chopin, Liszt, Beethoven, Bach and Schumann, but it must have been very strange for the young man so recently emerged from the great music centres of Germany to have his audience request him to edify them by playing *Yankee Doodle* with one hand and *Old Hundred* with the other.

WORK IN MUSICAL EDUCATION.

In 1855, Dr. Mason started his work in music teaching, which continued for half a century. His first position was in a fashionable school for girls in New York. He was equipped with the best imaginable training in music, a life long association with famous musical people, a natural tendency to investigate technical problems seriously and conscientiously, and a similar native ingenuity in devising special exercises based upon scientific principles to solve troublesome matters. From the very start he found that a proper attention to rhythm in all his technical exercises was very essential.

INGENUOUS TECHNICAL EXERCISES.

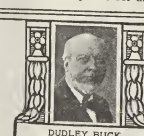
He also introduced the use of the full arm in such a manner that a particularly responsive touch was insured. Next he employed the famous two-finger exercise through various forms in such manner that very rapid results ensued. This exercise was highly endorsed by Franz Liszt, who also used it in his daily practice as a time-saver in technique. Finally Mason saw the necessity for the publication of his valuable exercises in book form, and the ultimate result of this was *Touch and Technique*, a work in four volumes, the first of which was devoted to the two-finger exercise, the second to scales, the third to arpeggios and the fourth to octaves and ligature playing. Up to that time books upon technique had been very much in the same in all essential details. Here at last was a work representing new and original thought with explanatory notes written by an able teacher. Practical teachers saw at once that there were ideas and exercises of a new and most interesting character. The work was exceptionally successful from the start, and has won the highest praise, not only from Liszt, Joseffy, Gabriellwitz, Paderewski and other great virtuosi, but from thousands of teachers who employ it constantly in their daily work.



E. M. BOWMAN



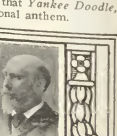
RAPHAEL JOSEFFY



DUDLEY BUCK



ALBERT ROSS PARSONS



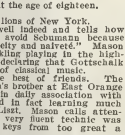
B. J. LANG

NOTED CONTEMPORARIES AND COLLEAGUES OF DR. MASON.

THEODORE THOMAS.

In the fifties Mason associated himself with Theodore Thomas, Joseph Mosenthal, Carl Bernheim and George Matka in chamber music concerts, which were given with great success at Bowdoin's Hall at Broad Street, New York. The club was most progressive in its programs, Liszt's Trio for piano, violin and cello being one of the numbers played in 1855 at the first public concert. The quartet was known as the Mason-Thomas quartet and made innumerable successful appearances. Their programs were perhaps of a higher order than those of either Gottschalk or Thalberg who had long been the lions of New York. Mason knew Gottschalk very well indeed and tells how the older pianist advised him to avoid bombast because his music lacked "melody, spontaneity and naivete." Mason speaks of Gottschalk's clear, sparkling playing in the light of terms but makes a point of declaring that Gottschalk was incapable as an interpreter of classical music. Thalberg and Mason were the best of friends. The former lived in the home of Mason's brother at East Orange for some weeks and Mason was in daily association with him, playing discs with him and in fact learning much from the great contemporary of Liszt. Mason calls attention to the fact that the two great teachers were the result of not striking the keys from too great a height.

WILLIAM MASON at the age of eighteen.



A REMARKABLE CAREER.

Dr. Mason's eighty years enabled him to view the development of music in America from a standpoint which few other men possessed. His personality was such that he made many friends, and from them he learned their most intimate views. All the American musicians of note he knew as his brothers. Among his intimates were W. H. Sherwood, W. S. B. Matthews and E. M. Bowman, none of whom survived him by many years. His pupils have been exceptionally successful as pianists. Dr. Mason's playing was particularly clear and clean. Every phrase was finely cut, and his inborn rhythmic sense and delightful touch gave it a charm that many will never forget. E. M. Bowman described it in these words:

"To him music was the art beautiful. Tone that was strident or noisy, effects that were extravagant and bizarre, found no place in his playing, his teaching, or his hearing."

The wide span of his life took him from the days of Moscheles and Dreyse to those of his later intimates, Hans von Bülow, Edward Grieg and I. J. Paderewski. His artistic sympathy touched all boundaries of his art.

In 1872 Yale University conferred the honorary degree of Doctor of Music upon Mason in recognition of his valuable services for music in the United States.

Dr. Mason died in New York of heart disease, July 14th, 1908, beloved by hosts of friends and pupils.

DR. MASON'S COMPOSITIONS.

On the whole, Dr. Mason is very greatly under-appreciated as a composer. He had a distinctive style in many of his works, and his melodies are often rich and spontaneous. While he did not succeed in leaving us anything of permanent value in the so-called larger forms, there are many of his pianoforte works which are marked by a finish and character which place them among the finest pieces composed for the instrument.

As a composer Dr. Mason holds a unique position. It was possible for him to cater to the public taste to the extent of writing a somewhat bizarre gale after the fashion of the concert pieces of the time. We must remember that in a growing country there must be log cabins before there can be palaces and temples. At no time, however, did Dr. Mason stoop to mercenary depths, but he was not above taking little themes like *Malbrook (We'll Won't Get Home Until Morning)*, *Buy a Broom* and *Polly Hopkins*, and making a very charming series of first grade dances from them.

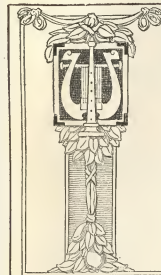
ANTON RUBINSTEIN.

In 1854 Mason met Rubinstein in Weimar and a strong friendship came to the two men was the result. When Rubinstein came to America, in 1872, he naturally too glad to cultivate such a friendship. Upon his departure for Europe Rubinstein proudly displayed a set of variations upon the theme of *Yankee Doodle* which he had dedicated to Mason. Some years later, surprised Mason by informing him that he had written a *Yankee Doodle* fantasia and intended dedicating it to the American pianist. It was with some difficulty that Dr. Mason explained that *Yankee Doodle*, while inspiring, was not our national anthem.

Interesting Studies in Piano Touch

By the distinguished American
Pianist—Teacher—Composer

HENRY HOLDEN HUSS



[Henry Holden Huss was born at Newark, N. J., June 21, 1862. His father was a musician of note and taught him soon during the early years. Later Mr. Huss studied with the American specialist in Theory, G. B. Bates, and then at the Munich Conservatory under Rheinberger. He has written works in larger form which have been performed by famous American symphony orchestras. He has also appeared as solo pianist with leading orchestras. He married the accomplished singer, Ullmann, and settled in New York City, teaching and giving master-classes in connection with his self—Editor of THE ETUDE.]

A noted police magistrate in one of our largest American cities remarked that, after an extended experience of many years, he had come to the conclusion that in thousands of cases which had come before him an overwhelming percentage had wrong as well as right on both sides. So it seems to the writer on the important and vexed question of artistic piano touch—with, roughly speaking, two widely different points of view taken by very well-known and famous pianists—both sides are in the right to a certain extent.

Let us see what these two points of view are. One side finds the solution and explanation of what constitutes an artistic piano touch in a purely esthetic question of the question. They hold that there is practically no difference between one person's touch and another's, that the quality of tone is the same however the impulse is given the hammer to set the string in vibration. Some musicians of this school actually take such an extreme and false position as to claim that an untuned child's touch and the touch of a cultured pianist are identical, that the only difference between them lies in the fact that the child has no artistic standards, no trained emotionality, no power of subtle gradation, no experience; while the artist has all these in a highly refined degree. If I should give the name of the famous pianist who is said to have taken substantially the above position, the readers of THE ETUDE would gasp with incredulous amazement.

The other "camp" maintains that artistic piano touch can be taught to *anyone*, that it is only a question of the adjustment and use of finger muscles, the weight of the arm, etc., used in certain fixed ways; and that it is not at all a question of taste, artistic judgment or temperament. Now, as the musical doctors have held and are still holding such contradictory opinions, how can the inexperienced student of the piano arrive at a satisfactory solution of this vitally important question? Let our police justice, referred to at the beginning of this article, we are forced to conclude that there is right on both sides. In other words, that it is a judicious blend (as painters would say of science and art, of nicely adjusted muscle action and emotion, and poetical feeling. It would be difficult to say just how many ounces of each!) *A propos* of the last sentence, I was told recently that a famous technical pianist, who had been repeatedly criticised for his want of temperament, finally got very much worked up on the question and plaintively said to a friend, "I must study harder than ever this summer, and get some temperament into my playing." One is tempted to inquire if he expected to purchase it in pound packages at the corner grocery!

MUSICAL TOUCH A MATTER OF DEVELOPMENT.

You will hear some teachers say, "A touch cannot be taught, one must have a natural aptitude for it." This is old-fashioned and frankly erroneous. It is true that musical taste, etc., can only be *developed* and not *created* by the teacher; but given a reasonable

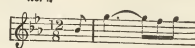
amount of musical aptitude, it is possible—if the teacher knows how—to teach a pupil to sing a melody on the piano with the fingers, as well as to play staccato and legato. It is surely important to commence the study of artistic touch very early in the student's career.

MUSCULAR ACTION AND TRAINED TASTE.

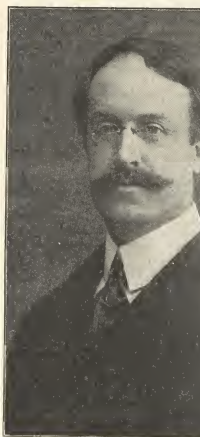
This article is not designed to *teach* the subtle art of touch; it is only a series of observations on the two points of view on this subject. The writer does not believe that the subject can be adequately and fully taught by the printed page alone (many advertisements to the contrary). Of course, it has oftentimes been proved abundantly possible to derive much real help on the subject from books and articles written by practical teachers (not by theoretical penny-liners).

Let us now return to our contention, that artistic touch is a marriage of controlled muscle action and trained emotion and taste. In order to do this, let us consider again the physical aspect of touch for a moment. It seems pretty well established by scientific experiment that if a key on the piano is struck with too much force, and with the muscles in a stiff and unrelaxed state, the resultant tone is harsh and has unsympathetic overtones combined with the sympathetic ones in the octave fifth and third, etc. So it seems, in spite of the asseverations to the contrary, that if we wish to produce a broad singing tone, we can best accomplish this by pressing the key down moderately quickly, not only with the aid of the fingers, but also with the weight of the arm. The reason that the tone of some otherwise clever and technically endowed pianists is flat and comparatively white and fluteful in quality, lacking the round, singing tone of the violoncello or French horn, is undoubtedly due to the lack of the above-mentioned finger pressure combined with the weight of the arm causing the depression of the key. Let us emphasize this point: the arm pressure is only used at the moment the key is pressed; immediately after this the arm should resume its relaxed condition. It is most important that the right and normal development of piano technique—and most especially of touch—that this question of the proper relaxation of the muscles is receiving more and more attention, and is being more and more fully believed by all artistically and scientifically-trained piano teachers to be an *indispensable* requisite of a normal piano technique, and especially of a beautiful touch. I have recently been asked to serve on the committee which is endeavoring to suggest the essential requirements expected of a piano teacher who shall receive the endorsement of the New York State Music Teachers' Association. We of the committee placed first and foremost, as one of the most essential requirements a thorough knowledge of how to use, and teach the use of, the proper relaxation of the muscles used in playing the piano. *A propos* of this, it is very significant to observe one of the greatest of pianists of all times, Ignace J. Paderewski. When he is holding onto a sustained melody note like the dotted quarter note G in the beginning of the well-known E flat Nocturne of Chopin, he will raise and depress his wrist rapidly several times; doubtless in order to maintain thoroughly the relaxed state of the playing muscles.

No. 1.



(A second section of Mr. Huss's article dealing with other phases of touch, modern pedaling, etc., will appear in a later issue.)



HENRY HOLDEN HUSS.

A Wonderful Record Which Should Stir the Patriotic
Pride of All American Music Lovers

| | | | | |
|---|---|---|---|---|
|  |  |  |  |  |
| HENRY K. HADLEY | WILSON G. SMITH | EDGAR STILLMAN KELLEY | HORATIO PARKER | HARRY ROWE SHELLEY |



cheaper stores. These frames for ten cents in the picture, the whole cost being about \$2.00.

ROSBETTER G. COLE

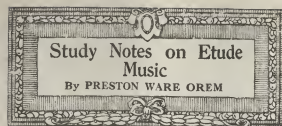
CHARLES W. GADMAN

REGINALD DE KOVEN

R. HUNTINGTON WOODMAN

ERNEST KROEGER

[illegible]



SCOTTISH TONE PICTURE—E. A. MACDOWELL.

Any number of THE ETUDE devoted to American music would be incomplete without an example of the work of Edward A. MacDowell. *Scottish Tone Picture* is one of a set of *Six Poems After Heine*, Op. 31. While these pieces show something of the influence of Schumann and other composers of the romantic school, they are, nevertheless, highly original and characteristic. Each of the pieces has as its motto an appropriate verse from Heine.

The *Scottish Tone Picture* is perhaps the most successful of the set. In studying this piece the player should read the verse over a number of times and become thoroughly imbued with the spirit of it before attempting to play the music. It is a very realistic piece of tone painting. Grade V.

BABBLING BROOK—WILSON G. SMITH.

Mr. Wilson G. Smith is a representative American composer, pianist and teacher of high attainments. *Babbling Brook* is a highly playable teaching piece of characteristic vein. Pieces of this type should be played with almost automatic precision, and to accomplish this end will require diligent practice, since all the finger work must be executed with the utmost exactitude at a brisk rate of speed. Grade III.

OLD MOTHER HUBBARD—J. H. ROGERS.

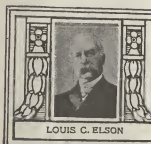
Mr. James H. Rogers, one of our leading American composers, has the happy faculty of being able to write in all forms. His first grade teaching pieces are equally as successful as his larger vocal and instrumental works. *Old Mother Hubbard* is taken from a set of pieces recently composed, based upon familiar Mother Goose rhymes. Young students cannot fail to enjoy this piece. Grade I.

DANCE OF THE MIDGETS—C. W. CADMAN.

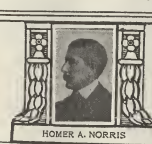
Mr. Charles Wakefield Cadman is a young American composer who has been coming to the fore very rapidly during recent years. His *Dance of the Midgets* is an exceptionally attractive teaching piece; it is very piquant in rhythm and harmony. In pieces of this type the finger work should not be taken too lightly. Crispness of effect is desirable, and this demands an almost non-legato touch. Grade III.

LA TANDA—E. HOLST.

The name Holst is a popular one in American drawing room music. Edward Holst was born in Copenhagen in 1843 and died in New York 1899. He settled in New York in 1874 and was in turn an actor, stage dancer, dancing master and playwright. During this time he was an industrious composer, writing many songs and pianoforte pieces of lighter character. *La Tanda* is a representative work, written in his best vein. It is brilliant and characteristic throughout, without making inordinate technical demands. Grade IV.



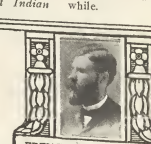
LOUIS C. ELSON



HOMER A. NORRIS



HENRY T. FINCK



EDWARD BAXTER PERRY



JAMES HUNEKER

VOICE OF THE 'CELLO—H. WEIL.

Voice of the Cello appeals to us as a very appropriate title for a piece of drawing-room music in the singing style, since the 'cello of all instruments is supposed to approach more nearly to the quality and expressiveness of the human voice. This dreamy nocturne must be played throughout with taste and poetic expression, all the ornamental passages being taken very lightly and delicately. Grade IV.

MAZURKA ARABESQUE—GEORGE D. MARTIN.

Mr. George D. Martin is a contemporary American composer of promise, who has been represented frequently in our ETUDE pages in the past. *Mazurka Arabesque* is one of his recent works. This is a showy drawing-room piece, which should be played in a dashingly manner, with strong rhythmic swing. Special attention should be paid to the execution of the arpeggiated passages in sixteenth notes, in order that they may come out clearly. Grade IV.

FESTIVE HOURS—J. F. FRYSSINGER.

Mr. J. F. Fryssinger is known extensively through his many popular pieces for the pipe organ. He also writes charming piano pieces; *Festive Hours* is an excellent example. This is an idealized waltz movement, which should be played in rapid rhythmic time in order to gain the best effect. It will prove useful as a recital piece and it will serve also as a study in rapid finger work. Grade IV.

ALLEGRO FROM SONATA IN E-FLAT—F. J. HAYDN.

In each issue of the ETUDE we aim to present a selection from the classics. In the case of sonatas and other works in lengthy form, it is not always possible or desirable to give the complete composition. In the classic sonatas there are many gems which should be rendered available for the player of average attainments who may not always care to study the complete piece. It is just like extracting a favorite verse from a lengthy poem. The *Allegro* from Haydn's *Sonata in E-flat* gives the two themes of the first movement complete, together with the connecting groups and coda, but omits the "working-out section," known as the exposition. Grade IV.

CRUSADERS' MARCH—WALTER SCHARWENKA.

The composer, Walter Scharwenka, is a son of the well-known composer Philip Scharwenka and a nephew of Xavier Scharwenka. The *Crusaders' March* is a dignified composition in the grand march style. It is refreshing in these days, to find one of the younger composers still adhering to classic models and accomplishing original effects while preserving a purity and elegance of harmonic diction. In the latter part of this march the well known German chorale "Jesu Meine Freude" is introduced very happily. Grade V.

EGALANTINE—E. F. CHRISTIANI.

This is a very graceful and piquant bit of writing, by an experienced contemporary composer. It should not be taken too rapidly, but careful attention must be given to the phrasing and to all dynamic markings. Grade IV.

CROWNED WITH ROSES—H. A. FARNS.

WORTH.

Crowned With Roses is a fascinating dance movement with a variety of catchy rhythms. The first theme is a sort of *mazurka* movement and the second theme is more in the Spanish style. This will make a very good intermediate grade recital piece. Grade III.

EAST INDIAN DANCING GIRL—W. W. SMITH.

A bright and characteristic little movement introduces an American composer who is new to our ETUDE readers, Mr. Walter Wallace Smith. *East Indian*

Dancing Girl is one of a set of three teaching pieces recently accepted for publication. It should be played with snap and vigor. Grade III.

NOCTURNE—CHOPIN-HARTMAN.

There are many of the standard classics which, by a careful rearrangement, may be rendered available for young players. When such rearrangement is accomplished without doing artistic violence to the original it is very desirable. Young students cannot too early become familiar with the gems from the larger classics. Mr. Hans Hartman in his rearrangements from the classics has been singularly happy and successful. In particular his arrangement of the *Chopin Nocturne, Op. 9, No. 2*, is very satisfactory. This will make a splendid study piece. Grade III.

LA SERENA—RULOF ROGER.

La Serena is intended to be used for one of the most popular dances of the present day, the *Marixie*. There is nothing about this dance, by the way, which requires music in any of the complicated rhythms; in fact, dancing masters tell us that a steady movement in moderate double time with strong accentuation is preferable. The Spanish-American color, however, may be obtained by appropriate melodic and harmonic devices, such as are to be found in *La Serena*. Grade III.

MY LESSON TO-DAY—GEO. L. SPAULDING.

Mr. Geo. L. Spaulding is an American composer who, in addition to his many popular successes, has to his credit many admirable teaching pieces, especially those of easy grade. *My Lesson To-day* is a treble clef number which might actually be used as a very first piece for a beginner. Grade I.

THE FOUR-HAND NUMBERS.

Columbia's Pride is a decided novelty. Some years ago Mr. John Philip Sousa, the famous American composer and band master, whose marches are played the world over, wrote a patriotic song entitled *Wail the Flag to the Mast*. With the approval of the composer we have rearranged this music in the form of a march. It makes a very lively, stirring four-hand piece. *Dance Biarritz* by L. J. O. Fontaine is a vigorous and somewhat capricious movement with some original features. The syncopated effect in the trio is very Spanish.

KAMAZUR (Violin and Piano)—W. E. HAESCHKE.

This is a splendid concert *Mazurka* by a successful American composer and teacher. Some few of the passages, especially the "double-stops," may appear difficult at first, but a little close study will conquer them. This composition must be played in broad and vigorous style with large tone. The piano accompaniment is exceptionally effective and is almost as interesting as the solo part.

MOONLIGHT SERENADE (Pipe Organ)—GORDON B. NEVIN.

Mr. Gordon Balch Nevin is the youngest of the American composers bearing the name of Nevin. His *Moonlight Serenade* is a very charming number which will prove suitable for a variety of purposes. It would be appropriate for a soft voluntary in church and it should prove effective at weddings or for certain scenes in "moving pictures."

THE VOCAL NUMBERS.

The late F. G. Rathbun was an American composer of large promise and originality; he had a natural vein of melodic inspiration. He was a successful church organist and some of his best work was done in church music. The sacred solo *Shadows of the Evening Hour* is a fine example.

A *Manny's Song* introduces a contemporary American composer who is new to our readers. This is one of the best dialect songs that we have seen in a long while.

EAST INDIAN DANCING GIRL

BAJADERE

WALTER WALLACE SMITH

Allegro con spirito M.M. ♩ = 126

To Mr. Walter L. Rohrbach

FESTIVE HOURS

VALSE

J. FRANK FRYSINGER, Op. 104

Tempo di Valse M.M. ♩ = 72

Copyright 1914 by Theo. Presser Co.

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

TRIO

A Scottish Tone Picture

On the rockbound coast of Scotland,
An old gray castle looks down
On the wildly dashing breakers.
At a high and vaulted window
A woman's face is seen,
With pallid cheek and tear-dimmed eye.
Her harp she plays, and while she sings,
Through her flowing tresses the wind blows wild,
Bearing her mournful melody far
O'er the wide, tempestuous main.

Fern an schottischer Felsenküste,
Wo das graue Schloßlein hinausragt
Über die brandende See,
Dort, am hochgewölbten Fenster,
Steht eine schön, kranke Frau,
Zerdrückt und marmorblass,
Und sie spielt die Harfe und singt,
Und der Wind durchweht ihre langen Locken
Und trägt ihr dunkles Lied
Über das weite, stürmende Meer. HEINE

E.A. MAC DOWELL,
Op. 31, No 2Allegro
tempestoso M.M. ♩ = 126

Copyright 1903 by Theo. Presser Co.

Andante a piacere

pp parlando ma come di lontano

molto rall. **Tempo I**

pericolosi *ppp*

una corda

cresc. *tre corde*

sempre cresc.

ff risoluto

brio *marcatiss.*

rall.

Andante

molto rall. *ppp*

morendo

THE ETUDE
EGLANTINE

EMILE FOSS CHRISTIANI

Molto moderato M.M. = 108

AIR DE BALLET

pp

1

2

3

4

5

6

7

8

last time to Coda

ritardando

CODA

ritard. *diminuendo*

TRIO

il canto ben marcato

8 poco rit.

pezzativo un poco meno mosso a ritardando

1 *2* *3* *4* *5* *6* *7* *8*

rit. *f a tempo* *ritardando* *D.C.*

CRUSADERS' MARCH

WALTER SCHARWENKA

Allegro moderato M. M. ♩ = 108

Allegro moderato M. M. ♩ = 108

WALTER SCHWARZENSKI

ten.
ppp la melodia ben marcato *poco cresc.* *dolce.* *pp* *p cresc.*
una corda
poco rit. *mf a tempo* *poco cresc.* *dolce.*
tre corde
cresc. *frit.* *pesante* *ff*
molto marcato e sempre ff *ff* *molto marcato* *dolce.*
e molto legato *cresc.* *f* *dim. mf* *f* *marcatissimo* *molto rit.*
ff *a tempo* *molto rit.* *3 pesante* *Fine* *ff*
espress. *dolce.* *pp* *f* *ten.* *mf* *decresc.*
ma dolce. *f* *cresc.*

Choral:-“Jesu, Meine Freude”

Choral: "Jesu, Meine Freude"

The image displays a piano accompaniment for the chorale "Jesu, Meine Freude" by Johann Sebastian Bach. The score is written for piano and consists of four systems of staves. The first system includes the tempo marking "ff martellato" and the dynamic "cresc." followed by "sf". The second system features "ff" and "ff". The third system includes "poco rit.", "ff a tempo", and "rit.". The fourth system includes "a tempo", "f ma dolce e molto legato", "ff", "rit.", and "dim.". The score concludes with the instruction "D.C. al Fine". The music is in G major and 4/4 time, with various articulations and dynamics throughout.

ALLEGRO
FROM SONATA IN E FLAT

F. J. HAYDN

Allegro M.M. $\text{♩} = 120$

Allegro M.M. ♩ = 120

F. J. HAYDN

This page contains a full page of musical notation for a piano piece, likely from a 19th-century manuscript. The notation is written on a grand staff (treble and bass clefs) and includes various musical notations such as notes, rests, slurs, and fingerings. The piece is in 2/4 time. The dynamics range from piano (p) to forte (f), with some sections marked 'dim.' (diminuendo) and 'cresc.' (crescendo). The notation includes many slurs and fingerings, indicating a complex and technically demanding piece. At the bottom of the page, there are eight numbered musical exercises labeled a) through h), each showing a specific rhythmic or melodic pattern.

DANCE OF THE MIDGETS

Tempo di Valse M. M. $\text{♩} = 63$

AIR DE BALLET

Charles Wakefield Cadman, Op. 39, No. 1

AIR DE BALLET Charles Wakefield Cadman, Op. 39, No. 1

mf

a tempo

last time to Coda

a tempo

pp-ff

mf

rit

ff

l. h.

CODA

Copyright 1907 by The D. C. Co.

A mon fils Conrad
DANSE BIZARRE

SECONDO

L. J. OSCAR FONTAINE, Op. 107, No. 2

Allegro M. M. ♩ = 126

Musical score for the second part of "Danse Bizarre". The score is written for piano and includes a Trio section. Dynamics include *ff*, *f*, *mf*, *pp*, *cresc.*, *rit.*, and *a tempo*. The Trio section begins with *mp* and *pp*. The score concludes with *pp f D.C.*

Copyright 1912 by Theo. Presser Co. * From here go to the beginning, and play to Fine; then play Trio.

British Copyright Secured

A mon fils Conrad
DANSE BIZARRE

PRIMO

L. J. OSCAR FONTAINE, Op. 107, No. 2

Allegro M. M. ♩ = 126

Musical score for the first part of "Danse Bizarre". The score is written for piano and includes a Trio section. Dynamics include *ff*, *f*, *mf*, *pp*, *cresc.*, *rit.*, and *a tempo*. The Trio section begins with *mp* and *pp*. The score concludes with *pp f D.C.*

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

THE ETUDE

COLUMBIA'S PRIDE

MARCH

After the Song "Nail the Flag to the Mast"

SECONDO

JOHN PHILIP SOUSA

Vivace M.M. ♩ = 120

ff

f

ff

p

cresc.

pp (2d time ff)

cresc.

mf

p

molto cresc.

ff marcato

THE ETUDE

COLUMBIA'S PRIDE

MARCH

After the Song "Nail the Flag to the Mast"

JOHN PHILIP SOUSA

Vivace M.M. ♩ = 120

PRIMO

ff

f

ff

p

cresc.

ff

p

pp (2d time ff)

cresc.

mf

p

molto cresc.

ff marcato

MAZURKA ARABESQUE

Moderato M.M. ♩ = 126

GEORGE DUDLEY MARTIN

Copyright 1914 by Theo. Presser Co.

British Copyright Secured

LA SERENA
MAXIXE

Moderato M.M. ♩ = 88

RULOF ROGER

Copyright 1914 by Theo. Presser Co.

British Copyright Secured

BABBLING BROOK

PETITE ETUDE

Con moto e preciso M.M. ♩ = 120

WILSON G. SMITH, Op. 28, N°3

Copyright MDCCCLXXXVIII by Theo. Presser.

OLD MOTHER HUBBARD

Rather fast M.M. ♩ = 84

JAMES. H. ROGERS

mf Old Mother Hubbard, She went to the cupboard To get her poor dog a bone. But when she got there The cupboard was bare, And

so the poor dog got none. *p*

a little more slowly *mf in time*

Copyright 1914 by Theo. Presser Co.

CROWNED WITH ROSES

DANSE CAPRICE

H. A. FARNSWORTH, Op. 24

Vivace M.M. ♩ = 126

f *mf* *f* *mf* *tenuto* *anima* *p* *cresc.* *p* *cresc.* *delicato* *p* *cresc.* *f* *Tempo I.* *rit.* *mp* *Fine* *a tempo* *cresc.* *rit.*

poco animato *mp* *f* *cantando* *mp* *D.C.*

Arr. by Hans Harthan

Andante M.M. ♩ = 48

FR. CHOPIN, Op. 9, No. 2

dolce, espress. *f* *p* *pp* *rubato* *a tempo* *poco rall.* *p* *pp* *morendo*

To Chas. Montague

MINDEL R. HARRIS

A MAMMY'S SONG

JAMES R. GILLETTE

Andante con moto

Morn - in' yo' rose, a good lil' coon.

Noon-time foun' yo' hunt - in' fo' de moon, Play - time, when dat sun was hot, Eve-nin', comes, yo'

all tiked out. Now yo' bus - y day is done, close yo' eyes ma on - ly one

Rest in mam-my's strong black ahms While she sings dis song o' chahm. Lul - la, Lul - la - bye,

Stahs am - danc - in' in - de - sky. Sheep am sleep - in' in de fold, God am watch - in'

ba - by's soul, Lul - la, Lul - la - bye.

Stahs am - danc - in' in de sky

Copyright 1914 by Theo. Presser Co.

British Copyright Secured

poco rall. ten. accel. ten.

Sheep am sleep - in' in de fold, Pick - a - nin - ny close yo' eyes.

8 a tempo

THE SHADOWS OF THE EVENING HOUR

F. G. RATHBUN

Andante moderato M. M. = 50

The shad - ows of the even - ing hour Fall

from the dark - hing sky Up - on the fra - grance of the flow'rs The dew's of even - ing lie; Be -

fore Thy throne, O Lord of heav'n, we kneel at close of day; Look on Thy child - ren from on high; And

hear us, hear us, hear us while we pray. The sor - rows of Thy

ser - vants, Lord, O do Thou not de - spise, But let the in - cense of our pray'rs Be - fore Thy mercy rise. The

Copyright 1908 by Theo. Presser

Also published for Low Voice.

THE ETUDE

bright-ness of the com-ing night up - on the dark-ness rolls; With hopes of fu-ture glo-ry chase the shad-

ows, chase the shad-ows from our souls. Slow - ly the rays of day - light fade, so

fade-with-in our heart The hopes in earth-ly love and joy that one - by one de - part; Slow - ly the bright stars

one by one with - in the hea -vens shine, Give us, O Lord, fresh hopes in heav'n, and trust in things di - vine, Give

us, O Lord, fresh hopes in heav'n, and trust, and trust in things di - vine, And trust in

things di - vine, and trust in things di - vine.

pp *dim. rit.* *a tempo* *pp* *cresc.* *ff* *dim.* *rit.* *a tempo* *p*

THE ETUDE

KAMAZUR

CONCERT MAZURKA

WILLIAM E. HAFESCHE

Moderato M.M. = 126

VIOLIN

PIANO

pp *tr.* *pizz.* *ff* *arco* *p* *ff* *mf* *ff* *Fine*

First system of the musical score for 'A Moonlight Serenade'. It features a piano introduction with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 3/4. The music is marked with a piano (p) dynamic and includes various musical notations such as slurs, ties, and accidentals.

(Oboe & Flute, Trem.
Vt. Flute 8'
Regist. Ch. Soft 8'
Ped. Soft 16' Ch. to Ped.)

A MOONLIGHT SERENADE

Andante con molto espressione M.M. ♩ = 72

GORDON BALCH NEVIN

MANUAL

PEDAL

Second system of the musical score. It includes a manual part with a treble staff and a pedal part with a bass staff. The manual part is marked with a 'Sw.' (Swell) and a 'Ch.' (Chorus) dynamic. The pedal part is marked with a 'rit.' (ritardando) and a 'a tempo' marking. The system concludes with a 'Piu Mosso' section marked with a 'rit.' and a 'Ch. Flutes 8'4' Trem.' dynamic.

Third system of the musical score. It continues the manual and pedal parts. The manual part includes a 'logato' marking and an 'add Spitz-Flute' instruction. The pedal part is marked with a 'Reduce' instruction and a 'Tempo I' marking. The system concludes with a 'Sw. Vox. Humana' marking and a 'Concert Flute off.' instruction.

Ch. Flutes 8'4' Trem.

Dulcians only

pp

rit.

THE ETUDE

LA TANDA

SPANISH DANCE

EDUARD HOLST

A la Mazurka M.M. $\text{♩} = 126$

Copyright 1892 by John F. Ellis & Co. * From here go back to ♩ and play to Fine, then play Trio. Copyright transferred 1913 to Theo. Presser Co.

Rubinstein's Views of Wagner

RUBINSTEIN, as all the world knows, was an "anti-." He was to music very much what a "stand-pat" politician is to modern progressiveness. It might be expected therefore that he had no love for Wagner and the "music of the future." In his published conversations he expresses himself at length on the subject, and it is curious to note how many of the points which he made in his condemnation of Wagner coincide with opinions expressed by modern ultra-radicals upon the same subject, with the difference that whereas most of the modern composers cheerfully admit Wagner's supreme greatness, and point out his faults only with full acknowledgment of his immense influence, Rubinstein was evidently not conscious of the trend of the times.

"Wagner regards vocal music as the highest expression of art. For me, music (with the exception of song and church-music) begins only where words cease. He speaks of *Gesamtkunst* (a combination of all arts in opera). I think that we cannot do justice to any one of them in that way. He advocates the legend (the supernatural) as the subject matter of an opera. In my estimation the legend is always a cold expression of art. It may be a diverting or a poetical spectacular play, but never a drama, for we cannot sympathize with supernatural beings. When a tyrant compels a father to shoot an apple from his son's head, or when a wife saves her husband from death by throwing herself between him and the assassin's dagger, or when a son has to disgrace his mother in public by declaring her insane, only in order to save her life, and more subjects of that order, the plot arouses our deepest sympathy and compassion, he it spoken, sung or acted in pantomime, but if a hero renders himself invisible by means of the *Taschappe*, or passionate love is aroused

by means of a love-potion, or when a knight appears drawn by a swan, which will afterwards divulge itself as a prince, that may present a very poetical, pleasing, beautiful spectacle, but our heart, our soul, remains completely cold and unresponsive (Hear ye, O worshippers at the shrine of the modern Italian *verismo* school!).

"The leading motive of certain persons and situations is sometimes so naively conceived that it verges on the comic instead of the pathetic. Allusion—an old device in music—is sometimes effective, but should not be misused, yet the repetition of the same strain of music at every appearance of a person, or whenever that person is mentioned by others, of the same motive in particular situations is hyper-characteristic, I might almost say, a caricature.

"The declaration of infallibility by the pope is doubtless aroused in many people a distaste for the Catholic religion. If Wagner had composed, published and produced his operas without speaking about them in his writings, then they would have been praised, criticized, loved or not, just as the works of every composer, but the fact that he declared himself infallible aroused opposition and protest. He has indeed composed some works worthy of note (*Lohengrin*, *Meistertrier*, and the overture to *Four* are my favorites among them), but his principling, calculation and pretentiousness spoil most of his work for me. The lack of naturalness, of simplicity, makes them unsympathetic to me. All the persons in his operas walk about on stilts (in a musical sense), always declaiming, never talking, always pathetic, never dramatic, always as gods or demigods, never as human beings, as simple mortals."—*Music and Its Masters*. Anton Rubinstein, published by Charles H. Serrell & Co., Chicago (copyright).

Berlioz and His Insatiable Dramatic Thirst

SPEAKING of Modern Tendencies in his *Evolution of the Art of Music*, Sir Hubert Parry, the able director of the Royal College of Music in London, says: "The French have never shown any talent for self-dependent instrumental music. From the first their musical utterance required to be put in motion by some definite idea external to music. The great Parisian lute-players wrote most of their neat little pieces to a definite subject; Couperin developed considerable skill in contriving little picture-tunes, and Rameau followed in the same line later. The kernel of the Gallic view of things is, moreover, persistently theatrical, and all the music in which they have been successful has had either direct or secondary connection with the stage.

"Berlioz was so typical a Frenchman in this respect that he could hardly see even the events of his own life as they actually were; but generally in the light of a sort of fevered frenzy, which made everything—both ups and downs—look several times larger than the reality. Some of his most exciting experiences as related by himself are conceived in the spirit of melodrama, and could hardly have happened as he tells them except on the stage.

"This was not the type of human creature of whom self-dependent instrumental music could be expected; and it is no wonder that when he took to experimenting in that line of art he made it even more theatrical than ordinary theatrical music; because he had to supply the effect

of the stage and the footlights and all the machinery, as well as the evolutions and gentilities of the performers, by the music alone. His enormous skill and mastery of resource, brilliant intelligence and fiery energy were all concentrated in the endeavor to make people see in their minds the historic presentation of such fit historic subjects as dances of sylphs, processions of pilgrims, and orgies of brigands.

"Even the colossal dimensions of his orchestra, with its many square yards of drum surface, and its crowds of shining yellow brass instruments, is mainly the product of his insatiable theatrical thirst. It imposes upon the composer himself as much as it imposes upon his audience, by looking so very big and bristling to the eye of the imagination. But though it makes a great noise, and works on the raw, but impressionable side of human creatures, and excites them to an abnormal degree, the effect his music produces is not really so imposing as that of things which make much less show—for instance, the opening of Beethoven's *E flat Symphony*, which requires only seven different instruments to play it, and is all pianissimo. The means are in excess of the requirements; or rather what should be means become requirements, because the effect is made by the actual sound of the instruments, and often not at all by the music which they are the means of expressing."

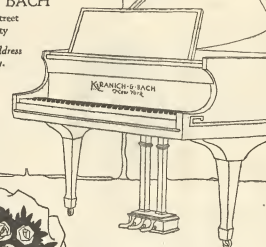
KRANICH & BACH

Ultra-Quality Pianos and PLAYER PIANOS

Pre-eminent for half a century because they are priced fairly, and because of tangible, demonstrable, really remarkable musical superiority that is apparent to all who investigate and intelligently choose between real and fancied values.

Player Grand Piano . . \$1,250
Jubilee Player Piano . . \$700
Small Grand Piano . . \$700
Upright Piano . . . \$450

KRANICH & BACH

237 East 23d Street
New York CityWrite for Booklet and address
of our nearest agency.

ADJUSTO

A CLASSICAL PIANO SEAT
for
Player Piano or Playing Manually

Adds one more useful and ornamental chair to the Music or Living Room. A perfected Saddle seat, height adjustable to suit performer; leather tipped legs preventing slipping. Adopted by leading piano Houses.

Ask your dealer or write for descriptive literature

SIKES COMPANY : PHILADELPHIA

The Leabarian Music-Roll Perforator

A practical machine designed for the individual player piano owner. Does not demand a musical education.

Write for instructive literature if you are ambitious to improve your player piano music roll library.

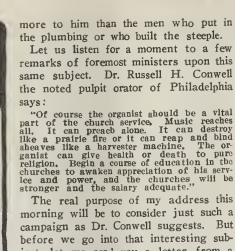
It will show you how easy and inexpensive it is to secure everyone's musical desires.

Priced \$20.00 including all necessary supplies

THE LEBARIAN MFG. CO., Hamilton, Ohio

Please mention THE ETUDE when addressing our advertisers.

829



Please mention THE ETUDE when addressing
our advertisers

1010

Please mention **THE ETUDE** when addressing
our advertisers.

Please mention THE ETUDE when addressing
our advertisers

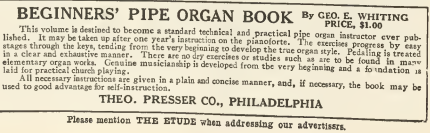
of names. Such things only puzzle the pupil. In the near future,

Please mention THE ETUDE when addressing
our advertisers

Please mention THE ETUDE when addressing
our advertisers

sponse," and so on through a large number of names. Such things only puzzle the pupil.

Please mention THE ETUDE when addressing
our advertisers



THE ETUDE PUBLICATIONS

The Education of the Music Teacher
By THOMAS TAPER
Price, \$1.50

A most important book for all teachers who aspire to conduct their profession on lines most widely approved in modern music study. Mr. Taper shows what knowledge and procedure the teacher must have and then makes clear how this may best be obtained. The book is fully bound in cloth and comprises 224 pages.

Young Players' Album
72 Pieces for the PIANO-FORTE
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 character pieces, dances, waltzes, 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
\$1.50 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, Henslow, Roberts, Brown, Almon, Hilly, Stuts, Stals and others. In general excellence this collection is hard to beat. The price is, it is fully up to the standard and is bound to become popular.

10 Five Note Recreations
FOR THE PIANO-FORTE
By Mrs. C. W. KROGMANN. Op. 110
Price, 75 Cents

These excellent little ten-note 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 the pieces 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 of the most beautiful kind. The volume is one of the best known writers of classical piano pieces.

Elementary Piano Techniques, Op. 19
By Dr. J. M. BLOSE
Price, 60 cents

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

FOR SALE AT LOW ADVANCE PRICES

STUART MATHER, Rosenthal
ETUDES ELEGANTES FOR THE PIANO-FORTE, L. Sack.
CHRISTIAN FRAISSE (St. Caroli). H. R. RISM.
STUDIES IN FLORID, SONG (FOR ME-DIUM COMPARS). F. W. Root.
PRACTICAL METHOD FOR YOUNG VIOLINISTS. S. H. Abbott.
EXERCISES FOR ACCURATE PIANO PLACING. G. J. Becker.
MERRY REVERIES FOR CHILDHOOD. T. M. L. A. Hughes.
MUSICAL PLAYING CARDS. Various First Duets.

The Standard Violinist
Twenty-Seven Pieces for Violin and Piano
Price, 50 Cents

This is one of the best collections of Violin and Piano ever compiled. It contains many more pieces than any usually finds in similar collections, and these in a larger variety of selection. The pieces are of all styles and suited to all grades of difficulty, but are with the exception of a few 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 suitable numbers for women's voices, adapted for use in schools, churches and clubs. The very best of the material is here, our resource, in the best standard and contemporary writers are 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 melodious. Written in all styles and suited to all purposes. With these pieces, the organist's transcriptions are included in goodly proportion. The volume is handsomely printed from special large plates.

Operatic Four-Hand Album
FOR THE PIANO-FORTE
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 proved so successful, namely, "Standard Opera Albums for piano solo," and "Operatic Selections for Violin and Piano." It will contain the best of the standard operas, arranged in the best possible manner, all of medium difficulty.

Study Pieces in Octaves
FOR THE PIANO-FORTE
By A. SARTORIO. Op. 1021
Price, \$1.25

A masterly compilation of modern octave playing for students of intermediate or advanced grade. There are eight studies in all, each one working out a new and different technique. The studies are always interesting and melodious, and studies of all kinds he is at his very best.

Juvenile Musical Poems
By CARO SENOIR
Price, 75 Cents

This is a collection of twenty-nine children's songs with words and music by Caro SENOIR. These songs are collected from the School, Kindergarten and Home. The contents are many more pieces than any usually finds in similar collections, and these in a larger variety of selection. The pieces are of all styles and suited to all grades of difficulty, but are with the exception of a few in the permanent repertoire of every Violinist. It is recommended alike to the teacher, student and player.

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 for any time and find therein a song adapted to his own voice and taste. 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 placed and placed upon the keyboard, the young student begins to play at once from the first lesson. It is able to form melodies and become acquainted with the keys. The book is 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 to get the most valuable ideas upon how to get the best results in piano study. Accompanying each chapter is the portrait, a concise biography and test questions in Style, Interpretation, Expression, and Technique, handsomely sound. Any piano player will be delighted to read this book. Three hundred pages, all valuable ideas from world-famous musical artists.

Concentrated Technic
FOR THE PIANO-FORTE
By ALOIS F. LEJAL
Price, \$1.00

A technical work for more advanced students, written by a master pianist, it is faster and contains more flexibility of the fingers and smoother, pearl-like scale playing. All condensed lessons of technic are fully covered in condensed form.

SEND FOR BULLETIN

NEWEST DANCE ALBUM FOR THE PIANO-FORTE.
RONALD TAYLOR. H. Kahm.
SCENES FROM CHILDHOOD. Kullak.
VIGIL. Op. 92 and Op. 81.
PRACTICAL METHOD, Op. 249, Book 11.
Kullak.
PRACTICAL METHOD, Op. 249, Book 11.
Kullak.
MERRY REVERIES (Four Hands).
Schwalm.
MERRY REVERIES (Violin). Op. 40.
Wolffahrt.
MERRY REVERIES (Violin). Op. 40.
Wolffahrt.
DAILY STUDIES (Piano-forte).
Op. 307. Czerny.

THEO. PRESSER CO., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

REQUISITES FOR THE MUSIC TEACHER

BUSINESS MANUAL FOR MUSIC TEACHERS. \$1.50. This manual, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

CLASS AND ACCOUNT BOOK. E. M. Nelson, 50c. This book, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

THE STANDARD LESSON RECORD. (A practical method for the teacher to keep a complete record of his pupils' studies and accounts.)

LESSON AND PRACTICE RECORD. (A practical method for the teacher to keep a complete record of his pupils' studies and accounts.)

THE STANDARD PRACTICE RECORD. (A practical method for the teacher to keep a complete record of his pupils' studies and accounts.)

BLANK BILLS. (Large size 6x9, package of 25) 25c.

MUSIC TEACHERS' DESK TABLET. 15c. This tablet, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

CLARKE'S HARMONY TABLET. 15c. This tablet, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

STUDENT'S HARMONY TABLET. 15c. This tablet, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

BLANK MUSIC COPY BOOKS. 15c. This book, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

MUSIC PRICE CARD. 15c. This card, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

TEACHERS' CERTIFICATES. 15c. This certificate, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

REWARD CARDS. 15c. This card, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

MUSIC WRITING PENS. 15c. This pen, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

MUSIC WRITING PENS. 15c. This pen, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

MUSIC WRITING PENS. 15c. This pen, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

MUSIC WRITING PENS. 15c. This pen, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

MUSIC WRITING PENS. 15c. This pen, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

MUSIC WRITING PENS. 15c. This pen, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

MUSIC WRITING PENS. 15c. This pen, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

MUSIC WRITING PENS. 15c. This pen, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

MUSIC WRITING PENS. 15c. This pen, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

MUSIC WRITING PENS. 15c. This pen, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

MUSIC WRITING PENS. 15c. This pen, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

MUSIC WRITING PENS. 15c. This pen, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

MUSIC WRITING PENS. 15c. This pen, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

MUSIC WRITING PENS. 15c. This pen, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

MUSIC WRITING PENS. 15c. This pen, written by a professional musician, contains a complete course of instruction for the teacher to give to his pupils. It is a large volume, and is a large income.

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

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

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

THE MOST MODERN TEACHING PUBLICATIONS IN MUSIC
FOUND IN THE STUDIES OF EVERY PROGRESSIVE TEACHER

PRIMER OF FACTS ABOUT MUSIC
By M. G. EVANS Price, 50 Cents

This little work is more than a primer; it is a complete musical encyclopedia, the subject matter being presented not alphabetically but progressively, beginning with the rudiments of music and ending with a tabulated summary of Musical History, each subject being explained through the medium of a series of practical questions and answers covering the Elements of Music, Notation, Time, Scales, Intervals, Chords, etc.

BEGINNER'S BOOK SCHOOL OF THE PIANO-FORTE
By THEODORE PRESSER Price, 75 cents

A book for the very beginner planned along modern lines, proceeding logically step by step, making everything new and original material, making it the strongest, clearest work of its kind for the very young beginner, as well as the highly advanced student. It may be used with any student, at any age, with any method.

LATEST AND BEST INSTRUCTION BOOK

A SYSTEM OF TEACHING HARMONY
By HUGH A. CLARKE, Mus. Doc.

PRICE - \$1.25
The standard textbook of musical theory. The object kept in view is how to enable the pupil to grasp, in the easiest, most interesting and comprehensive way, the main facts and principles which make up the art of harmony. For class or self-instruction.

Key to Harmony, Price, 50 Cents
CONCISE AND EASILY UNDERSTOOD

COMPLETE SCHOOL OF TECHNIC FOR THE PIANO-FORTE
By ISIDOR PHILLIP Price, \$1.50

The latest word from the great living authority. M. Phillip is the leading professor of piano-forte playing in the Conservatory, and this work embodies the result of years of experience both as performer and teacher. It is advanced in thought and method, thoroughly abreast of the times. This work may be used in Daily Practice.

COMPREHENSIVE, EXHAUSTIVE, PRACTICAL

STANDARD HISTORY OF MUSIC
By JAMES FRANCIS COOKE Price, \$1.25

A thoroughly practical textbook told in story form. So clear a child can understand every word - so absorbing that adults are charmed with it. All difficult words "self-pronounced." 100 excellent illustrations, map of musical Europe, 400 text questions, 250 pages. Strongly bound in maroon cloth, gilt stamped. Any teacher who uses it without previous experience. PERMANENTLY ADOPTED BY FOREMOST TEACHERS

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

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

STANDARD GRADED COURSE OF STUDIES FOR THE PIANO-FORTE
Compiled by W. S. B. MATHEWS

10 Grades 10 Volumes \$1.00 Each Volume
A complete course of the best studies selected for every purpose. The Graded Course is original with the Presser house, but imitated more than any other system or work ever published. This course is being improved constantly. It combines the best elements of all schools, the greatest variety from the best composers. It is simple and practical; easy to teach, always interesting. We invite comparison.

MORE THAN A MILLION COPIES SOLD

MASTERING THE SCALES AND ARPEGGIOS
By JAMES FRANCIS COOKE Price, \$1.25

This work contains all the necessary practice material fully written out, carefully graded and explained, also very extensive new and original material, making it the strongest, clearest work of its kind for the very young beginner, as well as the highly advanced student. It may be used with any student, at any age, with any method.

A REAL NECESSITY FOR TEACHING STUDENTS

SELECTED "CZERNY" STUDIES
Reviewed, edited and fingered, with copious annotations
By EMIL LIEBLING

In Three Books Price, 80 Cents Each
A noteworthy addition to the technical literature of the pianist. In practically every volume of Czerny's works will be found some gem. Mr. Liebling's selection and editorial work are masterly. All the popular Opus numbers and many less known are represented, compiled in an attractive and convenient form for general use. These are the studies that contributed to the making of all the world's great pianists.

THE INDISPENSABLE STUDIES

ROOT'S TECHNIC AND ART OF SINGING
A Series of Educational Works in Singing on Scientific Methods. By FREDERICK W. ROOT

I. Methodical Singing. Op. 21
II. Introductory Lessons in Voice Culture. Op. 22
III. Short Song Studies. Three keys, each. Op. 23
IV. Scales and Various Exercises for the Voice. Op. 24
V. Twelve Analytical Studies. Op. 25
VI. Sixty-four Exercises in the Synthesis of Music. Op. 26
VII. Method. Op. 28
VIII. Guide for the Male Voice. Op. 29
IX. Studies in Foreign Song. Op. 30

CATALOGS
of any class of musical publications sent free upon application. We have and are constantly making real "Teachers' Aid" catalogues. Our specialties are Piano Compositions and Studies, Songs and Vocal Studies, Works on Theory and Musical Literature, and Collections of Music.

The Presser "System of Dealing" is thoroughly explained in all of our general catalogs.

Special suggestions and advice are freely given by private correspondence by the best authorities on the subject.

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

PUBLISHERS, IMPORTERS, DEALERS, SHEET MUSIC AND MUSIC BOOKS

THEODORE PRESSER CO., PHILADELPHIA, PENNA.

Please mention THE ETUDE when addressing our advertisers.

BATCHELLOR MUSICAL KINDERGARTEN METHOD
By D. BATCHELLOR and C. LANDON
Price, \$1.50

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

TOUCH AND TECHNIC
By DR. WM. MASON

In Four Books Price of Each, \$1.00
PART I - The Two-Finger Exercises (School of Touch).
PART II - The Scales Rhythmically Treasured (School of Brilliant Passages).
PART III - Advanced Rhythmic Treatment (Passage School).
PART IV - School of Octaves and Brazen Playings.

An original system for the development of a complete technique, from the beginning to virtuosity; embodying all the ripened musical experiences of its distinguished author.

GREAT TEST TECHNICAL WORK OF MODERN TIMES

BEGINNERS' PIPE ORGAN BOOK
By GEO. E. WHITTING Price, \$1.00

This volume may be taken up after one year's instruction on the piano-forte. The exercises progress by easy stages through the keys. Fading is treated in a clear and exhaustive manner. There are no dry exercises or studies. Genuine musicianship is developed from the very beginning and a foundation is laid for practical church playing.

PRACTICAL PIPE ORGAN INSTRUCTOR

THE MODERN PIANIST
By MARIE PRENTNER Price, \$1.50

The author was a graduate of, and the ablest student for many years to, The Leschetizky. This edition issued with his unqualified endorsement. The Leschetizky system has made more progress than any other. Paderewski, Eschig, Hamburg, Gubrilowitch, Bloomfield-Zeiser, Prentner, Slinivski, Sievking. It forms a complete, comprehensive treatise of practical technique of piano technique made from photographs taken especially for this work. These illustrations make the work of the pupil much more simple and secure.

THE JOYAL INSTRUCTOR
By E. J. MYER Price, \$1.00

Designed to be the most direct and helpful work of its type and scope. Mr. E. J. Myer has embodied in his new work the experience of a lifetime. Practical exercises a feature of this work. It contains many beautiful photographs taken especially for this work. These illustrations make the work of the pupil much more simple and secure.

THE JOYAL INSTRUCTOR
By E. J. MYER Price, \$1.00

Designed to be the most direct and helpful work of its type and scope. Mr. E. J. Myer has embodied in his new work the experience of a lifetime. Practical exercises a feature of this work. It contains many beautiful photographs taken especially for this work. These illustrations make the work of the pupil much more simple and secure.

THE JOYAL INSTRUCTOR
By E. J. MYER Price, \$1.00

Designed to be the most direct and helpful work of its type and scope. Mr. E. J. Myer has embodied in his new work the experience of a lifetime. Practical exercises a feature of this work. It contains many beautiful photographs taken especially for this work. These illustrations make the work of the pupil much more simple and secure.

THE JOYAL INSTRUCTOR
By E. J. MYER Price, \$1.00

Please mention **THE ETUDE** when addressing our advertisers.

NEW YORK

CONSERVATORIES
AND TEACHERS

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

"Music Teacher Must. Exquisitely the
Art of Development."—DRENTZ

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 28th
BOSTON (Saturday) SEPTEMBER 28th

NORMAL CLASSES
NEW YORK OCTOBER 7th
BOSTON OCTOBER 10th

Address and Studio
15 CLAREMONT AVE.,
BOSTON - 6 NEWBURY STREET

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." "Parson's teaching never ceases, but play with musical truth, child psychology, and breadth of style." "Such performance which, styled a 'piano concert', will have been called an 'artist's recital'." (N. Y. Musical Courier). "The whole performance was linked to the highest form of pianistic 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.

INTERNATIONAL MUSICAL AND EDUCATIONAL ASSOCIATION
MRS. BABCOCK

OFFERS Teaching Positions, Colleges, Conservatories, Schools, Also Church and Concert Engagements
CARNegie HALL, NEW YORK

Granberry Piano School
Teachers' Training Courses
FAELTEN SYSTEM. Booklet
CARNegie Hall - NEW YORK

LOUISE RING

Instruction in Singing, Tone Building,
Interpretation, Repertoire
Lectures in French, English, Italian,
Spanish, German, and Russian
Studio, 53 East 34th Street - New York
Telephone 2285 Williamson

Please mention THE ETUDE when addressing our advertisers.

J. SOHM

PIANIST-INSTRUCTOR
For ten years music-educ. "THE FORM"
Interview by written appointment only.
STEINWAY HALL, New York City

Book Reviews

The Teacher's Manual, by DOMINIC CANTUCCI. 50 pages bound in cloth. Published by Carl Fischer. Price 60 cents. This little book the elementary work of the pupil is outlined by the author in a few chapters. It is a very practical and useful book for the teacher and several of the examples, all designed to be of the most helpful. The purpose of the book is to accompany an elementary piano work.

Musical Interpretation, by TUDAS MATTHEY. Published by the Boston Company. 102 pages, bound in cloth. Price \$1.50, net. The well-known English teacher and writer upon musical subjects makes a good point in his preface: "The teacher who does not in his practice the technique can transform dull of art or its products and sees. He does show, however, that teaching inevitably do, however, that the ordinary student." Those who have found some of the author's works upon technique and technique difficult to follow will find this book a great deal for the student to learn through his pages. The names of some of the chapters are: "The student's own instruction, pedaling and art expression. The book may be safely recommended to advanced pupils in pianistic playing."

How to Sing (Melos Gesangslehre), by LUDWIG LEHMANN. Published by the Macmillan Company. 122 pages, bound in cloth. Price \$1.75, net. It is very gratifying to note that the success of this estimable book by the great voice teacher, Ludwig Lehmann, has been so successful that ten years after its first publication it has been necessary to prepare a new and expanded version.

Musical Notation and Terminology, by KARL W. GILKINS. Published by the A. S. Barnes Co. 135 pages, bound in cloth. Price \$1.00, net. This is a very gratifying to note that the success of this estimable book by the great voice teacher, Ludwig Lehmann, has been so successful that ten years after its first publication it has been necessary to prepare a new and expanded version.

Practical Vespertine, Prof. Domènec de Puig. Published by the Macmillan Company. 122 pages, bound in cloth. Price \$1.75, net. This is a very gratifying to note that the success of this estimable book by the great voice teacher, Ludwig Lehmann, has been so successful that ten years after its first publication it has been necessary to prepare a new and expanded version.

One Thousand Questions and Answers on Musical Theory, by T. L. KREBS. Published by the Macmillan Company. 122 pages, bound in cloth. Price \$1.00, net. This is a very gratifying to note that the success of this estimable book by the great voice teacher, Ludwig Lehmann, has been so successful that ten years after its first publication it has been necessary to prepare a new and expanded version.

Musical Directories of Chicago, Minneapolis, St. Paul and Kansas City. Price of each, \$1.00, or three for \$2.50. Published by the Musicians Directory Company of Chicago. These books are useful musical directories of progressive Western cities. Minneapolis, St. Paul are in one volume. Chicago and Kansas City are in two. The books are bound in paper. The Chicago directory contains about 1500 names. One hundred and twenty-five names are in the Minneapolis directory. The Chicago directory contains about 1500 names. One hundred and twenty-five names are in the Minneapolis directory.

Theo. Presser Co.
Publications
Issued Nov., 1914

Any of our works sent on inspection to teachers, upon request, at our usual large professional price. Use the number, and the title, and the price.

PIANO SOLOS Grade Five

11987 The Little Mother, G. L. Spaulding 1 25
12050 Mary, Mary, Mary, H. Rogers 1 25
12051 Little Miss Muffet, H. Rogers 1 25
12052 Old Mother Goose, H. Rogers 1 25

12053 Little Jack and the Beanstalk, H. Rogers 1 25

12054 Little Jack and the Beanstalk, H. Rogers 1 25

12055 Little Jack and the Beanstalk, H. Rogers 1 25

12056 Little Jack and the Beanstalk, H. Rogers 1 25

12057 Little Jack and the Beanstalk, H. Rogers 1 25

12058 Little Jack and the Beanstalk, H. Rogers 1 25

12059 Little Jack and the Beanstalk, H. Rogers 1 25

12060 Little Jack and the Beanstalk, H. Rogers 1 25

12061 Little Jack and the Beanstalk, H. Rogers 1 25

12062 Little Jack and the Beanstalk, H. Rogers 1 25

12063 Little Jack and the Beanstalk, H. Rogers 1 25

12064 Little Jack and the Beanstalk, H. Rogers 1 25

12065 Little Jack and the Beanstalk, H. Rogers 1 25

12066 Little Jack and the Beanstalk, H. Rogers 1 25

12067 Little Jack and the Beanstalk, H. Rogers 1 25

12068 Little Jack and the Beanstalk, H. Rogers 1 25

12069 Little Jack and the Beanstalk, H. Rogers 1 25

12070 Little Jack and the Beanstalk, H. Rogers 1 25

12071 Little Jack and the Beanstalk, H. Rogers 1 25

12072 Little Jack and the Beanstalk, H. Rogers 1 25

12073 Little Jack and the Beanstalk, H. Rogers 1 25

12074 Little Jack and the Beanstalk, H. Rogers 1 25

12075 Little Jack and the Beanstalk, H. Rogers 1 25

12076 Little Jack and the Beanstalk, H. Rogers 1 25

12077 Little Jack and the Beanstalk, H. Rogers 1 25

12078 Little Jack and the Beanstalk, H. Rogers 1 25

12079 Little Jack and the Beanstalk, H. Rogers 1 25

12080 Little Jack and the Beanstalk, H. Rogers 1 25

12081 Little Jack and the Beanstalk, H. Rogers 1 25

12082 Little Jack and the Beanstalk, H. Rogers 1 25

12083 Little Jack and the Beanstalk, H. Rogers 1 25

12084 Little Jack and the Beanstalk, H. Rogers 1 25

12085 Little Jack and the Beanstalk, H. Rogers 1 25

12086 Little Jack and the Beanstalk, H. Rogers 1 25

12087 Little Jack and the Beanstalk, H. Rogers 1 25

12088 Little Jack and the Beanstalk, H. Rogers 1 25

12089 Little Jack and the Beanstalk, H. Rogers 1 25

12090 Little Jack and the Beanstalk, H. Rogers 1 25

12091 Little Jack and the Beanstalk, H. Rogers 1 25

12092 Little Jack and the Beanstalk, H. Rogers 1 25

12093 Little Jack and the Beanstalk, H. Rogers 1 25

12094 Little Jack and the Beanstalk, H. Rogers 1 25

12095 Little Jack and the Beanstalk, H. Rogers 1 25

12096 Little Jack and the Beanstalk, H. Rogers 1 25

12097 Little Jack and the Beanstalk, H. Rogers 1 25

12098 Little Jack and the Beanstalk, H. Rogers 1 25

12099 Little Jack and the Beanstalk, H. Rogers 1 25

12100 Little Jack and the Beanstalk, H. Rogers 1 25

12101 Little Jack and the Beanstalk, H. Rogers 1 25

12102 Little Jack and the Beanstalk, H. Rogers 1 25

12103 Little Jack and the Beanstalk, H. Rogers 1 25

12104 Little Jack and the Beanstalk, H. Rogers 1 25

Recital Program

Any of our works sent on inspection to teachers, upon request, at our usual large professional price. Use the number, and the title, and the price.

PIANO SOLOS Grade Five

11987 The Little Mother, G. L. Spaulding 1 25
12050 Mary, Mary, Mary, H. Rogers 1 25
12051 Little Miss Muffet, H. Rogers 1 25
12052 Old Mother Goose, H. Rogers 1 25

12053 Little Jack and the Beanstalk, H. Rogers 1 25

12054 Little Jack and the Beanstalk, H. Rogers 1 25

12055 Little Jack and the Beanstalk, H. Rogers 1 25

12056 Little Jack and the Beanstalk, H. Rogers 1 25

12057 Little Jack and the Beanstalk, H. Rogers 1 25

12058 Little Jack and the Beanstalk, H. Rogers 1 25

12059 Little Jack and the Beanstalk, H. Rogers 1 25

12060 Little Jack and the Beanstalk, H. Rogers 1 25

12061 Little Jack and the Beanstalk, H. Rogers 1 25

12062 Little Jack and the Beanstalk, H. Rogers 1 25

12063 Little Jack and the Beanstalk, H. Rogers 1 25

12064 Little Jack and the Beanstalk, H. Rogers 1 25

12065 Little Jack and the Beanstalk, H. Rogers 1 25

12066 Little Jack and the Beanstalk, H. Rogers 1 25

12067 Little Jack and the Beanstalk, H. Rogers 1 25

12068 Little Jack and the Beanstalk, H. Rogers 1 25

12069 Little Jack and the Beanstalk, H. Rogers 1 25

12070 Little Jack and the Beanstalk, H. Rogers 1 25

12071 Little Jack and the Beanstalk, H. Rogers 1 25

12072 Little Jack and the Beanstalk, H. Rogers 1 25

12073 Little Jack and the Beanstalk, H. Rogers 1 25

12074 Little Jack and the Beanstalk, H. Rogers 1 25

12075 Little Jack and the Beanstalk, H. Rogers 1 25

12076 Little Jack and the Beanstalk, H. Rogers 1 25

12077 Little Jack and the Beanstalk, H. Rogers 1 25

12078 Little Jack and the Beanstalk, H. Rogers 1 25

12079 Little Jack and the Beanstalk, H. Rogers 1 25

12080 Little Jack and the Beanstalk, H. Rogers 1 25

12081 Little Jack and the Beanstalk, H. Rogers 1 25

12082 Little Jack and the Beanstalk, H. Rogers 1 25

12083 Little Jack and the Beanstalk, H. Rogers 1 25

12084 Little Jack and the Beanstalk, H. Rogers 1 25

12085 Little Jack and the Beanstalk, H. Rogers 1 25

12086 Little Jack and the Beanstalk, H. Rogers 1 25

12087 Little Jack and the Beanstalk, H. Rogers 1 25

12088 Little Jack and the Beanstalk, H. Rogers 1 25

12089 Little Jack and the Beanstalk, H. Rogers 1 25

12090 Little Jack and the Beanstalk, H. Rogers 1 25

12091 Little Jack and the Beanstalk, H. Rogers 1 25

12092 Little Jack and the Beanstalk, H. Rogers 1 25

12093 Little Jack and the Beanstalk, H. Rogers 1 25

12094 Little Jack and the Beanstalk, H. Rogers 1 25

12095 Little Jack and the Beanstalk, H. Rogers 1 25

12096 Little Jack and the Beanstalk, H. Rogers 1 25

12097 Little Jack and the Beanstalk, H. Rogers 1 25

12098 Little Jack and the Beanstalk, H. Rogers 1 25

12099 Little Jack and the Beanstalk, H. Rogers 1 25

12100 Little Jack and the Beanstalk, H. Rogers 1 25

12101 Little Jack and the Beanstalk, H. Rogers 1 25

12102 Little Jack and the Beanstalk, H. Rogers 1 25

12103 Little Jack and the Beanstalk, H. Rogers 1 25

12104 Little Jack and the Beanstalk, H. Rogers 1 25

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
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

The concerts in Carnegie Hall, Waldorf-Astoria, Cooper Union and the Wanamaker Auditorium will be continued at regular intervals.

Institute of Musical Art
of the City of New York

AN ENDOWED SCHOOL OF MUSIC
FRANK DAMROSCH - - - Director

ENTRANCE EXAMINATIONS
SEPTEMBER 28th to OCTOBER 12th
SESSION OPENS OCTOBER 12th

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, 125 Claremont Avenue, New York

CARL V. LACHMUND, PIANIST

Conservatory of Music—Lecturer—Catholics of
Pianos Course, formerly teacher at Conservatory of
Music, New York City, 1908-1914. 1914-1915, 1915-1916,
1916-1917, 1917-1918, 1918-1919, 1919-1920, 1920-1921,
1921-1922, 1922-1923, 1923-1924, 1924-1925, 1925-1926,
1926-1927, 1927-1928, 1928-1929, 1929-1930, 1930-1931,
1931-1932, 1932-1933, 1933-1934, 1934-1935, 1935-1936,
1936-1937, 1937-1938, 1938-1939, 1939-1940, 1940-1941,
1941-1942, 1942-1943, 1943-1944, 1944-1945, 1945-1946,
1946-1947, 1947-1948, 1948-1949, 1949-1950, 1950-1951,
1951-1952, 1952-1953, 1953-1954, 1954-1955, 1955-1956,
1956-1957, 1957-1958, 1958-1959, 1959-1960, 1960-1961,
1961-1962, 1962-1963, 1963-1964, 1964-1965, 1965-1966,
1966-1967, 1967-1968, 1968-1969, 1969-1970, 1970-1971,
1971-1972, 1972-1973, 1973-1974, 1974-1975, 1975-1976,
1976-1977, 1977-1978, 1978-1979, 1979-1980, 1980-1981,
1981-1982, 1982-1983, 1983-1984, 1984-1985, 1985-1986,
1986-1987, 1987-1988, 1988-1989, 1989-1990, 1990-1991,
1991-1992, 1992-1993, 1993-1994, 1994-1995, 1995-1996,
1996-1997, 1997-1998, 1998-1999, 1999-2000, 2000-2001,
2001-2002, 2002-2003, 2003-2004, 2004-2005, 2005-2006,
2006-2007, 2007-2008, 2008-2009, 2009-2010, 2010-2011,
2011-2012, 2012-2013, 2013-2014, 2014-2015, 2015-2016,
2016-2017, 2017-2018, 2018-2019, 2019-2020, 2020-2021,
2021-2022, 2022-2023, 2023-2024, 2024-2025, 2025-2026,
2026-2027, 2027-2028, 2028-2029, 2029-2030, 2030-2031,
2031-2032, 2032-2033, 2033-2034, 2034-2035, 2035-2036,
2036-2037, 2037-2038, 2038-2039, 2039-2040, 2040-2041,
2041-2042, 2042-2043, 2043-2044, 2044-2045, 2045-2046,
2046-2047, 2047-2048, 2048-2049, 2049-2050, 2050-2051,
2051-2052, 2052-2053, 2053-2054, 2054-2055, 2055-2056,
2056-2057, 2057-2058, 2058-2059, 2059-2060, 2060-2061,
2061-2062, 2062-2063, 2063-2064, 2064-2065, 2065-2066,
2066-2067, 2067-2068, 2068-2069, 2069-2070, 2070-2071,
2071-2072, 2072-2073, 2073-2074, 2074-2075, 2075-2076,
2076-2077, 2077-2078, 2078-2079, 2079-2080, 2080-2081,
2081-2082, 2082-2083, 2083-2084, 2084-2085, 2085-2086,
2086-2087, 2087-2088, 2088-2089, 2089-2090, 2090-2091,
2091-2092, 2092-2093, 2093-2094, 2094-2095, 2095-2096,
2096-2097, 2097-2098, 2098-2099, 2099-2100, 2100-2101,
2101-2102, 2102-2103, 2103-2104, 2104-2105

IVERS & POND PIANOS



FOR HOME OR STUDIO

One of the three attractive models shown above will exactly suit your need. In design they are modern to the minute, in action, tone and construction they embody half a century's experience and mark the highest attainment in the art of fine piano building. Send for our latest catalogue showing all the new Ivers & Pond grands, uprights and players. Wherever in the United States we have no dealer, we ship from factory on approval. Liberal allowance for old pianos in exchange. Attractive easy payment plans. Write us today.

IVERS & POND PIANO COMPANY

141 Boylston Street, Boston, Mass.

*"Ink where ink is wanted
And in no other place
Ink when ink is wanted
Your swiftest thoughts to trace."*

That's the Story of

WATERMAN'S Ideal Fountain Pen

Principally perfect in writing qualities, that's the main thing. Smooth writing, hard iridium tipped gold pens that last for many years, to which ink is accurately fed by the scientific Spoon Feed. Immediate response when the point touches paper. No blots or ink fingers. Every feature accurately tested as to fit and finish. Gold points of every degree to suit the handwriting of everyone; peculiar and technical requirements specialized. Universally used with increasing satisfaction.



Self-Filling types for filling direct from reservoir. Safety type that may be carried in any position, and the standard Resizer type.
Prices \$2.50, 37, 44, 54, & \$50.
Booklet mailed upon request.

Specialists in de-stating, testing and regulating the world's leading writing tools.

Sold by the leading retail dealers in every locality. L. E. Waterman Company, 173 Broadway, New York. Branches in Boston, Chicago, San Francisco, London, Paris, Milan, Dresden, etc.

9 Free Issues

then the 52 issues of 1915—61 issues in all—to those who subscribe before November 14



The Youth's Companion

has planned its best year yet for 1915, with Ten Notable Serials—live and powerful in human interest and energy. 250 Short Stories that will delight and inspire. Special Feature Pages for the Family—for Boys—for Girls. A deluge of fun in anecdote and witicism. Travel, Science, Current Events, and an Editorial Page—an education in itself. The Companion belongs to all ages.

52 TIMES A YEAR—NOT 12

More reading matter, from a larger number of contributors, than is offered by any of the monthly magazines.

Every New Subscriber who sends this slip or the name of this publication now with \$2.00 for The Companion for 1915 will receive

FREE

1. The nine issues of The Companion for Nov. and Dec., 1914, including Holiday Numbers.
2. The Companion Home Calendar for 1915.
3. The 52 issues of The Companion for 1915.

61343

THE YOUTH'S COMPANION, 201 Columbus Avenue, BOSTON, MASSACHUSETTS

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.