

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

10-1-1915

Volume 33, Number 10 (October 1915)

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. 33, No. 10. Philadelphia: Theodore Presser Company, October 1915. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/618>

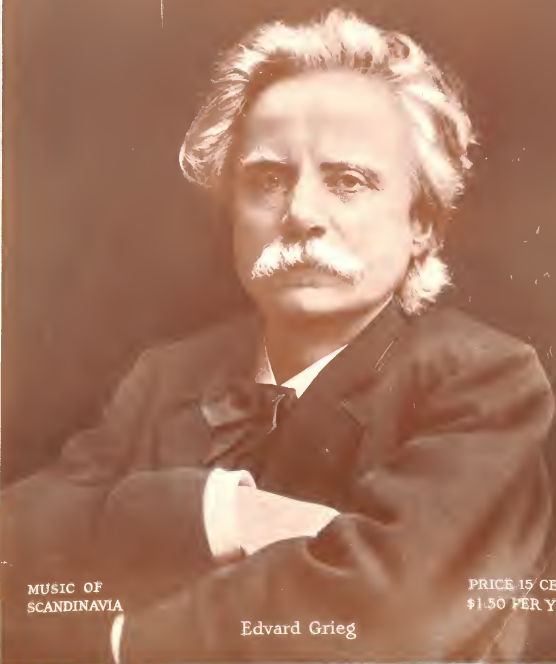
This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information,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

THE ETUDE

October 1915

Presser's Musical Magazine

Founded 1883



MUSIC OF
SCANDINAVIA

Edvard Grieg

PRICE 15 CENTS
\$1.50 PER YEAR

The Etude

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

Edited by JAMES FRANCIS COOKE

Subscription Price, \$1.50 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$1.75 per year. In England and Colonies, 5 Shillings in France, 11 Francs; in Germany, 9 Marks. All other countries, \$2.25 per year.

Liberal premiums and cash deductions are allowed for obtaining subscriptions. Settlements are to be made at least once a year, preferable in June or July.

NEW MUSIC AND NOVELTIES ON SALE

From November to May we intend to send every month a selection of about 100 pieces of new music or novelties, under the same conditions as to gain our "on sale" plan. This includes new and unusual compositions for piano, voice, guitar, organ and violin. Mention the name of the work you are interested in.

USED WORKS IN MU

SENT ON EXAMINATION TO F

PIANO COLLECTIONS

ALDEN, RUTH. What They Do in Wundertown. \$ 50	MODERN DANCE ALBUM
BACH, J. S. Album of Favorite Pieces. 50	MODERN DRAWING-ROOM PIECES
BEETHOVEN. Selections from Piano Works. 1 00	MODERN SONATAS
Chamber Piano Compositions. 50	"Sonata Composites"
BRAHMS, J. Hungarian Dances. Piano Solo, two 1 00	PARLOR and SCHOOL MARCHES
Good Times. Vocal or Instrumental. 50	PIANO PIANO REPERTOIRE OF
HAMINADE, C. Album. 75	PIECES
HUPIN, P. Complete Works. 50	POPULAR HOME ALBUM
"Lighter Compositions for Piano. 50	POPULAR PARLOR ALBUM
"Complete Novelties. 75	POPULAR RECITAL REPERTOIRE
"Selected Works in Piano. 75	Rowe, Daniel. Ten Stories for 24
CLEMENT, M. Sonatas for Piano. 1 00	with vocal.
CRAWFORD, H. M. New Tunes and Rhymes for 75	Large songs, suitable for young
Little Pianists. 50	SILON ALBUM. Lively and pl
For children. To be taken in connection 75	SILON ALBUM. Vol. I.
with any primer or instruction book as a help 50	SCHUMANN, R. Selected Works...
in learning the staff notation. 50	"Album for the Young, Op. 68"
DUTTON, THEODORE. The First Progress. 50	"Some from Chopin, Op. 15."
EASY DANCE ALBUM. 50	Album for the Young and Scenec
ENGELMANN, H. 24 Pieces for Small Hands. 50	and, Op. 15 and 68 includes
"Album of Easy Pieces. 26 most popular teach- 50	SONATA ALBUM. Evening Tunes
ing pieces. 50	SONATA ALBUM. Vol. I, 15 Sonatas
"Album of Favorite Pieces. His best drawing 50	Mozart, Beethoven...
room pieces, including "Meady of Love". 50	SONATA ALBUM (Louis Kuller).
FIRST DANCE ALBUM. 50	(Revised edition, Kuller)
FIRST PARLOR PIECES. 50	SPALDING, GEORGE L. Stories
FIRST SONATAS. 75	"GEO. L. Tunes and Rhymes with
FIRST PIECES IN THE CLASSICS. 50	For young children. Little select
GREG, ED. First Four Great Songs, Op. 46 75	played or sung for both
"Album of Selected Compositions (Mathews). 60	YOUNG DIVISION (with words).
HANDEL ALBUM (Presser). 75	Introduced. 14 well-known child.
HAYDN, J. Sonatas, Vol. I. 75	div. mostly in the Keys of C, G, and
Sonatas, Vol. II. 75	only and two complete in G.
HUDDSON, Musical Poems for Children. 50	Well-known Fables Set to Music
Original melodies with appropriate text 50	(both with verified texts based upon
Teachers' rhythm, style and expression in play- 50	fables selected from Aesop. How
ing. For early grades. 50	many fables can you tell off-hand
Musical Pictures Book. 50	STANDARD OPERA ALBUM.
A recreation book in large print and dis- 50	Melodies from the great opera
ting pupils, supplementing any instruction 50	the best manner for the fourth grade. Sub
book. 50	which all should be familiar.
GROGMANN, C. W. Five-Nine Recreations. Ten 75	TEBLE CLEF ALBUM
excellent little teaching pieces. 50	FIRST FIRST PIECES, THE
KEPSON, M. Modern Sonatas. 1 00	YOUNG VIRTUOSO, THE
LEFT HAND RECREATION ALBUM. 75	
ICHNER, H. Sonatas, Op. 1, 4, 6, 66. 75	
127 F. Album. 1 00	
Consulations and Love Dreams. 1 00	
THE MYSTIC ALBUM. Piano and Organ. 50	

PIANO COLLECTIONS

MODERN DANCE ALBUM
MODERN DRAWING-ROOM PIECES
MODERN SONATAS
"Sonata Composites"
PARLOR and SCHOOL MARCHES
PIANO PIANO REPERTOIRE OF
PIECES
POPULAR HOME ALBUM
POPULAR PARLOR ALBUM
POPULAR RECITAL REPERTOIRE
Rowe, Daniel. Ten Stories for 24
with vocal.
Large songs, suitable for young
SILON ALBUM. Lively and pl
SILON ALBUM. Vol. I.
SCHUMANN, R. Selected Works...
"Album for the Young, Op. 68"
"Some from Chopin, Op. 15."
Album for the Young and Scenec
and, Op. 15 and 68 includes
SONATA ALBUM. Evening Tunes
SONATA ALBUM. Vol. I, 15 Sonatas
Mozart, Beethoven...
SONATA ALBUM (Louis Kuller).
(Revised edition, Kuller)
SPALDING, GEORGE L. Stories
"GEO. L. Tunes and Rhymes with
For young children. Little select
played or sung for both
YOUNG DIVISION (with words).
Introduced. 14 well-known child.
div. mostly in the Keys of C, G, and
only and two complete in G.
Well-known Fables Set to Music
(both with verified texts based upon
fables selected from Aesop. How
many fables can you tell off-hand
STANDARD OPERA ALBUM.
Melodies from the great opera
the best manner for the fourth grade. Sub
which all should be familiar.
TEBLE CLEF ALBUM
FIRST FIRST PIECES, THE
YOUNG VIRTUOSO, THE

PIANO COLLECTIONS

For its safe arrival.

dangerous to keep it in letters is for its safe arrival.

RENEWAL—No receipt is sent for renewals. On the on which your subscription is sent you will be printed the date receipt for your subscription.

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

ADVERTISING RATES will be sent on application. Advertisements must reach this office no later than the 1st of the month preceding date of issue to insure insertion in the following issue.

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

Entered at Philadelphia P. O. as Second-class Matter
Copyright, 1912, by Theodore Presser Co.

THE EMERSON AUTOMATIC PLAYER PIANO



The supreme goal of the Player Piano—perfect reproduction of hand-playing—is realized in the Emerson Automatic, the newest, most artistic and human of Player Pianos.

In the Automatic one receives the impression of accomplished hands playing the keys. "Mechanical touch" has disappeared. It reproduces the interpretations of the great artists as they themselves played that particular music.

One of its unique delights is the ability to regulate and phrase the music from a distance. As shown in the illustration, the singer is playing her own accompaniment. With very little practice the accompaniment can be played in this manner with far better effects than if played by hand.

The experience is yours as soon as you will—at any Emerson dealer's.

Dealers in Principal Cities and Towns
Send for Catalog

EMERSON PIANO CO., BOSTON, MASS.
ESTABLISHED 1849

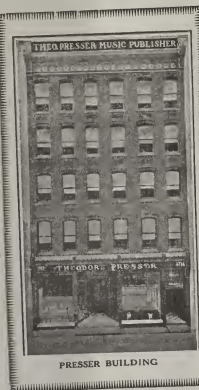


"EMPTY, BY HECK!"

Painted by Edward V. Brewer for Cream of Wheat Co.

Copyright 1915 by Cream of Wheat Co.

THE QUICKEST MAIL ORDER HOUSE



TWO MODERN BUILDINGS

with over 30,000 square feet of floor space are devoted to our business—with an incomparable stock, unequalled in variety and completeness. All is placed at your command through the services of over 200 thoroughly trained music clerks. No order is too small to receive our most careful attention and none too large to overtax our facilities.

No matter where located, this big mail order music house offers precisely the same facilities and economies as though the purchaser came to us in person. The parcel post bridges all distances from your studio to our store.

A SELECTED

OUR USUAL LIFE

PIANO INSTRUCTORS—Continued

KOHLER, LOUIS. Practical Piano Method, Op. 249. Vols. 1 and II, each.	\$ 5
LANDO, C. W. Method for Piano. Board binding. Introduces Mason's system	1 50
" Foundation Materials for Piano	1 00
Leads to solid musicianship through an easily graded, pleasant and interesting course of practical study.	
RASTALSON MARION. Musical Ideas for Beginners	1 00
WAGNER, E. D. First Instruction Book for the Piano. Part I	1 00

PIANO TECHNICS AND STUDIES

BACH, J. S. Little Preludes and Fugues
 = *Lectures for the Piano* *Study Book Back Lecture*

BERTINI, H. 25 Studies for Flautoleone, Op. 29
 = 25 Studies for Flautoleone, Op. 29

BIBB, DAVIS, L. First Grade Study Book

BURRO-MATHIE, I. A. General Grade Studies. Easy.
 = *General Grade Studies*, Op. 30

To follow first year rudimentary lessons.
Very interesting for beginning students.

BURGESS, C. E. 25 Studies, Op. 100
 = 12 Brilliant and Melodious Studies, Op. 102,
 Op. 101 = *Great Characteristic Etudes*.
 Op. 109

CLEMENTI, M. Grades and Pianosum
 = *Grades and Pianosum*, Op. 36

COLEMAN, T. W. 25 Melodic Studies, Op. 24

COOKE, J. F. Mastering the Scale
This book contains 100 scale study
with very young pupils and carry it on to the
highest grade. The scales are written in the
highest grade. Practice material fully written out.
Many original features found here.
The author's aim is to direct the best of
attention in non-technical language. Original feature
of the book.

CZERNY, C. One Hundred Studies. Op. 139
 = 100 Recitations
 = *School of Velocity*, Op. 289
 = *School of Velocity*, Op. 289, 4 books, each

PIANO INSTRUCTORS

[illegible]

PROGRESSIVE MUSIC TEACHERS

need the Theo. Presser Co. Our chief aim is to publish and supply promptly every possible need in a musical education. In all grades, from the most elementary to advanced virtuosity, we are equipped for all demands. Primers, methods, text books, sheet music, (including teaching, recital and exhibition pieces) exercises, studies and technical works. In ad-

PIANO TECH

70	KOHLER, L.	" 12 Little Songs
70	"	" Very Easy
70	"	" Small Songs
70	KUNZ, C.	Canons
70	LEFEL, A.	For fairly
70	"	form and o
70	"	technic
70	LEMOINE, J.	" Op. 66
70	LOESCHER, R.	The best
70	"	ed stud
70	"	and Ex
70	"	" Op. 66
70	"	" Etudes
70	MACFARLANE, W.	and Art
70	MASON, J.	The T
70	"	Scales
70	"	One of the
70	"	entire range
70	"	of all Amer
70	"	" Studies
70	"	" Studies
70	"	" STAND
70	"	This is the
70	"	of imitator
70	"	course, and
70	"	everything
70	"	in playin
70	"	" Value
70	"	" Value
70	"	" Value
70	"	" Value
70	"	" Value
70	"	" Value
70	PARLOW, E.	" studies
70	PHILIPPOPOULOS, A.	" in tact
70	"	" School
70	"	" The Ne
70	"	" Hand
70	"	" Book
70	"	" The Ec
70	"	" The Ec
70	"	" in suc
70	"	" in suc

FOR MUSIC BUYERS EVERYWHERE

THEO. PRESSER CO. "ON SALE" PLANS

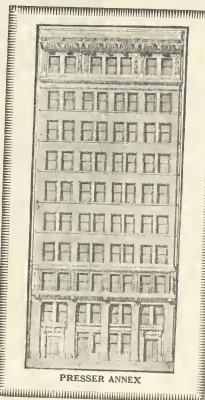
guarantees satisfaction. A stock of music on hand at all times to select from, for every purpose, the same large discount as though the music was purchased outright, and a guarantee of satisfaction if you will buy name a few pieces or studies, so that our information will be of a comprehensive nature. Send your order no preliminary correspondence is necessary. You pay for only what you use and return the remainder. Music not used is returned to us but once a year. Settlements are to be made at least once a year, preferable in June or July.

NEW MUSIC AND NOVELTIES ON SALE

From November to May we shall be glad to send every month a selection of about ten pieces of new music or novelties, under the same conditions as regulate our "on sale" plan. This includes new and useful compositions for piano, voice, octavo, organ and violin. Mention which branch you are interested in.

CATALOGUES THAT ARE CLASSIFIED GUIDES

of musical works, including Singer's Hand Book, Piano Study Guide, Hand Book for Violin Music, Hand Book for Pipe and Reed Organ, Choir and Chorus Hand Book, Hand Book for 4, 6, 8 and 12 Halls. Catalogue of Juvenile Musical Publications, Thematic Catalogues and complete Catalogues of Vocal and Instrumental Music will be sent to you on request, without cost to you to buy. Our Octavo Catalogue is extensive and comprehensive, continually increasing with many notable additions. We publish anthems, choruses and part songs, all styles and in all degrees of difficulty. We aim to assist in every way possible the busy organist and choral director.



USED WORKS IN MUSIC EDUCATION

SENT ON EXAMINATION TO RESPONSIBLE PARTIES

PIANO COLLECTIONS

[illegible]

PIANO COLLECTIONS—Continued

[illegible]

COLLECTIONS—FOUR HANDS—Con

5	WOOD, D. D., Musical Zest. Melodious dyes for	75
10	YOUNG DUET PLAYERS for Harbinger	75
15		
20	VOCAL METHODS AND STUDIES	
25	MARCHESE, S. 20 Elementary and Progressive	
30	Studies for Medium Voice, Op. 15	1.00
35	METZ, EDMUND J. 20 Elementary and Progressive	
40	Studies for Little Melodious	1.00
45	PETER, J. W. 20 Elementary and Progressive	
50	Studies for Little Melodious	
55	and pleasing, to promote style, flexibility and	
60	musical expression	
65	REDDALL, F. The School Singer. For normal	
70	and abnormal voices, 20 studies	50
75	for all purposes	
80	ROTH, J. 20 Methodical Single Singing: The	
85	"Beginning"	
90	Methodical Single Singing, for the	
95	Methodical Single Singing, Progressive	50
100	Intermediate	
105	Introductory Lessons in Voice Culture	
110	and in the Voice	
115	SAMMEL, A. A. Two Part Exercises for Single	75
120	Voices	
125	SIEBER, F. Elementary Exercises, 36 Measures	
130	for Soprano and Alto	50
135	Op. 93, Mass. Musical Institute	
140	for Soprano and Alto	50
145	VACALI, N. Practical Italian Vocal Method.	
150	With 100 Exercises, 20 Studies for Soprano and	
155	Tenor.	1.00
160	WILSON, S. Manual of Single Singing. Clear	

VOCAL COLLECTIONS

50	BUGBEE, L. A. Musical Thoughts for Little Tots	50
	CHURCH AND HOME. Sacred Songs, High Voice	75
	" Sacred Songs, Low Voice	75
	GALLOWAY, TODD B. Friendship Songs	1 25
	Seven Memory Songs	1 25
50	JUVENILE SONG BOOK.	75
	NEIDLINGER, WM. H. Little Folks' Song Book	75
	SACRED DUETS. Full Voice	75
	SENOUR, CARO. Juvenile Musical Poems. 29	75
	Children's songs for school, kindergarten.	
50	SINGER'S REPERTOIRE.	50
	STANDARD	50

THEORY REFERENCE

GENERAL MUSICAL LITERATURE		
50	BALTZLEY, W. J. <i>History of Music</i>	1 75
50	Adopted by leading schools, colleges and universities as a text. Many illustrations and portraits.	
50	BENDER, G. C. <i>Business Manual Music Teachers</i>	
50	BOWEN, E. M. <i>Master Lessons in Piano-forte</i> Playing. A Book for Teachers and Students to His Pupils by His Leading American teacher	1 00
50	CLARKE, H. A. <i>Harmony: A Text-Book</i>	1 25
50	Intended to enable the pupil to grasp easily and comprehensively the facts and rules of the art of Harmony.	
75	Key to Harmony, A Text-Book.	50
50	Companion, Sixty Cents.	1 00
50	Pronouncing Dictionary.	1 00
50	Student's Pocket Dictionary.	25
50	COOK, F. F. <i>Standard History of Music</i>	1 25
50	A first history for students of all ages. Contains lessons in music lore. Most readable; 150 engravings.	40

THEO. PRESSER CO., PUBLISHER

1712 CHESTNUT ST., PHILADELPHIA, PA.

CONSERVATORIES—SCHOOLS—TEACHERS

SOUTHERN

WESTERN

Hahn Music School

Chas. D. Hahn, Director
The School for your Daughter
Our catalogue tells why
3919—Junius Street, Dallas, Tex.



Centralizing School of Music

Gertrude Radle-Parola
President

Centralizing School of Acting

Edward Dwyer, Director

Departments: Piano, Theory, Voice, Violin,
Violoncello, Expression. Send for Booklet.

Box 26, 20 E. Jackson Blvd.
CHICAGO, ILL.

WILLIAM M. PORTER, Director Department of Music
THE EXCEPTIONAL FACILITIES, COMPLETE ORGANIZATION AND COMPREHENSIVE COURSES MAKE THE

MINNEAPOLIS SCHOOL OF MUSIC, ORATORY AND DRAMATIC ART

42-44 EIGHTH ST., S. MINNEAPOLIS, MINN.

The Recognized Leading Institution of the North
Courses in all branches of Music, Oratory, and Dramatic Art, from Elementary to Post-Graduate, equal in standard to those given in the best schools of the country. Faculty of the highest caliber. Modern equipment. Excellent hall seating 500. Unusually large stage for acting and opera. School opens in September. Pupils may enter at any time. Send for Illustrated Catalogue.

CINCINNATI CONSERVATORY OF MUSIC. ESTABLISHED 1867.

CLARA BAUR, Foundress

Faculty of International Reputation

All Departments Open Throughout the Summer

Elocution—Music—Languages

Also Special Summer Course in

PUBLIC SCHOOL MUSIC

Location and surroundings ideal for Summer study

For Catalogue and Circular Address

MISS BERTHA BAUR, Directress, Highland Avenue and Oak St., Cincinnati, O.

Sacks School of Music

NATHAN SACKS, Director

Pupils and Teachers prepared for Certification

of Missouri M. T. A. N. A. N. Piano Recitals and

Lecture-Recitals. Send for Catalogue.

Langue & Taylor Bldg.—Facile & Delmar—St. Louis, Mo.

Shenandoah

Collegiate Institute

and School of Music

Culture preparatory. Certificate awarded at University of Va.

Faculty of the highest caliber. Piano, Voice, Violin, Organ, Theory, and

all other branches of Music. Send for Catalogue.

Box 26, 20 E. Jackson Blvd. CHICAGO, ILL.

BEEHIVEN CONSERVATORY

Special Low Rates for Beginners

Send for hand-painted Catalogue to the

One of the oldest and best Music Schools in the United States N. W. Cor. Taylor and Olive Sts., St. Louis, Mo.

AMERICAN CONSERVATORY OF MUSIC

Chicago's Foremost School of Music

Offers courses in piano, voice, violin, organ, and

all other branches of Music. Faculty of the highest caliber.

Send for Catalogue.

Box 26, 20 E. Jackson Blvd. CHICAGO, ILL.

John J. Holmstedt

President and Founder

of the highest standard in

the country. Send for Catalogue.

Box 26, 20 E. Jackson Blvd. CHICAGO, ILL.

For free catalog and general information

671 Kimball Hall, CHICAGO, ILL.

VALPARAISO UNIVERSITY SCHOOL OF MUSIC

VALPARAISO, INDIANA

The University School of Music offers courses in Piano, Voice, Violin, Organ, Theory and Public School Music.

Students may attend the Music School and also the regular work at the University.

THE EXPENSES ARE THE LOWEST

Tuition, \$15.50 per quarter of twelve weeks. Board and fuel, \$10.00 per quarter.

Catalogue will be mailed free. Address Henry B. Brown, President, or Oliver P. Kinney, Vice-President.

42ND YEAR—STUDENTS ACCEPTED AT ANY TIME.

Box 26, 20 E. Jackson Blvd. CHICAGO, ILL.

ESTABLISHED 1857

PEABODY CONSERVATORY

BALTIMORE, MD.

HAROLD RANDOLPH, Director

Its endowment enables it to offer exceptional advantages in music culture in all grades and branches

Be a Teacher of Music

Our School offers one year's training for teaching in

Public Schools. Send for Catalogue.

Box 26, 20 E. Jackson Blvd. CHICAGO, ILL.

Private Teachers

who qualify for Associate Faculty Membership in the

Western Conservatory may offer their pupils regular

instruction at home. Send for Catalogue.

Box 26, 20 E. Jackson Blvd. CHICAGO, ILL.

THE MARY WOOD CHASE SCHOOL OF MUSICAL ARTS

MARY WOOD CHASE, DIRECTOR—Author of "Natural Law in Piano Technique."

NINTH SEASON OPENS SEPTEMBER 13, 1915

Complete Courses in all branches of music and dramatic art. Coaching students for

concert stage. Special Normal Course for Teachers.

For Year Book address the Secretary.

630 FINE ARTS BUILDING CHICAGO

DETROIT INSTITUTE OF MUSICAL ART

Offers courses in Piano, Voice, Violin, Organ, Public School Music, Dictation

and Degrees. Located in finest residential

district. Excellent dormitory.

Address Secretary for Catalogue

Detroit, Michigan,

67-69 Davenport St., Box 22

MR. and MRS. CROSBY ADAMS

Annual Summer Classes for Teachers of Piano

for the Study of Teaching Material

MONTECAT, N. C. CHICAGO, ILL.

Write for booklet containing outline and cost

of course. Teachers who have taken the course

will be glad to give you more information.

MONTECAT, N. C. CHICAGO, ILL.

Box 26, 20 E. Jackson Blvd. CHICAGO, ILL.

10th Year. Diploma. Free Catalogue

D. O. BETZ, Director CHICAGO, ILL.

Box 26, 20 E. Jackson Blvd. CHICAGO, ILL.

Box 26, 20 E. Jackson Blvd. CHICAGO, ILL.

Box 26, 20 E. Jackson Blvd. CHICAGO, ILL.

Box 26, 20 E. Jackson Blvd. CHICAGO, ILL.

Box 26, 20 E. Jackson Blvd. CHICAGO, ILL.

Box 26, 20 E. Jackson Blvd. CHICAGO, ILL.

Box 26, 20 E. Jackson Blvd. CHICAGO, ILL.

Box 26, 20 E. Jackson Blvd. CHICAGO, ILL.

Box 26, 20 E. Jackson Blvd. CHICAGO, ILL.

Box 26, 20 E. Jackson Blvd. CHICAGO, ILL.

Box 26, 20 E. Jackson Blvd. CHICAGO, ILL.

DANA'S MUSICAL INSTITUTE

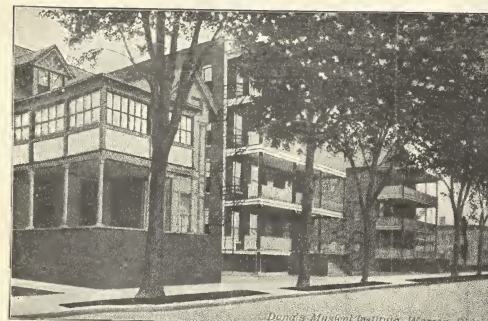
WARREN, OHIO

THE DAILY LESSON SCHOOL

Forty-seventh year. All instruments and voice taught. Lessons daily and private. Fine dormitories for pupils. Buildings for practice (new). Pure water, beautiful city and healthy. Not a death in forty-seven years. Superior faculty. Every state and country in North America patronizes the school. Fine recital hall with an orchestral concert and soloists every Wednesday night. Incorporated and confers through state authority the degrees of Associate, Fellow, Master and Doctor.

ENSEMBLE CLASSES DAILY

Chorus 10 A. M. Military Band 1 P. M.
Orchestra 5 P. M. in Dana Hall



Dana's Musical Institute, Warren, Ohio

PUPILS MAY ENTER AT ANY TIME

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

Fall Term begins Monday, September 13th, 1915

THE MASTER WORK IN AMERICAN MUSICAL EDUCATION

TOUCH AND TECHNIC

By DR. WILLIAM MASON



DR. WILLIAM MASON
Author of "Touch and Technic"

A Method of Permanent Importance
in Piano Teaching

The Life Work of Our Greatest
American Piano Teacher

The permanent character of Dr. Mason's original ideas in piano teaching, their simple practical usefulness in the every day work of the teacher, all proclaim his American genius for invention and his exhaustive penmanship for 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, Dreychock and Liszt led Dr. Mason to realize that the subject of piano playing is one of the most important in the world.

During the fifty years in which Dr. Mason taught in New York he was unanimously regarded as the foremost of American piano teachers. He had a positive genius for discovering the principle elements of the problem and then explaining it so clearly that the exercises he provided for its cultivation invariably produced results and successful pupils.

Among them was the noted pianist William Sherwood and many foremost teachers. For many years Dr. Mason's piano teaching has been preserved in his life work, "Touch and Technic," so that they are just as useful for teachers to-day as they were when taught personally by

IN FOUR BOOKS

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

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

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

PART IV.—School of Octave and Bravura Playing.

PRICE OF EACH, \$1.00

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

teaching demanded an altogether new and broader treatment. As a result to piano playing 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 interesting passages and all of the successful treatment.

I. J. PADEREWSKI

You 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 this carefully and have found features among the most important works.

O. GABRILOWITSCHE

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 among the most important works.

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.

Please mention THE ETUDE when addressing our advertisers.



"Yes, It's a Steinway"

I S'NT there supreme satisfaction in being able to say that of the piano in your home? Would you have the same feeling about any other piano? "It's a Steinway." Nothing more need be said. Everybody knows you have chosen wisely, you have given to your home the very best that money can buy. You will never even think of changing this piano for any other. As the years go by the words "It's a Steinway" will mean more and more to you, and thousands of times, as you continue to enjoy through life the companionship of that noble instrument, absolutely without a peer, you will say to yourself: "How glad I am I paid the few extra dollars and got a Steinway."

Catalog upon request and mention of this magazine.

STEINWAY & SONS, STEINWAY HALL
107-109 EAST FOURTEENTH STREET, NEW YORK

Weir Sectional Music-Room Furniture

Incorporates Correct Filing Principles in High Class Cabinets.

FILE your Sheet Music on its longest edge, classified between guide cards for quickest finding. As easily referred to as the leaves of a book.

Sheet Music Section shown has capacity for about 5000 sheets. Two sets of Alphabetical Guide Cards segregate Vocal and Instrumental selections under alphabetical division.

Disk Record Section files forty 10 in., and forty 12 in. Records in individual pockets, separately indexed, so any record may be played and returned without handling other records.

Player Roll Section accommodates about forty Standard Player Rolls.

Get Catalog "K" - shows these sections with top and bases. Quartered Oak or Genuine Mahogany. All sections lock alike when doors are closed.

See your dealer or write

The Weir
Manufacturing Company

73 Union St., - Monroe, Mich.
New York Office, - 75 John St.



LATEST AND BEST BEGINNER'S BOOK

SCHOOL OF THE PIANOFORTE

By Theodore Presser Price 75 Cents

A modern elementary work for young piano students, from the beginning up to, but not including, the scales

SPECIAL FEATURES planned for the veriest beginner. Every-thing made plain, step by step. Clearness of Notation, special large notes. Reading, Writing and Note Spelling Exercises. Review Questions on the Lessons. Duets for Teacher and Pupil. New and Interesting Musical Material. Everything attractive. No dry exercises.

Mr. Theodore Presser was for many years a successful, practical piano teacher. The preparation of this work has been for him a veritable labor of love, embodying the best results of his long personal experience, aided and supplemented by his exhaustive knowledge of educational musical literature, and his further knowledge of the needs and demands of the busy modern teacher gained by years of personal contact as a publisher.

This book is equally well adapted for the young teacher and for the experienced professional. It contains everything necessary for starting out a beginner in the right way. It does not exploit any special methods or systems, but is based upon common sense.

In the short time it has been on the market the success of BEGINNER'S BOOK has been phenomenal

THEO. PRESSER CO., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

THE Baldwin PIANO

AMONG people who love good music, who have a cultivated knowledge of it, the BALDWIN PIANO is recognized everywhere as the best. In such an atmosphere it is happily at home and with every day endears itself more and more to its owners.

The same is true of the

"Baldwin Mautala"

the successful unification of the most artistic piano with the most scientific player action made in the world. There is absolutely nothing better, nothing more perfect on the market, neither as a piano nor as a player piano.

Contemplating the purchase of either a piano or a player piano, you should not fail to examine these instruments. Prices and terms will suit you.

Write for catalog

The Baldwin Piano Company

Manufacturers
Cincinnati Chicago New York
Indianapolis Louisville Denver St. Louis
San Francisco

OCTOBER, 1915

VOL. XXXIII No. 10



Scål Scandinavia



From the polar volcanoes of Iceland to the modern cities of Copenhagen, Christiania or Bergen, seems an infinite distance to span with bonds of common culture. Yet it is in America (if Iceland may be considered a part of this continent) that the Norse language is preserved to its greatest purity and the strongest Scandinavian characteristic is most forcefully illustrated. In all the art of these Northern countries, one feels the vigorous sturdiness, the simple piety and the clear-brained judgment of the craftsmen. How better is this epitomized than upon that desolate island so near to the top of the world. There, thousands of miles away from the home land mid fields of ice and lava surrounded by the roaring ocean, is a monument to Scandinavian sturdiness which deserves the admiration of the world. Literacy is less in Iceland than in the United States. The standards of morality are especially high. These strong, brave, flax-haired people of the far North who visited the shores of America five hundred years before the arrival of Columbus, reveal the true significance of the word Scandinavian. No modern civilized race has shown such intellectual and physical endurance amid such forbidding surroundings as have the stalwart Scandinavians in bleak Iceland.

The introduction of vigorous Scandinavian blood in America has been a most fortunate circumstance for our country. No people have brought more brawn, brains, character, initiative or sincerity of purpose to America than have the wonderful Scandinavians. From the days of Jenny Lind, Ole Bull and Christine Nilsson, America has had ever increasing cause to thank Scandinavia for its musical contributions to our national educational advance. Our common bond has been made even stronger through the works of Grieg, Gade, Svendsen, Sjögren, Sibelius, Sinding and Olsen as well as the literary masterpieces of Ibsen, Bjørnsen and Selma Lagerlöf. Therefore in this Scandinavian issue of THE ETUDE, let us hail our friends from the Norse countries with the Scandinavian greeting which rings forth at so many festivities "Scål Scandinavia!" Sweden, Denmark, Norway—yes, and Finland, too, because of the strong Scandinavian heritage in all Finns—we hail thee! Long life and great prosperity for Scandinavian musical art in the old world and in the new.



Thinking in the Voice



When all that is written about voice teaching and vocal study very little is given forth about the one thing without which large success rarely comes—thinking in the voice. The human voice is superior to that of other creatures in that it is a medium for thought. The parrot echoes what it has heard but there is no thought in its irritating squawks. The thrush, the robin, the linnet all sing beautifully but the song, if it has a meaning at all, can be interpreted only by the mate singing on a nearby bough. Likewise, there is a beauty in the well-trained human voice apart from thought. A sweet clear soprano singing the interesting coloratura exercises of Nava, Panofka, Panström or even the simple Comece, is a lovely thing to hear but not until thought comes into the voice does it touch the possibilities of human greatness.

The whole vocal apparatus is floated, as it were, in one of the most wonderful divisions of the nervous system. This is particularly true of the larynx. There is a reason, then, for relaxation if it be only to let these nerves which convey the singer's thought to his voice have unhampered sway. In all but the most stolid and phlegmatic persons, the slightest emotion is wired instantly to the voice. The lump that mysteriously rises in our throats when we are moved by grief is nothing but a nervous reflex.

Thus it is that some artists have realized how multitudes are affected by vocal intonations through the voice. Any one who ever heard the great Henry Ward Beecher knew this. His voice followed his thought with marvelous subtleness. Sarah Bernhardt in the last act of *L'Aiglon* tore our sympathies for the poor little eaglet although her face and body were motionless. It was the magic of Bernhardt's voice. In vaudeville, Harry Lauder, Albert Chevalier and Irene Franklin have an appealing lilt which in no small measure accounts for their success. Chavaliere's interpretation of *My Old Dutch* was a masterpiece in tears. Tamagno can sing Otello's tragic *Morte* through the horn of a talking-machine and we are all sent to shivering with the terror of it. Yet Tamagno has been at rest for a decade. David Bispham's *Danny Deever*, Mary Garden's *Jongleur*, Maurel's *Falstaff*, Ruffa's *Figaro* all show this gift in wonderful measure. Why do the vocal teachers make so little of it and prate so everlastingly about insignificant technical details.



Lost Opportunities



The editor of THE ETUDE has an unpleasant memory of a youthful experience which may be turned to the profit of some readers now. As a boy he sets upon studying with the late Raphael Joseffy. Mr. Joseffy made an appointment, and the future editor of THE ETUDE, then thirteen or fourteen years of age, worked diligently for several weeks polishing up the questionable places in the Chopin B flat minor Scherzo, the inevitable *Minute Waltz* and the Schubert-Tausig *Marche Militaire*. The day for the fateful examination came around and the timid youth marched boldly right up to the door of Mr. Joseffy's studio. Once there, he could not even bring himself to knock for entrance. He would have given anything for some magic specific to straighten his backbone. In plain words he was "scared stiff." Accordingly he decided to walk around the block to get up his courage. One pilgrimage resulted in another and after five or six desperate attempts he ignominiously turned and went home.

The opportunity was gone never to return. If taken then it might have led to far more rapid progress, which came only with maturer years. There are opportunities galore for most everyone on all sides, but many of them are lost because of a simple case of evaporated determination.

This instance is particularly appropriate at this time when some foolish musicians are lacking in the decision to make needed advances. They hear timid business men warning each other "to go easily" and they accordingly let opportunities slip out of their fingers into the hands of their more confident, positive, optimistic rivals. Just at this season, there is vast need for strong, earnest, active industry upon the part of all American music workers. "He who hesitates is lost."

Student Days with Edvard Grieg

Personal Recollections of the Great Norwegian Master by the American Piano Virtuoso Arthur Shattuck

So much has already been written about Norway's famous composer that it would seem fatuous for me to attempt to add anything new, unless it be a few souvenirs of my personal acquaintance with him. It was at Trondheim, his charming villa overlooking a fjord near Bergen, that I had this honor, which I consider as one of the precious memories of my life.

At the entrance to the grounds, long before one came within sight of the house, a small wooden sign met one's eye, announcing Edvard Grieg's desire not to be disturbed before four o'clock in the afternoon. To a few intimate friends it was also known that in an attic, off in a separate wing of the villa, which could only be reached by a ladder, another sign was placed before an enormous stack of manuscripts. This sign read: "Kjære Tryg, Tag hvad De vil, men røre ikke mine Manuskripter, de er intet for Dig og alt for mig." (Dear Thief: Take what you wish, but touch not my manuscripts—they are nothing to you and everything to me.)

Grieg's Appearance

Grieg was a man of very small stature, and his head seemed disproportionately massive for the frail and slender shoulders which supported it.

His health was anything but robust, in fact, the latter years of his life were associated with much suffering, one of his lungs being quite gone.

It mattered little where he happened to be, or in whose royal presence he found himself, directly he felt fatigue coming on, he would quietly rise and excuse himself to Her Majesty "This" or to Her Royal Highness "That," saying simply that he must go and rest. It was always understood and considered highly pardonable.

However, in spite of the disadvantages of an unsound body, Grieg's mind was of extraordinary brilliancy and his big and magnetic personality was impressive to all who came in contact with him.

Grieg was one of the most fascinating raconteurs I have ever had the pleasure to know. When in the right mood, he would revel by the hour in reminiscences of the famous old days at Weimar, then the center and focus of everything musical and literary. One day when I had finished playing his concerto for him, he told me with animation of how it was first received by Liszt. Grieg had stopped off at Weimar on his way South to make Liszt a short visit. He was very young at that time and Liszt had already taken a lively interest in him.

One of the first questions Liszt asked after a warm greeting was what Grieg had lately been writing. The latter replied that he had just completed a piano concerto, which he had sent the week previous to his publishers in Leipzig. Liszt was at once all enthusiasm and demanded that the manuscript be sent for without delay, that it might arrive in time for a score he was giving on the following evening.

Impetuous messages were dispatched requesting that the printing be stopped and the score shipped on, an interruption which seemed rather unreasonable and which they scarcely expected to see accomplished. However, the next evening, when the program was well under way, and after all hope had been renounced, a messenger appeared bearing the precious parcel. It was promptly unwrapped and placed on the rack and Liszt, seating himself at the piano, surrounded by the illustrious company, plunged forth into the first movement with amazing dash and assurance, and Grieg said:



A NORWEGIAN PEASANT WEDDING.

Much of the music of the Scandinavian peasants has to do with the wedding festivities. Two of Grieg's best-known compositions are based upon this interesting ceremony. These are the *Norwegian Wedding Procession* and the *Wedding March* of Svalbard. This interesting picture was secured through the kind offices of Mr. Arthur Shattuck, the gifted American pianist, who has toured the Scandinavian countries repeatedly.

A Wonderful Exhibition of Sight Reading

"Then I witnessed the most phenomenal exhibition of sight reading of my entire life. Liszt not only performed the piano part with incredible bravour and finish, but filled in the orchestral parts simultaneously, whenever the opportunity permitted, at the same time, turning to the left and to the right, commenting on its qualities to his guests as it progressed." This was the account of the famous A Minor Concerto's first triumph, at which time Grieg was given an ovation and an encouragement that meant much to him. In speaking of the Concerto, Grieg said: "To play the second movement according to the way I intended it should be played, one must have seen a summer night in Norway. In effect, one could hardly imagine a more fitting inspiration for revealing its poetry and variety of color than the Land of the Midnight Sun."

Then he sat down and played it for me in a manner I shall not soon forget. Grieg was not a great pianist, for his physical power was limited, but he was a poet and could sing on the piano as few have ever done, and when he did get a brilliant effect in fortissimo, it was done with high wrists, a little trick he said he borrowed from Liszt, who used it generously.

Grieg in His Home Land

In Scandinavia Grieg was worshipped and called the Hans Christian Andersen of the piano. Well I remember how the people invariably rushed to the windows when he passed through the streets of Bergen. At the Symphony concerts in that city, Grieg's presence was also an event. He and his wife always had their places in the first row of the balcony, directly opposite the stage and after the performance of one of his works, it was the custom of the entire audience to rise, turn towards their adored composer and applaud, to which mark of loyalty Grieg always bowed his acknowledgment with stately dignity. Grieg's love for his country was no less remarkable, and he strove to imbue much of its Northern color and rugged grandeur into his music. He would tell with pride of his first performance in Copenhagen of his string quartet, when Niels Gade came forward to felicitate him. Gade said:

"It is not bad, my friend, but it has one unpardonable fault, and that is, that it is too Norwegian," whereupon Grieg replied: "Meister, I could not wish for a greater compliment; my next quartet shall be still more so."

It will soon be seven years now, since I was sitting one afternoon visiting with an old musical friend in Skodsborg, Denmark. We were expecting Grieg and his wife the next day and I was giving up my rooms to them, which had been theirs on previous occasion, and taking adjoining ones on the same corridor. In the midst of planning a little fête in honor of the much-looked-forward-to arrival, a servant entered with a telegram from Madame Grieg, which bore the sad news of her husband's sudden death. It read simply: "After short suffering, Edvard passed away peacefully this night—NINA."

It was a shock to everybody. The country was thrust into a dark gloom. When the news reached Johan Svendsen, that noble soul wept and remarked that would be his turn next, and alas! it was. Grieg, Swedish and Sinding have long constituted the three representative composers of Norway, in fact, of Scandinavia. Now Christian Sinding stands alone, and his country is only just waking up to the appreciation of his real and great genius. Excessive modesty and retirement have kept him from being idolized as Grieg was, but his day has at last arrived, and now all Scandinavia bows down to him.

Grieg will always be gratefully remembered by all the young artists who received from him encouragement and an artistic start of which I am proud to have come in for a generous share.

The Modern University-Trained Composer

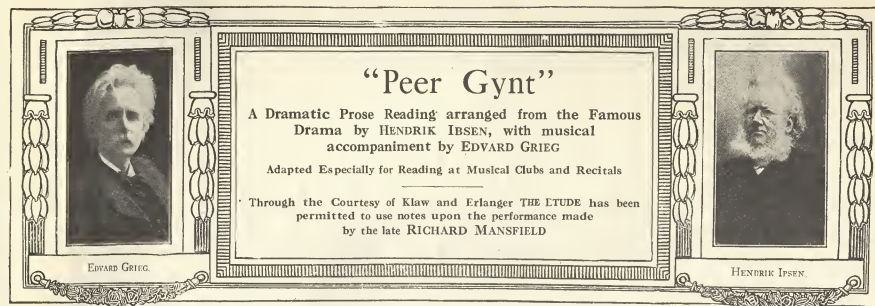
The old days when the university-trained composer was a pedantic individual in a plastering dard of writing consecutive fifth seem to have passed. At present there is nothing pedantic about the following remarks of Granville Bantock, Professor of Music at the University of Birmingham, England. Speaking recently of the music course at that most wide-awake institution, he said:

"The candidate must produce good modern work, human work, music that expresses some phase of human feeling. A candidate who included a fugue in his composition would incur some risk of being plucked (English for plucked). We shall not value cautious that go backwards, or that play equally well with the music upside down."

We want to give our musicians who will emulate Schubert and Strauss and Delius, whom I regard as being the best orchestral writers now living."

This iconoclastic professor of music, who is one of the foremost of English composers now living, suffered the usual neglect at the beginning of his career, but apparently it did not cause him the bitterness and disappointment which aggranted when his works were ignored. Granville Bantock says he composes to please himself: "The impulse to create is upon me, and I write to gratify myself. When I have written my work I have done with it. I do not want to hear it. What I do desire is to begin to enjoy myself by writing something else."

The first hymn mentioned in the annals of Christianity, says Grove's Dictionary, is that sung by our Lord, and His Apostles, immediately after the institution of the Holy Eucharist. There is some ground for believing that this may have been the series of the Psalms called Hallel (exult to exult of the Authorized Version). This was used in the Second Temple, at all great festivals, and consequently at that of the Passover.



I Introduction

In *Peer Gynt* we find the most famous musical production of Scandinavia, as well as its most famous literary masterpiece. Its presentation on the stage calls for fifty-two speaking parts and a large number of other actors, as well as scenic settings of a highly elaborate and costly character; therefore few opportunities to view the work may be had in the theatre.

The drama was written in 1867, while Ibsen was upon a voluntary artistic exile in Italy. It was not produced, however, until nine years later, when it was given at Christiania in February, 1876. After a short and successful run, all the scenery and costumes were destroyed by fire and the play was not revived until 1892. It was next acted in Paris without scenery in 1896 and in Vienna in 1902. Its first performance in English took place in Chicago, at the Grand Opera House, October 29, 1906, with the renowned actor, Richard Mansfield, in the title rôle.

During his lifetime Ibsen had great difficulty in disclaiming a deliberate intention to satirize Norwegian character in *Peer Gynt*. Notwithstanding the author's protests it is still believed that he hoped to employ his play as a means for reforming certain traits which were thought to be keeping Norway back. Henrik Jaeger, the noted Norwegian writer, saw in *Peer Gynt* "a visionary who goes about dreaming with his eyes open," while to Richard Mansfield *Peer Gynt* was a hero who transcended nationality—"Peer Gynt is Every Man."

In similar vein George Bernard Shaw wrote, "*Peer Gynt* is everybody's hero. He has the same effect upon the imagination that *Hamlet*, *Faust* and Mozart's *Don Juan* have." But one must study the work itself to discover how it towers to the height of Shakespearean parts and again foreshadows the mysticism of Maeterlinck as well as the farcical materialism of George Bernard Shaw. Mansfield found the performance of *Peer Gynt* a huge intellectual and physical strain, and that after he had played many of the greatest Shakespearean rôles. He wrote regarding it: "I cannot act *Peer Gynt* one other time. It takes one's life blood, this *Peer Gynt*. I did a spadeful of earth for my grave every time I play the part."

It was natural that Edvard Grieg, the greatest of Scandinavian musicians, should have been requisitioned to prepare the music for the greatest Scandinavian drama. Strangely enough, both Grieg and Ibsen were partly of Scotch origin. Then in a letter indicated very definitely the kind of music he wanted, even suggesting that American, French and German melodies be employed in Act IV, which pictures *Peer Gynt's* gadding about all over the world. Ibsen also insisted that the royalty of 40 *Spekterdaler* be divided between Grieg and himself. Grieg was thirty-one years old when the music was written. As Ibsen had gone to old Norwegian folklore for his theme, so Grieg went to the folk-songs for his atmosphere, and *Peer Gynt* became his most famous work. The entire score of *Peer Gynt* has never been published. The music is limited to the two *Peer Gynt* Suites, of which the first is very popular. Apart from *Solweig's Song*, little is ever heard of the Second Suite.

[EDITORIAL NOTE.—The English version of the drama of *Peer Gynt*, in the excellent translation of William Archer, published by Charles Scribner's Sons, occupies two hundred and seventy-eight pages. It must, therefore, be clear to the reader that in the following, while giving a clear outline of the story and all of the most dramatic episodes, the text has been greatly curtailed. A dramatic reading of the whole would be altogether impracticable in most cases. The meaning is involved and the context continually broken by philosophical dissertations, as in the second half of Goethe's *Faust*. In the stage version of Richard Mansfield have cuts been made from beginning to end. The text also demanded in the presentation of this masterpiece be believed to have been the cause of the death of our great American actor. In the following the introduction is to be read as a part of the program. The headings and the names of the musical numbers as set up in black-face type may be regarded as a program of its kind.]

Pronounce Peer, gynt; Gynt, gynt (hard sound of g); Ase, Oh-see; Mads Moens, Maass Moo-n; Solweig, Solh-wig (long sound of y); Ingrid, Eng-reen.

II MUSIC

Morning Mood (Morgenstimmung) From the First Peer Gynt Suite, Opus 46, No. 1

EDVARD GRIEG

This is arranged as a piano solo, but may be obtained for piano duet, in which form it is most attractive. It is used here as a kind of overture to the reading.

III

Peer and the Reindeer

It is midsummer, and the day is burning hot. Peer Gynt, strong, active and twenty, with his frail, little mother, Ase, comes through the woods to the roadway which leads by their hillside farm. A refreshing stream rushes down from the white-helmeted mountain tops and gurgles through the wheel of the old mill on the other side of the road. Peer is holding forth to his mother about a wonderful reindeer he has just killed, but Ase, knowing the flighty, whimsical character of her boy, changes him with lying. Peer tries to console her, saying:

"Darling pretty little mother, you are right
In every word—don't be cross, be happy!"

But Peer is off again with another lie in a moment. This time he tells her that *Avalak*, the Blacksmith, has beaten him. In shame and rage at his defeat she replies:

"Shame and shame! I spit upon you;
Such a worthless sot as that.
Such a bragger, such a soddan
Dram-sponge—to have beaten you!"

Again Ase sees that her son has been lying, and she refuses to be quiet, telling Peer that he has thrown away his chances by failing to accept in marriage Ingrid, the daughter of a rich neighbor. Peer's rival, Mads Moens, has won the girl and is to be married to her on the morrow. Peer laughs and tells his mother that he longs for bigger things. He shouts:

"I will be king, I will be EMPEROR!"

Ase replies scornfully:

"Oh, God comfort me, he's losing
All the wit he ever had!"

Peer then threatens to go to Ingrid's house and break

up the wedding. Ase tells him that if he does she will follow and prevent him. Peer laughs at her and, taking the frail old woman in his arms, he wades across the swift mill stream and perches her upon the mill house roof, so that she cannot escape. Then he goes out with the exasperating taunt:

"Well, good-bye, mother dear;
Patience, I'll be back ere long.
Careful now, don't kick and sprawl!"

IV

Peer at the Wedding

Peer quickly makes his way to the beautiful Norwegian farm of Ingrid's father. He finds everything in readiness for the wedding festivities. The master-cook is strutting about and the cookmaids are running hither and thither from building to building. Peer Gynt lies upon his back, looking up to the clouds while he builds castles in his fancy. This, then, is the day dream of the wild Peer Gynt, as he apostrophizes himself:

"Peer Gynt, he rides first and many follow him.
His steed is gold-shod and crested with silver;
Himself, he has gannets' and swan's scabbard.
His cloak, it is long and the lining is silk.
Full brave is the company riding behind him.
None of them, though, sits on his charger so stately
as Peer Gynt.
All the world looks him as Kaiser Peer Gynt.
Peer Gynt goes a-riding over the ocean.
England's king is on the seashore to meet him;
England's maidens and England's nobles and
England's emperor, rise from their banquet
When they see Peer Gynt approaching.
Hail Peer Gynt!"

But his dream of empire is shortly brought to ridicule when the villagers begin to peer at him as a tramp. The drinking commences and Peer Gynt is soon in his cups. All the maidens seem to dance with him. Peer Gynt is in distress, but no less than the bridegroom, who has discovered that Ingrid has locked herself in her room, perhaps as a joke but more likely to avoid an unwanted marriage.

A country couple arrives with their pretty daughter, and Peer Gynt begins to make love to her. She tells him her name is Solweig, but Ase refuses to dance with her. Peer Gynt when she finds that Peer has been drinking. He tries to scare her by playing upon her innocent but superstitious peasant mind. He says:

"I can turn myself into a troll.
I'll come in my fairy form to your bedside at midnight
to-night."

If you should hear some one hissing and spitting,
You mustn't imagine it's only the cat.
It is me, lass. I'll drain your blood in a cup,
And your little sister, I'll eat her up."

Mad Moens comes in filled with despair. He can't get his little Ingrid to unlock the door. Peer has always thought that Ingrid loved him and now, believing that Solweig has rejected him, he turns his thoughts toward Ingrid.

Aslak, the Smith, enters with a crowd of drunken youths and makes ready to thrash Peer. In the excitement

ment Peer disappears, and his old mother Åse arrives to scold her son. However, when she finds that Peer is about to be attacked by Adak, all of Åse's motherly instincts arrive and she threatens the mighty blacksmith with:

"Ay, just try if you dare. Åse and I
We have teeth and claws.
Where is he? My boy—Peer!"

Just then the bridegroom rushes breathlessly in, pointing to the hillside and shouting:

"Just fancy—Peer Gynt—
"Have they taken his life?" shrieks Åse.
"No—by-by—but I—look! There on the hillside!"

gasps the bridegroom.
The crowd turns back aghast. Struggling up the steep rocks is Peer Gynt with the bride Ingrid in his arms. The blacksmith, wild with rage, roars:

"Where the slope rises sheest's clambering upward like a goat."

The bridegroom whispers: "He's shouldered her, mother, like I would a pig."

"Would God you might fall, you scoundrel!" shouts Åse. But when she sees him slipping, the mother heart in her calls out in terror:

"Take care of your footing, dearest Peer."

Peer Gynt is making good his promise and breaks up his rival's wedding.

V

MUSIC

Ingrid's Lament. From the Second Peer Gynt Suite, Opus 55, No. 2.

EDVARD GRIEG.

If desired, this musical number may be omitted when giving the reading.

VI

Peer Gynt's Faithless Love

The drunken Peer and Ingrid find themselves alone on a narrow path high up in the mountains on the following morning. Peer, half-demented, half-sane and always fickle, soon tires of poor Ingrid and tells her he proposes to leave her. Ingrid is frantic, but Peer in his dementia proclaims:

"Devil take all recollections,
Devil take the tribe of women,
All but one—"

When the unhappy Ingrid asks who that one is Peer tells her brusquely that it is not she, and bids her be off to her father. Hardly have they left the scene when Åse, accompanied by Solveig and her father and her sister, arrive. Åse, with her heart cemented to that of her wayward son, is there to protect him from the villagers, who are out armed with clubs and guns to put an end to Peer.

"Oh, my Peer, my poor lost lamb!"

shrieks the agonized mother, and Solveig's father says, tragically,

"You may well say lost!"

Then Åse tells of her son's virtues, how clever her Peer is, how little Peer had nestled in her arms when he was a baby, while his father was drinking and roaring through the street. Her faith in Peer is infinite. She exclaims:

"He can tread through the air on a buck!"
"You are mad, woman," sneers Solveig's mother.
"Never a deed is too great for him. You shall see, if he lives so long," insists Åse.
"Best if you son him on the gallows hanging," warns Solveig's father.

The heart-broken Åse keeps up the search for her son until she is worn with exhaustion. Still she persists.

"If he's stuck in the swamp we must drag him out.
If he's taken by the trolls,
We must ring the church bells for him."

Solveig meanwhile reveals that she loves Peer, and begs his mother to tell her more about the young outlaw, saying:

"You will tell telling about him
Long before I shall tire of hearing."

VII

The Troll-King's Daughter

As his mother leaves the scene Peer enters, fully realizing his dangerous position. Yet he says in his delirious fancy:

"Yonder sail two brown eagles;
I shall fly, too.
I shall wash my hands in the keenest winds.
I'll fly high."

Then he pictures a grand banquet taking place in the house of his grandfather, Jon Gynt, for which he, Peer Gynt, returns in glory:

"Peer Gynt, thou art come of great things
And great things shall come of thee."

Leaping forward in his mad frenzy, he stumbles, his head crashes into a rock and poor Peer falls senseless on the ground. Darkness covers the scene and there comes to Peer as in a dream a woman clad in deepest forest green. She tells him that she is the daughter of the king of the Dovre-Trolls, a race of ugly hobgoblins, gnomes and imps that live down deep under the mountain in a haunted cave.

"Do you know my father?" she asks. "His name is King Brise!"

"Do you know my mother?" says the lying Peer, "Her name is Queen Åse."

"When my father is angry, the mountains are torn," boasts the green-clad woman.
"The hills reel, when by chance my mother falls a-scooping," answers Peer.

"Have you other garments besides those rags?" she asks.

"To, you should see my Sunday clothes," replies Peer.

"Ah, Peer, now I see that you and I are well matched."
"We fit like the hair and the comb," says Peer.

Then the woman in green calls over the hillside for her bridal steed. Behold! a huge pig comes dashing in. His saddle is an old hempen bag and his reins are coarse rope. Peer and the Troll-King's daughter seat themselves on the pig's back and ride away to the hall of the mountain king.

VIII

MUSIC

In the Hall of the Mountain King
First Peer Gynt Suite, Opus 46, No. 4.

EDVARD GRIEG.

This is especially effective when played as a piano duet, but may be obtained as a solo, also as a violin solo.

IX

Peer Gynt and the Mountain King

Peer Gynt finds himself in a huge underground hall surrounded by goblins, elves, gnomes and hideous imps. Seated on the throne in the centre of the great cave is the King himself, an awe-inspiring old man with huge ears, long garbled beard and great black-rimmed eyes. The imps and the witches want to do away with Peer, but the King fancies him and offers him his kingdom if Peer will marry his daughter. Peer hesitates, and the King curses him. The goblins and imps hold upon poor Peer and get ready to tear him to pieces, when the palace of the mountain king crumbles to the ground. Peer escapes, haunted by voices and supernatural beings, who struggle to carry poor Peer back. There is the music of church bells and a congregation singing psalms in the distance. One of the spirits cries out:

"He has escaped.
He was too strong.
There were women behind him."

X

Peer and Solveig

Peer Gynt next travels to the snow-covered pine forests of the north. He lives in a little log hut, over the door of which may be seen the arms of a woodcutter. As dusk comes on, Peer is fashioning a huge wooden bar to the door, to keep out the imps and hobgoblins that haunt him at night.

"Bars I must fix me; bars that can fasten
The door against troll folk, and men and women.
Bars I must fix me; here that can shut out
All the cantankerous little hobgoblins."

They come with the darkness, they knock and rattle
"Open, Peer Gynt, we're as nimble as thoughts are;
'Nath the bedstead we'll bustle,
We rake in the ashes,
Down the chimney we hustle like fiery-eyed dragons!
Hee-hee! Think you staples and planks
Can shut out cantankerous hobgoblin thoughts!"

With Peer is the lovely Solveig, who has come to join him there. Peer Gynt is sincere in his trust in Solveig and he tells her,

"Take away all the nails and bars.
There is no need for locks against hobgoblin thoughts.
Once you dare live with me here,
Blessed from all ill this hut will be,
O thou bright and pure one."

But even there with Solveig the evil spirits haunt him and bring back the curse of his wicked past. Fearing that Solveig cannot save him from them, he runs away, telling her that he must bear his horrible burden alone.

XI

MUSIC

Solveig's Song from the Second Peer Gynt Suite
Opus 55 No. 4.

EDVARD GRIEG.

This should be sung. The number may be secured so at any of the entire second suite is not employed.

XII

Peer's Farewell to His Mother

Haunted with the spirits of his own misdeeds, Peer rushes back to the hut of his mother, hoping to find sanctuary there. As he reaches the little room in the evening, he finds it lighted only by a glimmering heart fire. The old cat lies sleeping on a chair. Åse is heaving about restlessly in great pain, but always waiting for her beloved Peer. She moans,

"Oh, Lord, my God, isn't he coming,
The time drops so dearly on,
I haven't a moment to lose now.
Oh me, if I only were certain that
I'd not been too strict with him."

Peer enters and his mother greets him, although she knows that her reckless son has taken his life in his hands in daring to come back. She says pathetically,

"Alas, Peer, the end is nearing.
I have but a short time left."

Peer replies with sadness not untouched with selfishness,

"Just look, here I am trying to get away from trouble,
I thought at least that I'd be free here."

Peer then curses himself for his mother's ruin, but she replies:

"You to blame? No; that accursed liquor—from all that the mischief came!
Dearest Peer, you know you'd been drinking, and this no one knows about but I.
And besides, Peer, you'd been riding the reindeer.
No wonder your head was turned."

Peer realizes that the end is near, and to make his old mother's death less terrible he lets his wild imagination run into romances of the wonderful castle that Åse is approaching. Åse moans,

"This journey makes me so weak and tired."
"There is the wonderful castle before us," answers Peer; the drive will soon be over.

Åse breathes confidently and whispers,

"I will be back then and close my old eyes and find all to you, my darling Peer."

The son pictures the castle gate blazing with light and at the door is Saint Peter.

"What say you, Master Saint Peter?
Shall mother not enter in?
Peer may search a long time, I tell you,
Ere you find such an honest old soul."

During Peer's wild rhapsodies his mother's spirit passes on. Peer greatly kisses her closing eyelids and mutters, half in prayer,

"For all your days I thank you;
For all the beatings and all the lullabies!"

(Continued on page 705.)

The Development of the Romantic Folk-Songs of Scandinavia

Written Especially for THE ETUDE by the Most Eminent Scandinavian Music Critic

Gerhard Schjelderup

Translated by Oscar Schjell

The folk-song is a delicate flower, thriving only in the silence of the woodland, on lonesome meadow or in deep valley, on stormy shores or in the sunshine of deserted pastures. Its need is solitude, and it blossoms most generously in sparsely settled places, favorable to the development of originality.

The extreme of isolation, however, is unfavorable to folk-song. Iceland and the Fero Islands, in the Middle Ages under a rich epoch of culture and then for centuries almost cut off from European influences, see their folk-songs and folk-dances unchanged and unadvanced. Most interesting are the Icelandic Songs to the student of ancient verse and song, the folk-art of these countries nevertheless remains where it was in the dim Middle Ages.

The other northern countries, however, in constant touch with the outer world, have continued to be impregnated with new ideas, and particularly Finland, Sweden and Norway, have brought the folk-art to a height which is seldom attained except in Slavic countries.

The Wonderful Origin of Folk Song

As long as European culture did not signify a one-sided development of the intellect, it no doubt assisted the folk-song toward its unfoldment. After the era of enlightenment up to our day it has unfortunately had a fatal influence on the developing power of the folk-soul. Everywhere the advance of culture now spells death to individualistic folk-art. The charming virtues of popular fancy are scorned and laughed at as superstition. Elfs, nymphs, gnomes, trolls, pixies and wise men of the mountains are exterminated without pity, to be replaced by the three K's and political practices in the name of "enlightenment."

We forget that a deep appreciation of nature, a wide-drawn, naive pantheism created these fairy-like figures, as well as the repulsive figures. With no indemnity for the counter-service, dry pedants are destroying the holiest gift of the people, its power of creation. Without nourishment, imagination must fail, and on the dry soil of realism our soul no longer finds the cool, crystalline springs which have quickened it. There is in truth no more of "mental enlightenment" than there is of "moral enlightenment" in the dark time of the most ruthless feuds and the most gruesome and disgusting plagues!

At every point where the cultivation of the intellect, of cold, practical wisdom, advances the folk-song dies out; opera trappings and cabaret coarseness of the great cities poison its sources!

We hope that a reaction, already apparent, against excessive brain culture, will help to save what is left of the old folk-art and revivify its creative power.

Folk-song will not live, either, in countries which have evolved a high tonal art. Thus in Germany and France it lost its primitive power when the influence of the great masters became dominant. Pure folk-song survives here only in its oldest forms. The later so-called folk-songs are, as regards their music, only popular melodies in more or less happy imitations of

the masters. The real folk-song remained arrested in its development.

It found a more favorable soil in the vast expanses of Russia and other Slavic countries where a sparse population, great primeval forests, solitude and a wealth of feeling and inspiration, especially in music and poetry, gave a subsoil for the richest growth of folk-art. The northern countries present similar conditions.

Only in Denmark a premature, dry, brain-culture prevented the further development of a rich folk-art of the Middle Ages. The fruitfulness of the soil, the

populace, though living its own, original life and possessing a culture grown in its own soil, kept a continued connection with the outer world, an intercourse always difficult, but never entirely interrupted.

Russia as well as the great countries of centralized culture have to some extent influenced northern folklore and art. Workers, soldiers, merchants, itinerant gypsies, and in some localities the socially dominant class, the latter in constant touch with European culture, brought to bear new and enlivening impressions from the outer world. The spirit of the age thus transfused, was sufficiently active, without being detrimental to uniqueness and originality. Even the folk-song received constant stimulation from general European influences, in a way which was seldom disadvantageous.

The material for a characterization of the folk-songs of the various northern countries is so large as to admit of but an outline in this short sketch.

Denmark's Contributions to Folk-Music

Even Denmark offers us a wealth of wonderful old songs. As already stated, in this country the oldest literature is also the most—yes, the only—valuable asset. In a purely creative musical sense the Danes have never been especially prominent, and external influences gradually became so powerful that the further growth of the folk-song was smothered in its inception. All the more important are the old Danish folk-ballads, the so-called *Ranepreiser* (Stalwart Songs). These all have a distinctly epic character, and great expansiveness. Some contain up to thirty verses, all sung to the same simple melody. As to the age of these *Stalwart Songs*, indigenous all over the north, it is difficult to make definite statements. Many of the poetical motives are old as the hills, the property of the whole Aryan race and already known to ancient India. In their surviving form the majority probably date from the eleventh, twelfth and thirteenth centuries. This is especially true of those describing historical happenings.

The melodies also are at times ancient, and since throughout the north they show a close relationship, approaching also the Slavic types, are naturally reminded of the time when division between the Slavic and Germanic peoples had not yet taken place. But even without this daring theory there seems no difficulty in explaining by means of the intimate intercourse between the old melodies, it is likely, also, that the liturgy of the Christian Church with its Gregorian chants, influenced the formation of these ancient melodies, while in turn absorbing a certain northern national element. The ancient Olaf series, which the Norwegian scientist discoverer, G. Reiss, found among the State archives, seem to verify this. Between the church and the creative genius of the people, there was in the north these primeval times a constant interchanging influence, which in Sweden and Norway can be followed up and traced till after the Reformation.



Old Otten, Lammere, Cappelén, Hübner, Fran Grieg, Scandim, Sliding, Fran Gm-Harhoff, Fran Agathe Gröndahl, Gröndahl, Skjelderup, Fran Erikka die Ritzsen, Holter.

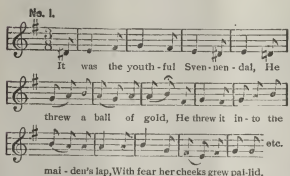
A GROUP OF DISTINGUISHED SCANDINAVIANS

This interesting group, including a portrait of the distinguished author of this article, is taken from the cover of the publishers, John Lane & Co.

Edvard Grieg and his wife, by H. T. Finck, and is reproduced here through the courtesy of the publishers, John Lane & Co.

In general, the old songs are characterized by a noble simplicity and a profound seriousness. Most of them are in the modes of the old church hymns, or in minor. At times their mysterious sadness is very expressive, but of great monotony, and since the words of the countless verses do not always match the melody, their iron inflexibility sometimes affects us like an oppressive burden.

Notwithstanding the great poetic beauty of the verses, it is hardly possible for the modern ear to bear their recital in full. The oldest melodies seldom transcend a sixth. Witness the first measures of the extremely old ballad, *1. Lund Svenssmedle*:

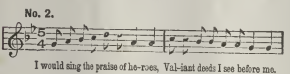


While as a rule the melodies of the old Danish *Stabat Songs* are too much of one pattern, their poetry is all the more important, showing a large and many-sided creative power. Here we find a fount full to overflowing with the poetry of the Middle Ages. Songs like the *Sven Vovved*, *Hogbad* and *Scene*, *Agnete* and the *Merman*, *The Nightingale* and many others are the pearls of this art. The later Danish folk songs are of less interest. Either their fixed conservatism imitates the older models or they are perverted by foreign influences.

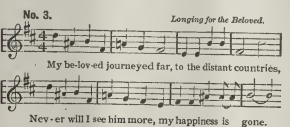
In the other northern countries various periods of development can be noted. First: the most ancient time, greatly similar to the corresponding period in Denmark. Characteristics: simple, noble but monotonous melodies, with many repetitions to poetic conceptions of great power and importance. Second: The true flowering time of folk-song and dance. A richer rhythmic and melodic form, a subconscious, delicate perception of harmony, greater variety in the expression besides versatility and wealth of contrast. Then follows the Third period, during which indications of decadence are plainly perceptible. The old models are either somewhat mechanically imitated, or the productions appear shallow through contact with an art of lesser value, generally alien. This third period extends up to the present time.

Finland and Its Folk-Music

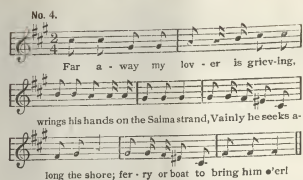
The Finlanders, even in ancient times, showed an unusual talent for poetry and song. It only for its rhythm, the extremely old beginning of the national heroic poem, *Kalevala*, is impressive:



As an example of the second period I quote the following:



Russian influence is plainly perceptible. This feminine softness is seldom found in the old Finnish songs, but undoubtedly serves to intensify the expression of the later songs. Quite notherly in character appears the following example from East Finland:



All meritorious Finnish songs are of a deeply melancholy character. Sorrow, neglected love, longing, contrition and despair are mirrored in these peculiar productions. In the particular flowering period of this folk-art the ancient epic element retires, and in both words and music a plaintive lyric quality prevails. Major modes are seldom encountered, and only in the latest period.

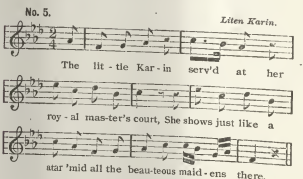
Sweden's Offering

In these two countries, Finland and Denmark, popular music reached its highest mark. Here for several centuries the conditions were especially favorable. While isolated Finland lay dreaming afar from the great centers of civilization and was only later subjected to alien influences, Norway, and especially Sweden, were in constant touch with the world of culture. The special character of these two countries was that of the Middle Ages, flourishing richly and kept in intercommunication with the outside world through the powerful Catholic Church. Inner strife, quarrels between aristocracy and monarchy, and the terrible ravages of the "black death" in the fourteenth century, weakened political power in these countries, and considerable time elapsed before they somewhat recovered. Norway remained united to Denmark for fully four hundred years, and Sweden, too, for a short time passed through this Scandinavian adventure, for which it paid in centuries of strife.

Later on Sweden became a European power and remained in constant touch with Germany, France, Holland and the Baltic countries. For the welfare of the Swedish folk-songs foreign influence was often too dominant. The Polish dances, especially, sometimes gave this folk-art a turn toward the banal, which was not indigenous. In general, however, Sweden was saved from a strong foreign influence by its isolation, geographical location, a lack of highways and the peculiarly proud character of its inhabitants. Even in the present time of general shallowness Sweden can show many localities, for instance Dalarna, where old customs and the beautiful native dress still flourish in full pristine vigor.

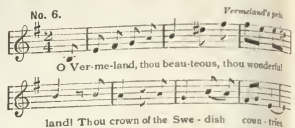
In Sweden, also, the oldest period is rich in noteworthy ballads. Flow close, even in ancient times, was the connection between the northern countries as shown by the fact that many of these songs are found in different versions throughout the north. For instance: *Den Bergsliga*, *Skoen Anna*, *Hildebrand*, *Der Lind-wurm*, *Herr Peter och Herr Kerstin*, *Pehr Sverhilde*. Several are known also in Scotland, Ireland and other countries; one song even has decided resemblance to Goethe's *brant von Korinthe*, only that in the legend the young man, after his death, visits his beloved, a circumstance which in Goethe's tale is reversed.

The Swedish versions of these ancient legends also are of great musical and poetic beauty. I cite but one melody construction:

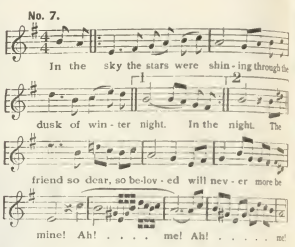


Just as well known is *Necken*, which Ambrosius Thomsen translated in his *Hamlet* in the most conspicuous place manner. The Swedish singer, Christine Nilsson,

had brought him the song. Of still greater celebrity is the wonderful song, *In the Sky the Stars Were Shining*:



Beginning in E minor, it closes in A minor, a frequent occurrence with the northern folk-songs. Nearly all of the valuable Swedish songs, also, prefer the minor, though sometimes passing to major. Pure major songs are scarce. An example: *The Maiden Awaght the Rising Spring*:



In the Swedish folk-music the fantastic dances (a prominent place.

[This article will be continued in a later issue, in which songs of Norway will be discussed.]

A Full Hour Lesson

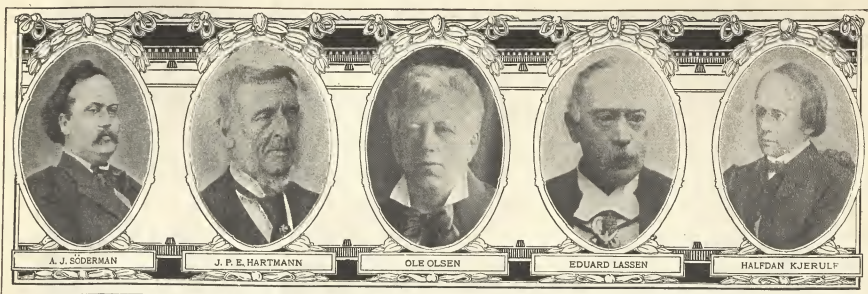
By Naina dos Santos

There are closely woven and loosely woven hours. In the former a number of ideas, given by the teacher in careful sequence, are assimilated by the pupil. In the latter a lack of system on the part of the teacher and consequent inattention on the part of the pupil result in a loose mesh of thought, through which the precious knowledge drops away as through a sieve. In the former, teacher and pupil have plenty of leisure; the precious knowledge drops away as through a sieve. In the latter, time is wasted. In the former, time is wasted. In the latter, time is wasted.

It is presumed that the pupil will be ready, the picture of the musician, for the lesson, her theory book sharpened pencil, studies, pieces and music for light reading on the open piano. Friendly atmosphere, and then, while the teacher removes her gloves and crabs, at minute by minute sufficient.

A few leading questions about the life or works of the musician, or on the subject of musical history prepared for the lesson, will consume four minutes out of fifteen minutes will be allowed for harmony, transposition, sight-seeing and ear-training, together with the scale work. Before playing the scale of the day, the pupil will mention its signature, the place where the semitones occur, and what are its related scales, major and minor, with their signatures. Having played the scale to the teacher's satisfaction, the pupil will play its chords, without looking at the piano, and then play, the teacher meantime examining the written exercises given at the preceding lesson.

The pupil then turning to the piano, takes her note-book and is given a lesson in harmony combined with sight-singing. The Swedish singer, Christine Nilsson,



Concise Biographical Dictionary of Scandinavian Musicians

AKER, AND. Born Helsingfors, Finland, 1847. Operatic soprano.

APPELBERG, ARVID AUGUST. 1788-1871. Swedish historical comic writer, who edited, with Geller, a famous collection of Swedish folk-songs.

ANSELMI, OSCAR. Born Lund, Sweden, 1813. Famous as a guitar player and singer. His compositions a great number of religious songs which he sang through the villages and towns to his own guitar accompaniment.

ALFVEN, HENRIK. Noted contemporary Swedish composer who has written some excellent songs of Scandinavian character.

ANDERSSON, KARL JOACHIM. Born Copenhagen, 1847. Noted Danish organist, and successor to Gade as organ teacher at the Conservatory.

ANDERSSON, KARL. Born Copenhagen, 1848; died 1892. Well known organist, and successor to Gade as organ teacher at the Conservatory.

ANDERSSON, TON. Noted contemporary Swedish composer in Stockholm. Born 1868.

BACKER-GRONDAHL, AUGUST. Born 1847. Pupil of Bellini, Kjerulf and Liszt. Noted modern composer and pianist.

BAKER-SØND, JORAN. Norwegian song writer of distinction. (RECHORD or RECHORD). Teller. Copenhagen, Denmark. Pupil of Nils Gade, composer of operas *Freda* and *Paga-fine*; an overture, song cycles, part-songs, piano-forte pieces, etc.

BEHRNS, JON. D. (1820-00). Founder and conductor of several Norwegian male choral societies.

BELMAN, CARL M. 1740-95. Swedish poet who wrote music to his own verses.

BELMAN, VIKTOR E. Born Copenhagen, 1831. Violinist, pianist and composer. Works include three symphonies, piano-forte pieces, etc.

BEVING, OTTO. Born Copenhagen, 1845. Pupil of Gade, Kjerulf and Liszt. Settled in Boston, Mass., 1880. Is well known in America as teacher, composer and concert director.

BIRY, ISAK ARNE. Born Stockholm, Sweden, 1803; died 1886. Popular singer, and composer of songs including the famous *Herbert's Song* which Jennie Lind used to sing.

BROGGER, ANDERS. Copenhagen, 1801-80. Successful teacher in Copenhagen. Made a famous collection of native Danish songs.

BREWALD, FRANK (pseud. of J. F.). Stockholm, Sweden, 1790-1860. Director of Stockholm Conservatory; composer of an opera, symphonies, chamber music, etc.

BREWALD, (REVISED) JOHANN F. Stockholm 1788; died 1860. Popular singer, and composer of songs including the famous *Herbert's Song* which Jennie Lind used to sing.

BLOM, CHRISTIAN. Born 1782, near Tromsø, Norway. A sea-captain who wrote music, including the national air, *Song of Norway*.

BORHENSEN, HAKON. Born Copenhagen, 1876. Contemporary composer.

BRANSEN, HENRI. Born Copenhagen, 1875. Distinguished cellist.

BREIS, OLE B. Born Bergen, Norway, 1810-80. The most famous Scandinavian violinist. His compositions are excellent, and he personally has been almost a legendary figure in America. Founded the National Theatre at Bergen, and attempted to found a Scandinavian settlement in Pennsylvania. Composed two operas and other pieces for violin.

BROGGER, ANDERS. Born Berge, Denmark, 1802. Violinist, composer, conductor and teacher, and one of the foremost forces in composition in America. Studied violin with Steudtner and composition with Hartmann and Gade, and in 1880, and established Philharmonic Society in Copenhagen. Works, cantatas, violin music and songs.

BROGGER, ANDERS. Born Berge, Denmark, 1802; died 1707. J. B. Bach walked 20 miles to hear him, and his own compositions were greatly influenced by his music.

CHRISTIAN, CHRISTIAN. Born Drammen, Norway, 1845. Danish organist, teacher; composer of many piano pieces and songs.

COVENS, HIRSH GOTTFRID. Born Tinsberg, Norway, 1820. Conductor, composer, and organist, director, etc. Christiania, Lasson, Brede.

CORNELIUS. Born in Nord-Sjælland, Denmark. Noted operatic tenor.

CORNELIUS. Born in Nord-Sjælland, Denmark. Noted operatic tenor.

ENSA, ADOLF. Born Nelskov, Denmark, 1860. From childhood the chess king he rose to become the foremost Danish composer. His works include several operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an oratorio, chamber music, etc.

HENRIKSSON, ENRI. Contemporary Danish composer living in Copenhagen. He has written much melodious piano music including some charming pieces for children.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

HOLST, EDVARD. Born Copenhagen, 1862; died New York, 1890. Wrote over two thousand pieces, including a comic opera, piano pieces, songs, etc.

MALLIN, STONE. Norwegian writer of piano pieces.

MALLING, OTTO V. Born Copenhagen, 1848. Noted contemporary composer.

MALMSTEN, G. Distinguished Swedish organist and composer.

MELARINKI, EERIKI. Finnish song writer.

MELANDROT, O. Born Helsingfors, 1868. Composer of piano and orchestral works in symphony, for "Grove" very shallow.

MICKVEY, HAROLD VON. Born Helsingfors, Finland, 1850.

MIELKE, ERNST. Promising Finnish composer, who died in 1891.

MIELING, ELSA. Contemporary Norwegian composer.

NEUPERT, EDMUND. Born Christiansia, Norway, 1842; died 1901. Composed several well-known studies for the pianoforte.

NIELSEN, CARL. Famous contemporary Danish composer. His music is generally written in symphony, but his music is modern in style, but, nevertheless, favored strongly by the public.

NILSSON, CHRISTINE. Born near Westö, Sweden, 1843. Died 1901. Composed a number of songs, especially noted for *Myrskanten in Faust*.

NILSEN, PETER. Born near Kongsberg, Norway, 1850. Distinguished composer of songs, for Bjørnli, Kullak, Tellevik and others. His toured Europe very extensively.

NORDBERG, JOHAN. Born Christiansia, Norway, 1850. Distinguished stage composer, at one time a rival of Henry Lindberg.

NORDBERG, O. Died 1888. Swedish composer.

NORDBLINT, JOHAN N. Born Venersborg, Sweden, 1840.

NORDHAAK, R. 1842-96. "Father of Norwegian modern music." Exceeded a great influence on Orsted. Composed many songs.

NORMAN, LUDWIG. Born Stockholm, 1851; died 1884. Distinguished contemporary Swedish composer, a noted violinist.

OSTERLOF, O. Died 1855. Swedish organist, composer and pianist.

OLSEN, OLAF Born Hammerfest, Norway 1850. Distinguished contemporary composer. His works include orchestra pieces, piano pieces, songs, etc. One of the best of the modern composers of the North.

OSLE, HANS. Born Christiansia, Norway, 1850. Distinguished contemporary composer.

OSLO HANSEN, AUGUST. Born 1878. Contemporary Norwegian pianist.

PAULSEN, JOHANN HANRICH. Born 1809; died Helsingfors, 1911. A German resident in Finland who did much to revive the Finnish song. *Var Land* (Our Country) and *Kuussa Niin* (In the Forest) are his best known songs.

PETTERSSON, SELIM. Born 1878. Contemporary Russian composer.

PETERSON-BERGER, WILHELM. Contemporary Swedish composer.

PRIV. JEAN. 1773-1822. Composer of the national Danish song.

RAAB, P. A. 1800-85. Composer of national Danish songs. Considered several male organist of Fredericksborg, Copenhagen. Composed several male organist of Fredericksborg.

ROSENFIELD, LAURENCE. Born Copenhagen, 1850. Noted Danish composer, taught piano, male critic and editor of musical journals, etc.

ROSENKRANTZ, JOHANN. Born Copenhagen, 1850. Distinguished contemporary Swedish violinist, critic and composer. At one time director of the Stockholm Conservatory.

RYETER, CORNELIUS. Born Copenhagen, 1823. Noted pianist and composer. Pupyl of Liszt. Became Madewell's successor.

SANDST, HENRIKMAN. Born near Copenhagen, 1851. Noted contemporary Danish composer.

SCHULTZBERG, GERHARD. Born Christiansia, Norway, 1850. Distinguished composer, critic and writer on musical subjects.

SCHUYTER, LUDWIG THUDOR. Born Aarhus, Zealand, Denmark, 1850. Distinguished contemporary Danish piano composer. Wrote many popular piano pieces, concertos, operas, etc.

SELMER, JOHANN. Born Christiansia, Norway, 1844; died Vienna, 1891. Noted contemporary composer of orchestra music, piano, songs, etc.

SELMER, JOHANN. Born Christiansia, Finland, 1865. One of the most eminent composers of the day. Wrote the first large-scale symphony, *Myrskanten*, 1896. His composed orchestral works, pianoforte pieces, etc.

SHELSON, CHRISTIAN. Born Kongsberg, Norway, 1856. Distinguished contemporary Danish pianist and conductor. His works include a symphony in D minor; pianoforte concertos, etc. His songs are popular, especially *Myrskanten*, the popular and beautiful *Nature of Spring*.

SILVERMAN, WILLIAM THUDOR. Born Copenhagen, 1853. Noted organist and composer.

SILVERMAN, WILLIAM THUDOR. Born Stockholm, Sweden, 1844. Popular organist.

SJÖBERG, AUGUST J. Stockholm, Sweden, 1828-76. Noted contemporary Swedish composer of songs, piano, orchestra, operetta, orchestral pieces, etc.

SJÖBERG, AUGUST J. Born 1828. Contemporary Swedish composer, organist at present in Stockholm.

STENBERG, JOHAN N. Born Christiansia, Norway, 1840; died 1911. Distinguished contemporary Danish composer of symphonies, chamber music, a violin concerto, orchestral music, etc. His songs are popular.

STENBERG, JOHAN N. Born Christiansia, 1822; died 1888. Noted Danish composer.

STENBERG, JOHAN N. Born Christiansia, Norway; died Boston, Mass., 1915. Distinguished Norwegian pianist, educator and writer. Taught at the N. M. Conservatory, Boston, and at the New England Conservatory, Boston, the American musical educator.

THANBERG, JOHAN N. Born Christiansia, Norway, 1823.

TELLEFSEN, JOHAN N. Born Trondheim, Norway, 1823; died 1874. Famous pianist, pupyl of Chopin. Taught in Paris; composed concertos and other pianoforte music.

MEYER, WALTER. Born Christiania, 1790: died 1828. Violinist, conductor and composer. Did much to awaken an interest in chamber music; composed some national songs.

TOFF, ALFRED. Born Copenhagen, 1865. Composer of an opera, *Arve*.

UPRICE, M. A. Trondheim, Norway, 1820-89. Celebrated organist and composer. His works include the first Norwegian opera, *Fredrikke*.

WABENITZ, CARL. Born of German parents, Christiania, 1841; died Freiburg, 1905. Distinguished composer and pianist; among his works, he developed a well-known popular music, founded by his father, did much to awaken interest in chamber music.

WENDELIN, HENRIK. Helsingfors, Finland, 1846-1906. Conductor of Finnish Opera, Helsingfors, 1879. Composer of operas, cantatas, ballads, piano-forte pieces, etc.

WENNERBERG, GUNNAR. Born Trondheim, Sweden, 1817; died, Leckö, 1901. Poet and composer, self-taught in music.

The Use of Finger Exercises

By Herbert

No intelligent teacher doubts the value of the finger exercise when judiciously chosen, properly administered, and faithfully practiced. To use number of few is the problem. Some teachers through lack of training will endeavor to get along without any. The conservatory graduate, having experienced the use of a multitude of technical exercises in the higher grades, will likely impose too many upon her little pupil. Either system will be largely a failure; the pupil either quickly reaching the end of her progress, or else contracting a dislike for all music practice. Knowing that the great object is to produce music itself, we should surround students with as much musical atmosphere as possible, if we expect to awaken or increase their interest. The wise teacher will not raise the question, "How many exercises must I use?" but rather, "How few can I get along with?"

The child's interest depends largely upon the teacher's ability to present in an attractive manner the principles of the hand and finger training. At the very start some careful attention to hand position and finger movements is necessary. This work should be done away from the piano at a table, while the pupil is beginning to learn the notes, write them, and find them on the piano. The expressive music, which is the object of the simple, effective music in each lesson, as a stimulant to the child's interest. These early exercises may later

Foundations in Touch

By Mar

In many of our large cities the foundations of great skyscrapers are laid by separate corporations, who do nothing but dig great sockets in the ground and fill them so securely with concrete and steel that the huge building above will be locked to the earth in the most secure manner known. The importance of laying an unshakable foundation in touch with the beginning of vocal that the teacher should make a separate study of this important branch.

A pupil comes to the teacher for the first lesson. She has no previous training. The teacher directs her to place the five fingers of her right hand on C, D, E, F and G, respectively. Almost invariably the fingers are laid upon the keys flat, with the hand sloping toward the fifth finger and the wrist turned slightly inward. Experience has shown it necessary to curve the fingers, owing to their uneven lengths.

Ferdinand Hiller's Trib

The following panegyric on Robert Schumann was written by his friend and co-worker, Ferdinand Hiller, shortly after Schumann's death:

"Thus days are laid by a golden sceptre over a splendid world of tones, and thou didst work therein with power and freedom. And many of the best gathered round thee, entrusted themselves to thee, inspired thee with their inspiration, and rewarded thee with their love. Thou didst love to do as thou thy life! A wife, gifted with a radiant, noble, and genius, stood at their side, and thou wert to her as

marles, E. B. F., 1826. A German composer of Italian songs well known by the students. Also wrote oratorios, etc.

WESSE, C. E. F., 1826. A German composer of Italian songs well known by the students. Also wrote oratorios, etc.

WIBERG, ELIAS. Born in Kragö, Norway. Contemporary dramatic soprano.

WINDING, AUGUST (HENDRIK). Born Tübingen (on the lake of Laubach), 1835. Fine pianist and composer of piano pieces. Appointed director of Copenhagen Conservatory, 1891.

WISNER, PHIL. B. 1858. Distinguished Norwegian song writer and conductor of the orchestra at the Christiania Theatre (now the National Theatre).

WINTER-HYLM, OERD. Born Christiania, 1837. Conductor, organist, pianist and teacher. Composed two symphonies, many piano pieces and songs.

ises in the Early Grades

William Reed

be transferred to the keyboard. It is not well to make too much of technical problems, but cultivate the musical spirit as strenuously as possible. Bear in mind that the Finger Exercise is the rock on which may a fragile musical bark have founded. By carefully selecting studies and pieces having the elements of finger training, the pure and simple finger exercise can be largely dispensed with. All depends on the teacher's thoroughness and persistency. Scales and arpeggios will be studied. The new hand position and the dexterous thumb must be carefully considered. This work will enhance keyboard facility as nothing else can; yet the child will be more delighted in playing scales "by the yard," rather than "by the mile."

Concerning staccato work, most pupils will fail to cultivate a good staccato touch unless particular attention is given it. The Mason Exercises along this line are very good. "Pull" and "push" chords and the manner of their rendition should be taught early. Also many places will be found for the use of the down- and up-arm movements. The principles of shading and phrasing must be explained, and all legato and staccato signs adhered to. With this amount of training the little musician will be carried well into the third grade. Before the year is out, proficiency is needed to meet the technical demands of the grades following.

ch for the Beginner

Calvert

The arm should be relaxed and the wrist slightly lower than the knuckles, which should be elevated above the palm of the hand—a sort of arched position.

Those who are specially gifted in music often say, "I can play this position naturally, which only confirms my idea of its being the correct one. A quick and accurate stroke should be made, and the finger brought back to its position while the next is playing. This insures clearness and independence. Of course, this method may be modified to obtain different effects, but it seems to produce a smoother touch—better legato and a crispness that is a requisite to scale passages.

say, "That is too slow; I want to advance to high positions in the beginning of the piece." It is a little slower, but how much better it is to have pupils play little pieces correctly than to play big ones so inaccurately because of the lack of proper training.

ate to Robert Schumann

father to daughter, as bridegroom to bride, and as master to disciple, and as saint to the elect. And when she could not be with thee and remove every stone from before thy feet, the distant thou feel, in the night of dreams and sorrows, her protesting hand from the distance; and when the Angel of Death had pity on thee, and drew nigh to thy anguished soul, in order to help it again toward freedom and light, in thy last hours thy glance met hers; and reading the love

A Blossom

From

The Film

[Editor's Note.—It is fortunate that THE EDITOR presents the second section of Mr. Perry Grainger's interview upon *Modernism in Piano Studies in the 19th Century*. Mr. Grainger is an intimate friend of many of our writers, and his views are of great value to the public. He was a kind of muse for many of our writers, and his views are of great value to the public. He was a kind of muse for many of our writers, and his views are of great value to the public.]

"It seems to me that we live in an age in which the piano has again come very much into its own. The developments of the last fifteen or twenty years have been so enormous. Again let me say that this is an age in which the piano is not merely a practical and useful medium for expressing noble and touching feelings of a nature not especially limited or to the piano or any other particular instrument, but which the very soul and body of the instrument itself most individual peculiarities and idiosyncrasies especially catered for, and in which the technique of the piano are developed to a degree and in a way so that they are able to play an emotional and soulful rôle.

An Inspired Period

"Composers such as Scarlatti, Couperin, Chopin, Liszt at once leap to one's mind as creative geniuses of this particularly high and noble type. They have written great music for the piano, such as the works of Bach, Beethoven, Brahms, etc., but the piano of their achievement lies in the peculiarly pianistic of their style and of the elements contained in their works that prove unusually stimulating and delightful to pianists playing their works. Though perhaps few feel perhaps the deepest attraction in the works of men such as Bach, Wagner, Grieg and Frederic Chopin, these creations the inventive germ and the musical idea and emotion comes always first, and the instrument or instruments employed are composed of secondary considerations (men who compose music in the same kind of music whether they write it for organ or chorus or piano), still I feel we can hardly ever value the refreshing stimulating incentive (especially for the executive artist performing such works) found in the work of men whose gifts lie to a great extent in the power to concentrate on the physical nature of the particular instrument employed and who are capable of quaffing technical and color resources to the very dregs as it were.

"It seems to me we live in a period in which such technical inspiration is so abundant, and composers for the piano abound, and I think the results to pianists of all the new and fresh and lovely and startling piano creations that have appeared in print since, let us say, about 1900, have been extremely rich and their importance and benefit impossible to exaggerate. Pianistically speak-

from Time in Pianofo

an Interview with the Distinguished Australian Pi

PERCY GRAINGER

st Section of this Interview appeared in the Septemb

"Modernism in Pianoforte Study"

never had existed a more prolific period th

present. What diversity! What contrasts betw

work of Albéniz and Cyril Scott, Debussy,

Schönberg and Ornstein.

Pioneers in a New Field

"At the risk of mentioning a very incomple

wish to specialize on those composers whose pia

works I have had the pleasure of being the

introduce into many different countries on my

various parts of the world, as follows: D

Ravel, Cyril Scott, Frederick Delius, Albéniz. A

ous times I have had the joy of introducing the

for the first time to audiences in England, Ha

Germany, Scandinavia, Australia, New Zealand,

know no privilege more enticing and no event co

with a performer's career more satisfying and c

and worth while than being able to introduce the

bearing works of new iconoclasts to broad-minde

ences all over the world, hungry and eager for b

new things.

"The soulfully sensuous and wistfully tend

pathetic creations of the modern French compos

occasioned a reaction against 'banging' and

energetic virtuoso playing in general for which

never be too thankful. They have reintroduc

tain types of charming pianism that had bee

since the days of Couperin and Scarlatti. The

Also opened our eyes to the entrancing beau

certain long pedal effects, which are particula

vincing in Debussy's *Réflexes dans l'eau*, Pagan

in Ravel's *Jour d'été* and *Ondines*. There are

all, many very purely percussive and bell-like a

like effects peculiarly native to the nature o

GRIED,

PERCY GRAINGER, MRS.

te Literature

ist and Composer

Issue under the title

metalic modern piano which by dormant u wonderfully developed by Ravel and Debussy, n doubt they owe in part, if not chiefly to the tact with Gamalans and other Eastern instrumen music.

Cyril Scott's Unique Achievements

"There are certain possibilities of the modern rfe that it seems to me only Cyril Scott has ow to utilize to their fullest extent. Modern cians have long been profoundly attracted to ir rhythms of every kind. As early as 1899 I was busy evolving a style of rhythmically irregu- in which every bar-length, every beat-length, cou- a duration that had no regular relation what- those preceding or following it. If our present can be described as 'meter in music,' then what attempting might be termed 'prose in music,' xperiments of mine led Cyril Scott to pursue original developments of his own.


"It is one thing to write highly irregular rhyth- chorus or orchestra or chamber combinations; another thing to get such rhythms accurately per- with complete unanimity between the differ- forms! Cyril Scott realized that the absolute nature of the piano offered unique opportunities, far easier for a single performer to reproduce c- rhythms than for several musicians playing or together to do so. Therefore the most success- revolutionary developments of irregular rhyth- print can be studied in Cyril Scott's piano work- as his great Sonata, Op. 66, his *Suite*, Op. 75, and entrancing and highly original and significant s- numbers as the following from his *Poems for The Garden of Soul-sympathy, Bells, The Twil- the Year, Paradise Birds*, etc."

"As a pianistic c- he has exploited the- bell-like, clanging- octaves of the pian- ways no other com- has, producing britt- descent cascades of- sounds that have a- vating charm wholly own.

"Apart from all this- Scott's music most- ively expresses one- most interesting, nob- poetic artistic person- of our age.

The Influence of Spa- Gypsy Music

"It is highly inter- to trace the influen- guitars, mandolins, c- such pieces as Del- *La Soirée dans Grenade*, *Mintreels*, Ravel's *All- el Graziosa*, and *Al- Iberia*. Albeniz dev- the 'two-hand' tech- perhaps more than else. His piano style- also be nicknamed



WILLIAM ROBINSON

A Blossom Time in Pianoforte Literature

From an Interview with the Distinguished Australian Pianist and Composer

PERCY GRAINGER

The First Section of this Interview appeared in the September issue under the title "Modernism in Pianoforte Study".

The Use of Finger Exercises in the Early Grades

By Herbert William Reed

No intelligent teacher doubts the value of the finger exercise when judiciously chosen, properly administered, and faithfully practiced. To use many or few is the problem. Some teachers through lack of training will endeavor to get along with the few exercises they know. A single fingering exercise, the exercise of a multitude of technical exercises in the higher grades, will likely impose too many upon her little pupils. Either system will be largely a failure; the pupil either quickly reaching the end of her progress, or she will be discouraged. Knowing that the great object is to produce music itself, we should surround students with as much musical atmosphere as possible, if we expect to awaken or increase their interest. The wise teacher will not raise the question, "How many fingerings can I use?" but rather, "How few can I get along with?"

The child's interest depends largely upon the teacher's ability to present in an attractive manner the principles of hand and finger training. At the very start some simple exercises are necessary, but as the child's progress is necessary. This work should be done away from the piano at a table, while the pupil is beginning to learn the notes, write them, and find them on the piano. It is expedient for the teacher to play some simple exercises with the child, and then let the child's interest. These early exercises may later

be transferred to the keyboard. It is not well to make too much of technical problems, but cultivate the musical spirit as strenuously as possible. In five minutes the child can be made to feel the rock on which the temple of musical bark has founded. By carefully selecting studies and pieces having the elements of finger training, the pure and simple finger exercise can be largely dispensed with. On studies on the teacher's thoroughness and persistency. Scales and arpeggios will be studied. The new hand position and the dexterous thumb must be carefully considered. The teacher should be careful of the facility of the child; yet the child will be more delighted in playing scales "by the yard," rather than "by the mile."

Concerning staccato work, most pupils will fail to cultivate a good staccato touch unless particular attention is given it. The Mason Exercises along this line are very good. "Pull" and "push" chords and the "staccato" chords are very good. In the early lessons many places will be found for the use of the thumb and up-arm movements. The principles of shading and phrasing must be explained, and all legato and staccato signs adhered to. With this amount of training the little musician will be carried well into the third grade. The teacher is needed to meet the technical demands of the student.

Foundations in Touch for the Beginner

By Mary Calvert

In many of our large cities the foundations of great skyscrapers are laid by separate corporations, who do nothing but dig great sockets in the ground and fill them so securely with concrete and steel that the huge building above will be rocked to the earth in the most secure manner known. The importance of laying an unshakable foundation in touch with the beginner is so vital that the teacher should make a separate study of this subject.

A pupil comes to the teacher for the first lesson. She has had no previous instruction. The teacher directs her to place the five fingers of her right hand flat on the keys of the piano. She is told invariably the fingers are laid upon the keys flat, with the wrist sloping toward the fifth finger and the wrist turned slightly inward. Experience proves that it is necessary to curve the fingers, owing to their uneven lengths.

Ferdinand Hiller's Trib

The following panegyric on Robert Schumann was written by his friend and co-worker, Ferdinand Hiller, shortly after Schumann's death:

"Thou didst rule with a golden sceptre over a splendid world of tones, and thou didst work therein with power and freedom. And many of the best gathered round thee, entrusted themselves to thee, inspired thee with their inspiration, and rewarded thee with their admiration. How could a loved adorned thy life! A wife, gifted with the same artistic genius, stood at thy side, and thou wert to her as the

The arm should be relaxed and the wrist slightly lower than the knuckles, which should be elevated above the palm of the hand—a sort of arched position.

Those who are specially gifted in music often seem to have this position naturally, which only confirms my idea of its being the correct one. A quick and accurate stroke should be made, and the finger brought back to its high position while the next is playing. This insures clearness and independence. Of course this method may be modified to obtain different effects, but it seems to produce a smoother tone, more legato and a crispness that is a requisite to scale passages.

Some may say, "That is too slow; I want to advance rapidly." Perhaps right in the beginning the progress is a little slow, but how much better it is to have the pupils play little pieces thoroughly and correctly, than so inaccurately because of the lack of proper training.

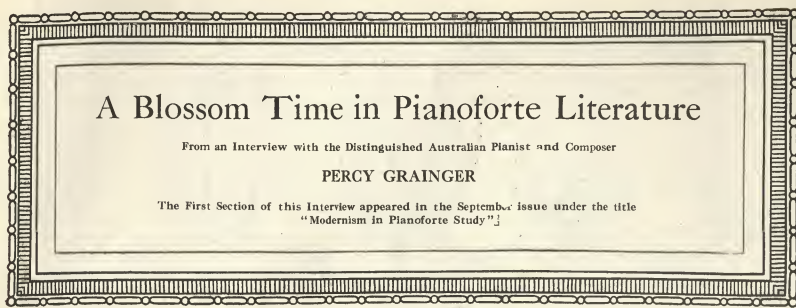

Rate to Robert Schumann

father to daughter, as bridegroom to bride, and as master, disciple, and as saint to the elect. And when she could be with thee and remove every stone from before thy feet, then didst thou feel, in the midst of dreams and sorrows, a peace proceeding from the distance; and when the Angel of Death, had pity on thee, and drew nigh to thy anguished soul, in order to help it again toward freedom and light, in thy last hours thy glance met hers; and reading the love in

Instrument or instruments employed are completely secondary considerations. Men who compose need the same kind of music whether they write it for organ or chorus or piano, still I feel we can hardly overvalue the refreshing stimulating incentive (especially for the executive artists performing such works) found in the work of men whose gifts lie to a great extent in the power to concentrate on the physical nature of the particular instrument employed and who are capable of quaffing technical and color resources to the very dregs as it were.

"It seems to me we live in a period in which such technically inspired composers for the piano stand, and I think the results to pianists of all the new and fresh and lovely and startling piano creations that have appeared in print since, let us say, about 1900, have been extremely rich and their importance and benefit impossible to exaggerate. Pianistically speak-

GRIED, PERCY GRAINGER, MRS. GRIED



GRIEG. PERCY GRAINGER. MRS. GRIEG. RÖNTGEN
GRIEG WITH FRIENDS AT HOME

At this point let me digress for a moment from the working to the social side. Being a newcomer in your town, you will have to guard against certain dangers, and you shall mention only two, leaving the others to your own discretion. First, be careful of losing your acquaintances and associates. I do not mean to counsel snobishness or priggishness, but a tactful reserve toward people of questionable standing in the community. I mention them because they are always ready to turn on the association with a newcomer, in the hope of gaining credit for themselves. Second, be in touch with "the best people in town." Be on your guard against this type and beware also of the musical "spongers," of those who use you as a musical carrier without giving you any return either in cash or in kind. These two types are the most influential. This type is also very common in all communities. Smiles, tea and soft words are a poor return for using up your laboriously acquired concert repertoire. When in the home circle of your friends play for them all you can. But ask them all to play for you. When people invite a large company to a party, they expect the parlors, make elaborate preparations, etc., etc., they do so with the impression that they wish to give their friends a treat.

time of the Franco-Prussian war he was unfortunate in receiving an excellent offer to become conductor of one of the great German orchestras, only to find that the orchestra was forced to discontinue in consequence of the war.

In the meantime he had been composing steadily and his symphony in D attracted wide attention when first given at a Gewandhaus concert (1870). Svendsen next visited America, not for musical purposes however, but principally to renew the acquaintance with an American lady he met in Paris and whom he subsequently married.

Returning to Germany he met Richard Wagner and formed a firm friendship with the great German composer. Svendsen indeed was in thorough sympathy with Wagner and his followers especially Franz Liszt, and this may account for the fact that of all the Scandinavian composers not probably, all the Scandinavian composers of note probably, shows the least touch of the Scandinavian atmosphere.

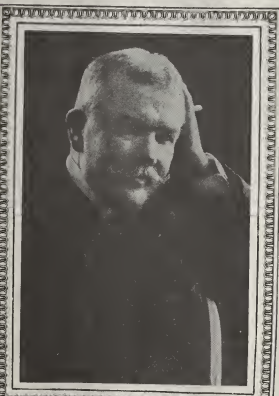
In 1872 he became conductor of the Christiania Musical Association with which he was associated for most of the better part of his later life, although he often toured far from his native city. In 1874 the Norwegian Government recognised his genius and awarded him sufficient support to enable him to go on with his composition. It also enabled him to travel abroad in quest of new inspiration and new ideas. Leipzig, Munich, Rome, Paris and London were all visited and the effect upon Svendsen's output was very notable. The position of court conductor to Copenhagen was offered to Svendsen in 1883. He died in Copenhagen June 14, 1911.

Grieg and Svendsen represent two quite opposite manifestations of Scandinavian musical genius. Svendsen aspired to be thoroughly cosmopolitan in all his works, while Grieg sought to breathe the folk music of Norway. Yet, both men were intimate friends and worked together in many fields of musical activity.

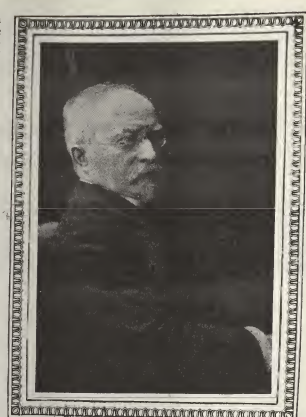
Of Svendsen's best known works his symphonic introduction to *Sigurd Stenbe*, his concertos for violin and for cello, his symphony in D and his chamber music compositions all deserve the serious attention of musical historians. His *Rhapsodie Norvegienne*, the *Romance*, Opus 26 (for violin), as well as his *Winter* and his *Polonaise*, Opus 12, are well known.

John Gustav Sjögren

Johan Gustav Sjögren (pronounced Slay-gren) was born at Stockholm, Sweden, June 26, 1883. Many critics class him as the greatest of the Swedish composers of modern times. He has employed folk material in his works, but they are not so representative on the whole as the works of Grieg. His early studies were conducted at the Conservatoire at Stockholm, but his principal work was done at Berlin, where he was a pupil of those stern German schoolmasters, Haupt and Kriegl. When he was thirty he made an extensive tour of Europe visiting Paris, Munich, Venice and Vienna. Since 1891, however, he has confined his



JOHAN GUSTAV SJÖGREN.



CHRISTIAN SINDING.

activities to Stockholm, where he is an organist of the Johanneskyrka. He is not famed for compositions in larger forms but rather for pieces of high artistic finish and exquisite content. The best known of these are *Auf der Wunderschiff*, Opus 15 (two books), *Finlandsälskytte* (six numbers), *Erlöken* and *Humoresque*.

Jean Sibelius

When Sir Eric King of Sweden, subdued Finland in the middle of the twelfth century, his first move was to send the Bishop of Upsal to preach Christianity to the pagans that then inhabited the rugged country of marshes and lakes. For over five centuries Finland has produced works of art, and the inter-relationship of the people of Sweden and those of Finland naturally resulted in making the Finns a race strongly Scandinavian in type. In 1721 Peter the Great attached part of Finland to the Russian Empire and in 1809 Finland became a part of the land of the Czar. Nevertheless, the Scandinavian feeling expressed in Finnish nationalism is still said to be very strong. The country of Sibelius is therefore one which may properly be classed with the Scandinavian countries at least in part. It is from the standpoint of population, about one-half the size of New York City. Yet the meeting of Russian and Scandinavian culture has produced works of large and deserved merit. Education and progress, often under huge difficulties, has marked the recent history of Finland although a university was established in "the country of a thousand lakes" very shortly after the first Puritan pilgrimages to America.

Understanding these significant facts about Finland, the personality of Sibelius becomes ever more interesting to his admirers.

Jean Sibelius was born on December 8, 1865, at Tavastehus, a tiny city in southwest Finland. As in the case of Schumann, Handel, and others, he was first taught for the law. However, he became a pupil of Wegelius at the Helsinki Conservatory. After graduation he went to Berlin, where he studied with Becker, and then to Vienna where he came under the instruction of the noted master Goldmark. He also had instruction from Fuchs and Berglind. His genius was so obvious that the Finnish legislature granted him a substantial stipend to enable him to continue his work. Returning to Helsingfors in 1898, he assumed control of the rapidly growing conservatorium.

Fortunately he has been enabled to continue his work at composition in that middle life he is already recognized as a master. While his first works have evidences of his German training it must be remembered that even under so great an authority as Goldmark, he was found an unruly pupil, anxious to follow paths of his own finding. His later works are marked not only by the folk-music of his native land but by that wonderful blending of the mysticism of the

East and the dynamic power of the West which characterizes his race. Although Finland is commonly referred to as a Scandinavian country, the folk songs of Finland have comparatively little in common with those of other Scandinavian countries. Sibelius has drawn much inspiration from the Kalevala, and the mythical songs of the Finns. Often sombre and sometimes gloomy in atmosphere, his works are strong to the point of violence. But it is not the violence of the brute, but rather that of the unseen, unheard, unwelcomed hand of relentless fate. In this he has no rival. Not even the powerful Slavic writers compare with him in portraying tragic moments in tones.

Two of Sibelius' works *The Swan of Tuonela* and the *Lemminkäinen Homage* were given in Chicago under the baton of that masterful and of musical pioneers, Theodore Thomas, as early as 1901. Then Sibelius has made two visits to America (1913-1914), whether he came through the splendid initiative of Mr. and Mrs. Carl Stockel to take part in the Litchfield County Choral Union Festival in the music shed at Norfolk, Connecticut.

Sibelius has become popular in America through his tone poems and symphonies as well as his deservedly popular piano-forte compositions, the best known of which is the *Romance*.

Christian Sinding

Sinding's long residence in Denmark has led many to regard him as a Dane, but he is in reality a Norwegian. As he was born January 11, 1855, at Kongberg. After his initial studies at home he went to Leipzig, where he became the pupil of Reinecke (1874-1877). Having a Royal Scholarship he was enabled to continue his studies at Dresden, Munich, and then at Berlin. All in all he is one of the most thoroughly drilled of the Scandinavian composers. For a time he lived in Christiania as a teacher and as an organist, but later removed to Copenhagen.

Sinding's work is all marked by high artistic conceptions of balance, style, and melodic beauty. The atmosphere of his own home life may have in a measure accounted for this. One brother is a poet of renown and the other is one of the foremost sculptors of Scandinavia. Sinding is an admirable pianist but in later years has given practically all of his ambitions to composition. His recently produced opera was very favorably received and he has the distinction of having written two of the most widely performed pieces of the hour—*Fruitingranchen* and the delightful song—*Sylen's Song*. He has written a violin concerto that has been very popular with performers upon that instrument. There is also a piano-forte concerto which deserves to be better known. His symphony in D minor has been played by the most famous orchestras since its composition in 1890, and his chamber music and piano pieces are of such high character that he will unquestionably rank among the immortals of Scandinavia.



JEAN SIBELIUS.

Interesting Phases of Scandinavian Music

Collected from Various Sources

Musical Accomplishment in Norway

[Finland has its Sibelius and Denmark its Gade. Sweden glories in the melodies of Jenny Lind and Christine Nilsson. But to Norway belong the names of Edvard Grieg, Johan Svendsen, and the most eminent of Scandinavian composers, Christian Sinding. It is to Norway that we owe the few, but have made the strangely beautiful music of the world's musical repertoire. The following data concerning the musical education of the people of Norway is an abbreviation of data printed in the official account of Norway's music and other activities published at the time of the Paris Exhibition in 1900. The names of all the musicians mentioned in this article will be found in the Concise Biographical Dictionary of Scandinavian Musicians published on page 707.—Editor of THE ETUDE.]

"The development of the Norwegian art-music has been slow. The first institution of any importance in this development was that of the publicly appointed town musicians, who probably from the beginning of the 17th century had the sole right to the performance of music beyond that of organists and singers in the churches. As a rule, of course, the town musicians were very indifferent performers; but several of them in the poorly developed condition of that time have exercised quite a beneficial influence, especially after it had been decided in 1780 that these posts should by preference be filled with members of the royal orchestra in Denmark, which was then united with Norway. A few organists from this time were also very eminent men, and of late years several of the first musicians of the century have owed their position to the humble position of organist. Among these may be mentioned L. M. Lindeman, who founded in Christiania 'the only Academy of Music and Organ School in the country'; O. Winter-Hjelm, Johannes Haavskov, M. A. Uthaug, and Erika Nissen—a lady more famous as a concert pianist than as an organist.

The first regular musical institutions in the country were private companies. In 1809 the Musical Lyceum was founded in Christiania, and among its first members was the highly-gifted composer and violinist Waldemar Thrane. After the dissolution of the Lyceum, the Philharmonic Society was formed in 1847. One of its first leaders was the clever pianist and thorough theorist and composer, Carl Arndt (1782-1823), who, on the whole, has done much towards the advancement of Norwegian music. The society existed for 20 years, and was succeeded by the Musical Union (Musikforeningen), which is still the only permanent concert company in Christiania (1900). The Musical Union, whose object it is to perform concert music of all kinds, was founded in 1871 by the co-operation of the famous Norwegian musician, Edvard Grieg, who, after afterwards joined by his friend, Johan Svendsen. These two talented men, with their strong, warm interest in the musical art of their country, obtained, during the time that they conducted, quite brilliant results, in spite of the very insufficient material upon which they had to work. Since then the Musical Union has been conducted by Ole Olsen, Johan Selmer and Iver Holter.

As Grieg's part in Norwegian music has been frequently dealt with elsewhere in THE ETUDE, there is no need to go into it here. But 'Grieg's history,' says the official report, "cannot be written without mentioning two earlier pioneers in the domain of national art, namely Kjerulf and Nordraak." Halane Kjerulf (1815-67) was the greatest influence on the development of his youth and time of development were passed during a period of fermentation that began between 1830 and 1840. His musical feeling found expression chiefly in romances, of which he composed about one hundred. In his Norwegian songs we find in fact the national feeling which has burst into full bloom in Grieg. Yet more closely does the national tone ring out in Kjerulf's nearest interior, Rikard Nordraak (1842-66). In the all too few years of his life, he had not only the opportunity of creating any really great work, but he was nevertheless one of the most gifted personalities that Norwegian art has ever fostered. He was a man with a bold, fresh way of looking at things, strong artistic instincts, an unquenching love of work, and deep national feeling. He had decided influence upon his friend Grieg's artistic views, and is the connecting link between Kjerulf and Grieg, in the chain of Norwegian musical art.

As Norway has no regular opera (1900), and no permanently organized concert orchestra in constant practice, musical life has, in a great measure, taken the form of occasional concerts. The most famous artist in this domain was the great violin king, Ole Bull (1810-89), whose life and labors are so world-renowned. Norway has also had renowned concert virtuosi in the pianists and composers, Thomas Thellefsen (1823-74) and Edmund Neupert (1842-88), and the flutist Olof Svendsen (1852-88). In the foremost ranks of living concert executives stand August Backer Grøndahl (1847), as talented a pianist as he is gifted as a composer. The greatest male pianist at the present time (1900) is Martin Knutzen, who is also a conductor of choral and sacred concerts. Among singers may be mentioned Ingeborg Oesle-Bjornsen and Ellen Gulbrandsen. The name of Christian Sinding is one closely connected with the concert life of Norway. He is one of the true geniuses of the younger generation. With his many kindling ideas, his deep musical earnestness and his bold personal force of expression, Sinding has made for himself in a short time a place among the great musicians of the country.

Norway having no regular opera of its own, it has generally been foreigners who have attempted to satisfy the longing of the people for operatic performances. A number of foreign operatic companies have appeared in Norway in the course of time. In addition to this, Norwegian artists have occasionally cultivated this branch of art themselves, and operatic performances have frequently been given in the Christiania Theatre, erected in 1837. In 1874, with Norwegian and Swedish performers, a permanent operatic company was formed, which gave quite brilliant artistic results, but yielded such small proceeds that after the burning down of the theatre in 1877, the company was dissolved. The director of the theatre at that time was Johan Hennum (1833-94). Under his successor, Per Winge (born 1858), opera has also been cultivated with great success.

Swedish Musical Developments

The Swedish historian, N. C. Cronholm, in his *History of Sweden*, devotes a chapter to music in Sweden, in which he says, "Sweden has always been a musical country. Her earliest literature was poetry; her earliest history was written in rhyme; her early laws were drawn up in verse and in that shape committed to memory. When victory had been gained in battle, then the bard who could best sing the deeds of valor and heroism was the man who won the highest approval of the grim old Vikings. Hence we have preserved in the Elder Edda words of wisdom expressed in beautiful, poetic language. These strains were sung by the people who committed them to memory from childhood, singing them in seclusion as well as in company."

In the history of Swedish music the first place is assigned to the singing society of the students of Upsala University. The foundation of this society was laid during the years 1625 to 1630 under the leadership and direction of Jonas Columbus, Professor of Poetry and Music at the University of Upsala. The students loved music and songs, and cultivated them with energy and zest. The greatest influence on the musical culture of Sweden was exerted by the talented musician, J. C. X. Haffner (1759-1833), who prepared most excellent music for the Church Hymn Book; music which came home to every member of the community. He wrote and collected many musical compositions in connection with the folk-lore of the common people. Abraham Mankel has lately added new tunes to the hymns of the Church Hymn Book.

Outside of Upsala University, many musicians and composers have adorned the pages of Sweden's musical history, such as J. H. Roman (1694-1758), H. F. John son (1717-79), the genial Krause (1755-92), the renowned and in many ways accomplished musician and composer, L. Hjortstam (1772-1843), Bellman, the poet and composer, and Professor E. Geijer, poet and composer who with Afzelius did so much to save from oblivion the songs and music of the people. Mention must also be made of Ivar Hallstrom, a productive

musical composer and writer; Bernard H. Crusell, Johan E. Nordblom, Adolph Lindblad, and many others. Special mention must be made of the much beloved and spiritual-minded Peter Gustavus, a brother of King Oscar II, one of the most highly gifted musical composers among the sons of Sweden, Cumar Wennerberg (1817-1901) ecclesiastical minister and provincial governor lately deceased, whose happy and jovial student songs, set to most appropriate melodies, made him one of the most admired and popular of Swedish composers and musicians, may not be very familiar to English-speaking people, but he is well known to the Swedes as poet, musician and composer, and he well deserved his honored place on the roll of the Swedish Academy.

The most celebrated and world-renowned Swede in the world of song is Jenny Lind Goldschmidt. Hardly less renowned was Christine Nilsson. "The great love and admiration felt by the people of Europe and America for song and music was enhanced by these highly gifted Swedish singers, and the accomplishment of such results makes them worthy of a place in history."

The Royal Opera at Stockholm has always been of great social importance, though for many years it was largely under French and German influence. It was here, however, that Jenny Lind, among others, received her first training. She was admitted to the school connected with the theatre at a little child of ten years of age, and an arrangement was effected whereby the school advanced the money needed for her education.

"During the last twenty-five years," says Mrs. Edmond Wodehouse in Grove's Dictionary, "a change has come over Swedish music. The genius of Berlioz, Wagner, and Liszt, and the Christiania of the young representatives of Swedish romanticism. Of the youngest school of song-writers, Vilhelm Stenhammar, born 1871, stands pre-eminent. * * * In W. Peterson-Berger's Swedish songs the tender, melancholy national tone is redoubled. Hugo Alfvén, Christiania, and Erik Bergbom are also, with others, to this group." Sweden has not yet produced a composer of the international fame of Grieg, Gade or Sibelius, but there are many younger composers who show promise of enriching the world with some of the boundless wealth stored up in the golden treasury of Swedish folk-music.

Early Musical Influences in Denmark

During the Elizabethan period, when England was in the zenith of its musical glory, many English musicians visited the court of Denmark. Professor Dr. August Hammerich, of the Copenhagen University, in a paper read before the International Musical Society in London, 1911, reminds us that at this period English music flourished under peculiarly favorable conditions—"the bare mention of names of such masters as Thomas Tallis, William Byrd, Thomas Morley, Thomas Weelkes, John Dowland, John Willbye, John Bennet and many others sounds like the fanfare of trumpets in our ears." Christian IV engaged the foremost of these—John Dowland—for the Royal Chapel in Copenhagen. "The Danish King most assuredly must have been well pleased with Dowland, for he paid him royally, giving him a salary of 500 Daler annually," says Dr. Hammerich. "This was an unprecedented price for those times, placing the English artist on a financial footing with the Admiral of the Realm, who received the same salary." Quite a number of English artists were engaged for the great Lutheran and Danish musicians were also sent to England to study under English masters.

In later years Denmark has repaid her early debt to musical England. Queen Alexandra, as all the world knows, was a Danish princess before she married the Prince of Wales—afterwards King Edward VII. She has exerted great influence on the music of England and recognition was made of this fact when one of the leading English universities conferred on her the degree of Doctor of Music. King Edward was no doubt influenced by her when he founded the Royal College of Music in 1883.

Three ETUDE Prize Winners

OTTO MERZ



OTTO MERZ

THE brilliant composition, *The Surf* (Le Resac) with which Mr. Merz has secured the Third Prize in Class 1 (Concert Pieces for Piano Solo) of The Etude Prize Contest is a very excellent selection in which solidity of writing exists side by side with melodious fancy. Otto Merz was born November 30, 1877, of German parents in what was then Allegheny City, but is now the North Side of Pittsburgh, Pa. At the age of seven he commenced the study of the violin and harmony under E. R. Kappeler of Pittsburgh. To this was added piano study when he was twelve years old. Until his twenty-second year Mr. Merz devoted himself to teaching, but gradually has turned his attention more toward orchestral playing, composition, arranging and editing.

In this field he has been very successful, arranging songs and other pieces for orchestra and military band. He has scored two complete musical comedies, and has frequently had commissions for work of this kind from John Philip Sousa. As a composer Otto Merz is already known to Etude readers, having been winner of a second prize in a previous contest with his *Polacca Brillante*.

LAURA REMICK COPP



LAURA REMICK COPP

WHILE known to ETUDE readers for her charming and instructive articles, Miss Copp has not previously appeared before us as a composer. As winner of the third prize in Class 4 (Easy Teaching Pieces) with her delightful *Gaily Tripping* she makes a gracious entry into the music section of THE ETUDE. She was born in Illinois, but comes of an old Eastern family. Music study began early in life, Miss Copp's mother being an excellent pianist. Later came study in Chicago under Eugene Eager. Other teachers in America have been George W. Proctor in Boston, and Mrs. Fannie Bloomfield-Zeisler. A few years ago, Miss Copp went to Vienna and became a pupil of Theodor Leschetzky.

Miss Copp studied theory of music and composition at the New England Conservatory of Music, and under Adolf Weldig of Chicago. She also studied singing under Miss Kagna Limie. Her general education was not neglected, and after graduating from Ferry Hall Seminary, Lake Forest, Ill., she went to Smith College. *Gaily Tripping* is one of a little set of teaching pieces so suitable for their purpose that it is not surprising to learn that Miss Copp has been very successful in her work as a teacher.

GEORGE DUDLEY MARTIN



GEORGE DUDLEY MARTIN

BORN at Scranton, Pa., in 1881, Mr. George Dudley Martin has remained true to his native city, leaving it only to go to Philadelphia for a while to study piano with Constantin von Sternberg and composition with Dr. Hugh A. Clarke, Professor of Music at the University of Pennsylvania. Previous to this he had studied piano with Silas Rosset of Scranton and with Dr. Alfred Wooler.

Mr. Martin has a decided talent for writing pieces of the salon type—pieces that are attractive and melodious and at the same time devoid of the banalities of so-called "popular music." It is quite in keeping with a poetic justice, therefore, that he should have won a prize—the second—in the 3rd Class (Pieces in Dance form) of THE ETUDE Prize Contest. *Visions of the Dance* is a value which will appeal to many with its gracefulness and spirit. Mr. Martin has written a number of pieces of this type among which may be noted the waltzes *Eros*, *Little Lovers*, *Sweet Swaine*, and *Pittoreque*, and the airs de ballet, *La Ballerina*, *Coquette*, *Wood Nymphs*; also *Two Portraits*, *Felicitations March*, and the song *One Day I Gathered Roses*.

Educational Notes on ETUDE Music

By Preston Ware Orem

RUSTLE OF SPRING—C. SINDING.

This is the most popular pianoforte composition of a famous contemporary Scandinavian composer. It is a favorite recital number. It will require careful practice in order to make it go well. The left hand melody must sing out strongly and the accompaniment very steadily. In a few passages where the rhythmic problem of seven against eight is to be found, we would suggest that this be not figured out mathematically, but that the parts for each hand be practiced separately until they go well in exact time and then finally put together. Grade 7.

CRESCENDO!—P. LASSON

This fine composition is the work of another modern Scandinavian writer. It is exactly what is implied by its title *crescendo*. The eloquent theme is worked up gradually to a tremendous climax. This must be carefully managed by the player and will take considerable practice. Grade 5.

CUPID'S DART—L. DANNENBERG.

Cupid's Dart is a striking bit of ballet music by a contemporary American writer. This composition fits a two-fold function. It makes an effective piano solo for recital or drawing room purposes and it is also a splendid number for fancy dancing. We have heard it used for this latter purpose with telling effect. As a piano solo it will afford excellent practice in double notes, in the staccato touch, and in the broad singing style. It will prove useful as a study in interpretation. Grade 5.

VALSE BRUNE—G. N. BENSON.

This is a taking recital number in the "running" style. Waltzes of this type, based on the continuous figure of eighth notes, must be played very steadily and at a rapid pace in order to attain the best effect. A light and scintillating touch is required. Grade 4.

IN VIENNESE STYLE—H. ALBOUT.

The Vienna waltzes have always been famous for a certain piquant character and movement peculiar to themselves. They are like no other waltzes and they serve in a measure to reflect the gay and volatile temperament of the Viennese populace. Mr. Albout's waltz is a very clever example of this type of composition. It must not be played in strict time and it should be taken throughout with a great deal of freedom. Grade 3½.

WHY?—E. KROHN.

Why? is a very graceful and interesting drawing room piece. Its title should suggest the pleading character of its interpretation. It is a good example of the singing style as applied to pianoforte playing. Grade 3½.

NORWEGIAN HUNTERS' MARCH—W. P. MERO.

This cheerful and interesting march movement is based on a number of old folk themes which in former times were used to be sung while on the march. Grade 3.

DRIFTING AND DREAMING—C. W. KERN.

A very pretty easy teaching piece with two contracted themes. The first theme should be played lazily as though drifting along. The second theme should be taken at a brisker pace, suggesting the troubled visions of the dreamer. Grade 2½.

INDIAN REVEL—P. BROUNOFF.

Mr. Brounoff excels in characteristic pieces of various styles. He is particularly fond of Oriental and Indian effects. *Indian Revel* is an effective example. Grade 3.

TRUMPETER OF THE GUARD—G. HORVATH.

A bright little military march based on familiar trumpet themes, well worked out musically. Mr. Horvath has been very successful with his various songs and pieces and invariably has something new to say. Grade 2½.

THE FOUR HAND NUMBERS.

The two movements from Grieg's "*Peer Gynt Suite*," *Ale's Death* and *Anitra's Dance*, call for little comment. Both of these pieces have become very popular concert numbers. Although originally for orchestra they sound exceedingly well in the four hand arrangements. When used in connection with the *Peer Gynt* reading it will add to the effect if the triangle be used to mark the time in *Anitra's Dance*.

SHEPHERD GIRL'S SUNDAY (VIOLIN AND PIANO)—OLE BULL

This melody, supposedly from an old folk song, used to be a favorite of the violinist Ole Bull, by whom it was arranged. It has appeared in various arrangements, both as a song, as a piano solo, etc., but in all the arrangements the general harmonic scheme is similar. Diatonic melodies of this type lend themselves to a certain richness of harmonic treatment of which all the Scandinavian composers, Grieg in particular, seem to have availed themselves.

MARCH IN E—(PIPE ORGAN) R. BARRETT.

A very solid and dignified march movement by a very able writer. This march fits the organ absolutely and it does not sound like an arrangement from a piano piece or an orchestral piece. The key of E is not so often employed in organ pieces, but it is nevertheless very brilliant. The player will find that the pedaling will prove very comfortable in this key. The registration will prove effective on organs of any size.

THE VOCAL NUMBERS.

Singers will enjoy Mr. Harry Rowe Shelley's effective love song "*My Heart's Desire*." Mr. Shelley is a most welcome contributor to our music pages.

Mr. L. W. Keilin's *Two Little Brown Eyes* is an attractive and characteristic song which will prove suitable for *encore* purposes.

Prize Composition
Etude Contest

Allegretto M.M. ♩ = 126

GAILY TRIPPING

LAURA REMICK COPP

Copyright 1915 by Theo. Presser Co

British Copyright Secured

WHY?

SONG WITHOUT WORDS

ERNST KROHN

Copyright 1915 by Theo. Presser Co

British Copyright Secured

dolce *pp*

animato

cresc. *rit.* *ppp*

DRIFTING AND DREAMING

CARL WILHELM KERN

Andante M.M. = 88 *p*

Piu mosso = 63 *dim.* *f* *ten.*

tango *rit. molto* *Tempo I.* *lunga* *p*

mf *dim.*

Meno mosso *rit. e morendo*

IN VIENNESE STYLE

HANS AILBOUT

Poco tranquillo M.M. = 126

WIENERISCH

p

p poco vivace *poco rit.* *Fine*

a tempo *mf*

poco tranquillo *mf* *dim.* *rit.* *D.C.*

THE ETUDE

This page of musical notation is a score for a piano piece, likely a sonata or concerto movement. It is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation is arranged in five systems, each with a grand staff (treble and bass clefs).

The first system begins with a treble clef and a key signature of three flats. It features a melodic line in the right hand and a supporting bass line in the left hand. The tempo marking "atempo" is written above the staff. The second system continues the melodic development, with a "cresc." (crescendo) marking. The third system introduces a new section, marked "Allegro" and "M.M. = 104". It features a more complex, rhythmic texture with many beamed sixteenth and thirty-second notes. The fourth system continues this fast-paced section, with a "mf" (mezzo-forte) dynamic marking. The fifth system concludes the page with a "Presto" tempo marking and a final, energetic flourish. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like "poco rall.", "cresc.", "mf", and "Presto".

THE ETUDE

INDIAN REVEL

PLATON BROUNOFF

Marziale M. M. ♩ = 108

PLATON BROUONOFF

Copyright 1915 by Theo. Presser Co.

Prize Composition
Etude Contest

Vivo

VISIONS OF THE DANCE

VALSE

GEORGE DUDLEY MARTIN

mp

Tempo di Valse M.M. = 144

rall. pp

mf marc.

rit.

p

dim.

mf

pp a tempo

p

dim.

rit.

pp a tempo

p

Risoluti e marc.

mp scherz.

dim.

con anima

p

f marc.

mp scherz.

dim. delicat. p

Tempo l.

pp

cresc.

rall.

cresc.

mf

dim.

last time to Coda

p

rit.

pp a tempo

pp

a tempo

rall.

dim.

mf

Fine

CODA

dim.

acc.

pp

p

mf

dim.

f

dim.

rit.

mp

mf a tempo

p

dim.

p

D.S.

THE ETUDE ASE'S DEATH

ASES TOD

EDVARD GRIEG, Op. 46, No. 2

Andante doloroso M.M. ♩ = 48

Secondo

ANITRA'S DANCE

Tempo di Mazurka M.M. ♩ = 160

EDVARD GRIEG, Op. 46, No. 3

THE ETUDE ASE'S DEATH

ASES TOD

EDVARD GRIEG, Op. 46, No. 2

Andante doloroso M.M. ♩ = 48

Primo

ANITRA'S DANCE

Tempo di Mazurka M.M. ♩ = 160

EDVARD GRIEG, Op. 46, No. 3

a) Play all the trills in the manner:

THE ETUDE

Secondo

Musical score for the second system of "THE ETUDE". The system consists of five systems of music, each with a treble and bass staff. The first system is marked *pp* and *f*. The second system is marked *p* and *fp*. The third system is marked *fp* and *fp*. The fourth system is marked *pp* and *mf*. The fifth system is marked *dim.*, *poco rall.*, and *p*. The system concludes with a *pp* marking and a final measure marked *f*.

THE ETUDE

Primo

Musical score for the first system of "THE ETUDE". The system consists of five systems of music, each with a treble and bass staff. The first system is marked *pp* and *f*. The second system is marked *p* and *fp*. The third system is marked *fp* and *fp*. The fourth system is marked *pp* and *dolcissimo*. The fifth system is marked *poco rall.* and *p a tempo*. The system concludes with a *pp* marking and a final measure marked *f*.

RUSTLE OF SPRING.

FRÜHLINGSRAUSCHEN.

Christian Sinding, Op. 32, No. 3.

Edited and fingered by Maurits Leefson.

Agitato. M.M. ♩ = 104.

leggiere

Copyright, 1903, by Theo. Presser & Co.

sempre ff 5

ff

dim.

CODA

Ped. sin Fine.

ff

* From here go to the beginning and play to **; then to CODA.

THE ETUDE CRESCENDO!

PER LASSON

Sempre crescendo M.M. ♩ = 99

p *legato* *con Ped.* *cresc.* *molto rit.* *a tempo* *piu lento* *sf* *molto rit.* *lento* *piu corda* *morendo* *pp*

THE ETUDE CUPID'S DART

NOVELLETTE

LOUIS DANNENBERG

Allegretto (tempo rubato) M.M. ♩ = 96

quieto e molto accel. *sost.* *8...* *rall.* *molto rit.* *stentando accel.* *rall.* *Andante sost.* *accel.* *a tempo* *molto cresc.* *rall.* *molto rit.* *Andante sost.* *accel.* *leggiere* *last time to Coda* *strepitoso* *cresc.* *scintillante* *piangendo* *CODA* *legg.* *a tempo* *l.h.* *equal, smooth, light, airy, no retard at all.*

THE ETUDE

This page of musical notation is for a piano piece, likely a sonata or concerto, and is divided into five systems of staves. The notation includes treble and bass clefs, key signatures, and various tempo and performance markings.

The first system is marked "Molto meno mosso" and "sost." (sostenuto). It features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The second system is marked "mosso quasi primo tempo" and "piu mosso". The third system is marked "sissimamente e sempre con molto grazia". The fourth system is marked "chiaramente". The fifth system is marked "Allegretto accell." and "rall. molto rit.".

The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The piece concludes with a "subito" marking and a final cadence.

4 VALSE BRUNE

Allegro con brio M. M. ♩ = 84

G. N. BENSON

p *cresc.* *Ped. simile*

f *dim.* *cresc.* *f* *dim.*

cresc. *f* *dim.* *mf*

THE ETUDE

The image displays a page of musical notation for the piece "The Rose Tree" by J. S. G. The notation is arranged in ten systems, each consisting of a treble staff and a bass staff. The key signature is B-flat major, indicated by two flats (B-flat and E-flat). The music includes various musical notations such as notes, rests, and dynamic markings. The dynamics used include *p* (piano), *f* (forte), *cresc.* (crescendo), *dim.* (diminuendo), *mf* (mezzo-forte), and *D.C.* (Da Capo). The piece concludes with a *Fine* marking and a *D.C.* instruction.

NORWEGIAN HUNTERS' MARCH

ON MOTIVES FROM OLD MARCH MELODIES

Arr. by W. P. MERO

Tempo di Marcia M.M. ♩ = 112

Handwritten musical score for 'Norwegian Hunters' March' in 2/4 time. The score is arranged for piano and features a variety of dynamic markings including *p*, *mf*, *f*, *marcato*, and *ff*. The melody is primarily in the right hand, with a steady accompaniment in the left hand. The piece concludes with a *ff* marking.

Handwritten musical score for 'Trumpeters of the Guard' in 2/4 time. The score is arranged for piano and features a variety of dynamic markings including *Grandioso*, *ff*, and *ff*. The melody is primarily in the right hand, with a steady accompaniment in the left hand. The piece concludes with a *ff* marking.

TRUMPETERS OF THE GUARD

MARCH

GEZA HORVATH

Tempo di Marcia M.M. ♩ = 120

Handwritten musical score for 'Trumpeters of the Guard' in 2/4 time. The score is arranged for piano and features a variety of dynamic markings including *f*, *marcato*, *ff*, *fine*, *D.C. Fine*, and *TRIO*. The melody is primarily in the right hand, with a steady accompaniment in the left hand. The piece concludes with a *TRIO* section.

* From here go to the beginning and play to Fine; then, play Trio.
Copyright 1915 by Theo. Presser Co.

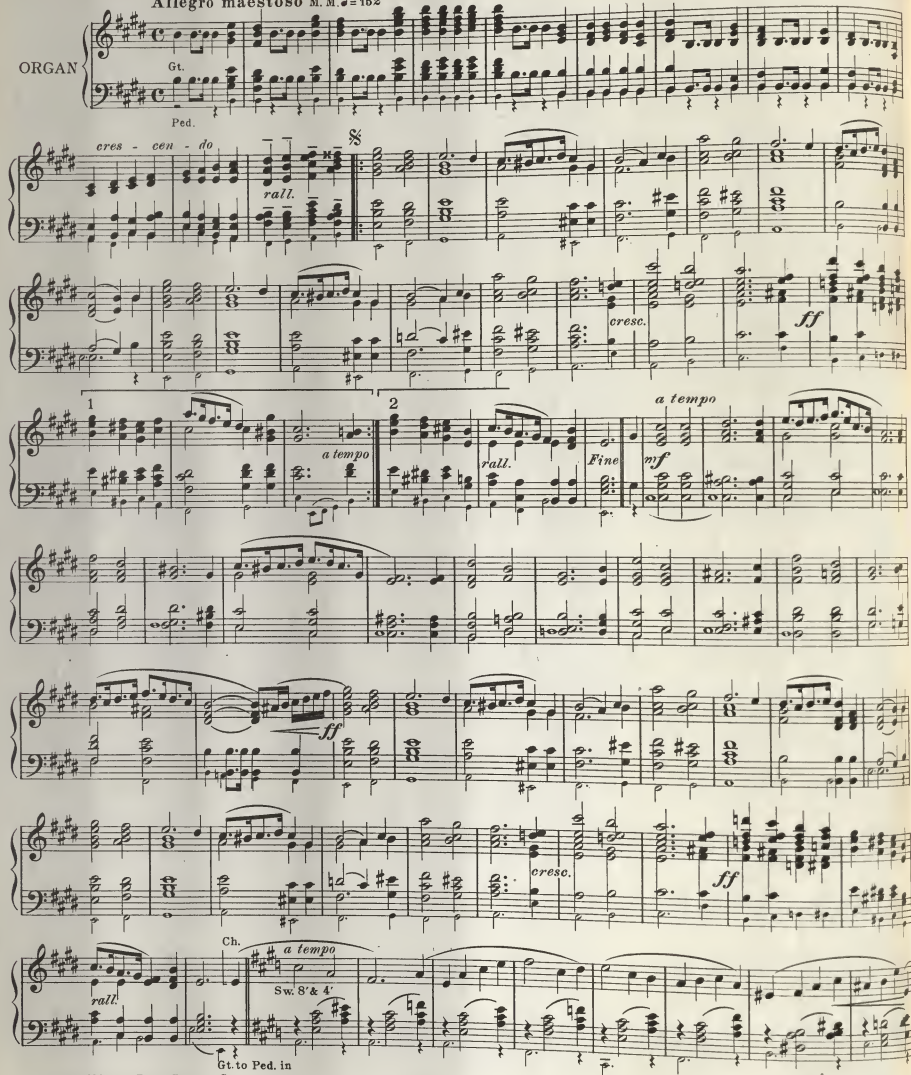
THE ETUDE

MARCH IN E
PIPE ORGAN

REGINALD BARRETT, Op. 80

Regis. { Gt. Full, without reeds
Sw. Full
Ch. 8' Solo stop, all couplers
Ped. 16' & 8'

Allegro maestoso M. M. ♩ = 152



THE ETUDE

Gt. open Diap.
a tempo



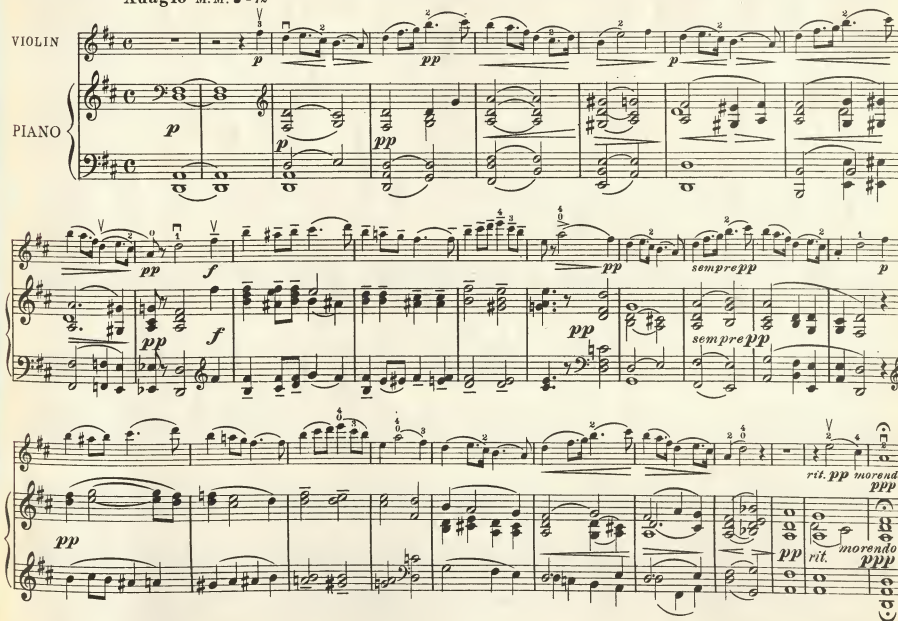
SHEPHERD GIRL'S SUNDAY

Edited by Frederick Hahn

SAETERJENTENS SONDAG

OLE BULL

Adagio M.M. ♩ = 72



THE ETUDE

TWO LITTLE BROWN EYES

JOHN KEMBLE

LESTER W. KEITH

Andante con moto

1. Sum-mer is here once a - gain,
2. Win-ter is com-ing, they say,

Flood-ing the fields with its light, But with-out you all its pow-er to do is sore-ly be-ri-ft of its
Fear-less and grim as of old, But if you stay it will lose its proud sway, And sure-ly for-get to be

light, Fra-grance and beau-ty must go, Seek-ing the joy that I prize, They can-not stay if
cold, Deep-heath a man-tle of snow, The heart of the Win-ter king lies, Wait-ing to beat with

cresc. *rit.*

rall. *Much slower*

you run a-way, Two lit-tle bright brown eyes, Brown eyes, Brown eyes, win-some and true,
sum-mer-y heat, For two lit-tle ro-guish eyes.

rall.

Gleam-ing, beam-ing, all the day through, I on-ly live in the hope that some day

Also published for Low Voice

Copyright MCMIX by The William Maxwell Music Co.

Copyright transferred 1914 to Theo. Presser Co.

International Copyright Secured

THE ETUDE

rit. *a tempo*

You will fling Sum-mer a - cross my dark day, Brown eyes, Brown eyes, lin-ger a - while,

cresc. *cresc. ed accel.*

Send me just one bit of a smile, And from my heart it shall nev-er de-part,

cresc. *cresc. ed accel.* *rit.*

rall.

Two lit-tle, true lit-tle brown eyes.

colla voce *a tempo* *D. S.*

MY HEART'S DESIRE

HARRY ROWE SHELLEY

Con moto

1. Down by the run-ning
2. Down thro' the wav-ing

f *p*

poco rall.

wa-ter, I sing my song of love to thee. Hark from the tree-top yon-der The rob-in's note is
branch-es The sun-light glints, the shad-ows fall. Deep from the wood-ed thick-et A mys-tic gla-mour

poco rall.

Also published for High and Low Voice

Copyright MCMIV by The William Maxwell Music Co.

Copyright transferred 1914 to Theo. Presser Co.

International Copyright Secured

a tempo
borne to me, Un- der the hang-ing branch-es The purl-ing brook runs blithe and gay, Each gurg-ling mur-mur
creeps o'er all. Sweet to its mate the song bird Doth sing its lay so full and free. Earth-would in-deed be

a tempo
thrills me; The brook hath caught my song to-day, Thou art my heart's de-sire; With thee I long to be;
Heav-en, If on-ly thou wert here with me.

a tempo
Each mo-ment pass'd with-out thee Seems an e-ter-ni-ty. O strange, sweet pas-sion! Love's burn-ing

a tempo
fire! How I long to be with thee; Thou on-ly art my heart's de-sire.

a tempo
with thee, Thou on-ly art my heart's de-sire.

a tempo
Vivace

a tempo
Vivace

Richard Mansfield and Hans von Bülow

WHEN Hans von Bülow, the celebrated German pianist, first came to Boston, he stayed at a house in Beacon street in a room immediately beneath that occupied by Richard Mansfield. At that time Mansfield was not even connected with the stage. His mother, the distinguished singer, Mme. Rudersdorff, also lived in Boston, but Richard Mansfield had chambers of his own in Beacon street, where he lived the life of a fashionable young gentleman—when funds permitted. One of his sources of livelihood was his work as music critic on an obscure Boston newspaper now defunct. He did not care very much for this work, for although at his mother's home he came in contact with many of the world's greatest musicians, and although he was himself gifted musically, he did not feel that he was destined for a musical career.

Von Bülow's first Boston concert was announced for Monday, October 18, 1875, and Mansfield was not a little disturbed to find that he was expected to "criticize" the master's playing. With a humility rarely found among music critics he realized that he was not in a position to comment upon a von Bülow playing Beethoven. Learning, however, that the virtuoso was in the same house with him he determined upon an unusual course. With this in view, he paid a visit to von Bülow.

"Her von Bülow," said Mansfield, "I am music critic on one of the Boston newspapers and I find I am expected to attend your concert to-morrow night and to write a criticism on your performance. To me it seems absurd that I should be expected to sit in judgment on a master-pianist like yourself performing a work of such a composer as Beethoven. I am obliged to write something, however, and I would like to do it in a way that would do justice to you and to myself. Won't you be good enough to tell me concerning the concert and your views as to its interpretation?"

Von Bülow recognized that this was a sort of critic. He was not a little interested. He immediately seated himself at the keyboard and explained the fine points of each passage, at once answering the eager questions of the young interviewer. As time went on, Mansfield himself became more and more absorbed. The conversation soon drifted to other works of Beethoven and from that to a discussion on music generally. Presently von Bülow turned and faced his interlocutor; eying him shrewdly. "Young man," he said, "you know more about music than you led me to think."

"No more than I have picked up at home," answered the future actor.

"You have picked up a great deal," observed von Bülow. "Yours must be a very musical home."

"My mother is Madame Rudersdorff," admitted Mansfield.

"Madame Rudersdorff," exclaimed the pianist, "Madame Rudersdorff your mother! I had no idea she was in Boston. Take me to her instantly!" He rapidly put on his overcoat, seized his hat and cane and led the way downstairs.

Boston, as everybody knows, is a city of winding streets. There was a short cut available to Mme. Rudersdorff's from the top of Beacon street to the corner of Boylston and Tremont, and then straight across the north end of the Common. Mansfield, however, led his companion a long circuitous route which took them past the State House, past the front windows of some of Boston's most aristocratic inhabitants, and from domestic thoroughfare through a shopping district of which at that hour was crowded with people. How much longer the journey would have continued is not known, for suddenly von Bülow grew suspicious.

"Young man," he thundered, "you are showing me off. Take me to your mother instantly!"

Typography of Programs

By Edwin H. Pierce

THESE lies on my desk a recital program, in which are several instances of carelessness. Happening to know that the player is a musician of solid attainments and quite wide reputation, I feel that he is perhaps merely the victim of misplaced confidence in an ignorant printer, but were he an entire stranger to me, the impression upon me would be a very bad one.

One should learn to prepare copy for a printed program most carefully.

Among the more common blunders to be observed in many programs are the following:

1. The misspelling of a composer's name, as "Rubinstein" for Růstinstein.
2. The misspelling of musical terms, or of names of instruments, as "violincello" for violoncello, under the false supposition that the word is derived from "violin."

3. The use of an obsolete or discredited form of a word, as "clari-onet" for clarinet.

4. Arbitrary change of order in the course of a program, one line reading, for instance:

BEETHOVEN
and the next

Sonata Opus 13

TWO SONGS BY SCHUBERT

Miss Smith-Jones, soprano.

5. The use of unsuitable type, or of too many different fonts of type in the same program. General blurring or muddiness of effect, arising from unskillful press work.

6. Careless use of punctuation. In the program to which I have alluded there occurs a line like this:

Prelude and Fugue, in G min. J. S. BACH.

The comma after "Fugue," and the period after "G" are both incorrect, and even the word "minor" would look better if not abbreviated.

The tendency to-day, among those who know, is to use fewer punctuation marks than formerly. For example:

PRELUDE AND FUGUE IN G MINOR BACH

is now considered slightly better than

PRELUDE AND FUGUE IN G MINOR. BACH.

There is a growing sentiment against the much abused custom of soliciting business advertisements and printing them on a concert program. It savors too strongly of a crude commercialism.

KRANICH & BACH

Ultra-Quality PIANOS

and PLAYER PIANOS



Supreme and incomparable in its excellence, the Kranich & Bach is the invariable choice of discriminating buyers whose selection is influenced only by actual musical quality.

Our Golden Anniversary Booklet will help you to understand why the Kranich & Bach is musically pre-eminent. Mailed on request.

JUBILEE PLAYER

Price, \$700

F. O. B. NEW YORK

KRANICH & BACH

233-243 East 23d Street
NEW YORK CITY

A MASTERLY INTERPRETATION



SCHUBERT



BISPHAM

of
SCHUBERT'S

FAMOUS SONG

DER WANDERER

Made expressly for THE ETUDE

by

MR. DAVID BISPHAM

**WILL APPEAR IN THE ISSUE OF THE ETUDE
FOR NOVEMBER, 1915**

Mr. Bispham's thoroughness in his art is known to all vocalists. In this "Master Lesson" (corresponding with the famous Master Lesson on great piano and violin pieces which THE ETUDE has new translation of the words make this a brand new edition. In every sense, accompanied by an excellent feature in the November Etude.

Please mention THE ETUDE when addressing our advertisers.

Austin Organs

THE two great exposition organs—at the Pan American and at San Francisco and at San Diego, are AUSTINS and are being heard daily by thousands.

A number of interesting church organs two to four manual now under construction at the factory.

Address all inquiries to
Austin Organ Co.
HARTFORD - - CONN.

CARL BARCKHOFF
BUILDER OF
CHURCH ORGANS
AND
Self Playing Instruments

Over 3000 Barckhoff organs in use which testify to their Superiority and Durability in Construction, Workmanship and Sweetness of Tone.
BASIC CITY :: VIRGINIA

HUTCHINGS
ORGAN
COMPANY

BOSTON NEW YORK
Plant at Waltham, Mass.

NEW ORGAN MUSIC
"ON SALE"

Have your name entered for the receiving of a few small packages of new music ON SALE during the professional season, no guarantee as to amount to be kept; discount the best obtainable; the only responsibility the small amount of postage returns of unused music to be made one year; a postal card will stop the sending any time. Thousands of teachers receive piano music from us in this way.
THEO. PRESSER CO., Philadelphia, Pa.

Trinity School of Church Music
A Training School for Organists, Choirmasters and Chorists
Headquarters: 90 Trinity Place, New York
FELIX LAMORE, Director.
Daily training in the Liturgy and Music of the Episcopal Church. For particulars address The Secretary, Trinity School of Church Music, 90 Trinity Place, New York, N.Y.
Please mention THE ETUDE when addressing our advertisers.

THE ETUDE

Department for Organists and Choirmasters

Edited by Noted Specialists

How Can I Improve the Musical Part of the Service?

By Roland Diggle

THERE are few organists who have not at some time or another closed their organ with a feeling that the service has not gone as well as they would like. What the real trouble was it would be hard to say. You may have played your organ numbers in better style than usual. The choir may have sung exceptionally well. At the same time there has been that unsatisfactory feeling of something lacking. If you are in the "rut" deep enough you let it go at that and jog along until, with a start, you suddenly realize that your choir and congregation have gone, and you are compelled to seek pastures new. These few words are addressed to those who feel that something is wrong and who want to do what they can to improve things.

In the first place an organist should seek the "mood" of the service. This can only be done by co-operation with the organ numbers can also be appropriate. Who, if he knew that the sermon was to be on the Peace of God, would play the *War March of the Priests* as a postlude? It is such things as this that mar an otherwise well-rendered service. There is nothing like five minutes' quiet music as a preparation for morning and evening service. Try and interest the congregation in the music you play, either by publishing the titles on the service list or by placing a list of the pieces to be played near the door, where it can be seen by those coming in. You will be surprised how soon they will be interested in what you play, and what a difference in the number of listeners you will have. Your reputation as a player will go up, with advantages that are obvious. Of course it means you will have to practice, but this you do not want, and the congregation will be spared the rambling, alleged-improvisation which so many organists perpetuate Sunday after Sunday as a habit.

Now as to your choir, I conclude it is a voluntary one. Nevertheless a voluntary singer, once a member, should be just as amenable to rules as if he were paid. I have had to deal with such choirs for many years and have always insisted on this rule be rigidly kept. It has often been hard at first, and I have once or twice lost good voices, but in the end it has proven worth while.

More difficult still is the matter of getting rid of an old choir member who for years untold has sung there but does not realize that now she is spoiling the work of the whole choir. I say she, as in this case "the female" of the species is more deadly than the male." It is a matter for the greatest tact, and perhaps the most successful way to handle it is through the pastor.

In choosing the music for your choir, remember that all music should be devotional. Nowadays I am afraid, especially in smaller places, the music is chosen for this idea to surpass the other churches or to draw crowds from them. The question after a musical service is, "did you enjoy it?" where it seems to me that the question should be, "did it help you?" Certain it is that all the music should be spiritually helpful, either vocal or instrumental. Taken as an ideal, the unaccompanied voice of the worshiper would seem to be the highest plane in respect of most worship; this is the rule in nearly all parts of the Russian Church. But for those who are working amid present conditions of music in America, something different is necessarily involved. It is to these conditions we have to fit ourselves, and to arrange our music edification. The choir is primarily there to lead the congregation in the singing. It is their place, then, to lead them in the most direct and heartiest way they can. Nothing helps a service more than good congregational singing of the hymns, but your choir must lead, not tell them to save their voices for the anthem, the hymns are far more important. In no way can you improve the service more than by having them sing well; especially so that the diction and phrasing is as perfect as you would want it in the anthem.

I have little to say about the anthem; it is usually well rendered, but as the rest of the service has suffered for it, it usually falls flat. Here then are a few hints which, if taken, will lead to an improved service. I am well aware that the average choir member does not like practicing the hymns or the routine part of the service, but it is a very good chorister who only condescends to attend practices when the music to be practiced meets with his approval. Personally, I would rather be without his services no matter how good a voice he had.

A little more time and concentration, a slightly heightened sense of personal responsibility, a little deeper reflection on the nature, purpose and action of the noble art with which they are concerned, and our chorists will soon achieve a greatly enhanced efficiency and self-respect.

One of the fundamental principles of Wagner's doctrine was, that Art has come

from the people and should be returned to them; that all highest art is necessarily "general, collective, responding to the artistic needs which all men have in common." It is clear that our chorists already stand well within the threshold of this "collective, social Art." What a pity, then, that they cannot be induced to better their way even further into the radiant, infinite and civilizing domain.

The Main Qualifications of the Successful Conductors

By Clifford Higgin

GRAT connoisseurs they say are born, yet with all the inherent gifts of genius there is required the inevitable hard work to achieve greatness. Lateness and genius rarely go hand in hand, and from my personal experience and associations with many highly gifted musical celebrities they still work, work, and tell you that it must always be so.

In dealing with the subject of conducting, my starting point is not from the man of genius, but from the man with ordinary gifts, who is generally in charge of a good ordinary choir. My desire is to assist the individual who loves choral music, possesses the keen sense of poetic conception, and realizes that he has the requisite dynamic essentials to inspire and control others.

The Value of Competition

The finest training ground in the world is the competition arena. A conductor never thoroughly realizes his many deficiencies until he puts his idea and handwork in competition with other members of the profession. In an ordinary concert work I have rarely heard the same thoroughness and attention to minute details that characterize the performances of the experienced contest organizations. The conductor is not altogether to blame for this, and the responsibility must, to a large extent, be borne by his choir. In competition singing there is a feeling of rivalry, and the conductor has a chance of success, and there is attention to details and a realization of personal responsibility that the finest workmanship is secured from the available material.

The first essential necessary in a conductor is a qualified personal equipment for the work. The Swiss Guides who conduct the climbers of the world's highest peaks know every inch of the way, every crevice and gully in the poetic metre, but in blank verse, that gives a true illumination of the foreign text and reveals the central thought and which the whole polyphony of musical language is woven.

If the starting point or foundation is not truly conceived our edifice, though perfectly symmetrical, might possibly be like a tower of Babel, when in reality it should be Jacobean.

A thorough knowledge of the voice is imperative for every choral conductor. He must be capable of correcting all the faults that careless singers are

snowed are discerned by knowledge borne of daily study and experience—so must it be with the conductor. Although some readers may assume that no technically deficient man would be in the artistic needs which all men have in common. It is clear that our chorists already stand well within the threshold of this "collective, social Art." What a pity, then, that they cannot be induced to better their way even further into the radiant, infinite and civilizing domain.

Not only does the theoretical side of musical structure, covering embellishments, musical terms and musical forms, but also a thorough acquaintance with the laws of harmony, for their penurious circumstances make private vocal lessons an utter impossibility. Never be afraid to be induced to the full benefit of your extensive knowledge and wide experience. Chords are made up of sensible people who love music, and will work as hard at it as they do at their daily occupations, and heartily appreciate any advice that you feel disposed to give. The greater is the efficiency of the whole, the more you can improve the unit, and the more you can improve the unit, the more you can improve the whole. By cheerfully dispensing your advice, and showing personal interest individually as well as collectively, there appears to be a mutual respect and appreciation for you amongst the whole choir, who will sacrifice more than you think, and work with uniring zeal for the success of yourself and the society.

Extensive Knowledge Required

An acquaintance with the choral literature of different nations is of valuable assistance to the choral conductor. The library of a progressive choir or club society covers a very extensive field. The works comprise compositions by the composers of different nations who generally set to music poems and legends written by the most prominent men of literature of their own nationality. It may be argued that the English translations of the original text are always found underneath, yet it must be admitted that a great many of these are very unsatisfactory, not only in respect to the musical phrasing, but also as regards the portraying of the correct idea and meaning of the poet. In some particular cases the literary sense and significance is so twisted out of shape in an attempt to meet the musical phrasing, that the idea which first fired the composer's mind as he pondered over the poem, and which caused him to pen the music is no longer in evidence. If this is so, we usually not so often, another man attempt a barbershop or college glee club tenor. Either with an unwillingness but misguided soul composes an alto in thirds and sixths with the melody. The balance of the congregation—you may fill in the number according to your statistical imagination—sings the soprano part and does it acceptably. It is utterly absurd to consider this as part singing, when it is only a hideous suggestion. The solution of the whole matter lies in the congregation confining itself to the air. It is the province of the pastor to explain this to the congregation. Most clergymen deplore the lack of so-called "hearty singing," but few are willing to take the initiative step in the matter.

It is so difficult to produce results with a born chosen leader that it is most hopeless to expect concentrated effort with a choir at the vocal helm. If a church cannot afford a choir, let it procure a precentor or conductor. He will be able to hold things together. The organist may be indispensable at the keyboard, but as organist-precentor—this hyphenated person is a mistake.

Give of Your Knowledge

Many singers join the choir with the idea of giving musically and vocally educated, and in some cases it is their only chance of obtaining musical knowledge for their penurious circumstances make private vocal lessons an utter impossibility. Never be afraid to be induced to the full benefit of your extensive knowledge and wide experience. Chords are made up of sensible people who love music, and will work as hard at it as they do at their daily occupations, and heartily appreciate any advice that you feel disposed to give. The greater is the efficiency of the whole, the more you can improve the unit, and the more you can improve the unit, the more you can improve the whole. By cheerfully dispensing your advice, and showing personal interest individually as well as collectively, there appears to be a mutual respect and appreciation for you amongst the whole choir, who will sacrifice more than you think, and work with uniring zeal for the success of yourself and the society.

Congregational Singing

By Harvey B. Gail

How shall we achieve congregational singing? Every one agrees that it is the thing above all others that should be accomplished, but no one is quite sure that the other person's method will accomplish the result, and they have no hesitation in imitating a congregation singing its hymns and chants in four parts. We have an assemblage of from two hundred to six hundred people. After a fashion these good folk have been endowed with voices, which at least are fit to talk with. Here and there—hit or miss—a man is guilty of bass work. Once in a while, though usually not so often, another man attempt a barbershop or college glee club tenor. Either with an unwillingness but misguided soul composes an alto in thirds and sixths with the melody. The balance of the congregation—you may fill in the number according to your statistical imagination—sings the soprano part and does it acceptably. It is utterly absurd to consider this as part singing, when it is only a hideous suggestion. The solution of the whole matter lies in the congregation confining itself to the air. It is the province of the pastor to explain this to the congregation. Most clergymen deplore the lack of so-called "hearty singing," but few are willing to take the initiative step in the matter.

It is so difficult to produce results with a born chosen leader that it is most hopeless to expect concentrated effort with a choir at the vocal helm. If a church cannot afford a choir, let it procure a precentor or conductor. He will be able to hold things together. The organist may be indispensable at the keyboard, but as organist-precentor—this hyphenated person is a mistake.

The voice best fitted for the precentor part is the baritone, as his gamut includes the extreme notes of the ordinary hymns.

One of the troubles of congregational singing is the unrhymic, non-pulsating phrases. For example take the Doxology or "Old Hundred" as it is termed in some hymnals. This traditional choral, when sung by some congregations, is as highly attenuated as molasses taffy.

Another fault is the speed and exceeding high pitch of some of the hymns. This is particularly the case in the Episcopal Church. As an illustration take hymn 404, "I Heard the Sound of Voices." The effect of the congregation straining for the upper G's and at tempo *allegro* is far from satisfactory.

Some of the defects in congregational singing can be remedied by the organist. First, clean phrasing and positive pulsation, eliminating the methodical *longa pausa*. Second, by playing in strict time without dragging or dragging instead of accelerating. Third, by employing organ registration and re-nouncing orchestral solo stops, so that the assembled people will be led instead of diverted. Fourth, by putting hymns and chants into singable keys. Many of our hymns are absolutely unvoiced for that reason.

Rehearsal for congregational singing are to be commended. Organist, choir and congregation will profit by it. Better than all, however, is the judicious selection of hymns. Use hymns that the congregation can sing and omit those that have ornate passages and obligato notes.

The marvel is, that like our knowledge and neglect of the germ that conditions are not worse than they are. We know so much and practice so little. Probably congregational singing will never be perfect in spite of natural and artificial obstacles.

The Oracle in the Organ Loft

Some Suggestions and Observations for Choirmasters

By Charles W. Landon

TEACH choir-singers to take breath by cutting short the note they are singing so as to begin the next phrase with a prompt attack. Make each choir-singer feel that if the anthem is to go at its best he must "lead and not drag." Never must he "hang onto" some other singer as this tends to draw out the time and cause the whole choir in spite of the leader's efforts to keep the movement.

When the choir-master has a certain effect in mind it is perfectly proper for him privately to ask the organist to use certain stops to bring out this effect.

Short anthems are easier and sooner learned than long ones. Usually they also please the congregation better. A singer generally knows if he makes a mistake; let him correct himself. If he again makes the mistake do not call him down personally but make the criticism general.

It often happens that the minister selects a hymn that fits the subject of his sermon that is unfamiliar to the congregation, or to a tune not adapted to congregational use. This defeats his own purpose of encouraging the congregation to join in with the hymns. It is the choir-master's duty to point out that he get a better effect when a few sing a hymn than when only a few do, even though it is not possible to find a hymn suitable for all to sing, as organist-precentor is his sermon.

GUILMANT ORGAN SCHOOL

Dr. William C. Carl
Director

Four Free
Scholarships
offered for
next season.

Write for full particulars.
New catalogue now ready.

School reopens
October 5th.
44 West 12th St., New York

Church Organs

Latest Approved Methods. Highest Grade Only. Established 1827.
Main Office & Works HASTINGS, MASS.
P. O. Box 1000
Hook & Hastings Co.
BRANCHES:
Boston, New York, Phila., Chicago, Louisville, Dallas

"Most of the leading organs in the United States are operated by the 'Organs'." Over 9000 equipments in use.
"Made in sizes from 1-4 to 60 H. P."
HARTFORD, CONN.
(Wholesale of the East & West at discounts.)
A. C. ROYCE, 218 Tremont St., Boston, Mass.
G. W. WESTERFIELD, 261 Virginia Avenue, Jersey City, N. J.
JAMES TOPP, 419 Shurey Hall Bldg., 64 E. Van Buren St., Chicago, Ill.

Steere Organs

Bailey Hall, Cornell University
Dedicated, October 8, 1914
Springfield Auditorium, new building
Two of the most important concerts in recent years
J. W. STEERE & SON ORGAN CO.
Springfield, Mass. Established 1867

THE HALL ORGAN CO.

New Haven, Conn.
Makers of
PIPE ORGANS
DISTINGUISHED FOR ARTISTIC VOICING
DIGNIFIED and CHURCHLY.

ESTEY CHURCH ORGANS

Highest standard maintained.
Many years building in use. Strictly factory prices.
Finest grade of product.
Patrons and ladies always.
Examine stop action and wonderful柔度
ESTEY ORGAN CO., Rutland, Vermont, U. S. A.
Exclusive agent.

MÖLLER PIPE ORGANS

Over two hundred in use. Strictly factory prices. Gold Medal Diplomas at Six International Expositions. Specifications and Estimates on request. Write for a catalog.
M. P. MÖLLER, Hagerstown, Maryland
Please mention THE ETUDE when addressing our advertisers.

Please mention THE ETUDE when addressing our advertisers.

Department for Children

Edited by Jo-Shirley Watson

The Magnifying Glass

Delia was troubled with a malady so large, so terrifying that it was about to ruin her small young self. Delia was between fourteen and fifteen, and if you know anything about the malady you will know that it is a very serious one at this time. It had seized upon Delia's youthfulness and fed upon it until she was miserable by daylight and by dark, for even the night could not cover up the shivers of Self-Consciousness that poor Delia suffered.

To be quite exact, I will quote Delia's very words: "Miss Keith," she said, "I feel exactly as though I were sitting under a magnifying glass." And in her mind that just where Delia was sitting; but other people never saw the glass, though Delia described it as a very large and very thick, consequently they never knew Delia suffered. They called her "a shy girl," "a timid creature" and forgot her the next minute.

I suppose you, as well as Delia, have turned the habit of measuring yourself against your more talented friends. Delia has sought out all of her shortcomings, all of her limitations and placed them in a row before her sharp brown eyes. "This is what she says I can't do as well as Ethel," "I'm not as gifted as Celia," "I won't play before Esther," and then Miss Keith shudders and sighs, because she knows Delia's real self and she bathes the magnifying glass of Self-Consciousness.

"If there is any cure," said little Miss Keith to herself, "I must find it or Delia will consume herself before my eyes." "Delia, dear," said Miss Keith, coaxingly, "let's work together to smash your magnifying glass—shall we?"

"Oh, Miss Keith," answered the mournful Delia, "I'm so unhappy. I tried to play last night over at Esther's, and I believe I made a million mistakes."

"I fear your magnifying glass must have worked overtime, Delia," Miss Keith laughed.

"When you are all hands and feet and blushing with self-consciousness and fear, say this to yourself—it is something Sydney Smith said: 'You are not of the least consequence; nobody is looking at you, nobody is thinking of you; make yourself comfortable.'"

"But I'm not comfortable," sighed Delia, "when I make so many mistakes." "Perhaps they were not even blushing to you, Delia," and Miss Keith looked at the offended Delia. "Anyway you are a normal girl of the average kind, you must simply must form the habit of going in and out without making a fuss; you must work without attracting attention. Make yourself comfortable, for no one is watching you. I doubt if I had heard herself hear you mistakes the other evening."

Delia smiled a knowing smile. "You have told," said Miss Keith, taking Delia's hand. "Tools like these can do much valuable work. They may not be as bright and shiny as Edison's and Edison's, neither are they so dim as Rachel's; they are your tools, your very own, and in the whole world there are none like them. First of all, you are to be as in of the world as you think you can do. Perhaps you are not

talented, but you are capable and can do your work. Think more of your opportunity and less of your skill, and above all else think more of your friends and less of yourself. You know, friendship is apt to get out of repair when you are too busy with yourself. Come, Delia, let me help you crawl under the magnifying glass." Miss Keith patted the fair head before her. "Come out into the world and be comfortable, for no one is watching you."

Amey and the Broken-Backed Book

"Would you believe that Amey got up during her practice period five times in the half hour?" groaned the Broken-Backed Book.

"Well she did and she wasn't the least mite ashamed of it either! The Dear-Darling-Piano sat there calmly blinking his thirty-six black eyes, he was listening intently to the infuriated Broken-Backed Book.

"How would it look to the pastor, if during his call he got up and looked at the clock five times? Wouldn't he say to himself, 'she's an ill-mannered, unpardonably rude, disrespectful and shameless.' Well I think he would say just that, for I know the pastor."

"Again the Dear-Darling-Piano blinked his thirty-six black eyes.

"Here I am," said the Broken-Backed Book, working himself into a frenzy "With my leaves torn, my back shattered, but what's left of me is at her service, I hold the best in piano literature; charming duets she could play with her mother, little dances and sonatas, the most beautiful little things from Beethoven and Schumann and some from Chopin. She's not worthy of them, that I know."

"Oh say now," chimed in the Dear-Darling-Piano, "She is, though! Amey is a good little girl, she's been a bit misguided perhaps." You take an easy position, the Broken-Backed Book and purchase some book on music for our town library.

"Now girls what is your wish? (Waits for a response.) "Ethel wants a nice club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

"If our club is not a living image of a little beginning I'd like to know what is! (Thumps the table with a book.)

"And, girls (shakes the box of nickels), are we to do with all this money? Somebody move something or other. Are we to spend it in selfish vanity?" (Make yourself clear) comes from the back of the room.) "Or are we to do a noble upstart, like the boy and the girl, and purchase some book on music for our town library."

"Now girls what is your wish? (Waits for a response.) "Ethel wants a nice club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

"If our club is not a living image of a little beginning I'd like to know what is! (Thumps the table with a book.)

"And, girls (shakes the box of nickels), are we to do with all this money? Somebody move something or other. Are we to spend it in selfish vanity?" (Make yourself clear) comes from the back of the room.) "Or are we to do a noble upstart, like the boy and the girl, and purchase some book on music for our town library."

"Now girls what is your wish? (Waits for a response.) "Ethel wants a nice club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

"If our club is not a living image of a little beginning I'd like to know what is! (Thumps the table with a book.)

"And, girls (shakes the box of nickels), are we to do with all this money? Somebody move something or other. Are we to spend it in selfish vanity?" (Make yourself clear) comes from the back of the room.) "Or are we to do a noble upstart, like the boy and the girl, and purchase some book on music for our town library."

"Now girls what is your wish? (Waits for a response.) "Ethel wants a nice club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

"If our club is not a living image of a little beginning I'd like to know what is! (Thumps the table with a book.)

"And, girls (shakes the box of nickels), are we to do with all this money? Somebody move something or other. Are we to spend it in selfish vanity?" (Make yourself clear) comes from the back of the room.) "Or are we to do a noble upstart, like the boy and the girl, and purchase some book on music for our town library."

Our Progressive President

(The following address was delivered at the opening of "The Girls' All-Round-the-Year Club.")

"Now, girls, come to order please." (The Chairman raps the table and looks over the room bristling with hair ribbons.)

"Everything we know about or read about has had a little beginning. The tiny seed that grows the corn, the springs that make the rivers, the drops of rain that make the storm, the letters that make the books we read; you see what I mean girls, all everything in the world, had a small start.

"Take our music, none of us knew a thing about notes when we started and I guess the most of us don't know much about them now. (Looks at Rachel.) At least some of us couldn't read those nice duets Mrs. Lowther loaned us."

"Just think how we went to teacher without even a sheet of music in our hands and now see what we have become, girls, members of a music club, the only one of its kind in our town, and I'm sure we are all working for some sort of a musical uplift." (Fudge) Rachel murmurs, "she copied that word."

"I have twelve members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

"If our club is not a living image of a little beginning I'd like to know what is! (Thumps the table with a book.)

"And, girls (shakes the box of nickels), are we to do with all this money? Somebody move something or other. Are we to spend it in selfish vanity?" (Make yourself clear) comes from the back of the room.) "Or are we to do a noble upstart, like the boy and the girl, and purchase some book on music for our town library."

"Now girls what is your wish? (Waits for a response.) "Ethel wants a nice club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

"If our club is not a living image of a little beginning I'd like to know what is! (Thumps the table with a book.)

"And, girls (shakes the box of nickels), are we to do with all this money? Somebody move something or other. Are we to spend it in selfish vanity?" (Make yourself clear) comes from the back of the room.) "Or are we to do a noble upstart, like the boy and the girl, and purchase some book on music for our town library."

"Now girls what is your wish? (Waits for a response.) "Ethel wants a nice club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

"If our club is not a living image of a little beginning I'd like to know what is! (Thumps the table with a book.)

"And, girls (shakes the box of nickels), are we to do with all this money? Somebody move something or other. Are we to spend it in selfish vanity?" (Make yourself clear) comes from the back of the room.) "Or are we to do a noble upstart, like the boy and the girl, and purchase some book on music for our town library."

"Now girls what is your wish? (Waits for a response.) "Ethel wants a nice club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

"If our club is not a living image of a little beginning I'd like to know what is! (Thumps the table with a book.)

"And, girls (shakes the box of nickels), are we to do with all this money? Somebody move something or other. Are we to spend it in selfish vanity?" (Make yourself clear) comes from the back of the room.) "Or are we to do a noble upstart, like the boy and the girl, and purchase some book on music for our town library."

"Now girls what is your wish? (Waits for a response.) "Ethel wants a nice club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

"If our club is not a living image of a little beginning I'd like to know what is! (Thumps the table with a book.)

"And, girls (shakes the box of nickels), are we to do with all this money? Somebody move something or other. Are we to spend it in selfish vanity?" (Make yourself clear) comes from the back of the room.) "Or are we to do a noble upstart, like the boy and the girl, and purchase some book on music for our town library."

"Now girls what is your wish? (Waits for a response.) "Ethel wants a nice club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

"If our club is not a living image of a little beginning I'd like to know what is! (Thumps the table with a book.)

"And, girls (shakes the box of nickels), are we to do with all this money? Somebody move something or other. Are we to spend it in selfish vanity?" (Make yourself clear) comes from the back of the room.) "Or are we to do a noble upstart, like the boy and the girl, and purchase some book on music for our town library."

"Now girls what is your wish? (Waits for a response.) "Ethel wants a nice club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

ciate her. We should, girls, because we stand for musical uplift." (The word, again! Rachel whispers audibly.) "She, our opportunity, girls, let me be a honorary member?" (President sits down hot and breathless.)

"Are You a Shut-In?"

"The average music student is a veritable shut-in. At home when he practices he shuts himself in the parlor and does it behind closed doors. I don't know just why, because he can't play during for ten minutes afterward. When he goes to his lessons he is shut in with his teacher, and while she stands over his fearful hand position he shies from one mistake to the other with a little effort as falling rain. When at last he goes out to the city to take lessons he is shut in his hall-bedroom, and of course, no one but the janitor is concerned about his music. He takes lessons as he did at home, shut-in with his city professor in a studio where the walls are decorated and the doors are double. The in our town, and I'm sure we are all working for some sort of a musical uplift." (Fudge) Rachel murmurs, "she copied that word."

"I have twelve members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

"If our club is not a living image of a little beginning I'd like to know what is! (Thumps the table with a book.)

"And, girls (shakes the box of nickels), are we to do with all this money? Somebody move something or other. Are we to spend it in selfish vanity?" (Make yourself clear) comes from the back of the room.) "Or are we to do a noble upstart, like the boy and the girl, and purchase some book on music for our town library."

"Now girls what is your wish? (Waits for a response.) "Ethel wants a nice club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

"If our club is not a living image of a little beginning I'd like to know what is! (Thumps the table with a book.)

"And, girls (shakes the box of nickels), are we to do with all this money? Somebody move something or other. Are we to spend it in selfish vanity?" (Make yourself clear) comes from the back of the room.) "Or are we to do a noble upstart, like the boy and the girl, and purchase some book on music for our town library."

"Now girls what is your wish? (Waits for a response.) "Ethel wants a nice club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

"If our club is not a living image of a little beginning I'd like to know what is! (Thumps the table with a book.)

"And, girls (shakes the box of nickels), are we to do with all this money? Somebody move something or other. Are we to spend it in selfish vanity?" (Make yourself clear) comes from the back of the room.) "Or are we to do a noble upstart, like the boy and the girl, and purchase some book on music for our town library."

"Now girls what is your wish? (Waits for a response.) "Ethel wants a nice club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

"If our club is not a living image of a little beginning I'd like to know what is! (Thumps the table with a book.)

"And, girls (shakes the box of nickels), are we to do with all this money? Somebody move something or other. Are we to spend it in selfish vanity?" (Make yourself clear) comes from the back of the room.) "Or are we to do a noble upstart, like the boy and the girl, and purchase some book on music for our town library."

"Now girls what is your wish? (Waits for a response.) "Ethel wants a nice club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

"If our club is not a living image of a little beginning I'd like to know what is! (Thumps the table with a book.)

"And, girls (shakes the box of nickels), are we to do with all this money? Somebody move something or other. Are we to spend it in selfish vanity?" (Make yourself clear) comes from the back of the room.) "Or are we to do a noble upstart, like the boy and the girl, and purchase some book on music for our town library."

"Now girls what is your wish? (Waits for a response.) "Ethel wants a nice club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

"If our club is not a living image of a little beginning I'd like to know what is! (Thumps the table with a book.)

"And, girls (shakes the box of nickels), are we to do with all this money? Somebody move something or other. Are we to spend it in selfish vanity?" (Make yourself clear) comes from the back of the room.) "Or are we to do a noble upstart, like the boy and the girl, and purchase some book on music for our town library."

"Now girls what is your wish? (Waits for a response.) "Ethel wants a nice club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

"If our club is not a living image of a little beginning I'd like to know what is! (Thumps the table with a book.)

"And, girls (shakes the box of nickels), are we to do with all this money? Somebody move something or other. Are we to spend it in selfish vanity?" (Make yourself clear) comes from the back of the room.) "Or are we to do a noble upstart, like the boy and the girl, and purchase some book on music for our town library."

"Now girls what is your wish? (Waits for a response.) "Ethel wants a nice club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

"If our club is not a living image of a little beginning I'd like to know what is! (Thumps the table with a book.)

"And, girls (shakes the box of nickels), are we to do with all this money? Somebody move something or other. Are we to spend it in selfish vanity?" (Make yourself clear) comes from the back of the room.) "Or are we to do a noble upstart, like the boy and the girl, and purchase some book on music for our town library."

"Now girls what is your wish? (Waits for a response.) "Ethel wants a nice club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying our dues." Contend as you may, nicksels that makes altogether and you will have an idea of what I mean by little beginnings.

Musical Dyspepsia and How to Avoid It

E. H. Pierce

NEARLY every professional musician, and many amateurs as well, have suffered at some time in their life from the same weariness and distaste for the sound of music. It is not so commonly those who are practicing a regular number of hours daily, nor those who are teaching a large class every week, but is more apt to be those who, possibly in addition to the above, fill in their spare time with desultory playing on their instrument.

Those who feel constrained to stay in their studios through the greater part of the day, in order to meet possible newcomers, and not having many pupils suffer from enforced idleness, are particularly liable to this unfortunate condition.

Limit Studio Hours

Probably the best arrangement is to limit one's studio hours to a certain advertised time each day (except by special appointment), and to fill in the rest of the time with some other useful employment or wholesome recreation. There is nothing better for a musician, both as regards his health and spirits and his business prosperity, than to mingle freely in company, but here, unfortunately, many of us are handicapped, because the evening hours, which by custom are the ones devoted to social intercourse, are with us largely used for rehearsals, recital giving, and even private teaching. Our leisure seems to come at the wrong end of the day.

It is an excellent thing to have a hobby, entirely outside of music. I know of two successful vocal teachers, one an Italian, the other a native of New England, who take great pleasure in their gardens, and devote four or five mornings of each week to horticultural pursuits.

One of these same men has still another and more unusual avocation—he is an amateur maker of fireworks, and on the night of the Fourth of July exhibits the products of his skill for the enjoyment of his friends and neighbors.

The writer, in former years, found great refreshment and pleasure in designing and building canoes and small sailboats.

People differ so greatly, however, both in their tastes and in the limitations of their environment, that it is impossible to give any one truly said that any diversion or side line in which one is genuinely interested is far better than gymnastics or the like, done consciously for the sake of "exercise."

Of course, it is hardly necessary to add, that no hobby or side line should ever be allowed to encroach on one's professional duties.

Rest Before the Recital

Experience has shown that when one is to make a public performance in the evening or conduct an important rehearsal, a reasonable degree of absolute idleness during the day is a great help.

Looking over and trying out a pile of new music, in order to select pieces for performance, and to make one's own repertoire, is a task as delightful as it is necessary, but is particularly wearying to the nerves, and should be reserved for the summer months, or some other less busy season. In this, as in all things, the musician should learn how best to conserve his own nervous energy.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—

October, 1915

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism Collection, New..... 1.50

Antism

has sixteen illustrations, and is attractively bound in red cloth covers lettered with gold. The sketches themselves give some very interesting pictures of musical life in the last century. One entitled *A Midway*, for instance, has to do with the well-known forgotten composers, Cherubini and Boccia. Another called *Pialetta* is a pretty story of the life of Mozart and Lysius. The advance of publication price, which is continued for this month is 50 cents.

Four Indispensable Magazines at One-Half Regular Price

We have just completed arrangements whereby we are able to present to our readers **THE BIGGEST MAGAZINE BARGAIN** ever offered—four well-known magazines at exactly one-half the regular subscription price.

We will send *The Etude*, *Mothers Magazine*, *Ladies World*, and *McCall's* each for one year, for \$2.50. Single copies of these magazines would cost \$8.00. These four periodicals are undoubtedly among the most popular magazines published.

McCall's Magazine is a fashion authority with over a million readers. A *McCall's Pattern* is included with each subscription. The *Ladies World* is recognized by a million women as an authority in managing the home.

Mothers Magazine contains special features and denunciations of practical instruction to all mothers.

Take advantage of this offer at once, sending your order direct to us. If you are now a subscriber to any of these magazines, your subscription will be advanced one year from date of expiration. Only one condition is required—all magazines must go to the same address. Postage to Canada \$3.00 additional.

Note Spelling Book.

By Adele Sutor

This new work is now almost ready and copies will be ready for distribution in a very short time, but the special offer will be continued during the current month. Miss Sutor's Note Spelling Book is one of the best ever offered. It is complete in response and has been prepared with the utmost care. For teaching instruction for young students nothing better has been offered. The special price in advance of publication will be 15 cents postpaid.

Child's Own Book of Great Musicians.

By Thomas Tapper

The first book of this series of children's biographies is on the great pianist, Chopin. It has met with universal success. This was a foregone conclusion with us. We knew that something of this kind was needed and those that had had an opportunity to examine the first book were enthusiastic about it. This is a child's own book of biography. The material for the biography is found in the pages of the small book. The narrative is on a separate sheet, which the child is to cut out and place in the proper place. He or she then writes a short sentence or two, and signs his or her name, after which the book is stitched. A binding needle and a few threads are included in the book. This is the most interesting to the child. While the special offer for the first book is withdrawn and this book will be purchased at 40 cents. The next book that will appear on the market will be Mozart and that book can now be purchased for 10 cents, but the one that has been withdrawn, that is Bach, cannot be had at the special price except in the entire set.

How to Play Well-Known Piano Solos.

By Charles W. Wilkinson

One hundred and fifteen brief lessons on some of the most famous piano works serve two purposes. In the first place it gives additional information to many who may know these pieces. Secondly, it acts as an excellent guide to others who are constantly looking around for new material to play, study and teach. There are

"SAFETY FIRST" IN BUYING

NOT one buyer in a thousand ever has a chance to make the investigation as to the merchant's reliability that the publisher has. The responsible publisher must do all in his power to protect the interests of the readers of his publication.

If you would have "safety first" in buying you will do well to consult the advertising columns of **THE ETUDE**.

Our advertisements are carefully considered and we have repeatedly turned aside applications aggregating thousands of dollars just because we were afraid our readers might lose through questionable advertisements.

Look through this issue and see if there is not something you can buy to better advantage because **THE ETUDE** has investigated the advertiser.

Please don't forget

"I SAW IT IN THE ETUDE"

Two hundred and eighty-eight pages in the book which makes the average lesson over two pages in length. It will serve to make many deservedly meritorious works more popular. The book is now being published. *Handel's Chaconne* by G. Sinding's *Maiden* by Debussy's *Arabesque*, Skabak's *Etude*, Arensky's *Le Concerto*, Cyril Scott's *Let's Love*, MacDowell's *To a Wild Rose*, Grieg's *Puck*, Rachmaninoff's *Prélude*, as well as the better known works of Chopin, Liszt, Godard and Beethoven. The advance of publication price is 50 cents. The book has been carefully edited and brought up-to-date by E. E. Hipsher.

Wagner at Home

We have bought from another publisher all the remaining copies of Gautier's clever and interesting chapters shedding so much light on Wagner's private life during the period of his exile in Switzerland when many of his famous works were for a long while in process of development and perfection. Every admirer of Wagner, the composer, will be glad to get an intimate view of Wagner, the man, surrounded by his family in his retirement at Tribschen. The book is now being published. The special introductory price in advance of publication will be 25 cents postpaid.

Chopin's Preludes for the Pianoforte

This new volume in the Presser Collection is now ready, but the special introductory offer will be continued during the current month. It is impossible to over-praise these splendid works. They display Chopin's genius at its very highest. Our new edition is superior in all respects. Although it follows in the main the edition by Kullak, all the best studies have been carefully compared. The special introductory price in advance of publication will be 50 cents.

Standard Students' Album for the Pianoforte

We are continuing during the current month the special offer on this new collection. It will prove a valuable addition to our series of pianoforte collections printed from especially large plates. The selections in this volume will be of the type frequently described as semi-classical. All the pieces in addition to their musical interest will be of real educational value; only the best composers will be represented. The special introductory price in advance of publication will be 20 cents postpaid.

Studies in Time, Rhythm and Expression.

By Sydney Steinhilber

This set of studies is one that will benefit any pupil who is beyond the third or fourth grade. The universal weakness of pupils is rhythm. These studies go right to the heart of this weakness. Each study has a distinct problem, such as playing triplets in the left hand with a dotted eighth note and eighth note in the right hand. Every imaginable form of rhythm that is practical is found in this set of studies. Besides this they are all in an agreeable form. Some of them are almost pieces, and every exercise is quite playable. If you are a good teacher and have pupils from the second to the fourth grade, you will never again be buying a set of studies for your pupils in advance. Our special offer in advance is 15 cents.

Etudes Melodiques for the Pianoforte.

By George L. Spaulding
This work is now ready but the special offer will be continued during the current month. We can not overpraise this book with the well-known studies by Strelnsky, Op. 53. It is of about the same size and scope, but in more modern style. The book studies are in characteristic vein, and each one has an appropriate title. In this book pleasure in playing and technical progress go hand in hand. The special introductory price for introductory purposes only is 20 cents postpaid.

Studies for Left Hand—Op. 1103.

By Arnoldo Sartorio
As the name indicates, these studies are intended for the cultivation of the left hand, but interest in the right hand and melodies have not been lost sight of. There are plenty of most interesting passages in rhythm and melody that suit the pupil's interest. Those who have been using Sartorio's studies in the past will find them as disappointing in this last set. It is one of the most interesting of the series of studies we have been publishing of this kind. The book is one of the best writers that take the place of Czerny. His works embody everything of Czerny's that is of value, and they are written in his own individuality. While these studies are not entirely for the left hand alone, they are left hand studies in the truest sense of the word. Our special advance price is but 20 cents.

Etudes-Poésies for the Pianoforte—Op. 53 and Op. 59.

E. Harberber
This volume of poetical studies belongs to a class that is quite rare. There are not very many studies of this kind extant. We are frequently asked what we have to take after Heller studies. We can follow the Heller studies in the same line as Chopin who is finished with these studies can follow with Chopin's studies. These studies, however, are by no means easy for correct interpretation and execution. They are of a delicate, refined, and beautiful character. Some of them are published as separate compositions. They are not technical studies in the usual sense. They are most excellent studies to be had in hand with Czerny No. 740, not easily to be surpassed in the beginning of this set, but some time after they have been practiced. The tendency of the present day is

Old Favorites' Album

This is positively the last month that this *Old Favorites' Album* will be on special offer. The work is complete and is in the hands of the binder at the present time, and will be on the market before the next issue comes out. So this will be positively the last month of this special offer. The work consists of very old favorites. They might be called bygone favorites. They are always welcome in the parlor, and for dancing. Some of the titles are: "The Tins March," "The Campbells Are Coming," "The Devil's Dream," "The Virginia Reel," "The Play Boy," "O'More," and a host of others. The special advance price is but 15 cents postpaid.

Special Notices

WANTED—A purchaser for a *Clavier*, J. B. M. Schmitt, Berlin, Prussia.

J. FRANK FRYSINGER—Music Master, corrected. University School of Music, Lincoln, Nebraska.

BOOKS—Educational, Scientific, Literary, Catalogue. Wagner, 2-2441 Post, San Francisco.

SKINNY COURSE OF MUSIC—For teachers and correspondents. 118 W. Canfield, Detroit, Mich.

CORRESPONDENCE LESSONS IN HARMONY—Compositional, Stanley E. Bell, 100 E. 12th, London, E.C.

COME NOW—Beautify your social, or public and domestic. Pines, 25-25, Madison L. Credit, Chicago, Kansas.

WANTED—Second-hand, Practise, Clavier, and for sale. Address P. H. 2209 Emerson Avenue, South Minneapolis, Minn.

MUSIC WRITERS TO PUBLISHERS—Manuscripts corrected. Correspondence lessons in harmony, by Alfred Wolff, composer, Buffalo, N. Y.

PIANO FRANKLIN—Lined paper, 100 cents, highest grade, unusual opportunity. Address Geo. Meyer, Rockwell, 3732 Sheffield, Chicago.

HARMONY AND CONTRAPUNTUM—An original method by correspondence. Write Dr. W. H. A. G. G. 500 Butler Exchange, Providence, R. I.

WANTED—Earned studies of Harmony by correspondence. Method simple, logical, modern, interesting. Write Dr. Carl Hoffman, Vienna, N. J.

DIRECTORY OF INSTITUTIONS OF LEARNING

CENTRAL UNIVERSITY OF MUSIC, Pella, Greece in Piano, Organ, Voice and Theory.

GREENSBORO COLLEGE FOR WOMEN, Greensboro, N. C. Founded 1838. Confers the Bachelor of Arts degree. The college is in the heart of the city. It has a large college for women. For catalog apply to Rev. S. M. Turrentine, President.

HOUGHTON SEMINARY, Houghton, N. Y. Special opportunity for instruction in piano, organ, voice, and theory. Catalog and books \$10 per year. Apply for catalog.

WINTHROP NORMAL AND INDUSTRIAL COLLEGE, training of young women to be teachers. Book 110, S. C., a school for the deaf. Four courses of music, one hundred officers and students, and hundred students. Catalogue on request. David Barclay Johnson, President.

SCHRAEDKE'S School of Violin Technique, Part 1. Edited by F. Hahn

Schradieck has been known as one of the most eminent of European violin teachers that ever settled in the United States. He studied first with the great Belgian masters under Léonard in Brussels and later at Leipzig. Further experience in Moscow and as a concertmaster in the orchestra of the Imperial Court. His work as a teacher, however, was his highest contribution to the world of music. Among his pupils having been Maude Powell and others hardly less distinguished. Schradieck's *School of Technique* is in three parts, dealing respectively with finger dexterity, double stops, and different bowing exercises. We are now offering the first part, dealing with finger technique in all languages. Edited by Frederick Hahn, one of the foremost American teachers of the violin. This work will doubtless be the most valuable to innumerable violin students and teachers. The advance of publication price on this work is 20 cents.

Schradieck's School of Bowing, Book I. Edited by F. Hahn

One of our best violinists as Kullak, Kullak, Marie Hall and others have naturally created a wide following of pupils for their teacher. Dr. Sevcik is as prominent a figure in the violin world as Lezhnevsky is in the piano world. In long practice, his technique will be no less in the sterling work he has done in actual teaching as in his great legacy to the ages, the *School of Bowing*.

Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*.

Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*.

Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*.

Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*.

Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*.

Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*.

Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*.

Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*.

Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*.

Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*.

Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*.

Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*.

Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*.

Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*.

Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*.

Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*.

Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*. Each volume is intended to be used with the second or third volume of the *School of Bowing* and *School of Technique*.

to have more and more of this classical study where the artist is blended with the useful. We will say that this volume contains not only Op. 53 but also Op. 59. It is omitted. Our special advance price for both Opus is 20 cents.

Characteristic Studies for the Pianoforte—By R. S. Morrison

There is always room for a good new study-book for early intermediate grade pupils. Mr. Morrison's new set of characteristic studies is a collection of gems, and each of the studies a little piece in itself, yet each one brings out some special point in pianoforte technique. This is such a book as students will enjoy practicing. The special price in advance of publication is 20 cents postpaid.

Popular ETUDE Premium

We have just added to *The Etude* Premium List a number of new *Pillow Top* Outfits.

Each outfit consists of one pillow top, one blanket, one sheet, one pillow, one blanket (plain) for pillow, one specially written diagram lesson, and silk floss for sewing.

Any one of the following designs can be selected: Conventional, Buttery, Tudor, Day, wreath, tulip, cross, stick, or French knot.

We will send choice of any one of these pillow top outfits to any one sending us one yearly subscription, not their own, at \$1.50.

If you do not have a copy of our complete premium catalogue, we would suggest that you send for one at once.

Editor—James Francis Cooke, Philadelphia, Pa.

Business Manager—None.

Ownership: (1) A corporation, give its name and address. (2) An individual, give his name and address. (3) A partnership, give the names and addresses of individual owners.

Known individuals, mortgages, and other security holders, holding ten per cent. or more of total amount of bonds, mortgages, or other securities.

None.

Sworn and subscribed before me this 13th day of September, 1912.

(Seal) Commission expires January 21, 1913. Form 3525.

Richard Mansfield and Ambition

The memorable verse of Longfellow's—

"Wealth by great men reached and kept,
But they gave their companions debt,
Were willing, upward in the night,
To give their souls for the light."

has a significance which apparently does not occur to those who quote it most often. Those who toil and labor while others rest and often suffer from an inordinate discontent. For them there is no rest, no happiness. Every new height attained is but the platform on which to build higher. This thought has been well expressed by Richard Mansfield, a victim of discontent—the very force that drove him to the top. Paul Whitelash in his biography of Mansfield (published by Scribner's) quotes the famous remark of the great actor, the significance of which will not be lost upon those who remember that Mansfield was a musician of no mean attainments and the son of the great singer, Madame Telford.

"Contented he was not," says Whitelash; "he could not be. His ambition was always reaching out. Years afterward he said to the writer, who was conducting a rehearsal: 'This responsibility and fatigue is overwhelming. See that bright, care-free, contented young fiddler there. He only plays a second violin, yet he is happy. I can't understand it. If I played second fiddle I should want to play first. Then I should want to lead. But I should next want a bigger orchestra, and yet a bigger one. I should want to be able to compose, and I should want to write magnificent music. If I attained success as a composer, I should not be satisfied if I were not able to take first place.'"

NEWCOMB-ENDICOTT CO.,
Adelaide Department A, Detroit, Mich.

For Nervous Women

Horsford's Acid Phosphate treats the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

Vacuum Cleaner Carpet Sweeper

The Efficient Cleaning Combination

To the tired woman, wearied with the constant fight against dirt and dust, these two Bissell machines are indeed a boon. Use of the *Bissell Carpet Sweeper*, for daily sweeping, with *Bissell's J-4000 M. CLEANER*, a powerful suction machine, for general cleaning days, the scientific, work-saving way which gives you a beautifully clean house.

BISSELL'S VACUUM SWEEPER is a very popular model, with combination duster and sweeper.

It has a test action, which standard power vacuum cleaner should have to even give superior *vacuum power* and *cleaning efficiency*.

For a complete *vacuum power* and *dust* and *cleaning efficiency* machine and dust bag, a source of wonderful convenience. See books, describe this and other important features.

Price, \$7.50 for the Vacuum Cleaner (without bag) and \$10.00 for the Vacuum Sweeper (with bag). Slightly less in cash, when paid for in advance. Bissell Bros., 150 North Second St., Philadelphia, Pa.

Known individuals, mortgages, and other security holders, holding ten per cent. or more of total amount of bonds, mortgages, or other securities.

None.

Sworn and subscribed before me this 13th day of September, 1912.

(Seal) Commission expires January 21, 1913. Form 3525.

For Nervous Women

Horsford's Acid Phosphate treats the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

Vacuum Cleaner Carpet Sweeper

The Efficient Cleaning Combination

work is nothing short of monumental. Others have written excellent bowing exercises, but it has been left to Sevcik to gather all known forms of bowing and to develop them exhaustively. It is with his bowing exercises that we present the first book of this work to our readers. The book has been edited and revised by Mr. Frederick Hahn, who, like Sevcik, a former pupil of Sevcik, is one of the most violin teachers in the country, and an excellent violinist. The result largely of his experience with Sevcik in the studio and in the practical work of teaching. He has gathered valuable information from the studies as to "how to practice," etc., that Sevcik has not previously published. It is not too much to say that the book of Sevcik's bowing surpasses all existing editions. Our special advance of publication price on this first book of the *Sevcik School of Bowing* is 20 cents.

Statement Made in Compliance with the Act of Congress of August 24, 1912

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., OF *THE ETUDE*, published weekly at Philadelphia, Pa.

For the year ending September 30, 1912.

This statement is to be made in duplicate, both copies to be delivered to the nearest post office, one copy to be retained by the postmaster, and one copy to be retained by the publisher.

Editor—James Francis Cooke, Philadelphia, Pa.

Business Manager—None.

Ownership: (1) A corporation, give its name and address. (2) An individual, give his name and address. (3) A partnership, give the names and addresses of individual owners.

Known individuals, mortgages, and other security holders, holding ten per cent. or more of total amount of bonds, mortgages, or other securities.

None.

Sworn and subscribed before me this 13th day of September, 1912.

(Seal) Commission expires January 21, 1913. Form 3525.

For Nervous Women

Horsford's Acid Phosphate treats the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

Vacuum Cleaner Carpet Sweeper

The Efficient Cleaning Combination

To the tired woman, wearied with the constant fight against dirt and dust, these two Bissell machines are indeed a boon. Use of the *Bissell Carpet Sweeper*, for daily sweeping, with *Bissell's J-4000 M. CLEANER*, a powerful suction machine, for general cleaning days, the scientific, work-saving way which gives you a beautifully clean house.

BISSELL'S VACUUM SWEEPER is a very popular model, with combination duster and sweeper.

It has a test action, which standard power vacuum cleaner should have to even give superior *vacuum power* and *cleaning efficiency*.

For a complete *vacuum power* and *dust* and *cleaning efficiency* machine and dust bag, a source of wonderful convenience. See books, describe this and other important features.

Price, \$7.50 for the Vacuum Cleaner (without bag) and \$10.00 for the Vacuum Sweeper (with bag). Slightly less in cash, when paid for in advance. Bissell Bros., 150 North Second St., Philadelphia, Pa.

Known individuals, mortgages, and other security holders, holding ten per cent. or more of total amount of bonds, mortgages, or other securities.

None.

Sworn and subscribed before me this 13th day of September, 1912.

The Origin of the "Rakoczy March"

REQUISITES FOR THE MUSIC TEACHER

BUSINESS MANUAL FOR MUSIC TEACHERS, \$1.00. This book is a compilation of the latest and best business practices, practical methods of compiling your professional work to yield the maximum profit.

CLASS AND ACCOUNT BOOK, E. M. S. Lesson, 50c. Pocket size, contains record of all business transacted by a music teacher.

PUPIL'S LESSON BOOK, 15c. Pocket size, 100 pages.

THE STANDARD LESSON RECORD, 35c. (Pocket size, 100 pages.) Contains a record for the teacher to keep a complete record of pupils, studies and income. A practical record book.

LESSON AND PRACTICE RECORD, 35c. (Pocket size, 100 pages.) Contains a record for the teacher to keep a complete record of pupils, studies and income. A practical record book.

THE STANDARD PRACTICE RECORD, 35c. (Pocket size, 100 pages.) Contains a record for the teacher to keep a complete record of pupils, studies and income. A practical record book.

BILLS AND RECEIPTS, (Furnishing of 100) 25c.

BLANK BILLS. (Large size 6x9, package of 50) 25c.

MUSIC TEACHERS DESK TABLET, (Pocket size, 100 pages.) Contains a record for the teacher to keep a complete record of pupils, studies and income. A practical record book.

CIRKES' HARMONY TABLET, Pad of 100 leaves ruled music paper, 7x10, 25c.

STUDENT'S HARMONY TABLET, Pad of 75 leaves ruled music paper, 7x10, 25c.

BLANK MUSIC COPY BOOKS, 15c.

BLANK MUSIC PAPER, 12, 14 or 16 lines and Vocal, ten 10x12 boxes, per quire, 40c. (Package 10 quires.)

BLANK MUSIC PAPER, 10x12 boxes with engraving, 25c.

BLANK PROGRAM FORMS, For Concerts or Pupils, 10x12 boxes, per quire, 40c.

DIPLOMA FORM, 21x19, Price 15c. Per sheet, 5c.

TEACHERS' CERTIFICATES, 11x15, 5c.

MUSICAL PRIZE CARD, 6x14, 10c.

REWARD CARDS, Set of 16 cards to the pack, no less than nine colors on each fact. Price set 40c.

MUSICAL WRITING PENS, Per dozen, 15c.

PROFESSIONAL MUSIC CARD, 50 for \$5.00, 100 for \$10.00. Neatly printed, with border, 10x12, 10c.

RUBBER STAMP AND INK PAD, One line 50c, two lines 40c, three lines 30c. A handy article for putting names and addresses on orders to publishers, etc. 13 cents.

ROLL BLACKBOARD, 12x30, 34, 36, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000, 1002, 1004, 1006, 1008, 1010, 1012, 1014, 1016, 1018, 1020, 1022, 1024, 1026, 1028, 1030, 1032, 1034, 1036, 1038, 1040, 1042, 1044, 1046, 1048, 1050, 1052, 1054, 1056, 1058, 1060, 1062, 1064, 1066, 1068, 1070, 1072, 1074, 1076, 1078, 1080, 1082, 1084, 1086, 1088, 1090, 1092, 1094, 1096, 1098, 1100, 1102, 1104, 1106, 1108, 1110, 1112, 1114, 1116, 1118, 1120, 1122, 1124, 1126, 1128, 1130, 1132, 1134, 1136, 1138, 1140, 1142, 1144, 1146, 1148, 1150, 1152, 1154, 1156, 1158, 1160, 1162, 1164, 1166, 1168, 1170, 1172, 1174, 1176, 1178, 1180, 1182, 1184, 1186, 1188, 1190, 1192, 1194, 1196, 1198, 1200, 1202, 1204, 1206, 1208, 1210, 1212, 1214, 1216, 1218, 1220, 1222, 1224, 1226, 1228, 1230, 1232, 1234, 1236, 1238, 1240, 1242, 1244, 1246, 1248, 1250, 1252, 1254, 1256, 1258, 1260, 1262, 1264, 1266, 1268, 1270, 1272, 1274, 1276, 1278, 1280, 1282, 1284, 1286, 1288, 1290, 1292, 1294, 1296, 1298, 1300, 1302, 1304, 1306, 1308, 1310, 1312, 1314, 1316, 1318, 1320, 1322, 1324, 1326, 1328, 1330, 1332, 1334, 1336, 1338, 1340, 1342, 1344, 1346, 1348, 1350, 1352, 1354, 1356, 1358, 1360, 1362, 1364, 1366, 1368, 1370, 1372, 1374, 1376, 1378, 1380, 1382, 1384, 1386, 1388, 1390, 1392, 1394, 1396, 1398, 1400, 1402, 1404, 1406, 1408, 1410, 1412, 1414, 1416, 1418, 1420, 1422, 1424, 1426, 1428, 1430, 1432, 1434, 1436, 1438, 1440, 1442, 1444, 1446, 1448, 1450, 1452, 1454, 1456, 1458, 1460, 1462, 1464, 1466, 1468, 1470, 1472, 1474, 1476, 1478, 1480, 1482, 1484, 1486, 1488, 1490, 1492, 1494, 1496, 1498, 1500, 1502, 1504, 1506, 1508, 1510, 1512, 1514, 1516, 1518, 1520, 1522, 1524, 1526, 1528, 1530, 1532, 1534, 1536, 1538, 1540, 1542, 1544, 1546, 1548, 1550, 1552, 1554, 1556, 1558, 1560, 1562, 1564, 1566, 1568, 1570, 1572, 1574, 1576, 1578, 1580, 1582, 1584, 1586, 1588, 1590, 1592, 1594, 1596, 1598, 1600, 1602, 1604, 1606, 1608, 1610, 1612, 1614, 1616, 1618, 1620, 1622, 1624, 1626, 1628, 1630, 1632, 1634, 1636, 1638, 1640, 1642, 1644, 1646, 1648, 1650, 1652, 1654, 1656, 1658, 1660, 1662, 1664, 1666, 1668, 1670, 1672, 1674, 1676, 1678, 1680, 1682, 1684, 1686, 1688, 1690, 1692, 1694, 1696, 1698, 1700, 1702, 1704, 1706, 1708, 1710, 1712, 1714, 1716, 1718, 1720, 1722, 1724, 1726, 1728, 1730, 1732, 1734, 1736, 1738, 1740, 1742, 1744, 1746, 1748, 1750, 1752, 1754, 1756, 1758, 1760, 1762, 1764, 1766, 1768, 1770, 1772, 1774, 1776, 1778, 1780, 1782, 1784, 1786, 1788, 1790, 1792, 1794, 1796, 1798, 1800, 1802, 1804, 1806, 1808, 1810, 1812, 1814, 1816, 1818, 1820, 1822, 1824, 1826, 1828, 1830, 1832, 1834, 1836, 1838, 1840, 1842, 1844, 1846, 1848, 1850, 1852, 1854, 1856, 1858, 1860, 1862, 1864, 1866, 1868, 1870, 1872, 1874, 1876, 1878, 1880, 1882, 1884, 1886, 1888, 1890, 1892, 1894, 1896, 1898, 1900, 1902, 1904, 1906, 1908, 1910, 1912, 1914, 1916, 1918, 1920, 1922, 1924, 1926, 1928, 1930, 1932, 1934, 1936, 1938, 1940, 1942, 1944, 1946, 1948, 1950, 1952, 1954, 1956, 1958, 1960, 1962, 1964, 1966, 1968, 1970, 1972, 1974, 1976, 1978, 1980, 1982, 1984, 1986, 1988, 1990, 1992, 1994, 1996, 1998, 2000, 2002, 2004, 2006, 2008, 2010, 2012, 2014, 2016, 2018, 2020, 2022, 2024, 2026, 2028, 2030, 2032, 2034, 2036, 2038, 2040, 2042, 2044, 2046, 2048, 2050, 2052, 2054, 2056, 2058, 2060, 2062, 2064, 2066, 2068, 2070, 2072, 2074, 2076, 2078, 2080, 2082, 2084, 2086, 2088, 2090, 2092, 2094, 2096, 2098, 2100, 2102, 2104, 2106, 2108, 2110, 2112, 2114, 2116, 2118, 2120, 2122, 2124, 2126, 2128, 2130, 2132, 2134, 2136, 2138, 2140, 2142, 2144, 2146, 2148, 2150, 2152, 2154, 2156, 2158, 2160, 2162, 2164, 2166, 2168, 2170, 2172, 2174, 2176, 2178, 2180, 2182, 2184, 2186, 2188, 2190, 2192, 2194, 2196, 2198, 2200, 2202, 2204, 2206, 2208, 2210, 2212, 2214, 2216, 2218, 2220, 2222, 2224, 2226, 2228, 2230, 2232, 2234, 2236, 2238, 2240, 2242, 2244, 2246, 2248, 2250, 2252, 2254, 2256, 2258, 2260, 2262, 2264, 2266, 2268, 2270, 2272, 2274, 2276, 2278, 2280, 2282, 2284, 2286, 2288, 2290, 2292, 2294, 2296, 2298, 2300, 2302, 2304, 2306, 2308, 2310, 2312, 2314, 2316, 2318, 2320, 2322, 2324, 2326, 2328, 2330, 2332, 2334, 2336, 2338, 2340, 2342, 2344, 2346, 2348, 2350, 2352, 2354, 2356, 2358, 2360, 2362, 2364, 2366, 2368, 2370, 2372, 2374, 2376, 2378, 2380, 2382, 2384, 2386, 2388, 2390, 2392, 2394, 2396, 2398, 2400, 2402, 2404, 2406, 2408, 2410, 2412, 2414, 2416, 2418, 2420, 2422, 2424, 2426, 2428, 2430, 2432, 2434, 2436, 2438, 2440, 2442, 2444, 2446, 2448, 2450, 2452, 2454, 2456, 2458, 2460, 2462, 2464, 2466, 2468, 2470, 2472, 2474, 2476, 2478, 2480, 2482, 2484, 2486, 2488, 2490, 2492, 2494, 2496, 2498, 2500, 2502, 2504, 2506, 2508, 2510, 2512, 2514, 2516, 2518, 2520, 2522, 2524, 2526, 2528, 2530, 2532, 2534, 2536, 2538, 2540, 2542, 2544, 2546, 2548, 2550, 2552, 2554, 2556, 2558, 2560, 2562, 2564, 2566, 2568, 2570, 2572, 2574, 2576, 2578, 2580, 2582, 2584, 2586, 2588, 2590, 2592, 2594, 2596, 2598, 2600, 2602, 2604, 2606, 2608, 2610, 2612, 2614, 2616, 2618, 2620, 2622, 2624, 2626, 2628, 2630, 2632, 2634, 2636, 2638, 2640, 2642, 2644, 2646, 2648, 2650, 2652, 2654, 2656, 2658, 2660, 2662, 2664, 2666, 2668, 2670, 2672, 2674, 2676, 2678, 2680, 2682, 2684, 2686, 2688, 2690, 2692, 2694, 2696, 2698, 2700, 2702, 2704, 2706, 2708, 2710, 2712, 2714, 2716, 2718, 2720, 2722, 2724, 2726, 2728, 2730, 2732, 2734, 2736, 2738, 2740, 2742, 2744, 2746, 2748, 2750, 2752, 2754, 2756, 2758, 2760, 2762, 2764, 2766, 2768, 2770, 2772, 2774, 2776, 2778, 2780, 2782, 2784, 2786, 2788, 2790, 2792, 2794, 2796, 2798, 2800, 2802, 2804, 2806, 2808, 2810, 2812, 2814, 2816, 2818, 2820, 2822, 2824, 2826, 2828, 2830, 2832, 2834, 2836, 2838, 2840, 2842, 2844, 2846, 2848, 2850, 2852, 2854, 2856, 2858, 2860, 2862, 2864, 2866, 2868, 2870, 2872, 2874, 2876, 2878, 2880, 2882, 2884, 2886, 2888, 2890, 2892, 2894, 2896, 2898, 2900, 2902, 2904, 2906, 2908, 2910, 2912, 2914, 2916, 2918, 2920, 2922, 2924, 2926, 2928, 2930, 2932, 2934, 2936, 2938, 2940, 2942, 2944, 2946, 2948, 2950, 2952, 2954, 2956, 2958, 2960, 2962, 2964, 2966, 2968, 2970, 2972, 2974, 2976, 2978, 2980, 2982, 2984, 2986, 2988, 2990, 2992, 2994, 2996, 2998, 3000, 3002, 3004, 3006, 3008, 3010, 3012, 3014, 3016, 3018, 3020, 3022, 3024, 3026, 3028, 3030, 3032, 3034, 3036, 3038, 3040, 3042, 3044, 3046, 3048, 3050, 3052, 3054, 3056, 3058, 3060, 3062, 3064, 3066, 3068, 3070, 3072, 3074, 3076, 3078, 3080, 3082, 3084, 3086, 3088, 3090, 3092, 3094, 3096, 3098, 3100, 3102, 3104, 3106, 3108, 3110, 3112, 3114, 3116, 3118, 3120, 3122, 3124, 3126, 3128, 3130, 3132, 3134, 3136, 3138, 3140, 3142, 3144, 3146, 3148, 3150, 3152, 3154, 3156, 3158, 3160, 3162, 3164, 3166, 3168, 3170, 3172, 3174, 3176, 3178, 3180, 3182, 3184, 3186, 3188, 3190, 3192, 3194, 3196, 3198, 3200, 3202, 3204, 3206, 3208, 3210, 3212, 3214, 3216, 3218, 3220, 3222, 3224, 3226, 3228, 3230, 3232, 3234, 3236, 3238, 3240, 3242, 3244, 3246, 3248, 3250, 3252, 3254, 3256, 3258, 3260, 3262, 3264, 3266, 3268, 3270, 3272, 3274, 3276, 3278, 3280, 3282, 3284, 3286, 3288, 3290, 3292, 3294, 3296, 3298, 3300, 3302, 3304, 3306, 3308, 3310, 3312, 3314, 3316, 3318, 3320, 3322, 3324, 3326, 3328, 3330, 3332, 3334, 3336, 3338, 3340, 3342, 3344, 3346, 3348, 3350, 3352, 3354, 3356, 3358, 3360, 3362, 3364, 3366, 3368, 3370, 3372, 3374, 3376, 3378, 3380, 3382, 3384, 3386, 3388, 3390, 3392, 3394, 3396, 3398, 3400, 3402, 3404, 3406, 3408, 3410, 3412, 3414, 3416, 3418, 3420, 3422, 3424, 3426, 3428, 3430, 3432, 3434, 3436, 3438, 3440, 3442, 3444, 3446, 3448, 3450, 3452, 3454, 3456, 3458, 3460, 3462, 3464, 3466, 3468, 3470, 3472, 3474, 3476, 3478, 3480, 3482, 3484, 3486, 3488, 3490, 3492, 3494, 3496, 3498, 3500, 3502, 3504, 3506, 3508, 3510, 3512, 3514, 3516, 3518, 3520, 3522, 3524, 3526, 3528, 3530, 3532, 3534, 3536, 3538, 3540, 3542, 3544, 3546, 3548, 3550, 3552, 3554, 3556, 3558, 3560, 3562, 3564, 3566, 3568, 3570, 3572, 3574, 3576, 3578, 3580, 3582, 3584, 3586, 3588, 3590, 3592, 3594, 3596, 3598, 3600, 3602, 3604, 3606, 3608, 3610, 3612, 3614, 3616, 3618, 3620, 3622, 3624, 3626, 3628, 3630, 3632, 3634, 3636, 3638, 3640, 3642, 3644, 3646, 3648, 3650, 3652, 3654, 3656, 3658, 3660, 3662, 3664, 3666, 3668, 3670, 3672, 3674, 3676, 3678, 3680, 3682, 3684, 3686, 3688, 3690, 3692, 3694, 3696, 3698, 3700, 3702, 3704, 3706, 3708, 3710, 3712, 3714, 3716, 3718, 3720, 3722, 3724, 3726, 3728, 3730, 3732, 3734, 3736, 3738, 3740, 3742, 3744, 3746, 3748, 3750, 3752, 3754, 3756, 3758, 3760, 3762, 3764, 3766, 3768, 3770, 3772, 3774, 3776, 3778, 3780, 3782, 3784, 3786, 3788, 3790, 3792, 3794, 3796, 3798, 3800, 3802, 3804, 3806, 3808, 3810, 3812, 3814, 3816, 3818,

The Teachers' Round Table

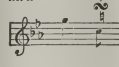
Conducted by N. J. COREY

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

A Turn

"I have trouble with the following passage in Chopin's Nocturne, Op. 9, No. 2, and wish you would explain the meaning of the sign:

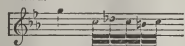
No. 1.



"2. What are a few good pieces for a pupil in the fifth grade? I do not think music teaching a good profession?"—C. E.

1. Your trouble is simply insufficient understanding of the manner of interpreting the sign for a turn. When this sign is placed over a note, the succession of notes is as follows, beginning with the note itself, over which the turn is written, the note above, the original note again, the note below, concluding with the note itself. The flat over the turn indicates that the over-note is flat, in this case D flat. The natural below the turn indicates that the under-note is natural, in this case B natural. The turn, therefore, may be written out as follows:

No. 2.



2. When you mention the sixth grade, I assume that you refer to the grading as established by the *Standard Graded Course*, which is so popular with many of the Round Table readers. The following list will cover both classical and popular selections. Beethoven, Sonata, Op. 14, No. 2; Chopin, Prelude in D flat, Polonaise, Op. 10, No. 2; Valse in C sharp minor; Mendelssohn, Rondo Capriccioso, Op. 14; Weber, Invitation to the Dance; Wagner-Bend, Prize Song from The Meistersinger; Hollaender, March in D flat; Krøger, Valse de Ballet, Op. 72; also March of the Indian Phantoms, Op. 80; Wm. Mason, Dance Rustique; Raff, Valse Impromptu.

3. Did you ever read Barrie's *Sentimental Tommy*? If so, you will remember the effective use made of Tommy's phrase that "his heart is in the work," and how the serious problem of life is made more emphatic by amusing means. Music teaching is a good profession if your heart is right where Tommy's was. If not, it is a very bad one. I readily agree with you, also, if you say that this answer applies equally to any profession. It is true in this connection, that there are many misplaced people in this world, just because, for some reason or other, they are doing that for which they have no taste, or for which they are not fitted. Music has its due quota of them. The music teaching profession has a great many whom it could do very well without, for serious mischief results from their attempting to do that for which they never have been prepared. Think of the voices raised by vocal quacks. This is a species of murder, for to take away the possibility of a career for which one has been specially endowed by nature, is next to taking one's life.

If you mean by your question, is music teaching a lucrative means of earning one's livelihood, I can only answer again, that this will depend entirely on your own special aptitude for the profession and our own ability to commercialize it. Special talent or genius often is practically unrecognized, because its professor does not know how to bring it properly into public notice. The reputations of some of the great artists have been made by the shrewdness of their business managers. There are many excellent music teachers who would be much better off if they could secure business managers. The upshot of your question is simply

this, that music teaching is one of the very best of professions, and as to whether it is good in any individual case or not depends on that person.

Lameness

"I want to ask you about a lameness in the second finger of my right hand, and sometimes in my wrist, which has troubled me for a year, or even practicing five or six hours a day, but have noticed it for four. Two doctors whom I have consulted have given me no help, an puncturing, contusion. Should I work in less difficult things, or stop practicing altogether?"—B. E.

If two doctors cannot diagnose your difficulty when on the spot, it will be difficult for me to determine the cause at this distance. Your letter shows, however, as if you had been practicing too much for your strength. The difficulty of your selections would make no difference, providing, of course, that you have the requisite technique to practice them with correct hand conditions. If I were having your trouble, I should stop practicing for from one to two months, frequently massaging the hands with a lotion of cold cream and wintergreen oil. A complete rest ought to help amazingly, and you will find at the end of that time that you have lost none of your technique. Any druggist can make the lotion for you. When you begin your practice again, begin with great moderation. Your muscles will be led back into the harness gradually and carefully or you will bring on your trouble again. Four hours is enough time for you to spend in practice if you use your intelligence. Much practice time is wasted by work that is automatic and perfunctory. Two hours with intelligent attention is better than six hours of mere routine because certain things are in the schedule. It would be difficult to say what proportion of the practice of thousands upon thousands of students is an absolute waste of time and energy. Look to yourself and see where you stand in this matter. Give the foregoing a good trial and see how it comes out. The Round Table will be glad to know of the ultimate result of your experiment.

Chopin's Etudes and Preludes

"Will you kindly tell me the order of difficulty of the Chopin Etudes? Also, if the Preludes are considered less difficult works?"—C. E.

The frequency with which I am asked this question calls my attention to a very interesting fact, nothing less than the enormous and constant increase in the circulation of this Etude, especially when many of the inquirers say they have only been reading the Round Table a short time. This being true, it is impossible to refer them to back files of the magazine. This, this grows the answer to why many questions may seem to be answered many times, although no one has ever mentioned this fact to me. There are thousands reading this magazine that did not have it one year ago. Hence the Round Table is only fulfilling its function when it gives these new readers a little help. All things considered, however, it is remarkable what a variety of topics are covered in the questions received and answered during the year.

The Prelude range from Chopin's easiest to his most difficult compositions. Among them you can find things as easy as it is well for you to make use of with pupils. There should be a partially developed taste and power of interpretation before attempting compositions that require too much of the artistic sense. There are also a few simple things among the Mazurkas.

In using the Chopin Etudes, all teachers beginning a career should learn the lesson already learned by older teachers, that they are a life work. No pupil can learn them the first time over. Many teachers have them learned at a very moderate tempo to begin with, and then, in a greater speed. Even then it is likely to be a matter of years before they can be properly played. The great virtuosi keep at them all their lives. Teachers

have their own ideas as to the order in which they should be taken up, often times being contingent upon the individual needs and temperament of a given student. The following, however, is a good order of sequence. The Arabic numerals refer to the first book, Opus 10, and the Roman numerals to the second. Op. 25, 2, 6, 9, IX, II, VII, III, I, IV, 5, 3, 7, II, V, 4, 10, VI, VIII, XII, 8, 12, I, X, XI.

Stuttering

"In playing intricate passages I cannot get started unless I strike the first note two or three times, as in the *Two Hours*, for example, of Chopin's Scherzo in C sharp minor. I cannot play the equivalent until I have struck the first note two or three times. How can I overcome this fault?"—A. N.

The habit of stuttering, if humored, grows rapidly. One thing every pupil and every teacher should strive for; never allow a note to be struck a second time. Pupils should be taught from the first, that if a note is struck wrong it does not correct it to strike it at again. Some pupils stammer continually, striking a wrong notes repeatedly. Nothing is accomplished by the good by this, however. A note is only correct in its time relationship with what precedes it. The only thing for the pupil to do is to stop, back a few inches distance, and play the passage over again, slower if necessary, in order to get the notes right. Stopping and striking at a key two or three times establishes a habit which is not unlikely to be repeated the next time the pupil plays the passage. In other words, he practices a mistake, and makes that mistake more perfectly every time he comes upon it. Every time a pupil has an inclination to strike a note the second time he should forcibly restrain himself until he has conquered the fault. The teacher will in many cases have to take matter in hand vigorously to begin with, but in most cases will succeed in breaking up the habit. If you have acquired the habit, the Chopin passage you mention is a bad place in which to begin your endeavor to overcome it. You must work from farther back. Take any passage that troubles you, practice it very moderately, stopping aloud, and all muscles thoroughly relaxed. The first tendency to repeat a note must be resisted vigorously. Stop at once. If a given measure is extra troublesome, first count a measure aloud without playing, and after the movement is thus established in your mind, attack the notes quietly and easily. After you begin to feel that you are gaining control of yourself, and can master a situation, then attack the long lines in the Chopin Scherzo, which are peculiarly trying at best, with a tendency to the trouble that you mention. Play slowly, counting aloud, swinging your arms with a comfortable feeling toward the high notes, saving with a very slight retard on the first note, not even minding a slight loss of time in the upward sweep until you have thoroughly recovered yourself.

The Talent for Teaching

By Leslie B. Dana

A trained talent for teaching—which obviously the teacher needs in addition to his musicianship—may be passed upon. An interesting part of the examination for a teacher's certificate is the actual giving of a lesson, by the candidate, to a pupil of unknown quality, in the presence of the Board of Examiners. The pupil, furnished by the Board, is actually given a candidate, and whether beginner, intermediate, or an advanced student, is given an actual lesson, which acts as a demonstration of the candidate's teaching ability. This is actually a feature in the work of the Society of French Musicians of Paris, an association begun and carried to successful issue by M. Mangot, Editor and Proprietor of *Le Monde Musical*.

EXTRAORDINARY MAGAZINE REDUCTIONS

Renew your subscription to THE ETUDE NOW, as these offers are limited to 30 days

Subscriptions are for one year, new or renewal, and can go to different addresses (except where stated otherwise)



For Work, Fashions, Housekeeping and Fiction. \$1.00 a year.

Fashions. Free pattern with each subscription. 50 cents a year.

THE ETUDE . . . \$1.60
Woman's World . . . Save 25c.

THE ETUDE . . . \$2.25
Housewife . . . Save 15c.
Ladies' World . . . Save 15c.

THE ETUDE . . . \$2.50
Woman's Home Comp. . . Save 25c.

THE ETUDE . . . \$3.25
Woman's Home Comp. . . Save 15c.

THE ETUDE . . . \$3.50
Illustrated World . . . Save 15c.

THE ETUDE . . . \$3.50
Woman's Home Comp. . . Save 15c.



Fill every need of the woman who manages the home. \$1.00 a year.

Special features and practical departments of interest to mothers. \$1.50 a year.

THE ETUDE . . . \$1.60
Today's (free pattern) . . . Save 40c.

TIE ETUDE . . . \$2.00
People's Home Jnl. . . Save 50c.
Housewife . . . Save 50c.

THE ETUDE . . . \$2.50
Everybody's . . . Save 50c.

THE ETUDE . . . \$2.75
Housewife . . . Save 75c.
McCall's . . . Save 75c.
Modern Priscilla . . . Save 75c.

THE ETUDE . . . \$2.50
Musical Leader . . . Save 15c.

THE ETUDE . . . \$3.00
Woman's Home Comp. . . Save 50c.
McCall's (free pattern) . . . Save 50c.

THE ETUDE . . . \$3.15
Woman's Home Companion . . . Save 15c.
Modern Priscilla . . . Save 15c.

THE ETUDE . . . \$3.25
Youth's Companion . . . Save 25c.

THE ETUDE . . . \$3.25
Mother's Magazine . . . Save 25c.
Pictorial Review . . . Save 25c.
Modern Priscilla . . . Save 25c.

The following magazines can be added to full price subscription, \$1.50: Good Housekeeping, \$1.50; Harper's Bazar, \$1.50; Ladies' Home Journal, \$1.50; Saturday Evening Post, \$1.50; Country Gentleman, \$1.50; McCall's, \$1.50.

Any of the following \$2.00 for TWO YEARS: Cosmopolitan, Good Housekeeping, Harper's Bazar, \$2.00; McCall's, \$2.00.

For women who first interest in the welfare of the home. 50 cents a year.

A weekly magazine with practical hints for all women. \$1.50 a year.

SEND ORDERS ONLY TO

THE ETUDE . . . \$1.60
McCall's (free pattern) . . . Save 40c.

THE ETUDE . . . \$1.60
The Housewife . . . Save 10c.

THE ETUDE . . . \$1.75
McCall's (free pattern) . . . Save 75c.

THE ETUDE . . . \$1.90
Modern Priscilla . . . Save 0c.

THE ETUDE . . . \$2.00
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.00
Pictorial Review . . . Save \$1.00.

THE ETUDE . . . \$2.25
McCall's (free pattern) . . . Save 75c.

THE ETUDE . . . \$2.50
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.50
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.50
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.50
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.50
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.50
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.50
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.50
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.50
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.50
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.50
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.50
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.50
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.50
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.50
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.50
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.50
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.50
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.50
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.50
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.50
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.50
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.50
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.50
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.50
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.50
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.50
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.50
McCall's (free pattern) . . . Save \$1.00.

Magazines in these offers are not interchangeable. Canadian and foreign postage additional.



Pictorial Review fashions, short stories and regular departments. \$1.50 a year.

A practical household companion should be in every home. \$1.50 a year.

THE ETUDE . . . \$2.00
Ladies' World . . . Save 15c.

THE ETUDE . . . \$2.50
Ladies' World . . . Save 15c.

THE ETUDE . . . \$2.75
Pictorial Review . . . Save 75c.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.



Pictorial Review fashions, short stories and regular departments. \$1.50 a year.

A practical household companion should be in every home. \$1.50 a year.

THE ETUDE . . . \$2.00
Ladies' World . . . Save 15c.

THE ETUDE . . . \$2.50
Ladies' World . . . Save 15c.

THE ETUDE . . . \$2.75
Pictorial Review . . . Save 75c.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

Read by over two million women. Special rates for clubs and societies. \$1.50 a year.

Especially interesting at this time because of its war news. \$1.50 a year.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

THE ETUDE . . . \$2.75
Mother's Magazine . . . Save \$1.00.

THE ETUDE . . . \$2.75
McCall's (free pattern) . . . Save \$1.00.

IVERS & POND PIANOS



Piano satisfaction lies in the **Ivers & Pond**. We build pianos of but one grade—the highest. This steadfast adherence of our house to the quality ideal, our long experience, splendid facilities, and progressive policy result in a piano which is a work of art.

Ivers & Pond PIANOS

are now used in over 400 Leading Educational Institutions and nearly 60,000 American homes. A catalogue showing our complete line of grands, uprights and players, vitally interesting to the intending buyer, will be mailed on request. Write for it.

How to Buy

A piano is an important purchase. Distance should not deter you from securing the best. If we have no dealer near you, we can make expert selection and supply you from our factory at our risk of pleasing you. Our unique plan may interest you. Liberal allowances for old instruments in exchange. For catalogue, prices and information of great value to any prospective purchaser write us today.

Ivers & Pond Piano Co.
141 Boylston St., BOSTON, MASS.



Singers

DISSOLVE an S. B. Cough Drop in your mouth just before your appearance and you'll find your throat in better form for rendition. It will relieve huskiness, hoarseness and keep the air passages clear and refreshed.

Take one at bedtime to loosen the phlegm.

SMITH BROTHERS'
S.B. COUGH DROPS



Containing Only Pure Medicinal Oils—No Glucose

SMITH BROTHERS
of Poughkeepsie

Your Grandpa Knows Us
Makers of S. B. Chewing
Gum and Lozenges

One
Nickel

Try this—see what happens!



See for yourself how completely
Vanishing Cream disappears,
leaving the skin whiter and softer.

Pond's Vanishing Cream is not a "cold" cream. It contains a famous skin-softening ingredient, but no grease or oil. That is why not a trace of the cream remains on your hand. It leaves no gloss nor shine. It cannot work out later. For these reasons, it should be the final touch in your toilette. It cannot promote the growth of down.

You can purchase Pond's Vanishing Cream at toilet counters everywhere. If you prefer, send for a trial tube.

Let us send you a free sample tube to use for this tube, or for 4 cents, we will send you a full two weeks' supply. See what just one application will do. Address Pond's Extract Co., 157 Hudson Street, New York.

Manufacturers of the famous Pond's Extract,
a household necessity for 30 years. Also
Cold Cream, Toilet Paste, Soap and Toilet.

NOT A "COLD" CREAM
WHAT THE DIFFERENCE?

NOT A "COLD" CREAM
WHAT THE DIFFERENCE?



Sold in 25c and 50c
and 100c tubes.