

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

1-1-1916

Volume 34, Number 01 (January 1916)

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. 34, No. 01. Philadelphia: Theodore Presser Company, January 1916. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/620>

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.

January 1916

THE ETUDE

Presser's Musical Magazine

Subscription \$1.50 per Year

Price 15 Cents



Chopin

The 18th Edition

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

Edited by JAMES FRANCIS COOKE

Subscription Price, \$1.50 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai in Canada, \$1.75 per year. In England and Colonies, 9 Shillings in France, 15 Francs in Germany, 5 Marks. All other countries, \$2.25 per year.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

CONTENTS

JANUARY, 1916

| | PAGE |
|---|------|
| Editorial | 7 |
| Musical Questions Answered | 8 |
| Preparing for the Virtuoso's Career | 9 |
| Chopin in Fiction | 10 |
| Random Notes | 11 |
| Chopiniana | 13 |
| Music in the Danish Capital | 14 |
| An Aid to Sight-Reading | 14 |
| On the Gentle Art of Advertising | 14 |
| Arm-Control in Piano Playing | 15 |
| Don'ts for the Mothers | 16 |
| Letting the Pupils Select Their Own Music | 16 |
| Should a Teacher Evolve His Method | 16 |
| How to Gain Power, Sweetness and Expression | 17 |
| Can't You Play? | 17 |
| American Musical Atmosphere | 19 |
| Practical Ideas in a Nutshell | 20 |
| The Wisdom of Lischitzky | 21 |
| Use of the Pedal for Legato Chords | 21 |
| Musicians and Good Behavior | 22 |
| Handel and Street Cries | 22 |
| Wrong Bathing | 23 |
| Glória's Great Chance | 23 |
| Playing for High-Class Film Shows | 24 |
| Teachers' Round Table | 25 |
| Educational Notes on Etude Music | 26 |
| Frank Howard Warner | 26 |
| Harvey Clark | 26 |
| Iraide Bergé | 26 |
| The Family Life of the Schumanns | 26 |
| Two Stories of Goldmark | 26 |
| Department for Singers | 26 |
| Department for Organists | 26 |
| Department for Violinists | 26 |
| Department for Children | 26 |
| Publisher's Notes | 26 |
| The Quest of Tone | 26 |
| Learn to Know When the Piano is in Tune | 26 |
| Opportunity at Home | 26 |
| Music and the Burden of Labor | 26 |
| Sorrow and the Artist | 26 |
| The World of Music | 26 |

MUSIC

| | |
|---------------------------------|----|
| Holiday Pleasures | 27 |
| Flying Around | 28 |
| Dance and Play | 29 |
| Nocturne On B. No. 2 | 30 |
| By the Fireside | 31 |
| Meyerson | 32 |
| Rustic Polonaise (4 Hands) | 33 |
| Vien qua Duetto (4 Hands) | 34 |
| Evening Song (4 Hands) | 35 |
| Heart's Message | 36 |
| Nocturne in D Flat | 37 |
| Ballad Song | 38 |
| Valse de Concert | 39 |
| A Wild Ride | 40 |
| Little Boy Blue | 41 |
| Toy Soldier's March | 42 |
| Song of the Angels (Pipe Organ) | 43 |
| Sleep in Perfect Peace (Vocal) | 44 |
| A Dream of Heaven (Vocal) | 45 |
| Colonial Duet (Vocal and Piano) | 46 |
| Lullaby (Violin and Piano) | 47 |

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

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

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

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

ADVERTISING RATES will be sent on application. Advertisements must reach the office not 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, 1915, by Theodore Presser Co.



THE CONNOISSEURS

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

Copyright 1916 by Cream of Wheat Co.

THE EMERSON AUTOMATIC



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.

A new and wonderful invention The Accompano enables one 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

NEW YORK CONSERVATORIES—SCHOOLS—TEACHERS

EASTERN

Music teaches most eloquently the art of development.

MUSIC-EDUCATION

CALVIN B. CADY
LECTURER IN MUSIC, TEACHERS COLLEGE,
COLUMBIA UNIVERSITY, NEW YORK

During his sabbatical season of 1915-16, Mr. Cady will be open for LECTURE AND NORMAL COURSE ENGAGEMENTS ON THE PACIFIC COAST with headquarters and temporary address Portland, Oregon, 715 Everett Street.


Permanent address, Teachers College, Columbia University, New York.

GRANBERRY PIANO SCHOOL
Teachers' Training Courses
FAELTEN SYSTEM. Booklet
CARNEGIE HALL -- NEW YORK

THE von ENDE SCHOOL OF MUSIC

A HOME FOR YOUNG LADIES
UNDER PROPER CHAPERONAGE

"The Foremost Musical Institution of America"

SEND FOR
ILLUSTRATED BOOKLET



THE NEW VIRGIL PRACTICE CLAVIER

Far superior in its latest construction to any other instrument for teaching and practice.

VIRGIL SCHOOL OF MUSIC
WINTER SESSION IN ST. PETERSBURG, FLA.

A. VIRGIL Executive Office, 567 Third Ave., New York City
O.R.A. K. VIRGIL, ST. PETERSBURG, FLA.

NEW YORK INSTITUTE OF MUSIC
360 WEST END AVENUE (Corner 87th Street)
ALL BRANCHES TAUGHT BY EMINENT PROFESSORS
Boarding Accommodations for Students in Building
VICTOR KUZDO Director
WRITE FOR CATALOG BESSIE CLAY Principal



The American Institute of Applied Music
(METROPOLITAN COLLEGE OF MUSIC)
212 West 59th Street New York City
Complete courses in Voice, Organ, Piano, Stringed Instruments, Public School Music, Theoretical and Historical branches
30th Avenue—September 28, 1915. Send for circulars and catalogue
JOHN B. CALVERT, D.D., Pres. KATE S. CHITTENDEN, Dean

BURROWES COURSE OF MUSIC STUDY
Kindergarten and Primary—Correspondence or Personal Instruction
Happy Pupils—Satisfied Parents—Proven Plans. Classes are doubled by use of this method. Enthusiastic letters from teachers of the course. KATHARINE BURROWES also descriptive literature sent on application to KATHARINE BURROWES
D. 522 CARNEGIE HALL, NEW YORK CITY, or DETROIT, MICH.
Dept. D. 246 HIGHLAND AVE., HIGHLAND PARK, ILL.

THE MARCH ISSUE OF THE ETUDE SHOULD HAVE YOUR SUMMER SCHOOL ANNOUNCEMENT

STUDY HARMONY AND COMPOSITION
by MAIL with Dr. Wooster, general instructor, personally gives attention to each student. A simple, logical and practical course. Send for prospectus and rates. Composed by KATHARINE BURROWES
ALFRED WOOLER, Mus. Doct.
322 W. 115th St., Buffalo, N.Y.

NEW YORK SCHOOL OF MUSIC AND ARTS

Central Park West, cor. 95th St., New York City
RALFE LEECH STERNER, Director
Our new buildings give to the most beautiful and homelike school devoted to music and the arts. Unsurpassed beauty of scene, facing Central Park which is the finest location in New York City. Faculty composed of the best musical and artistic talent. All branches of music and art taught from the beginning to the highest artistic finish by a number of European celebrities and eminent American teachers.

INCLUDING
Piano—Arthur Friedheim, The Great Virtuoso, Liszt's greatest pupil.
Voice—Rafael Leech Sterner, Celebrated Vocal Teacher.
Violin—George DeLange, Master of the Violin.
Cello—Fanny Gruber, World's Greatest Cellist.
Harpist—Howard A. Fry, S. Reid Spencer, Frank Howard Warner, and many others.
Dormitories in School Buildings and Proper Chaperonage
Open the Entire Year. Pupils May Enter Any Day. Two Public Concerts Every Week.
Terms, including Tuition, Board, Practising, etc., on application. Send for Booklet and Book of Views.

The National Conservatory of Music of America

Incorporated in 1888 and Chartered in 1891 by Special Act of Congress.
(JEANETTE M. THURBER, Founder and President)
Semi-Annual Entrance Exams.
Singing, Piano, Violin, etc.
Saturday, Jan. 8th, 2-4 P. M.
Faculty of Renowned Specialists
Address Secretary,
126 W. 79th Street, New York City

GENEVIEVE BISBEE LESCHETIZKY METHOD
Technical training invaluable for teachers. Special advantage in concert repertoire.
"PHONE 6109 PLAZA NEW YORK CITY

Learn Harmony and Composition
taught by mail, correspondence, practically. Send front money for trial lesson. Three Trial Lessons Free. If you like them, you may have more. You must have the patience to study hard and practice hard, otherwise you will fail.
Wilcox School of Composition
Box E. 225 Fifth Ave., New York City, N.Y.

INSTITUTE OF MUSICAL ART

OF THE CITY OF NEW YORK
Frank Demaree, Director
AN ENDOWED SCHOOL OF MUSIC
The opportunities of the Institute are intended only for students of natural ability with earnest purpose to do serious work, and no others will be accepted. For catalogue and full information address SECRETARY, 120 Claremont Avenue, New York.

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY
MRS. BARCOFF
OFFERS Teaching Positions, Colleges, Conservatories, Schools, Also Church and Concert Engagements
CARNEGIE HALL, NEW YORK

ALBERT ROSS PARSONS
Students Qualified as Concert Pianists and Teachers
"Certainly the specialist in artistic piano playing develops in this pupil. 'Parsons' pupils never possess a play with musical touch, skillful pedalling, repose and beauty of style." Such teaching needs no finding teacher in Europe.
Apply for personal instruction to Albert Ross Parsons, Steinway Hall, 100 E. 14th St., New York City.


VIRGIL PIANO CONSERVATORY
Famous for Instruction in Technic, Pedalling, Interpretation, Theory and Harmony Playing.
Special Courses for Teachers.
Fall Term begins Sept. 27th, 1915
FOR INFORMATION WRITE
MRS. A. M. VIRGIL, Director
11 West 68th Street, NEW YORK
Formerly 42 West 76th St.

THE "TEK" is the "real thing" for piano practice. Of the greatest advantage to players and comfort of the household. Appreciated by teachers, pupils and artists. Saves wear of the piano. 19 reasons why it excels the piano for practice.
EXPLANATORY CATALOG ON REQUEST
11 West 68th Street, NEW YORK

CHICAGO

CONSERVATORIES—SCHOOLS—TEACHERS

WESTERN



Efra Ellis Perfield Pedagogy based on Inner Feeling Reasoning and Dialectic teachers how to teach—
Keyboard Harmony, Harmonic Dictation, Melody Dictation, Sight Singing, etc. etc. etc. Rhythm and Rhythmic Dictation, Improvisation.
1000 drills, 20 cents per drill
Not a Correspondence Course, nor a Kindergarten System. Certificate awarded by the State of Illinois, recognized by the Chicago Board of Education.
Efra Ellis Perfield Music School, Inc.
950-955 McGraw Bldg., 218 S. Wabash, Chicago, Ill.

REALIZE YOUR MUSICAL AMBITION AT THE COLLEGE OF MUSIC OF CINCINNATI
For almost forty years this great institution has been developing the musical capacity of aspiring students from every part of the United States, and even from foreign lands. Its graduate and certificate students have won fame and honor in the practice of their chosen professions.
Private dormitory for lady students. Splendid Dramatic Department. Free Scholarships. Opportunities for public appearance on the stage. Terms reasonable and equitable.
THE COLLEGE OF MUSIC OF CINCINNATI, Elm St., opp. Washington Park, Cincinnati, Ohio

VALPARAISO UNIVERSITY SCHOOL OF MUSIC
VALPARAISO, OHIO
The University School of Music offers courses in Piano, Voice, Violin, Organ, Theory and Public School Music. Students may attend the Music School and also take the regular work at the University.
THE EXPENSES ARE THE LOWEST
Tuition, \$35.00 per quarter of twelve weeks, Board with Furnished Room, \$26.00 to \$28.00 per quarter. Catalogue will be mailed free. Address Henry B. Brown, President, or Oliver P. Kinney, Vice-President. 43RD YEAR—STUDENTS ACCEPTED AT ANY TIME.

WILLIAM A. DENTON, Director Department of Music and Dramatic Arts
THE EXCEPTIONAL FACILITIES, COMPLETE ORGANIZATION AND COMPREHENSIVE COURSES MAKE THE MINNEAPOLIS SCHOOL OF MUSIC, ORATORY AND DRAMATIC ART
32-44 EIGHTH ST., S. MINNEAPOLIS, MINN.
SCHOOL OPEN ALL THE YEAR
The Recognized Leading Institution of the Northwest
Courses in all branches of Music, Oratory and Dramatic Art, from Elementary to Post Graduate. Each department under the direction of an expert teacher. Small and intimate work in the field. Facilities for equipped stage for acting and drama. School open all the year. Pupils may enter at any time. Read for Illustrated Catalogue.

IN THE MARCH ETUDE PROGRESSIVE SCHOOLS WILL ANNOUNCE THEIR SUMMER CLASSES

THE MARY WOOD CHASE SCHOOL OF MUSICAL ARTS
MARY WOOD CHASE, DIRECTOR—Author of "Natural Law in Piano Technique."
STUDENTS MAY REGISTER AT ANY TIME
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, Dramatic Art, Languages, etc. Diplomas and Degrees. Located in finest residential district. Excellent dormitory.
Address Secretary for catalog
Detroit, Michigan,
67-69 Davenport St., Box 22

Be a Teacher of Music

Our Special one-year course enables thoroughly trained teachers to teach in Public Schools. We offer the largest number of positions for teaching Drawing, Music, Dramatics, Physical Training, Manual Training, Industrial Arts, etc. Send for prospectus, showing salaries, conditions, etc. Address: The Secretary, 3025 West 60th Boulevard, Detroit, Mich.

Cosmopolitan School of Music and Dramatic Art

MRS. W. S. BRACKEN, President
Assisted by eminent faculty of 50 artists. Offers to prospective students courses of study based upon the best modern educational principles. Diplomas and degrees conferred. Many free advantages.
Students may enter at any time
For particulars address Secretary Cosmopolitan School, Box 44
Auditorium Bldg., CHICAGO, ILL.

Detroit Conservatory of Music

Finest Conservatory in the West—42nd Year
Francis L. York, M. A., Pres.
Offers Courses in Piano, Voice, Violin, Organ, Theory, Public School Music, etc. Academic Department. Send for Catalog.
JAMES H. BELL, SECRETARY, Box 7, 1013 Woodward Ave., Detroit, Michigan

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.

THE DAILY LESSON SCHOOL
DANA'S MUSICAL INSTITUTE :: WARREN, OHIO
Forty-seventh year. Daily instruction in all branches of music. Chorus, Orchestra and Military Band. Dormitories for ladies and gentlemen. Weekly Concerts.
Send for Catalogue and Blue Book. WINTER TERM OPENS NOVEMBER 22d

UNIVERSITY SCHOOL OF MUSIC

ALBERT A. STANLEY, A.M., Director
Ann Arbor, Michigan
Advanced courses are offered in all branches of Music under a faculty of artist teachers.
"A GATHERING PLACE FOR ADVANCED STUDENTS"
Fall Semester begins October 4
"An Arthur—An ideal city for summer study"
Send for announcement
CHARLES A. SINK, Secretary
1200 Maynard Street
President

Private Teachers

who can qualify for Associate Faculty Membership in the Western Conservatory may offer their pupils regular Conservatory Advantages at Home, with Certificate of Completion, instead of merely "private lessons" and their "private lessons." Great advantage. For particulars write to Pres. E. H. SCOTT, Mullen Bldg., Chicago

NORMAL CONSERVATORY of Music

This institution is a department of the University of Illinois. State Normal School—aims to train both the artist and the teacher to develop both the technical and the artistic. Voice, Piano, Violin and Orchestral Instruments, Theory of Music, etc. A thorough musical education at a reasonable figure. For illustrated catalog and full information, send to: TAKES T. AMST, P. O. 2, Peoria, Ill., Peoria, Ill.

CHICAGO COLLEGE OF MUSIC
(Inc.)
ESTHER HARRIS, President.
Students may enter at any time.
DIPLOMA, MEDALS AND DEGREES
For free outdoor address
CHICAGO COLLEGE OF MUSIC
Dept. 22, 304 South Wabash Ave., Chicago, Ill.

Hahn Music School
Chas. D. Hahn, Director
The School for your Daughter
Our catalogue tells you
3919-19 Junius Street, Dallas, Tex.

Centralizing School of Music

Gertrude Radtke-Paradis
Centralizing School of Acting
Edward Dronke, Director
Departments: Piano, Theory, Violin, Violoncello, Expression. Send for Booklet.
Box 26, 20 E. Jackson Blvd., CHICAGO, ILL.

BETHOVEN CONSERVATORY

Special Low Rates for Beginners
Send for Students Catalogue to the BROS. EPSTEIN
One of the oldest and best Music Schools in the United States N. W. Co. Taylor and Olive Sts., St. Louis, Mo.
COLUMBIA SCHOOL OF MUSIC
18th Year
A superior school for desirable students. Eminent faculty of 60 teachers. Offers a complete education in PIANO, VOICE, VIOLIN, THEORY and PUBLIC SCHOOL MUSIC, leading to college degrees. Special Training Courses in all Departments.
For catalogue address the School,
Box 73, 509 S. WABASH AVE., CHICAGO, ILL.

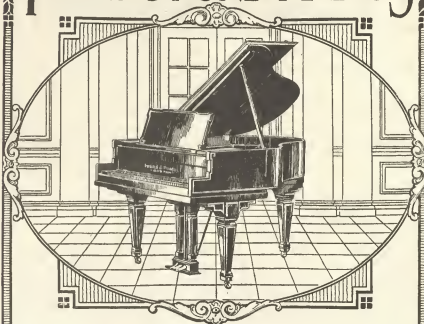
GUY BEVIER WILLIAMS

ARTISTIC PIANOFORTE PLAYING VALUABLE COURSE IN MODERN PEDAGOGY
Available for Recitals President and Head of Piano Department, Detroit Institute of Musical Art, 67-69 Davenport Street
Write for Booklet

MICHIGAN STATE NORMAL COLLEGE CONSERVATORY OF MUSIC

YPSILANTI, MICH.
Courses in singing, piano, violin and theory. Courses for training supervisors and teachers and public school music. Catalogue leads to the certificate valid in most states of the Union. *Tuition expenses need not exceed five dollars per week. Tuition and fees exceptionally low. Write for catalogue.
Director Conservatory of Music, Box 9, Ypsilanti, Michigan.

IVERS & POND PIANOS



INSTRUMENTS OF QUALITY

Whether you need a grand, upright or player-piano, write for our 1916 catalogue, and valuable information to buyers. In each piano-type you will find an Ivers & Pond which excels. For instance the famous Princess Grand shown above, or the home upright pictured below,—models found in homes of refinement throughout the length and breadth of America.

Ivers & Pond Pianos are used in over 400 Leading Educational Institutions and nearly 60,000 homes. Built in but one grade,—the best, they are everywhere recognized as authoritative standards for quality, design and value.

How to Buy

If no dealer near you sells the Ivers & Pond, you can order from our factory as safely and advantageously as if you lived nearby. We make expert selection, prepay freight and ship on trial in your home, in any State in the Union. Liberal allowance for old pianos in exchange. Attractive easy payment plans. For catalogue and valuable information to buyers, write us to-day.



IVERS & POND PIANO CO.

141 Boylston St.

BOSTON, MASS.

This Is Sore Throat Weather



TEACHERS, singers and public speakers are urged to get the S. B. Cough Drop habit, especially during damp, cold weather.

These little drops will prevent coughs and hoarseness, keep the throat soothed and the air passages clear and refreshed. One or two before "forty winks" will loosen the phlegm. Carry a box with you all winter and spring.

SMITH BROTHERS' S.B. COUGH DROPS

Just Pure Cane Sugar and Pure Medicinal Oils



SMITH BROTHERS of Poughkeepsie Your Grandpa Knew Us Makers of S. B. Chewing Gum and Lasses Kisses

One Nickel

Weis 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 300 sheets. Two sets of Alphabetical Guide Cards segregate Vocal and Instrumental selections under alphabetical division.

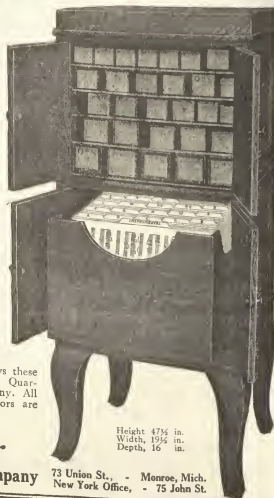
Disk Record Section files forty 10 in., and forty 12 in. Records in individual pockets, separately indexed, so any record may be played and returned without handling other records.

Player Roll Section accommodates about forty Standard Player Rolls.

Get Catalog "K"—shows these sections with top and bases. Quarter Oak or Genuine Mahogany. All sections look alike when doors are closed.

See your dealer or write

The Weis Manufacturing Company



Height, 47 1/2 in.
Width, 19 1/2 in.
Depth, 16 in.

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

THE ETUDE

JANUARY, 1916

VOL. XXXIV, No. 1



Barnumism in Music



Would You Engage Yourself?



FORTUNATELY the day of exploiting responsible, conscientious artists after the manner in which Jumbo or the dog-faced boy were put before the public is over. No artist of real standing stoops to clap-trap methods of publicity in these days in America because he knows that there has been a great reversal of opinion in this country. Barnumism in music arouses a sense of disgust nowadays when there are so many artists of the highest class sincerely engaged in supporting their reputations in serious, dignified and legitimate manner.

Poor Barnum has had a great weight to bear despite the fact that a vast amount of his work was very creditable indeed. He had, however, that feeling that something might be gained through nothing. It got him in jail as a young man when he tried to run a lottery in Connecticut. Gradually he kept on until he earned the reputation of "the Colossus of American Humbuggery," which even his philanthropies, his wonderful circus and a term in the Connecticut legislature could not live down.

When Barnum brought Jenny Lind to America in 1850 he exploited her with the same daring methods he had used with woolly horses, midgits, giants and the spurious nurse of George Washington whom P. T. B. represented to the American public as being 161 years of age. Joice Heth, the decrepit negro fake and Jenny Lind the great artist were both business propositions to a man of Barnum's extravagant commercialism. The artist of to-day who adopts Barnumistic methods is accordingly placed in the Barnum class and stands a chance of being ranked with the tattooed man and the human skeleton.

Max Maretzek who was the impresario of the Grand Opera in New York at the time of the famous Lind tour, tells with scant apology in his *Crochets and Quavers* (published in 1855) how he was forced to compete with Barnum. Maretzek's prima donna soprano was the long forgotten Parodi (what an irony in names!). Maretzek got the papers to accept a hoax reporting that Parodi was engaged to the aged and wealthy Duke of Westminster. If the Duke had ever seen Parodi it was over the footlights, but the hoax worked and the American public, at that time made up of a very different body of people contrasted with the educated, cultured Americans of to-day, flocked to hear an inferior artist because of questionable advertising brought about by a deliberate lie.

Thereafter it was the custom for every imaginable hoax to be trumped up to get newspaper space for nothing. Singers lost their jewels, violinists mysteriously disappeared only to turn up a few days in advance of the season, pianists had amazing diseases which were likely to bring death right on the platform. No tale was too coarse, or too crooked, or too unscrupulous to be put to use in this nauseating manner.

Now when an artist attempts to get publicity through "press agent stunts" his reward is sneers and well-deserved ridicule. These vulgar bids for notoriety cast an ugly suspicion over the perpetrator's career and give the public a desire to keep away from him. "Why," asks Uncle Sam's nephew and niece, "is it necessary for the artist to resort to charlatan methods if he is really great?"

If you were a student looking for a teacher would you really seek out one of your own ability and accomplishment or would you go to some one of your competitors? Be honest with yourself. Place yourself in the student's position and give yourself a thorough overhauling. An official of a large mercantile company suggested this editorial through his little article entitled, "Would You Give Yourself a Job?" It is so good that we reproduce it here.

"If you applied to yourself for a job—would you get it? Think it over. Just be 'boss' for a few minutes—then check up your record for the past month as an employee. Remember now, it's your money meeting the payroll. Have you, as an employee, filled your hours with productive, conscientious labor, or have you been too busy watching the clock? Have you produced enough in that month to make you a profitable investment?"

"Have you put your shoulder to the wheel—forgotten petty differences and difficulties—or have you put sand in the bearings? Have you asked questions and improved—or have you been too wise to learn? Have you analyzed what you are doing, and why, or used instinct instead of reason, and gotten an indifferent and methodless result? Have you allowed your mind to become poisoned with anger, worry, or envy, and by so doing contaminated and reduced the efficiency of others? Or, have you been heart and soul in the work—on the job every minute with a breadth of vision that made of the desert of work an oasis of opportunity?"

Apply this to your own case. Would you be willing to pay \$2.00 a lesson for what you give at your average lesson? Would you engage a teacher who did not put his very utmost into every lesson period? Would you engage a teacher who "flares up" or who is "cross" or a little indifferent? Complete the examination yourself. It should be a very profitable one.



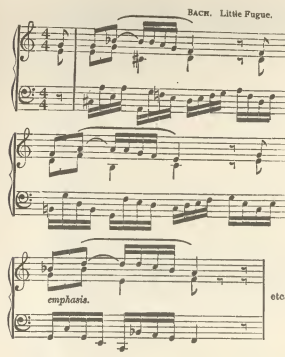
A Matter of Ethics



We note with growing pleasure that the music teachers of America are becoming better and better organized. The great thought in past years among music teachers' organizations has had to do with securing a system of standardization that would help the worthy members of the profession as a whole and at the same time stamp out the axe-grinding individuals who would have their own proprietary methods introduced to the exclusion of all other legitimate methods.

The moment an association lends itself to any money-making scheme it is doomed. The publisher, the teacher, or the promoter who would even suggest to a body of educators that his system be given a monopoly over all others places himself beyond the pale of decent professional ethics. Such a person apparently thinks nothing of taking away the living and the reputation of worthy teachers who have spent their lives in the development of other widely approved and accepted methods. Such an individual should be excommunicated.

(N.B. "Excommunicate" to strip or wear off the skin of.—Noah Webster. In other words we would adopt the Mikado's method of making the punishment fit the crime.)



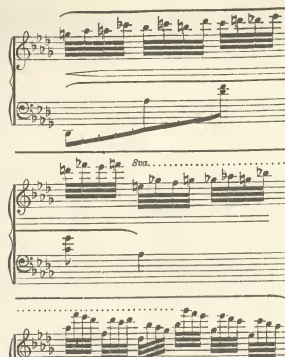
In Art, either in music or painting: If you find you can't do the thing yourself, the next best thing is to be able to have a keen appreciation of the work of the greatest artists.

No matter how well you may sing or fiddle: If you have a poor accompanist, it's like good bread, spread with bad butter.

A sudden piano, after a crescendo is like telling a secret to someone in a whisper. Beethoven was very fond of this effect.



The following passage containing eight beats, after the trill, resembles a series of scollops, which requires a very flexible wrist. The rest of the quotation (a brilliant ascending scale, ending with a descending figure) may be likened to a rocket, terminating in a shower of stars. It might also suggest a spray of goldenrod, branching out from the stem.



The effect of legato-staccato commonly and wrongly called portamento, is like a drop of water falling into a pool of water, causing no sound of percussion, both fingers and wrist should be pliable. If the drop should fall upon a board, instead of falling into a pool, the touch would be hard and unyielding.



A short piece for the piano having a melody with an accompaniment, the accompaniment beginning with a measure or two alone: Don't stop the accompaniment before the melody begins. The accompaniment is a vehicle, like an electric car, and the melody, like a passenger. If the car (the accompaniment) has already started, the passenger (the melody) must board the car without stopping it. A similar analogy may be applied, in the case of the passenger (the melody) stepping off the car before the car (the accompaniment) stops. The above illustration is even more applicable to a song with an accompaniment.

Some Random Thoughts on Rhythm

Natural musical accent is like meter in poetry, three beats, or four, in a measure.

long short short or long short long short like 3/4 or 4/4 time.

Hans von Bülow said: "In the beginning, God breathed rhythm on the face of the water." Now water (no mention of earth) is pliable and yielding, as rhythm is pliable, yielding to the emotions. The term rhythm is often confused with accent, or meter. There may be a dozen different rhythms on one page, while instinctive accent, or meter, goes on its even way.

A Czerny study, often accented, in a cut and dried way, may be transformed into a charming composition through, properly understood, varied rhythms. Schu-

mann loved making different rhythms to the consternation of regular accents.

Accent should always be felt, but not always heard; whereas rhythm should be both felt and heard. Time, meter and accent are all fundamentals, but above all these rhythm brings the breath of life into the whole. Meter and accent are subservient to rhythm, which is a law to itself. A Japanese juggler, tossing balls, is a fair example of varied rhythms; the inexorable law of gravitation, however, prevents any yielding to the beat.

Some Hints on Program Making

Don't place two pieces, in the same key, following each other.

Don't place two pieces following each other, in the same time and rhythm; nor of the same character.

Don't place an organ composition immediately before a pianoforte piece. The piano sounds thin after the organ.

A well arranged program might be something like the menu of a dinner: First, soup and fish, then solid meat; next, an entrée or two, with a vegetable, winding up with a sweet, or an ice.

A musical program might begin with a comparatively short classical composition, not necessarily a prelude and fugue. Choose, perhaps, one of the older Italian or Frenchmen, Scarlatti or Couperin, for instance, then the *pièce de résistance*, a sonata by anybody you may please, or a composition of large dimensions by César Franck or others. It would be well to follow the sonata, or piece of importance, with a group from the romantic school, Schumann or Chopin. The last group may then be easily made up of modern compositions, and as a final number, something brilliant. Such a program makes a contrast. Contrast must be the watchword, without which nothing counts.

The pianist's hand, playing a melody, is like a sculptor's hand modeling a lump of clay. The pianist's hand controls a melody, as the sculptor's hand controls the clay. The pianist's hand, or rather the fingers and wrist, are yielding to a melody, as the sculptor's fingers and wrist yield to the clay. Without this yielding power of the fingers and the wrist, a melody would be hard and resisting, like plaster poured into a mold. The hand playing a melody and the hand modeling are both controlled by the feeling of the artist.

The world owes a great debt to Debussy for his principles of relaxation, muscularly and mentally. He has certainly known how to temper the wind to the storm lamb; in another metaphor: the heathen do not rage quite so furiously together as they used to do pianistically.

Have you ever thought of César Franck's harmonies being like a gyroscope? A gyroscope is a top spinning on a metal ring. The size may be large or small, and it spins continuously until it drops, making all manner of curve, maintaining contact with the stem of the top and the ring. César Franck's music is more or less like that, interwoven harmonies, plunging in and out, apparently, of the key. In spite of this the undercurrent, like the stem of the top on the ring, keeps the harmonic balance.

"Think how much can be made of sixteenth notes! Bach wrote them by the million, looking to the uninitiated like an incoherent mass of notes, until the musician reveals infinite beauties."

Was it Thorwaldsen, or somebody else, who said that in any work of marble a beautiful statue lies concealed?

Bach conceived an incredible number of beautiful themes and motives lying concealed in the mass of sixteenth notes. The musical artist deciphers them, gives light and shade, molds the figures, contrasts them with each other, evolving a continual line of beauty, just as the sculptor, after having conceived his idea, moulds the clay and chisels the marble into form.

Czerny wrote sixteenth notes by the million, too; many of his studies, when musically understood, contain Bach and Czerny is that Bach composed according to the musical *spirit* while Czerny composed only according to the letter of the musical law.

Chopiniana

Chopin's Character, Temperament and Art Etched in Interesting Facts from Many Sources

Chopin's Universality

CHOPIN manifested traits not alone Polish but French, German, Italian and even oriental, thus enabling him, in a certain sense, to speak a more universal tone language than Bach or Beethoven. He may not have treated such a variety of topics, and his means of expression was restricted practically to one instrument, but his language was more highly inflected, and his vocabulary more extensive. No one since Michael Angelo has surpassed Richard Wagner in self-comprehensiveness. But we know from what he himself has said, that his universality was acquired through patient, indefatigable study of the great masters; and when we listen to his music, with its sonorous dissonance, its ever-moving deceptive cadences, its rich harmonies, logically elaborated, we feel instinctively that among the most potent forces which shaped the remarkable career of the Master of Bayreuth, must be mentioned the art and science of Frederic Chopin.—From Edgar Sillman Kelley's *Chopin the Composer*.

Moscheles and Chopin's Playng

(Moscheles was a conservative of the conservatives. He looked askance at everything new and clung fast to Beethoven and his predecessors. It is surprising to read the following admission of Moscheles after he had heard Chopin play his own works.)

"Chopin's appearance corresponds exactly with his music, both are delicate and fanciful (Schwärmerei). He played to me at my request, and then for the first time I understood his music and saw the explanation of the ladies' enthusiasm. The *ad libitum* which with his interpreters degenerates into bad time, is when he himself performs, the most charming originality of execution; the harsh and dissonant-like modulations, which I could never get over when playing his compositions, ceased to offend when he played the fairy-like fingers glided over them; his piano is so delicate that no very strong force is required to give the desired effect. Thus we do not miss the orchestra's effects which the German school demands from a pianist, but feel ourselves carried away as by a singer who, paying little heed to the accompaniment, abandons himself to his feelings. He is quite unique in the pianistic world. He declared he liked music very much; at any rate he was well acquainted with it. Who would have thought with all his sentimentality, Chopin had also a comic vein? He was lively, merry and extremely comic in his mimicry of Pixis, Liszt and a hunch-backed amateur."

Chopin's Musical Preferences

As might be expected of so discriminating a composer, Chopin had distinct likes and dislikes regarding his brother craftsmen. Some of his musical preferences are surprising. It is well known that his favorite composer of all was Johann Sebastian Bach, with whose works he invariably retired into solitude before making a public appearance as a pianist. Then came Mozart. "You will play in memory of me and I will hear you from beyond!" he is reported to have said on his death bed. Franchomme, thinking it would please him, replied: "Yes, master; we will play your sonata," meaning the sonata for piano and 'cello. "Oh, no, not mine," said the dying composer, "play really good music—Mozart, for instance." J. C. Hadden, discussing Chopin's musical likes and dislikes, in his excellent biographical work on Chopin, quotes many authorities. "Liszt says that Mozart was his ideal type, the next *par excellence*, and this because he was always beauti-

ful and never commonplace. Mozart's father was once present at a performance of *Idomeneo*, and afterwards reproached his son in the words: 'You are wrong in putting in it nothing for the long-eared ones.' It was for precisely such omissions that Mozart was admired by Chopin.

"He did not care much for Schubert, whom he found rough. It was of him that he once remarked: 'The sublime is desecrated when it is succeeded by the trivial.' One can easily understand how the rollicking fun and the sometimes 'vulgar though powerful energy' of Schubert would be abhorrent to the dreamiest and most poetical of all composers. And yet how much of Schubert is intensely pathetic! Weber's piano music he thought too operatic; and Schumann's he dismissed with airy contempt. Beethoven roused his enthusiasm only in the C sharp minor and certain other sonatas. Hummel he read and re-read with the greatest pleasure. Liszt he admired as a virtuoso, but not as a composer, which is conceivable enough, seeing that he knew only the earlier works of that amazing personality. Neither Meyerbeer nor Berlioz was greatly to his liking. Once while talking to Gutmann about Berlioz he took up a pen, bent back the point, then let it rebound, saying, 'This is the way Berlioz composes—he spatters the ink over the pages of ruled paper and the result is as chance wills it.'"

Chopin's Personal Appearance

Chopin's appearance has been variously described, says Cuthbert Hudson in his biography of Chopin. Moscheles said expressively that he looked like his music. Berlioz told Legouvé to see Chopin, "for he is something which you have never seen, and some one you will never forget." Liszt makes a mistake in saying that his eyes were blue, for they were brown—"more cheerful than pensive," adds Osborne—but other wise his description may be accepted as correct. He says that Chopin always put him in mind of "a convoluted balancing its azure-hued cup upon a very slight stem, the tissue of which is so vaporous that the slightest contact wounds and tears the delicate corolla." Proceeding to less ethereal details, he notes that Chopin was low of stature and that his limbs were slight. The

"transparent delicacy" of his complexion pleased the eye, his fair hair was soft and silky, and his nose slightly aquiline.

Much attention has been bestowed on the nose; rightly, perhaps, since, as Hazlitt says, the nose is the ruler of the face and the index of the will. In the Winterhalter portrait it is described as "too Hebrew," while in the Graeffe it is likened to "that of a precocious bird, painfully aquiline." But all the portraits and descriptions agree as to the aquiline outline, and we had better admit, without more ado, that the Chopin nose was, like that of the Master of the House of Usher, of "a delicate Hebrew model." The nostrils were finely cut, the lips thin and effeminate, the under one protruding. George Mathias, remarking that he remembers well his hesitating, womanish ways and his distinguished manners, says: "I see him standing with his back to the chimney. I see his fine features, his small eyes, brilliant and transparent; his mouth, opening to show the most dazzling teeth; his smile with an inexpressible charm." Osborne also comments on the smile, which he describes as "good-natured." Johnson says that every man may be judged by his laughter, but no Boswell has chronicled the laughter of Frederic Chopin. His voice was "musical but subdued," says Osborne. This agrees with Liszt, who speaks of the tone as "somewhat veiled, often stifled." Mr. A. J. Hipkins, who frequently saw him in London in 1848, says he was "about middle height, with a pleasant face, a mass of fair, curly hair, like an angel, and agreeable manners."

When Chopin Improvised

The brilliant German-Jewish poet, Heinrich Heine, who lived in Paris for the better part of his life and who knew Chopin intimately as well as all of the great contemporary musicians, puts into this bit of descriptive writing all the delicacy and fine flavor that has made his poem *Du bist wie eine Blume* a classic:

"Yes, one must admit that Chopin has genius in the full sense of the word; he is not only a virtuoso, he is also a poet; he can embody for us the poetry which lives within his soul, he is a tone-poet and nothing can be compared with the pleasure which he gives us when he sits at the piano and improvises. He is then neither a Pole, nor a Frenchman, nor a German, he reveals a higher origin; one perceives then that he comes from the land of Mozart, Raphael and Goethe, the true fatherland in the dream realm of poetry. When he sits at the piano and improvises I feel as though a countryman from my beloved native land were visiting me and telling me the most curious things which have taken place during my absence. Sometimes I should like to interrupt him with questions. And how is the beautiful little water nymph who knows how to loosen her silvery veil so coquettishly around her green locks? Does the white bearded sea-god still persecute her with his foolish, stale love? Are the roses at home still in their flame-hued pride? Do the trees still sing as beautifully in the moonlight?"

Chopin the Teacher

"Unlike other artists, Chopin felt no dislike to giving lessons, but, on the contrary, took evident pleasure in this laborious occupation when he met with talented and diligent pupils. He noticed the slightest fault, but always in the most encouraging manner, and never displayed anger toward a dull pupil. It was only



FRÉDÉRIC CHOPIN.

From a contemporary pen drawing by T. Kurlatowski.

Music in the Danish Capital

later on, when increasing illness had made his nerves extremely irritable, that he grew angry with dull pupils. Then he would fling the music off the desk and speak very sharply. Not pencils merely, but even chairs were broken by Chopin's apparently weak hands. These outbursts of temper never lasted long. A tear in the eye of the culprit at once appeased the master's wrath and his kind heart was anxious to make amends. He could not endure thumping, and on one occasion jumped up during a lesson, exclaiming, "What was that, a dog barking?" He found much fault with a too noisy touch; his own thin, slender fingers seemed to stroke rather than strike the keys. Nevertheless he was able to produce vigorous tones. It is a great error to suppose that his playing was invariably soft and tender, although, in after years, when he had not sufficient physical power for performing the energetic passages, it lacked control, but in his youth he displayed considerable fire and energy, of which he never made any misuse.—From Moritz Karasowski's *Life of Chopin*.

Chopin, the Soul of Poland

"Chopin is the musical soul of Poland; he incarnates its political passion. First a Slav, by adoption a Parisian, he is the open door because he admitted into the West, Eastern musical ideas, Eastern tonalities, rhythmic, in fine the Slav, all that is objectionable, decadent and dangerous. He inducted Europe into the mysteries and seductions of the orient. His music lies wavering between the East and the West. A neurotic man, his tissues trembling, his sensibilities afloat, the off-spring of a nation doomed to pain and partition, it was quite natural for him to go to France—Poland had ever been her historical client—the France that over-heated all Europe. Chopin, born after two revolutions, the true child of instruction, chose Paris for his second home. Revolt sat easily upon his inherited aristocratic instincts—no proletarian is quite so thorough a revolutionist as the born aristocrat, witness Nietzsche—in Chopin, in the bloodless battle of the Romanticism, in the silent warring of Slav against Teuton, Gaul and Anglo-Saxon, will ever stand as the protagonist of the artistic drama."—From James Huneker's *Chopin*.



MUSIC OR CONVERSATION—WHICH?

This illustrates a scene witnessed far too often in some American homes. Music or Conversation—Which? The musician who performs while others sit around tables and chatter does an indignity to her art and to herself. The only way is to wait for silence before beginning and then to discontinue playing or singing if the conversation becomes offensive.

An Aid to Sight Reading

By P. D. Jennings

Do you have trouble striking the right notes when playing an unfamiliar piece and find it necessary to watch the piano almost continually? Try obtaining a mental picture of the piano. And since your eyes cannot watch both the printed music and the piano, make your fingers do their part just as a blind man makes his cane see what his eyes cannot see.

First we have two groups of black keys, of two and three notes each. Now think of certain notes with reference to these groups. For example: D natural we know is between the two black keys forming the smaller group. Now let your hand run along the keys until your finger tips tell you they have a group of two black keys. The white key between them is, of course, D natural. Think of F natural as the white key to the left of the group of three black keys.

A little of this sort of practice daily will eliminate much of the guesswork connected with sight reading and will also prove valuable in teaching young pupils the names of the notes and their positions on the piano. Playing in the dark is often a fine way to gain security at the keyboard.

On the Gentle Art of Advertising

By Vah Peterson-Glascock

Last summer I had a summer class in piano for ten weeks. The first week I inserted my announcement in the two daily papers, which brought me two pupils and three or four telephone calls asking for information. The other ten pupils which made up the class I got by calling various people up over the phone, whom I thought might be interested, and asking them for their children to join the class. I got these pupils so easily it just seemed as if the parents were only waiting to have me ask them! This goes to show that people like the personal sort of invitation. Teachers often put their notices in the papers and then sit back and wait for the pupils who never come, and wonder why! Ten of my class are also taking *The Etude*; and these subscriptions I got with very little effort; it was just the matter of the "personal word" again and my own valuable copies of the magazine.

The School of Plaidy

The old school of technic devoted much time and labor to training the fingers to act from the knuckle joints with an up-and-down stroke, the arm being meanwhile held quiet. The extreme limit of this training was reached when the player was made to practice with pebbles, or even a glass of water, on the forearm. This technic was excellent as far as it went—the trouble was, it did not go far enough. With the new school of technic entered two factors entirely ignored by the old technicians—first, a condition of muscular devitalization, and second, combined with this devitalization, a free and unlimited use of the arm. In a word, the modern technic devoted little time to training the fingers to act as hammers, and much time to the study of arm touches and arm control either with or without finger action.

With these new factors came also a liberation of the hand from an arbitrary shape called "correct position." One need only study the playing of any of the pianists named above to see that the hand takes a position which varies with the piece to be played.

The Piano Playing Muscles

Having noted these factors in modern technic, a brief consideration of them may be of interest. The term "devitalization" is unsatisfactory, conveying, as it does, an impression of weakness, limpness and inertia—perhaps "stagnation" would be a more accurate expression. By this is meant that in playing, only the muscles actually in use should be in action—all others should be in a state of absolute looseness or repose. In the forearm are two sets of large muscles, the *extensors*, lying on the upper side of the arm, and the *flexors*, lying on the under side. The extensors open the hand, raise the fingers, and also elevate the hand on the wrist joint. The flexors pull down the fingers and close the hand. In raising a finger, muscular contraction should be confined to the extensor of that one finger—the extensors of the other fingers, as well as the flexors of all the fingers, should be completely at rest. With the average player, when one extensor contracts to raise a finger, all the other extensors, and the flexors as well, also contract, through muscular sympathy. Thus one set of muscles pulls against the other, much like boys in a "tag of war," with the result that independence and freedom of

Arm Control in Piano Playing

By PERLEE V. JERVIS

A Clear and Helpful Exposition of a Much Discussed Subject in Piano Playing



The piano technic of to-day, as exemplified in the playing of the world's great artists, differs radically from that of the past. For years there was for many of us but one school of technic, and Plaidy was its prophet. There is no gaining the fact that Plaidy is excellent for the development of a certain kind of technic. He is, however, not equal to the demands of the concert player of to-day, who has a variety of tone coloring, beauty of nuancing, breadth, power and bravura that were practically unknown to players of the old school. It may be significant to note the fact that the great players of the world to-day are largely Russians or Poles—Paderewski, Hofmann, Gahrlowitch, Liebcine, Godowsky. Other nationalities are represented by Bauer, Busoni, d'Albert and Koseuth. Nearly all of these artists are path-breakers in a new school of technic, which differs from the school of Plaidy and his associates in two vital essentials.

The Use of Arm Touches

The second factor in modern technic is the free and unlimited use of "arm touches" in chord, octave, bravura and melody playing. In the old systems of technic, chords and octaves were played by raising the hand on the wrist joint and throwing it down on the keys. If more power was required, the same action took place from the elbow or shoulder joint, the movement being always a *downward* one. The modern technic reverses this movement, all the great artists of to-day playing heavy chords with either an up arm or down arm touch. None of them play octaves with the hinge-like up-and-down hand action at the wrist joint, but with an impulse from the arm, the hand swinging loosely at the wrist like a flag used by the farmer. A good idea of this movement may be had by taking a key-ring, and, by shaking the arm, causing the key to swing loosely on the ring. No hint of these touches is given in the old methods. The most that Plaidy, the great technician of his day, says in regard to chord and octave playing is this: "The hand must be slightly raised by the wrist before striking, and then with an easy movement, thrown, as it were, upon the keyboard. The arm must have nothing to do with this movement, and the raising of the hand by no means be effected by lifting the forearm."

The Importance of the Triceps

As, in modern technic, arm touches are effected through the agency of the triceps muscle, a brief description of its action will be necessary before considering the touches themselves. The triceps is located upon the outer part of the upper arm, a little nearer the elbow than the shoulder. Place the left hand upon the right arm at this point, and then, resting the tips of the fingers of the right hand lightly upon a table, give a slight push, the impulse coming from the upper arm, followed by an instantaneous relaxation of all the muscles of the hand and arm. If this be properly done, the contraction of the triceps may be distinctly felt by the left hand. Now rest any finger upon a piano key and produce a tone by a push of the left hand, taking care that the impulse is quick and that the muscular contraction disappears instantly, leaving everything elastic and quiet. The triceps is the key to the whole situation in modern technic, as there is hardly a passage of any kind that does not call for its co-operation in a greater or lesser degree. To quote Dr. William Mason, "the triceps 'leaves the whole lump' of the muscular system; it penetrates, pervades, and vitalizes the entire action, and accomplishes more in bulk and in detail in the development of a *temperamental* touch than is possible in any other way."

There are two fundamental types of arm touch in which the action of the triceps plays an important part—the "down arm" and the "up arm." These have been so clearly described by Dr. Mason *Touch and Technic*, that I quote him verbatim:

"By down arm touch is meant that fall of the arm in which its weight supplies the force actuating the keys. Let the hand be extended above the keys at a height of perhaps three inches. Then, by act of will, 'let go,' withdraw the will from the muscles and the arm will fall inert, limp, freely of its own weight. The second finger extended (each finger should be used in turn) touches C, thus breaking the force of the fall, and immediately after the touch is delivered the wrist in turn relaxes into a perfectly limp condition and sinks below the level of the keyboard. The distance of the handfall must be lessened by degrees until the space through which it falls is only a quarter of an inch or less. The force is always that of the weight of the arm which falls, but never is *struck* down upon the keys. Preserve the same muscular condition and add to the weight of the arm by a push, the impulse of which has its origin in the triceps muscle. This form of touch is useful in many heavy effects and the condition of arm is an indispensable preparation for securing proper development.

The Up Arm Touch

"The up arm touch is so named because in making it the arm seems to spring boundingly into the air away from the keyboard, and when properly made, there is no sense of having delivered a finger blow downward upon the keys. With the tip of the finger in contact with the key, the wrist in the down position, suddenly, with an impulse from the upper arm, almost with a push, cause the wrist and forearm to spring away from the keys, the point of the finger delivering a strong blow as the expression of the arm impulse from near the shoulder, the operative agent being the triceps muscle. This form of touch is extremely effective where great power is desired in chords, heavy octaves, and the like—it is remarkably free from liability to false notes, and is accomplished with little effort as compared with its tonal results."

Weight Touches

In addition to these well defined arm touches, modern technic depends upon control of arm *weight*. For purposes of analysis, this arm weight may be classified as hand weight, forearm weight, and the weight of the entire arm from the shoulder. This arm weight differs from the arm touches described above, in that it is unaccompanied by any impulse from the arm or the triceps. It should be thoroughly understood in all that follows that the muscles not in use must be kept in an absolutely loose, devitalized condition.

To get control of hand weight, practice daily the following exercises. Raise the hand back on the wrist joint till it is slightly angled with the forearm. Hold it in this position a few seconds, then instantly and completely relax the muscles and allow the hand to drop by its own weight and hang limp at the wrist joint. Raise it gently again to its former position, hold it poised a few seconds, relax, and drop as before. Be careful not to jerk the hand up or strike it down. Now go to the piano, and with the hand hanging thus, lower the arm till the finger tips touch the keys. Without altering the muscular condition, continue to lower the arm till the hand reaches the normal playing position. If this be properly done, the hand will rest lightly and loosely on the keys, which should not be depressed in the slightest degree. It will be seen that the entire arm is thus balanced and only the weight of the hand

rests upon the keys. This perfectly balanced arm is absolutely essential in light and rapid finger work of all kinds as well as in staccato, piano and pianissimo playing. It is the most difficult of the three conditions to control, and the two exercises just given should be repeated at intervals during the entire practice period. Concentrate the mind on the muscular feeling in the hand and arm, and practice the following exercises. Rest the hand lightly on the keys C, D, E, F, G, then depress C with the thumb, and the instant the tone is heard, release the finger pressure, when the key will rise, carrying the finger up with it. The other fingers must not be depressed in the least and the playing finger should always be in contact with its key, both before and after playing. Practice with each finger in turn, then play a slow trill with the fingers in pairs. Follow this with groups of three, four and five notes. Play piano or pianissimo, at first slowly, and as facility is gained increase the speed. When a perfectly balanced arm is secured, practice all light and rapid finger passages in pieces both legato and staccato with this balanced arm. Two fine studies in this kind of work are von Bülow's *Intermezzo Scherzoso* and the Chopin Etude in F minor, Opus 25, No. 2.

Fore Arm Weight

For study in fore arm weight, let the arms rest easily on the lap. Now raise the fore arms about a foot, hold them poised for a short time, relax the muscles quickly, and allow the arms to drop loosely and by their own weight. Action must be entirely at the elbow joint—the upper arm should be kept quiet, and all jerking or striking movements avoided.

Now rest the hands in playing position on the keys with the arm in the balanced condition, then relax the muscles of the forearm quickly, thus depressing the keys. Notice that the finger tips now sustain the weight of the forearm. Be careful to keep the muscles of the forearm relaxed and avoid any weight of the upper arm. This is the arm weight required in mezzo forte passages.

To get the full arm weight, raise the arms at the shoulder joints till the hands are just above the top of the head. Now suddenly relax all the muscles, when the arms will drop heavily into the lap. Drop on the keys in the same way and allow the finger tips to sustain the weight of the entire arm. Keep the muscles relaxed and notice the feeling of heaviness. Rest the hands lightly on the keys, then relax as before, allowing the weight of the arm to depress the keys.

Don'ts for the Mothers of Music Pupils

By Mrs. H. B. Hudson

Don't persist in urging the busy teacher to stay a while and chat with you or have lunch, as it may make her late to her next lesson, or cause her to miss it entirely.

Don't get jealous of another pupil's progress and imagine the teacher is partial; perhaps your child is less gifted.

Don't frown or scold if the teacher should be late at the lesson occasionally; it is probably not her fault.

Don't give her the impression you are trying to get as much of her time free, as possible.

Don't brag of how many teachers want your child as a pupil, or speak as if you were doing her a great favor to allow her to teach in your family.

Don't give yourself away by telling her "almost any

one would do to give the child his first lessons" for she knows better.

Don't expect the teacher to entertain you a while after each lesson, playing for you.

Don't send your child out on an errand just at the lesson time, and keep the patient teacher waiting fifteen or twenty minutes.

Don't take the child to the moving pictures at the lesson hour, saying upon your return, "Oh! I entirely forgot it was lesson day! so we'll let it go!" (Lesson and pay both.)

Don't let the teacher wait till the child "eats breakfast" or "feeds the cat," but see to it that he is all ready on time.

Letting the Pupil Select the Music

By Hazel M. Howes

The question arises, "Should the pupil have a voice in selecting the music which he is to study?" One of my pupils had been making very marked progress for a few weeks. I had tried in many ways to discover the cause and find a remedy, but my efforts had seemed unrewarded. During one lesson hour not long ago, however, she presented rather shyly a song which she sang with her class at school, and I saw at once that she might learn the piano accompaniment for her next lesson.

I was glad indeed to see this interest shown, and although the piece was written in key, tempo and form much too difficult for one in her stage of development and unlike what I would select for her, I complied with her wish.

My hopes didn't rise very high when I thought of

what, in all probability, would greet me the following lesson, but the song was learned in a surprisingly charming manner. More than that, the other assigned parts of the lesson were well done, and the notes of "fingers a little more curved" were few and far between. It was clear to me after that how to obtain the results I had looked for. We talked over together whether our next piece should be a *Scherzo*, a *Symphony*, or just let the pupil select the music she wished to study. We decided to let the pupil select the music she wished to study, and we decided to let the pupil select the music she wished to study.

When I once thought very hard to interest her, she became a great responsibility, and the progress which once seemed to be at a standstill has taken great strides forward.

Should a Teacher Evolve His Own Method, or Use That of His Instructor?

By Ernst Eberhard

"WHAT method do you use?" is a question asked countless times of the music teacher. If he is a real teacher with independent thoughts and ideas, he is very likely to answer, "My own." No method or combination of methods makes the teacher; it is invariably the teacher who makes the method, and his method is constantly changing from moment to moment as the need of the pupil develops itself. The serious teacher regards each student who enrolls under him as a problem which will prove to be in many ways entirely new. It is his experience in the past which enables him to form a logical idea of the pupil's requirements, and which helps him to present the necessary material in the plainest way.

The teacher who uses one strict method is in the position of a doctor who uses the same medicine for all diseases. Sometimes the medicine would fit the disease, and a successful result, but generally the result would be disastrous. The teacher has the advantage of the doctor, since he cannot buy his mistakes; they live to condemn his ignorance! Of course the teacher is compelled to make his choice of music from a necessarily limited stock of study pieces, etc., just as the doctor prescribes from those drugs whose effect is known to him, but it is the skill in knowing just what to give at the right time and knowing how to give it in the best and most acceptable fashion which brings results.

Certainly no teacher, however great his knowledge and skill, could possibly bring results without the active cooperation of the person who is placed under his charge. A teacher, no matter how great a musician he may be, can only develop what the pupil already possesses; he cannot create the stuff to start with. Neither can the teacher impress his ideas on his pupil if the pupil does not have the mind to hear and sense earnestly to acquire them. The teacher can only give five per cent. of the work; the pupil must do the other ninety-five, and do it well, or the teacher's five per cent. goes for naught.

Suppose that two students decide to study with a certain famous teacher who has a hobby for control of dynamics and beauty of tone. Mr. A has a very light touch, but of very good quality. Mr. B is one of those enthusiastic young persons whose playing belongs in a boiler factory. Their instructor would certainly immediately start to teach A the value of a fortissimo, and insist on his acquiring it. He would just as certainly teach B what pianissimo meant, showing him that quality of tone is just as important a quantity of tone. In course of time A and B would each become music teachers. Would it be proper for A to advertise that he teaches the famous "method" consisting indiscriminately that all his pupils should learn fortissimo, or for B to maintain that Mr. A taught entirely pianissimo, and never said anything about a big fortissimo except to condemn it?

The teacher develops a pupil's weak points so that they may be strong and strives to make the strong points stronger. If a pupil does not possess enough originality of his own to evolve and formulate his own method, he begins to teach, he is a very poor teacher indeed, even if he has studied with the famous . . . Some extracts from letters of that most famous exponent of all methods, the Leschetizky method, cannot fail to be of interest. Other great teachers are continually voicing the same sentiments. The letters are from Leschetizky to Carl Schnay, and were written about 1899.

"I am personally against any fixed principle in instruction; every pupil must, in my opinion, be treated differently according to circumstances. Therefore I could never come to a decision to publish a Piano book, since such a work would demand a definite line . . . I hold above all things, to a correct beginning . . . which is very seldom made, since few teachers, as a teacher who understands the demands of a course of preparation for future virtuosity."

"My motto is that, without a good eye, a very good piano, no printed method will be effective, and only he is a good teacher who can practically demonstrate every possibility to his pupils. . . . Without these demonstrations, all technical studies are only dead, dry routines—Amen!"

How to Gain Power, Sweetness, Quality and Expression in Singing

By WILLIAM SHAKESPEARE

I HAVE been asked to write an article on Power and Sweetness.

These are certainly two essentials to which all singers must aspire. Let me start by saying that I consider Sweetness to mean touching quality and expression, sounds which are grateful to us, which appeal to us, as opposed to sounds which are harsh and repellent—hard and not sweet. With regard to Power my experience teaches me that it is dependent upon two factors: first, the size of the instrument and its capability of powerful vibration; in other words, the freedom with which the voice sounds when the breath presses the vocal cords and added to this the right shape of the cavities in the mouth which help so much to increase the tone of the vibrating vocal cords.

Second, the size of the chest, which is important in supplying a great pressure and simultaneously a great length of breath. According to this, one may possess considerable breath-power and yet have little voice. On the other hand, have we not met with people having small chest capacity with prodigious voices? In the one case the singer failed by reason of the evident effort betrayed on forcing too violently his small voice. In the other, the singer could emit powerful resonant sounds, but was obviously in difficulty when he had to sing a phrase of any length—he has to make his career with a restricted supply of breath. It is as if a violinist with a splendid bow-arm has to play on an inferior instrument, or as if one possessing a splendid violin is always hampered by too short a bow.

What is the vocal student to do in his attempts to remedy his natural deficiencies?

Never Despair

First, let him never despair! How many times in history have we not seen that from small even insignificant beginnings great things have developed? Have we not all heard of singers whose voices were unmanageable even harsh at first, but through the genius of the artist gradually became sweet in quality and touching in expression? Read the life of Jenny Lind. I knew her well and sang with her several times. She was a dramatic genius with a wonderful coloratura, which means a capacity for remarkable performance of scales and trills together with true sympathy and expression. I heard her sing the air *Tu mi dai* from Mozart's opera *Il re pastore*. In this she sang a cadenza with a distinguished violinist; at the end her trill in thirds with the violin was in perfect accord with the instrument both as regards tune and time. Madame Jenny Lind often told me how she had to wait for years with her voice which was hard and rebellious, and sometimes drove her well nigh to despair. It was through her intellect and her continual practice, to which she devoted her life, that she was able to achieve that she became as great in opera as in oratorio. If singers of the present day followed her example to what perfection they might attain!

What must the student do and how should he practice?

First: Let him practice breathing without singing. Let him breathe out slowly and silently, and at the same time *imagine* that he is singing. He will thus acquire the sensation of perfect looseness and balance of the vocal cords—and conscious control over the breath which he will voluntarily adopt when he sings.

Second: Let him practice starting the "Ah" thought of times, until the sound commences in the throat of the note with the sensation of the open throat and the perfection of "Ah." Then let him extend his practice to two notes up and down the scale; then to six notes, eight notes and finally to the octave.

Third: Let him practice various vowel sounds, first separately and afterwards joining them. Then practice the consonants, until both vowels and consonants become entirely free from any stiffness.

Fourth: Let a soft appearance at the eye, and a general expressiveness of the face accompany his exercises. With a soft expression of the eye and face a hard note cannot be sung.

One way then of acquiring sweetness of sound is to insist on the soft facial expression. One may also assert that a badly produced tone, be it throaty, whoopy, nasal or a white silly tone, is invariably accompanied by a rigid condition of the jaw and upper lip, and must mar the pronunciation and expression. The cure then for these distortions of voice, tone, and expression is to require that every note sung should be accompanied by a freedom of the jaw (which should have a sensation of floating, as it were) and by an expressive state of the face and eyes.

The Foundations of Right Practice

Let the student keep ever in mind the two foundations of right practice—(1) breath control, (2) unconscious action of the instrument in his throat. Let him finish each phrase with some breath to spare, singing never more loudly than lovely; never higher than he can sing with expressive face and eyes, never quicker

than with equal notes without jerkiness. By thus devoting much time to breath control, the joining of notes and the mastery of crescendo and diminuendo, he may now be on the lookout for the *developments* which will vary accompany conscious study. I would suggest that he should give much earnest thought to, just which should reveal to him signs of his progress.

These developments are—

First: The breath will increase in length, the chest will expand. (N. B. Beware of raising the shoulders when taking in the breath.)

Second: Power of voice will be acquired, yet no sense of throat constriction will be experienced.

Third: The range of voice will be extended both upwards and downwards, while the terror of high notes will disappear.

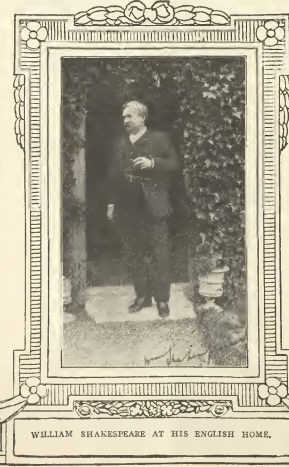
Fourth: An unconscious freedom of scales will be felt, a sense of joining all the notes, yet keeping them distinct, thus leading to great freedom of runs and trills.

But let the singer be on his guard lest he reverse this order in his studies by striving to attain these *developments* before he has succeeded in laying the foundations of his art. In his overhaste to acquire length of breath, loudness of voice, high notes, passages he cannot rightly execute, what does he sacrifice? What is the penalty for this mistake? The sweetness of voice, the quality and expressiveness have changed to harshness—he cannot start unerringly, nor join, nor make crescendo and diminuendo, nor perform runs and trills. Later on, when attempting to sing in public instead of charming his audience by the loveliness of his voice and the truth of his expression, he is compelled to force upward the chest register, and this cannot be done without fixing the jaw and throat and tongue. This rigidity is fatal to the quality and sweetness of the tone as well as to the pronunciation and expression. Watch the eye of the bad singer. Is it expressive of the sentiments of love, sympathy, sorrow, etc., or is it rigid in keeping with the unnatural strained tone so often heard?

The same remarks especially hold good with regard to a woman's voice. Unless she changes into her lovely head voice at E (third space) following the example of such great singers as Madame Melba and Adelina Patti, she forces up her medium voice, with rigid jaw, throat and tongue, and with agonized expression emits loud, discordant notes. We should hear these wailing sounds as screams if the modern composers did not cover up the vocal defects of their singers by accompanying them with full orchestra.

Developing the Small Voice

Can a small voice develop into a powerful one? Every singer who is properly trained, double or triple in force, but should not change its *quality*. Some smaller voices are much more beautiful than others which are more powerful by nature. We hear much now-a-days about *dramatic* singing. In such instances are growing so accustomed to shrieks and shoutings that the silvery, mellifluous voice of touching quality would seem to be almost in danger of extinction. Yet this is not the case. Fortunately there are still good singers who do not force up the chest and medium tones, but intensify every note so that it may be heard over the largest hall or theatre with lovely expression. The great singer knows how to intensify the voice with great pressure, and yet economize the breath, to sing every note with the throat relaxed and open, and tongue ready to pronounce any vowel or consonant, so



WILLIAM SHAKESPEARE AT HIS ENGLISH HOME.

that a book of the words is not necessary for the audience. Through the freedom of the face every emotion may be conveyed in touching accents without the voice being large or small. An all-compelling sweetness like a halo distinguishes such a singer from those of rougher calibre.

The art of singing is the result of a school or system of exercises calculated to remove the obstacles between conception and execution and to build up a technique on which one can rely.

I would recapitulate:—
The Foundations of the Art of Singing are two in number.

First: (A) How to take breath and (B) how to press it out slowly. (The act of slow exhalation is seen in our endeavor to warm some object with the breath.)

Second: How to sing to this controlled breath pressure.

How the Old Singers Practiced

It may be interesting at this point to observe how the old singers practiced when seeking a full tone while using little breath. They watched the effect of their breath by singing against a mirror or against the flame of a taper. If a note required too much pressure the command over the breath was lost—the mirror was unduly trembled—or the flame unduly puffed. "Ah" was their pattern vowel, being the most difficult on account of the openness of the throat—the vowel which, by letting more breath out, demanded the greatest control. The perfect pulse of the instrument on the controlled breath was found to bring about three important results to the singer.

FIRST RESULT. Unerring tuning. As we do not experience any sensation of consciously using the muscles in the throat, we can only judge of the result by listening. When the note sounds to the right breath control it springs unconsciously and instantaneously to the tune we intended. The freedom of the instrument not being interfered with, it follows through our wishing it—like any other act naturally performed. This unerring tuning is the first result of a right foundation.

SECOND RESULT. The throat spaces are felt to be unconscious and arrange themselves independently in the different positions prompted by the will and necessary to pronunciation, the factors being freedom of tongue and soft palate, and freedom of lips.

THIRD RESULT. The complete freedom of the face and eyes which adapt themselves to those changes necessary to the expression of the emotions.

The artist can increase the intensity of his tone without necessarily increasing its volume, and can thus produce the softest effect. By his skill he can emit the soft note and cause it to travel as far as a loud note, thus arousing emotions as of distance, as of memories of the past. He produces equally well the more powerful gradations without overstepping the boundary of noble and expressive singing. On the other hand an indifferent performer would scarcely venture on a soft effect, the absence of breath support would cause him to become inaudible and should he attempt to crescendo such a note the result would be throuty and unsatisfactory.

Let us here quote Daniel Frederici who published his method of singing in 1619:—

"Every one who wishes to learn and practice music must, above all things, have taste and love for it, must take care that he modulates and masters his voice well and skilfully, and that he understands how to use his breath properly. Those who shout and shriek till they are red as a turkey cock, with the mouth as wide open as if they would thrust a haystack into it, let all the breath out and are compelled to take a fresh breath for every few notes—these are useless as regards music. One should use the voice brightly and sing cheerfully. (There is a great difference between cheerful singing and shouting.) A brightness of tone is particularly necessary in music."

Jenny Lind's Advice

Jenny Lind, the celebrated singer, in a letter to a pupil wrote:

"Before a note is sounded the larynx must be prepared with a right position of the register in which the coming note lies, whether high or low. Hence appears a certain sign, and when once a note is there one must leap lightly upon all the others upwards or downwards, so that that note is noticeable between the notes, and therefore the phrase receives its full value without interruption. For example, the notes A, C, E, must be so joined that they form a whole; this

happens through singing smoothly and staccato simultaneously, if I may so express myself, and this is, above all things, almost impossible to explain in words. It has often seemed to you about it, however, and you examples. It depends upon the flexibility of the larynx and must be practiced. Therefore sing your exercises with voice more forward, so that the attack of each note may be improved and then the runs follow."

In the manual used at the Paris Conservatoire we find: "The singer must read the poems. Poetry and romances will enrich his memory, kindle his imagination, and maintain his soul in its highest mood, which is necessary in order to express great dramatic passion, to represent the character and thoughts of the persons of whom the romance and fiction speak, and whom he should imitate."

Let us recognize how every note springs into position of itself with unerring tuning, and joins any other note in a wondrous ease and unconsciousness; how the vowels and consonants are free; how the face is able to express. Tost, born 1631, says: "Win every high note in softness;" and Matheson, born 1681, "study all the notes, first piano then gradually louder."

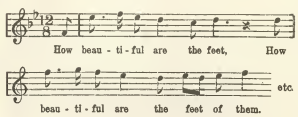
The simple axiom of the old masters seems, first get the note rightly produced, then add force to it. If singing—to describe it briefly—is the art of producing much sound with little breath, we could with equal truth say, that singing is nothing more than tuning with a loose tongue.

Exceptional Phrases for Different Voices

I feel that I can scarcely conclude this article without submitting a few phrases which may be said to display the best notes of the different voices. It is assumed that few but trained artists can sustain these phrases with fulness and at the same time sweetness and sympathetic expression. The great artist never employs loud sounds that are accompanied by rigid production—he could neither express nor pronounce nor phrase. The uninitiated on the contrary is obliged to rely on such, as he cannot sufficiently intensify his softer notes.

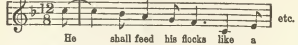
The calmness of the true artist is apparent in the ease with which he sings and intensifies his phrases from pianissimo to fortissimo to the gratification of his audience, because no effort is apparent on the part of the singer, and to his own contentment, because he sings without embarrassment.

Let a soprano take up Handel's *Messiah* and turn to No. 38, *How Beautiful Are the Feet*. An indifferent vocalist will find this lovely air rather high. What sweetness and expressiveness is required for the first note! The least rigidity of production will make it hard. In the third bar of the dots part we take:—



Place the upper F in the head voice—how touching and sweet is the effect!

Let a contralto turn to No. 20 of the same work. It is usually commenced as follows:—



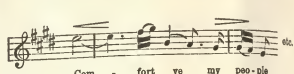
Be careful not to begin rigidly or the sweetness and repose of the phrase will be lost. Two measures later sing with touching expression the D in



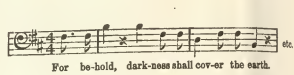
Let the tenor look at No. 2 of the same work: *Comfort ye*. What an opportunity in expressiveness and sostenuto is the first note



All hardness must be avoided and the very culmination of the singing must be revealed in the lovely attack and crescendo of:



What intensity of break pressure is here required, and this without losing the feeling of comfort. Let the bass singer turn to No. 10 in the same work. What calm dignity should be heard in the first measure!



What breath control and breath of phrasing is necessary for the long passage



and what dignity! Any rigidity of production would make the expression and intensity of this phrase impossible. No American, with the spirit of fair play in which we take a just pride, would fail to invite intelligent consideration of the subject from those who would have us look at the other side. American musical debt to Germany will be, in the opinion of one. Buck, MacDowell, Chadwick, Paine, Parker, Nevins, Sherwood, Mason, Huss and others, all benefited immensely from German efficiency in musical training. They and thousands of similar disciples have spent years in adapting German edu-

Can't You Play?

By Samuel Rulon-Foster

How is it that, when you are asked to play before a company of persons, you get flustered, cannot see the notes, nor strike the right keys, and invariably wind up in a bother? Is it because you do not know the piece? Is it because you are naturally nervous? It cannot be blamed upon lack of preparation, for, placed in this position, you will fall down on a piece you are acquainted with, as well as a less familiar one. Your faculties seem to go back on you. People who are perfectly calm as a rule are sometimes apt to become nervous when playing in public.

It is not so much a matter of lack of preparation as lack of faith—self-confidence. Back in the early fifties a party of settlers started from Ohio to make their way across the continent and find a home in the new country. The son drove the wagon train with the father rode about half a mile ahead to pick the way. One winter morning the father found himself standing upon the bank of the Mississippi. The great river was frozen from shore to shore and the only place way to get to the opposite side was to cross on the ice. But would it hold? This was the all-important question. Suppose he should get half way across and the sheet snap? He sat a long time assailed by fear and doubt before he could muster up enough courage to make the attempt. Finally, he got off his horse, and, leaving the animal to follow him, he got down on his hands and knees and started carefully to pick his way across. When he was half way over he heard behind him the sound of a joyful song and, stopping in his advance to look around, he saw—his son driving that heavy wagon train over the ice toward him, singing at the top of his voice.

What makes you crawl with shaking limbs to your performance, while big John Jones comes along and takes his seat pretty much as he would at the ball game? Is it because you are not prepared or are you naturally nervous? No! It's because you say, "I don't know whether I can or not!" John Jones says, "I can," and goes right ahead.



The Matter of American Musical Atmosphere

By DR. HEINRICH PFITZNER

Editorial

THE following article is from a German-born pianist and composer, who has lived in America for some twenty years, and has been engaged in teaching in the East, West, North and South of this country, teaching independently as well as with conservatories, colleges and universities. Therefore he can not be said to be unfamiliar with musical conditions in the new world.

Dr. Pfitzner is a brother of Hans Pfitzner, one of the foremost living German masters of music, whose orchestral works are played by great organizations the world over. His father was a musical conductor and his musical connections in Germany have been of the best. Please note, however, that in speaking of the United States he refers to it significantly as our country.

THE ETUDE has always had an interested and progressive part in the propagation of the furthering of the musical interests of America, and has during the thirty-three years of its existence repeatedly published articles extolling our multifold musical advantages. It has consistently supported every well-meant movement in this direction. It has very recently lent its aid to Mr. John C. Freund in his campaign in *Musical America* more independence from European musical shackles.

With no American, with the spirit of fair play in which we take a just pride, would fail to invite intelligent consideration of the subject from those who would have us look at the other side. American musical debt to Germany will be, in the opinion of one. Buck, MacDowell, Chadwick, Paine, Parker, Nevins, Sherwood, Mason, Huss and others, all benefited immensely from German efficiency in musical training. They and thousands of similar disciples have spent years in adapting German edu-

America's Musical Credit

THERE has been much comment upon the lack of musical atmosphere in America. Indeed the continual outpouring of musical students to Europe in quest of what they term a musical atmosphere makes it seem well worth while to ask the question, "What is the trouble with Musical Atmosphere in America?"

In order to answer this question intelligently we must first reply to the natural inquiry, "What is Musical Atmosphere?" Is it the amount and variety of music taught and performed? Is it the presence of excellent musical artists and instructors? We should say that, if either be the case, there should be as much musical atmosphere in America as anywhere else, if not more. No other country in the world has such a large number of houses provided with pianos, organs and other musical instruments, because in no other country have the working classes on the whole, sufficient money to afford

There are plenty of conservatories and colleges in America where music is taught by good, and in many cases world-renowned, teachers. Some of the American conservatories, indeed, make it a point to engage artist-teachers on the highest standing. There are many first class artists touring America every season, and there are symphony orchestras, grand opera companies and oratorio societies whose personnel is composed of the best conductors, singers and instrumentalists of Europe and America.

America's Musical Debt

What then can be the trouble? In the opinion of the writer it is the perverse attitude of the great American public toward music, as an art, and consequently toward musicians, especially the musical educator. This in a certain measure is due

Is This a Just Criticism?

to the attitude of the majority of those who have the control of musical institutions in this country.

The country which is generally accepted as the one possessing musical atmosphere in the highest degree is Germany. The reason is easily comprehended. In Germany, music is generally considered and respected for what it is—not a mere pastime—not a mere luxury—not even a mere profession by means of which certain people can make a more or less profitable livelihood, but an art of the greatest ideal significance, a medium for mental and ethical refinement and ennoblement, and therefore one of the most important factors of civilization, which must accordingly be treated as one of the great and necessary elements of life.

This remarkable circumstance has resulted from the cooperation of two factors:

Firstly, the musical artists and educators of the country have for generations been permeated with the sense of responsibility which is inseparable from consciousness of their high ideal, their mission. This has developed a self-respect and a pride in their work which has given them the moral courage to enforce corresponding respect for their art and their office from others. They have preserved an attitude which has taught the people that they were neither mere merry-makers nor mere money-makers, but the bearers of an exalted message.

Secondly, the people of Germany were on the whole both capable and willing to learn this lesson, because it is a very commendable trait of German character that it is agreeably free from that mischievous self-sufficiency which forbids when one looks up to anybody with respect. Therefore the average German is willing and glad to confess his ignorance of anything which he does not know or understand. The truth of these statements is proven by the attitude of the people in regard to anything relating to music. The relations between the

Yet, we cannot read Dr. Pfitzner's article without feeling that there is still much truth in many of his contentions. This is noticeably so in the case of those very short-sighted instances of learning where music is made a secondary study. Why? Just because certain other large colleges have stupidly failed to recognize music as a regular part of collegiate training. With about the same inanity with which certain women go tramping after fashion

in dress, no matter how hideous the new fashion may make them appear, it not infrequently happens that a college will slight music in its curriculum because some unprogressive larger institution does likewise. Music is thus turned down as not being a part of real scholarship. This petty provincial attitude is altogether unworthy of American education ideals and is never a part of the program of the big progressive institutions. Columbia University of New York, for instance, is giving vastly more attention to music to-day than it did ten years ago, when MacDowell was alive, and Columbia is the largest university of the New World.

The Best Reply to This Article

THE ETUDE will be glad to print in a succeeding issue, the best 500-word reply to Dr. Pfitzner's article which follows, paying for it at our regular rates. Write on one side of the sheet only, place your name and address on the first page, do not exceed the word limit and do not make your reply a part of any other communication to the firm. Naturally the reply must be free from any implied references to the belligerent condition of Europe, as well as personalities. Address THE ETUDE, Philadelphia, and write "Reply to Dr. Pfitzner" on your outer envelope. All answers must be sent in before Jan. 30th.

teacher and the pupil and his parents, the spirit in which music schools and musical institutions of any kind are conducted, the exemplary behavior of concert audiences not only in the large cities but in very tiny centers, as well as the fact that prominent artists are received with the princes and rulers of the states of the Empire, while the Reichstag (which corresponds to our Congress) frequently has matters of musical interest brought up before it for intelligent discussion in relation to the welfare and progress of the State.

Deep Respect for Music

One must not be led to think that anybody in Germany would be despised or ridiculed for having no musical talent. On the contrary, one cannot make one's self more ridiculous or contemptible than by showing no respect for music. Whoever (or whatever the station of) the person, one is at least expected to know that music is something to be regarded seriously, even if one does not know why. The individual who looks upon music as a mere pastime, a luxury or as a money-making business, is put down once and for all as a vulgar person.

To cite a few characteristic instances let us take General von Hindenburg, one of the heroes of the present war. Once upon a time he was invited to attend a Gala Concert. The concert was given in Hanover, where he resided as commander of the Hanoverian Army Corps. Notwithstanding the fact that he was especially busy at the time, he attended the concert, which made it impossible for him to excuse himself in such a modest manner that his refusal was a compliment to music. After regretfully stating that he was kept away by stress

if work, he added that his presence at the concert would be of little importance, as he was only a soldier, upon whom much of the beauty of the music would be lost. Bismarck at all times frankly confessed that he was unmusical and indeed did not know anything about music, but he invariably added his regret that he was lacking in musical capacity. That he had tried to get acquainted with good music, in spite of his candid confession, is proven by the curious fact that he often asked one of his secretaries, who played the piano quite well, to play Beethoven sonatas for him and assist him in developing a better understanding of the art which he could not comprehend but which he respected deeply.

The most touching example, however, is that of old Emperor Wilhelm I, called the Great. Although absolutely unmusical and ignorant in musical matters, he not only paid every attention to great artists who came to Berlin, even inviting them to Court, but he also personally attended, at regular intervals, grand opera and important concerts "to observe good manners" as he put it.

Serious Interest the Basis of Musical Atmosphere

This remarkable spirit pervades all classes of the population. The majority of the people, that is, the bulk of the trading and working classes, have, of course, no conception of the metaphysical significance of music, but they know that the educated classes have respect for it, and having the good sense and frank modesty to realize that the educated people are bound to know more than uneducated people, they conclude that it is the proper thing to have respect for musical play.

This spirit is the basis of musical atmosphere, widespread and deep respect for music and musicians. If you respect a thing you consider it seriously. If you consider a subject seriously you

are at once led to investigate it. Investigation leads to understanding and learning. Understanding paves the way to intelligent appreciation and love for true ideals. With these attributes one is impelled to make any sacrifice for the advancement of the art. Therefore among the better situated classes in Germany, it is considered the decent thing to join some musical organization, to contribute to world music enterprises, to give one's time and money to the development of musical education, and to help needy and talented artists and music students. This is regarded as the simple duty of anybody who expects to be called a person of culture—the legitimate price for the claim to that title; simply because music is one of the very highest powers of civilization.

Be sure to grasp the larger meaning of this attitude. It does not denote oneself to music and musicians so that any music student, artist or organization may be fostered, but for the betterment of mankind in the deepest sense. The progress of musical civilization is of the highest benefit to the world insofar as it means the spread of ethical and mental refinement and ennoblement. Everybody should be glad and proud to contribute to such a great cause.

Do We Lack the Proper Spirit?

This is the spirit prevailing in Germany, and this is what our own country lacks. It does not lack talent or even genius (think of MacDowell); it does not lack good artists, teachers, schools or any of the other institutions of learning connected with music. As we have said, we have all these advantages, including symphony orchestras and opera companies second to none in the world. In short, there is plenty of musical life already in America, but there is no musical atmosphere. The spirit, which implies respect for music from the

general public, and out of which true understanding and love for music must come, is not here.

This is not due to any lack of talent or intelligence, but rather to a lack of idealism or, one might put it, a lack of self-cognition. As far as I have been able to observe, it seems to me that the majority of musicians, music teachers and heads of musical institutions in America are afraid to assume the attitude I have described as characteristic of their German colleagues, because it might not be good "business policy." It might mean swimming against the stream of popular tastes and ideas. The bulk of the people in America do not possess that self-cognition which enables the German to know and to acknowledge frankly that he does not know or understand a thing. In consequence of this shortcoming the American does not know his intellectual level in relation to music.

As long as no proper respect for music prevails among the general public, and as long as most of them do not hesitate to air their indifference or their lack of respect in regard to music openly—there can never be a real musical atmosphere in America.

The Duty of Every American Musician and Music Lover

Therefore, it is the duty of every American musician and music-lover to work against that spirit of self-sufficiency, by fostering the respect for music and musicians to such an extent that those who can't be really converted will at least be afraid to utter their compromising opinions or show their lack of respect for music. Nothing appeals so strongly to the primitive mind as the "power of the majority." Let us, therefore, hope that those of us who love music will do their duty and do all that must be done to establish the proper respect for music as a national tradition, because then, and only then, will we have a real musical atmosphere.

Let us, therefore, hope that those of us who love music will do their duty and do all that must be done to establish the proper respect for music as a national tradition, because then, and only then, will we have a real musical atmosphere.

The Musical Alphabet and Its Relation to the Keyboard

During the first lessons it is hard for a child to understand that our musical alphabet ends at G—he always wants to go on with H, I, J, etc. Showing that our musical alphabet is C, D, E, F, G, A, B, we find middle C and place a card between the B and C then repeat this between every B and C on the keyboard. Thus we have our keyboard divided up into "houses," then we name the people in each house C, D, E, F, G, A, B, and thus the child understands how our musical alphabet is repeated over seven times on the keyboard with an A and B below for a "strong foundation" and a G on top. M. M. B., Minnesota.

How to Make Reviewing Interesting

All teachers realize the necessity of review work with their pupils. Try as we will to teach each new point thoroughly, there always remains the reviewing process, or much of importance is apparently lost.

Here is a way I have been using this month with my younger pupils that has made the review work a real pleasure for teacher and pupils.

I select a study or piece that several of the same grade pupils are studying, then tell them that the piece in question is to have a party and that I want them to write the names of the guests present. For instance, Mrs. Treble Clef, Mr. Bass Clef, Mr. Phrase, and if andante is used, Miss Slowly, etc. I keep each party and then the pupils see them and find who had the largest number of guests to their party. Each pupil tries to write everything that is to be said about the piece, so as to be the one whose party was the most successful. I find by comparing papers that what one pupil has not thought of another will. Thus they learn to notice everything about a selection before attempting to play it.

D. T. N.

(Henceforward The Etude will consider ideas for this department to be published at our usual rates.)

"PLAY small things absolutely perfectly before attempting the larger ones."

"Think twice and play once."

"Ohne Kunst, Kein Leben, Ohne Leben, Keine Kunst—Without art there is no life, without life there is no art."

"Conducting is not difficult. It is harder to play six measures well on the piano than it is to conduct the whole of the Ninth Symphony of Beethoven."

"We learn much from the disagreeable things critics say, for they make us think, whereas the good things only make us glad."

Leschetzky early gave up his career as a concert pianist. When he was once persuaded to break his rule not to appear in public, he performed some of his own works in London. After the concert he inquired anxiously of a few intimate friends among them, "Oh, children, have I played badly—oh, tell me, have I played badly?"

"I have thought over these things all my life, but if you can find better ways than mine I will adopt them—yes, and I will take two lessons of you and give you a thousand gulden a lesson."

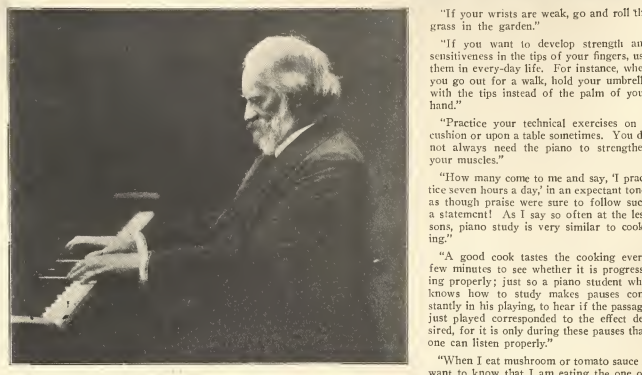
"Artists say too much about the instruments they have to use. It is hard to find the tools unresponsive or uncertain, but do not accustom yourself to a first-rate piano. If you do, it will lead you to think you are responsible for the beautiful sounds that come out of it; whereas very likely it is but its natural tone—independent of your skill. At home you think: 'What a lovely touch I have.' Then you come to me. You play abominably, and say it is the fault of my piano. It is not my piano at all. It is you. Your hand is not under control, you have not learnt the principles of things. If you really know how to produce a certain effect—and produce it as the result of your knowledge—not of your piano—you can face almost any instrument with a clear conscience. If you have anything to change, you will be the first to feel it—your audience will be the second. A good pianist should be able to make any passable instrument sound well, for his knowledge will be so accurate that he can calculate to a very fine point how much he must allow for the difference and quality of touch."

"I have no technical method; I have certain ways of producing certain effects, and I have found that which succeeds best; but I have no iron rules. How is it possible one should have them? One pupil needs this, another that; the hand of each differs; the brain of each differs. There can be no rule. I am a doctor who when my pupils come as patients to be cured of their musical ailments, and the remedy must vary in each case. There is but one part of my teaching that may be called a 'Method' if you like; and that is the way in which I teach my pupils to learn a new piece of music. This is invariably the same for all, whether artist or little child."

"Decide exactly what it is you want to do in the first place; then how you will do it; then they lay it. Stop and think if you played it the way you meant to do; then only, if sure of this, can go ahead. Without concentration, remember, you can do nothing. The brain must guide the fingers, not the fingers the brain."

"A would-be student once asked Leshetzky for a few 'finishing' lessons. 'Will a mud pie give you a fair idea of a mud pie?' asked the teacher. 'Yes,' was the answer, 'but I do not want a mud pie.' 'Well you must get somewhere else for your mud pie. We don't keep them here.'"

"To make an effective accelerating you must glide into rapidly as steadily as a train increases its speed when steaming out of a station."



The Wisdom of Leschetzky

Statements from His Personal Expressions on Pianoforte Playing

"Teach yourself to make a rallentando evenly by watching the drops of water cease as you turn off the tap."

"A player with an unbalanced rhythm reminds me of an intoxicated man who cannot walk straight."

"Your fingers are like capering horses, spirited and willing, but ignorant of where to go without a guide. Put on your bridle and curb them in till they learn to obey you, or they will not serve you well."

"If you are going to play a scale, place your hand in readiness on the keyboard in the same position as you would if you were going to write a letter—or to take a pinch of snuff."

"The bystander ought to know by the attitude of your hand what chord you are going to play before you play it, for each chord has its own physiognomy."

"If you play wrong notes, either you do not know where the note is or what the note is."

"If there is anything you cannot do after a fair trial, either there is something the matter with your hand or with the way you practice."

THE PASSING OF A MASTER TEACHER

With the death of Theodor Leschetzky, on November 17, 1915, in Dresden, the world loses one of the greatest teachers of pianoforte of all times. Born June 23d, 1830, at Lancut, in Austria-Poland, he early attracted attention through his brilliant playing. He was a pupil of his father and of Sechter. In 1852 he went to Petrograd where he became Professor of the Pianoforte at the conservatory—where in that position for twenty-six years. He then went to Vienna where he has since remained. As a pianist, Leschetzky made occasional tours and as a composer he has written some very interesting pieces for the piano but it is as a teacher that he is best known. His most famous pupils were Liszt (whom he taught in 1850), Paderewski, Bloomsfield-Zeiler, Gubritschew, Dresden, Hambourg, Sieckhoff, Shubert, Marguerite Matella, Edna Hughes, Mahline Bree, Marie Prentner, Howard Wells and others.

"If your wrists are weak, go and roll the grass in the garden."

"If you want to develop strength and sensitiveness in the tips of your fingers, use them in every-day life. For instance, when you go out for a walk, hold your umbrella with the tips instead of the palm of your hand."

"Practice your technical exercises on a cushion or upon a table sometimes. You do not always need the piano to strengthen your muscles."

"How many come to me and say, 'I practice seven hours a day' in an expectant tone, as though they were sure to follow such a statement! As I say so often at the lessons, piano study is very similar to cooking."

"A good cook tastes the cooking every few minutes to see whether it is progressing properly; just so a piano student who knows how to study makes pauses continually in his playing, to hear if the passage just played corresponded to the effect desired, for it is only during these pauses that one can listen properly."

"When I eat mushroom or tomato sauce I want to know that I am eating the one or the other. Some cooks there are who make concoctions which are neither one thing nor another—and do not satisfy anybody when they come on the table."

"This continual playing of a piece over and over again is not what I call study. When I want to learn a new piece I do not keep the notes in front of me on the music rack. I throw them over this back on the top of the piano, so that I have to get up every time to look at them. After the image of the passage to be memorized is well in my mind, I sit down at the piano and try to reproduce it—notes, touch, pedaling and all."

"It is well to begin the study period in the morning with a few technical exercises—enough to get the hands into good playing condition. Afterward, alternate technique and pieces, so that the mind remains fresh, which is not the case when one works constantly at one or the other. In practicing exercises for strengthening the fingers one must not interrupt the work until the hand begins to feel the strain."

"Of course, in the beginning I have a method. A knowledge of correct hand position and of the many different qualities of touch which I use and which give a never-ending variety to the tone must be learned before one can go very far. The fingers must have acquired an unyielding firmness and the wrist, at the same time, an easy pliability in order to avoid hardness in the tone. Besides this, there are the rules for singing, which apply to melody playing on the piano just as great an extent as to melody singing in the voice. The natural accents must be properly placed and long notes must receive an extra preparation in order to overcome the difficulty of sustaining tones on the pianoforte. All these things a good preparatory teacher can give as well as I, and for this reason I require my pupils to go first to a first or second teacher, both their time and money. Of course, the assistants are responsible to me."

"After pupils have once gotten this foundation they branch off in every direction; each has his peculiarities and no one method will become individual. The enforcement of strict rules cannot then be insisted upon. It is just as in law, where everyone who kills his fellow-man is hanged or gallotted or electrocuted."

"There are always exceptions. Often circumstances arise which cause justice to yield, and just as we would not endure a dry, soulless justice, how much more reason there is to have mercy for all that are dry, soulless art. There are many otherwise excellent pianists who play so however—exactly according to rule."

"There is too much banal piano-playing nowadays. I do not find that the art has developed in any way

Practical Ideas in a Nutshell

Thought Kernels from Busy Teachers Everywhere

The Sharpest Hand

Confusion so often arises among pupils as to the position of the sharp and flat; they so frequently play a sharp for a flat, or a flat for a sharp. One day I chanced to ask my class: "Which is your quickest, sharpest hand?" With one voice they answered, "the right." Then said I, "always look for your sharp to your right, then of course the flat to left." After this there was no more confusion. M. E. F.

One Hand Ahead of the Other

A correspondent in a number of THE ETUDE mentioned a difficulty experienced with pupils who play one hand (the left) slightly in advance of the other. I use the scale in crossed hands to overcome this fault. The advance notes being thus transferred to the trichle become so prominent that the pupil has no difficulty in recognizing the habit, and two or three efforts at successive lessons have always been sufficient to correct it. Another method of obtaining perfect concordance is to employ the full arm from the shoulder, as the left arm does not seem to share with the left hand the impulse of getting ahead of the right. O. S.

Smoothness

One of the greatest difficulties we encounter with piano pupils who have never had any training in the different touches is a constant jumping, jarring motion of the hand as each key is struck. To remedy this fault and to illustrate the smoothness of the legato touch we imagine the hand to be a canoe. Now, in the paddles, which are our fingers, are the only things in motion—even, easy and steady movement, carrying the canoe smoothly over the surface of the water, which is our keyboard.

With this idea in mind, a delightful smoothness of execution almost invariably results. A. M. L.

The Lesson the Donkey Taught

I have a little pupil who formed the habit of watching her fingers. She is a musical little tot and knew her notes well, but still persisted in seeing with her head from notes to fingers. One day I purchased a toy donkey with a movable head. Before Marie's next lesson period I placed the donkey on the piano and touched its head before she started to play. It looked very foolish as its head waggled slowly up and down. I made no reference to it, but Marie is a close observer, for one of her years, and understood. R. E. B.

Practice in the Studio

Every teacher has a few pupils who progress very slowly, the reasons being in nearly every case insufficient amount of practice or the wrong kind of practice. I have always found it good to have such a pupil practice under my direction in my studio for about twenty or thirty minutes every day for a week. The results shown easily pay the teacher for the trouble taken, and besides the child learns a more systematic way of practicing. R. D.

A Concentration Lesson

The great trouble with young students is lack of power of concentration. To remedy this I have adopted a plan which is working out wonderfully. When a pupil fails to concentrate easily, I give a special "concentration" lesson. I select a passage from a study and endeavor to keep his mind to this one thought exclusively. An alert mind will follow this idea in practice and obtain results. H. C.

Programs Compared

Each year I have printed programs for my public recitals. The programs are saved and the next year as the pupils appear in public, a comparison is made in the programs, and we note in this way an advancement and take pride in the fact that the student is able to interpret better compositions each year. I. D. D.

Educational Notes on ETUDE Music

NOCTURNE, Op. 9, No. 2—F. CHOPIN.

The Three Nocturnes, Op. 9, were written in January, 1833. Of these Number 2 in E Flat is by far the most popular. In fact it is one of the most popular of all of Chopin's Nocturnes. The Nocturne Form as used by Chopin was practically invented by John Field, but it was both ennobled and idealized by Chopin. For the student, Op. 9, No. 2 is probably the best one with which to begin the study of the nocturne. It presents but few technical difficulties and yet it requires an extreme finish in performance and a tender and expressive style. Grade 5.

HEART'S MESSAGE—F. C. HAYES.

Heart's Message is an imposing drawing-room piece with an expressive theme and considerable elaboration of treatment. At the beginning the principal theme should be given out in a smooth, full and organ-like manner. In the first variation the chords in arpeggio, with the hands crossing, should not be hurried. They should be played with an upward sweep in the style of a harp. The interlude before the following variation should be played with a rush in contrast to the preceding. In the next variation, in the style of Gottschalk, the chords should be brought out full and strong with the ornamental passages very light. Grade 4.

BY THE FIRESIDE—G. N. BENSON.

By the *Fireside* is a melodious drawing-room piece of intermediate grade with abundant opportunity for the practice of various touches. The chords in repeated notes in the latter portion should be played with a light flexible wrist. In the remainder of the piece the singing touch should be used. Grade 4.

HOLIDAY PLEASURES—T. LIEURANCE.

Mr. Lieurance has written a number of waltzes in the past which have been much admired, but we are inclined to like this number the best of all. It is brilliant, lying well under the hands, and the themes are both original and well contrasted. It should be taken at a more rapid rate of speed than a waltz intended for dancing.

FRANK HOWARD WARNER



FRANK HOWARD WARNER

FRANK HOWARD WARNER was born January 24, 1875, in Wilburham, Mass., a small community near Springfield, where his musical opportunities were limited. The family was musical, however, and he commenced to study the reed organ at the age of seven. When he was a little older, various musical friends helped him with piano lessons and even lessons in harmony so that he was much encouraged, and commenced to compose. He had better tuition at the age of thirteen, when he received lessons in piano and organ from the head of the music department at school. In 1892 he became a music clerk in Springfield, Mass., and later became a music teacher, but eventually was persuaded to "take a chance" in New York. An exceedingly slim chance it appeared to be for many weary months, but his determination held good despite a not infrequent hard and sugar diet. Good friends helped him, and most of all he helped himself. He was at last as well able to take lessons from a really first class teacher. He then took courage to compose again, finally producing works that attracted attention. He is now a successful teacher and composer.

Mr. Warner's *Nocturne in D Flat* is a refined composition in semi-classic vein. The principal theme is original both from the melodic and the rhythmic standpoint, and the harmonic scheme is well carried out. In the attractive middle section due attention must be paid to the leading of the several inner voices. Grade 5. This composition was awarded second prize in Class I of the recent contest.

By PRESTON WARE OREM

and due attention must be paid to the staccato touch where it is called for. Grade 4.

FLYING ARROWS—C. W. KERN.

Tarantella movements always afford excellent finger work as well as practice in velocity. Mr. Kern's *Flying Arrows* is an easy and tuncful example of this type of composition. Players who are able to do so may take it at a more rapid rate than the metronome time as indicated. Grade 3.

LITTLE BOY BLUE—G. D. MARTIN.

A lively military march, easy to play, and with a good swing. Teaching pieces by Mr. Martin are always welcome. Grade 2½.

A WILD RIDE—D. ROWE.

A clever little characteristic piece employing a variety of touches, but requiring light and precise finger work throughout. This number should prove very good for elementary recital work. Grade 2½.

TOY SOLDIERS MARCH—J. H. ROGERS.

This number is taken from Mr. Rogers' new set entitled *Toy Shop Sketches*. Mr. Rogers invariably has something good to say and his easy teaching pieces are always interesting. This miniature march should be played with all the military swing and rhythmic force that would ordinarily be given to pieces of similar style cast in much larger mould. Grade 2½.

MEYERBEER—P. LAWSON.

This number is taken from Mr. Lawson's popular new operatic series. It introduces in pleasing manner the well-known *Shadow Song* from Meyerbeer's *Dinorah*. Grade 2.

DANCE AND PLAY—P. RENARD.

A dainty little waltz movement, very easy to play, but with very good teaching features suitable either for study or recital use. Grade 2.

THE FOUR HAND NUMBERS.

Mr. Christian's *Rustic Polonaise* reminds us in general style and swing of some of the four hand

HORACE CLARK



HORACE CLARK

BORN in Independence, Texas, Horace Clark was fortunate in having a father who believed that music should be as much a part of education as the three R's. He thus learned to sing at eight early in life. One day his father, who was president of a women's college, discovered him picking out a tune on the piano, so he was forthwith taught piano. "Good piano teaching in those days was rare," says Mr. Clark, "so I suffered in after life from faulty technique. Some years later I came under the tutelage of Mrs. L. P. Grunewald, the grandmother of Olga Samoff-Stokowski, the noted pianist. I had to begin all over again." About this time his eyesight began to fail and for five years he spent most of his life in a darkened room. When about eighteen he had the courage to travel to Boston, where he won a scholarship in piano playing at the New England Conservatory. Mr. Clark finally decided to become a music teacher. Study in Chicago, New York and Berlin followed and finally he settled in Texas. Several of his compositions have become widely known and deservedly popular.

Mr. Clark's *Ballet Scene* is a picturesque drawing-room piece in which there is a considerable variety of contrasting thematic material. The piece begins with a graceful waltz movement, which is interrupted by a jaunty *intermezzo* in syncopated two-four time. Grade 3. This composition was awarded the first prize in Class IV of the recent contest.

Polonaises of Schubert. Nevertheless, it is entirely an original piece written especially for four hand playing. It should be played in a festive manner, brilliantly and with large tone.

Vien qua Dorina Bella is an old Italian melody which was used by Weber as the theme for a very elaborate set of variations for piano solo. Since the harmonies are Weber's the theme is frequently attributed to him. Mr. Sartorio's four hand arrangement of this composition is entirely new.

Mr. Sartorio has also made a new arrangement of Schumann's *Evening Song* in which the piano part follows the original, but in which the second part has been simplified somewhat and made more easily playable for smaller hands.

THE VIOLIN NUMBERS.

The violin numbers in this issue are rather easier than they have been for several months, but they are no less interesting.

Mr. Brounoff's *Lullaby* will be most effective if the "mute" is used throughout. Play this piece softly and with expression.

Mr. Greenwald's *Colonial Dance* should be played in a dashing manner with large tone.

SONG OF THE ANGELS (PIPE ORGAN)—

T. D. WILLIAMS.

There is always a demand for pipe organ pieces of the character of Mr. Williams' *Song of the Angels*. Melodious pieces which may be used as voluntaries are rather scarce. This number is published also as a piano solo. It is very effective in either version.

THE VOCAL NUMBERS.

Mr. Marso's *Dream of Heaven* is one of the finest sacred songs that we have seen in some time. It will prove grateful to the singer and it cannot fail to charm and interest the listener.

Mr. Lieurance's *Sleep in Perfect Peace* is a tasteful and quiet song in the classic vein, a charming melody with a characteristic accompaniment.

IRÉNÉE BERGE

"One of the younger school of French composers, Irénée Bergé has already been very successful. In Paris he studied composition exclusively for eight years with Dubois and Massenet, both of whom held his ability in high esteem. His ability won him many prizes, and in Paris he has published numerous works. His compositions include a number of operas and symphonies, besides sacred cantatas and other religious works. He has been for some ten years in this country, mostly in New York, and is a composer who is surely destined to meet the success he merits. 'I have received your works,' wrote Massenet to his former pupil in 1909, 'I have read them. You are a master, my dear friend; yes, you write with a power and musicianship that are rare. And what sentiment in those works. It is beautiful. The voice, too, is admirably treated. I do not know of any one who could realize as you have, such music, at the same time, modern, classical and sincere.' High praise this, from one of the greatest of French composers.

Trille de Concert is an extremely brilliant idealized waltz movement of the modern type. The composer has omitted any metronome marking as he says himself that "the faster this waltz is played the better." This gives an excellent clue to the interpretation of the piece. The various running passages will require jaunty *intermezzo* in almost non-legato touch, while the various song-like passages will require a "clinging" legato. Grade 6. This composition was awarded the first prize in Class III of the recent contest.

THE ETUDE
HOLIDAY PLEASURES

VALSE CAPRICE

THURLOW LIEURANCE

Allegretto M.M. 72

TRIO Moderato

mf dolce.

D.C.

FLYING ARROW

TARANTELLA

CARL WILHELM KERN

Presto M.M. ♩ = 144

mf

f

f Fine

mf

p

sf

p delicatamente

cresc.

f

ff

D.C.

DANCE AND PLAY

WALTZ

PIERRE RENARD

Tempo di Valse M.M. ♩ = 144

p

animato

f Fine

p

f

f D.C.

NOCTURNE

N° 2.

F. CHOPIN, Op. 9, No. 2
Revised by C. MikuliAndante. $\text{♩} = 132$.

espress. dolce.

creca

Tempo I.

poco ritard.

Tempo I.

fz p

come sopra

poco ritard.

Tempo I.

f

poco rall.

fz p

p

pp

poco rubato

sempre pp

dolcissimo

p

con forza

stretto

ff senza tempo

creca

Tempo I.

dimin. rallent. smorz.

pp

ppp

THE ETUDE BY THE FIRESIDE

G. N. BENSON

Moderato con espressione M.M. ♩ = 54

p

cresc.

dim. e rit.

mf

Piu mosso

cresc.

f

mf

*D.S.**

cresc.

dim.

rit.

TRIO

p tranquillo

* From here go back to 8 and play to Fine; then play Trio.
Copyright 1915 by Theo. Presser Co.

British Copyright secured

THE ETUDE

cresc.

rit.

dim.

p a tempo

rall.

rit.

D.C.

MEYERBEER "DINORAH"

PAUL LAWSON

Allegro M.M. ♩ = 144

mf

cresc.

dim.

rit.

D.C.

"Shadow Song"

Light flitting shadow companion

mp

Fine

RAY, Go not a way, No, no, I love thee. Fair - ry or vision air - y Go not a way, No, no, I Keep close be -

side me, Dark fears be - tide me, When thou dost go far from me! Ah go not a way, Go not a way

D.C.

Copyright 1915 by Theo. Presser Co.

British Copyright secured

RUSTIC POLONAISE

SECONDO

EMILE FOSS CHRISTIANI

Tempo di Polonaise M.M. ♩ = 108

sempre stacc.

RUSTIC POLONAISE

PRIMO

EMILE FOSS CHRISTIANI

Tempo di Polonaise M.M. ♩ = 108

VIEN QUA DORINA BELLA

C. M. von WEBER
Arr. by A. SartorioAndante M. M. $\text{♩} = 72$

SECONDO

Copyright 1915 by Theo. Presser Co.

EVENING SONG

ABENDLIED
SECONDOAndante con espressione M. M. $\text{♩} = 54$ ROB. SCHUMANN
Arr. by A. Sartorio

Copyright 1915 by Theo. Presser Co.

VIEN QUA DORINA BELLA

C. M. von WEBER
Arr. by A. Sartorio

PRIMO

Andante M. M. $\text{♩} = 72$

EVENING SONG

ABENDLIED
PRIMOAndante con espressione M. M. $\text{♩} = 54$ ROB. SCHUMANN
Arr. by A. Sartorio

HEART'S MESSAGE

F. CLIFTON HAYES

*Lento con molto espres.
il canto ben enunciato*

Moderato maestoso

sione M.M. $\text{♩} = 46$

poco rit.

ad lib.

ad lib.

Piu animato M.M. $\text{♩} = 58$

molto cresc.

molto rit.

con forza

Moderato maestoso M.M. ♩ = 50

Musical score for "THE ETUDE" on page 40, measures 1-20. The tempo is Moderato maestoso (M.M. ♩ = 50). The key signature has one sharp (F#). The score is written for piano (p) and includes dynamic markings such as *mf*, *il melodia molto marcato*, *Pod. simile*, *r.h.*, *l.h.*, and *il melodia sempre marcato*. The notation includes various musical symbols like slurs, ties, and fingerings.

Musical score for "THE ETUDE" on page 41, measures 21-40. The tempo is Moderato maestoso (M.M. ♩ = 50). The key signature has one sharp (F#). The score is written for piano (p) and includes dynamic markings such as *mf*, *il melodia molto marcato*, *Pod. simile*, *r.h.*, *l.h.*, *il melodia sempre marcato*, *rubato*, *smorz.*, *travolto brillante*, *rit.*, *quasi arpeg.*, *pp*, *tranquillo*, *dim.*, and *ppp*. The notation includes various musical symbols like slurs, ties, and fingerings.

Prize Composition
Etude ContestNOCTURNE IN D \flat

FRANK HOWARD WARNER

Lento moderato M.M. $\text{♩} = 84$

Musical score for the first page of the Nocturne in D \flat . The score is in 4/4 time and consists of 24 measures. It features a piano (p) introduction with a tempo of Lento moderato (M.M. $\text{♩} = 84$). The melody is in the right hand, and the accompaniment is in the left hand. The score includes various dynamics such as *cresc.*, *a tempo*, *dim. e rall.*, and *poco rubato*. The piece concludes with a *dim.* and *rall.* marking.

Musical score for the second page of the Nocturne in D \flat . The score continues from the first page and consists of 24 measures (measures 25-48). It features a variety of tempo and dynamic markings, including *Piu mosso*, *a tempo*, *poco rall.*, *animando*, *allarg.*, *rall.*, *piu rall.*, *cresc.*, *f*, *ff*, *dim.*, *p*, *pp*, and *pp calando*. The piece concludes with a *CODA* section.

Prize Composition
Etude ContestBALLET SCENE
VALSE AND INTERMEZZO

HORACE CLARK

Allegretto M.M.♩ = 72

poco rit.

legg. *scherzando*

Meno mosso e cantabile

Fine

poco rit. e dim.

Animato e giocoso

TRIO

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

British Copyright Secured

Maestoso e ben marcato

cresc.

a tempo

cresc.

poco allegro

cresc.

cresc.

rit.

D.C.

Prize Composition
Etude Contest

VALE DE CONCERT

IRENEE BERGE

Vivo

mf

Ped. simile

cresc.

dim.

rit.

mf

a tempo

Copyright 1915 by Theo. Presser Co.

British Copyright Secured

Musical score for "THE ETUDE" on page 46. The score is written for piano and organ. It begins with a piano introduction, followed by a section marked "cresc." and "dim.". The organ part enters with a "p" dynamic. The piano part features a "Last time to Coda" section. The organ part then plays a "CODA" section marked "f accel.". The piano part continues with a "Presto" section, marked "dim." and "p". The organ part then plays a "Meno mosso" section, marked "mf". The score concludes with a "cresc." section.

Musical score for "THE ETUDE" on page 47. The score is written for piano and organ. It begins with a piano introduction, followed by a section marked "p" and "cresc.". The organ part enters with a "p" dynamic. The piano part features a section marked "Energico". The organ part then plays a section marked "ff". The piano part continues with a section marked "pp". The organ part then plays a section marked "cresc.". The piano part concludes with a section marked "D.C.".

A WILD RIDE

CAPRICE

DANIEL ROWE

Allegro M.M. ♩ = 126

Copyright 1915 by Theo. Presser Co.

LITTLE BOY BLUE

MARCH

GEORGE DUDLEY MARTIN

Vivace M.M. ♩ = 120

Copyright 1915 by Theo. Presser Co.

British Copyright secured

TOY SOLDIERS' PARADE

MARCH AND TWO STEP

JAMES H. ROGERS

Tempo di Marcia M.M. ♩ = 120

Copyright 1915 by Theo. Presser Co.

British Copyright secured

SONG OF THE ANGELS

T. D. WILLIAMS

Slowly M.M. ♩ = 60

MANUAL *p dolce* Swell *ritard.* *p a tempo* *ten.* *ten.* *ten.*

PEDAL

mf *rit.* *Tempo I* *mf*

Faster M.M. ♩ = 72 or 80

poco accel. *f* *Full Swell*

(closed) *p* *rall.* *Tempo I*

change stops *fz* *p* *cresc.* *f*

ten. *Full Swell* *cresc.* *f* *D.C.*

F. KUCKEN
English translation by
Marguerite Warner Littleton

SLEEP IN PERFECT PEACE

SCHLAF IN GUTER RUH

J. P. LUDEBUEHL

Con amore

1. All the world is wrapped in sleep, Drows - i - ly by
1. Al - les still in sü - sser Ruh!, Drum mein Kind so
2. Close your eyes like two rose-buds Droop - ing with de-
2. Schlies - se dei - ne Au - ge - lein, Lass sie wie zwei

winds be-guiled, Stillness reigns and per - fect rest, E - ven so sleep
schlaf auch du! Draussen säus - elt nur der Wind, Su, su, su! Schlaf
part - ing day; E'er the morn - ing sun shall break, None will bloom so
Knos - pen sehn Mor-gen wenn die Sonn' er - glüht, Sind sie wie die

on my child. Sleep in per - fect peace.
auch mein Kind. Schlaf in gu - ter Ruh!
sweet as they. Sleep in per - fect peace.
Blum' er - blüht. Schlaf in gu - ter Ruh!

pp *a tempo* *p* *pp*

A DREAM OF HEAVEN

SACRED SONG

R.E. PHILLIPS

E. MARZO, Op. 84

Andante maestoso

Moderato *p legato*

1. Last
2. And

night I dreamed a dream so fair, The world was free from strife, And per-fect peace was
as they sang I en-tered there To peace and love di-vine: And all the gifts so

eve-ry where- It was the dream of Life. I saw the gate of Ho-ly light Whence
wond-rous rare That Heav'n can give were mine. I saw the cross of Cal-va-ry, The

Heav'n's bright ra-diance shone Where An-gels praised the King of Might A-round the E-ter-nal throne! Ho-
crown of thorns He wore When from the cross He gave to me True peace for ev-er more.

san-nal Ho-san-nal Praise to the E-ter-nal King!

Through Thee our Dream of Heav'n comes true! To Thee our prais-es ring!

Then

Tempo I. (poco meno)

all was still one voice a-lone Like the voice of an An-gel's prayer. Now bade me sit be-side the throne To

rest and wor-ship there! And now a-gain their prais-es rang And

from their song I knew Through Christ, our Lord, whose praise they sang My

Piu lento - Andante maestoso

Dream of Heav'n came true! Ho-san-nal Ho-san-nal Praise to the E-ter-nal

King! Through Thee our Dream of Heav'n comes true! Ho-san-nal Ho-san-nal To Thee our prais-es ring!

Department for Singers

Edited for January by YVONNE de TRÉVILLE

Learning the Coloratura Style

Coloratura singing is that in which trills, roulades, staccato and other embellishments are the principal features. With the possible exception of the case of Adeline Patti, the acquiring of the necessary flexibility for correct coloratura singing has always entailed long, hard and continuous work. The question, therefore, of when one should begin to train a soprano voice of that sort is one of great importance, and there is grave danger in beginning too young. Under a careful, watchful teacher vocal studies can be started at thirteen or fourteen years, and there are instances of celebrated prima-donnas making their professional debuts as early as that.

Great care should be taken not to strain or tire the vocal organs, and much depends on the general health. If such training is postponed till seventeen or eighteen, preliminary studies of the violin and piano should be begun as early as possible, and, the study of foreign languages mastered early in life will prove invaluable to the student later on.

In practicing scales, trills, staccato, etc., it is not sufficient merely to sing the notes mechanically. The student should form a mental picture of beauty of tone and pitch before emitting a sound. It is for this reason that the violin is an admirable instrument for future vocalists to study in early childhood. Christine Nilsson, Marcella Sembrich and the writer of this article are among many coloratura prima-donnas who have played the violin first. Madame Sembrich has said in regard to her wonderful cantatas, "My violin playing helped me to acquire it. The bow is the breath of the violin." In coloratura singing, as in dramatic or declamatory singing, the foundation of tone-production is breath-control, and it is impossible to impress this point too strongly upon the student.

We will see in the article on Jenny Lind how the great singing teacher, Manuel Garcia, who died in 1906 at the age of one hundred and two years, after having invented the *Laryngoscope*, who trained not only Jenny Lind, but Antoinette Sterling, Charles Santley, Mathilde Marchesi, Julius Stockhausen and others, famous as teachers of Tanes, Melba, Calvé, Henri, Van Rooy, etc., insisted most strongly on deep controlled breathing. He considered exercises of scales, trills, arpeggios, chromatics and similar technical work indispensable to good singing. These exercises are all the more indispensable to good coloratura singing.

One hour a day of such exercises, divided into periods of from ten to fifteen minutes each, combined with mental work and concentration of thought during that hour, will bring the most satisfactory results, if the breath is deep and controlled. Breath-control goes hand-in-hand with the acquisition of vocal pace and agility, but breath-control can also be practiced apart. I would advise any singer to begin the day by going through a series of from five to ten exercises in deep breathing before getting up in the morning. Repeat the same exercises on retiring at night, and the results will be very beneficial.

The scales, simple and chromatic, as well as the trill, should be practiced very

slowly at first. The trill should be practiced in three, different tempi to make it even and distinct.

The day when a pupil was willing to study eight years before singing a song is over, but at least two years are necessary to acquire agility and technical control for coloratura singing. The third year should be devoted to acquiring the repertoire.

It is difficult for us to realize that the old dramatic coloratura soprano sang the airs of Mozart's *Figaro*, Rossini's *Semiramide* and even Weber's *Euryanthe* with full voice, and only moderately fast. Also that contraltos, baritones and tenors were trained for coloratura singing.

Lind, will be reduced to the class of "vocalists" to which this method of mental, preliminary study will give unusual dramatic value.

The student should bear in mind that the mere overcoming of technical difficulties is not sufficient. When a singer is announced as a coloratura-soprano the public has a right to demand that her singing shall be "colored" as the name implies, and colored by the emotional meaning of the words of the aria or song. Even a trill can be made to express many different feelings. My observations of bird song, in California this summer, have proved to me how varied it can be even when considered from the technical

A Lesson from the Life of Jenny Lind

"The life of Jenny Lind (1820-1887) is without doubt the most curious model to be held up to the young student of singing, for although hers, with the exception of Malibran's, was the shortest operatic career of any great prima-donna, it was supplemented by beautiful and successful work in the concert field. Her career was one of the most brilliant owing to her indomitable energy and infinite capacity for taking pains. According to most writers, nature did not give her a remarkably beautiful voice or appearance but she worked and studied with untiring and continuous effort to perfect both. From, as she herself expressed it, a small, ugly, broad-nosed, shy, gaunt, together undergrown girl" who first sang for the director of the Royal Opera in Stockholm at the age of nine years, she became, under the tuition received at the school attached to the opera house, a difficult and impressive actress. The completeness of her training for the part she thoroughly appreciated but her voice suffered from over-work in these early years. Between the ages of fourteen to nineteen she appeared constantly at the Royal Theatre in plays and from nineteen to twenty-one almost as often in opera.

Garcia to the Rescue!

When she finally reached Manuel Garcia, the great singing teacher in Paris, he began to teach her "It would be useless, mademoiselle, to teach you, you have no voice left!" She begged him to do so, however, and he promised to hear her again after six weeks, if she would not sing a note in the meantime and would speak as little as possible. She waited patiently, doing as he bid her, and in the meantime studying French and Italian, till, when she returned to Garcia's studio it was to find that the rest-cure had done its work. The famous master consented to give her two lessons a week during the ten months she was to spend with him.

She tells in her letters how she had to "begin again from the beginning," but she had the courage to practice her scales and shakes very slowly and she rejoices in these same letters home over the gradual gaining of full control of her vocal organs. Garcia's insistence on proper breathing was of immense value to her for she had naturally little sustaining power. The three factors that recognize in her success are talent, hard work and a good teacher. One without the other would not have sufficed.

Manuel Garcia once told another pupil that the greatest teacher, Madame Marchesi, that he had never had a more attentive, intelligent pupil than Jenny Lind! The lessons to be learned from the life of Jenny Lind are those of modesty, hard work, perseverance and piety. Certainly her modesty was the cause of continued striving for greater perfection. Hard work was the means by which she attained it. Perseverance was the price of temporary loss of her voice, gave her courage to regain and control it, and piety was the source of her infinite duty, which has caused her to be revered almost as a saint among singers.



MME. YVONNE DE TRÉVILLE.

Rubini, the "golden voiced tenor," born in 1795, became famous for his trill. Such arias as those of Handel's and Mozart's operas are admirable for the student of coloratura style, and they should be studied mentally a sound comes from the throat of the singer. In this way the florid music will take on the emotional color so precious in its interpretation.

After the singer has mastered these arias, those of Rossini, Bellini, Donizetti, etc., will come comparatively easy, and the technical difficulties offered by *Una voce fa da non giungo, Ferise non ha*, or even Meyerbeer's *Mad Scene* from the *Camp of Silesia* written, as it was, to test the superlative skill of Jenny

Though born in Texas, Mme. Yvonne de Tréville may be regarded as an international singer, since she is as well known in Europe as here. She enjoyed very excellent training as a coloratura soprano, and has appeared in opera at the Opera Comique, Paris; Opera Imperial, Petrograd; Théâtre de la Monnaie, Brussels, and at the Imperial Opera in Vienna. She has an extensive repertoire, but has latterly been devoting herself more especially to concert work. Her costume recitals have been very successful. A feature of this work, especially that in which she appears as "Jenny Lind," singing some of the songs that the famous prima-donna sang when she so wonderfully charmed the generation before us.

What Gives Sweetness to the Voice?

The hard work necessary for acquiring the agility of coloratura singing very often results, if ill-directed, in fatigue or hardness in the quality of the voice. The avoidance of this pernicious effect is very important. When the student has begun this very young, say at twelve or thirteen years, as in my own case, she should be warned against screaming or shouting loudly as girls are apt to do while playing out of doors. This, with reasonable care of the health and precautions against taking cold, can be directed by the parents, the student and singing teacher must work together to avoid any strain in the vocal exercises.

This the practicing should be done slowly, softly, and in short periods as suggested in the article on coloratura style. The complete sustaining of the tone on the breath is very necessary as that lifts, as it were, any possible strain off the vocal cords and helps to free the throat muscles from any rigidity.

Relaxation Needed

The division of labor between the vocal cords and the diaphragm is a great step in advance in the work of the student. The vocal cords demand relaxation and freedom from pressure while the diaphragm belongs to the control of the breath. The deeply-controlled breath is sure to give free play to the larynx, vocal cords and pronouncing apparatus and for this reason should be sought after first and foremost. There should always be breadth in the lungs, after the phrase is ended, and the control should not be given up at the close of the phrase. In speaking the voice is a factor in helping the quality of the tone for a low-pitched speaking voice sustained like the singing voice and a clean-cut enunciation strengthens the medium register and should not be lost.

Tone and breathing are inseparable subjects in an article on singing, for breathing is an integral part of the true method of tone production whether spoken or sung. Unfortunately few singers seem to hear the tones of their own voices correctly, and they often have an erroneous idea of their quality or quantity.

The Teacher Who Can Criticize

Therefore the teacher who properly criticizes both and is able thus to prevent the loss of sweetness in the voice by forcing or pushing, is the best guide to tone-production. A teacher, no matter how capable, can only be the guide and pilot and without intelligent, hard work one cannot attain the goal of high ideals and faith born of technical mastery. There is a dearth of diet, and not much of it, are two things necessary in keeping the voice fresh and sweet. All exhausting physical exercises as well as rich, highly-spiced or greasy food must be given up by the aspirant to vocal honors.

One hears the exclamation very often: "Oh, I would give anything to be able to sing." The person who says that appreciates the greatness of their desire. Many people would like to be singers, but the desire is killed by distaste for the work and sacrifices invariably necessary to become one. Sweetness of voice must be the result of sweetness of spirit, therefore a person making the sacrifices incidental to every singer's career, in a beautiful, resonant spirit, can expect the sweetness of voice and consequently would lack it in their voice. Too little attention is paid to matter of thought in effect on tone, but "that is another story."

Why Singing Is an Excellent Exercise

By Dr. Leonard K. Hirschberg

A PERSON'S physical virtues often form the magic of his song. Singing is music married to a man's muscles. The melodious sounds which issue from the throat, require as much muscular exertion as you might apply to pump an organ.

Singing is a mosaic of stimulant and physical training. Every instant that you carry out your voice in song, there occur heaves and contractions in the muscles of the chest, the abdomen, the throat, the cheeks, and even inside the abdomen and thorax.

These muscles, as well as the liver, stomach, spleen and diaphragm, all move in perfect phaltona to mood of song. Othello says Desdemona could sing the savageness out of a bear. Scientific experiments show the vibrations of vocal music soothe both the singer and the listener, by the athletic movements stirred up in the fibers and elastic elements of the muscles.

Recently, one of the Dr. Reske's sang beautiful song so brilliantly that the French Chasseurs, who heard him forget their tired, worn-out muscles, sprang so vigorously into action that they conquered several lines of trenches along a large front.

The reason children and young men and women are given so much to sing has been shown by psychological experiments to be traceable to the need of exercise.

So-called "animal-spirits" are shown by singing. Lazy people and those whose muscles are unacquainted with work neither sing much nor enjoy singing.

Boys and girls with an exuberance of physical strength, with too narrow an outlet for it, will trill forth a babble of sweet nothings from the very excess of their pent-up energy.

Even in church, with almost everybody snoring away under the droning stupidity of an over-worked sermon, the songs of the choir awaken the congregation to new life and energy. In churches where all may join in the singing, there is enough exercise to interest even the fat, the feeble, and those who forget to do gymnastics all the rest of the week.

Shelley, in the ecstasy of song, expresses the value of music as a satisfying exercise in these lines:

"I pant for the music which is divine;
My heart in its fibrils is a dying flower;
I lean on the music like one whooping,
Loosened the notes in a silver shower:
The music can give me wings,
I vasp, I faint till they wake again."

The gasp of a breath is one of life's automatic exercises. No one can live and not breathe or vice-versa. Moreover, no one can breathe without exercising. Since the basis of all singing is breathing, it follows that vocal efforts of the rhythmic, methodical kind are a desirable kind of gymnasium work.

Even where tuberculosis and some kinds of heart disease exist the sufferer must needs exercise. Medical research shows that the absence of all exercise, except where fever is present, is by no means desirable.

On the other hand, unless some gentle sort of muscular exertion is systematically carried out, the tissues of the victim become soft, flabby, and not adapted to strain and tension.

Singing is thus a most praiseworthy kind of exercise. It takes the place of violent athletics and strenuous physical culture. It is harmless, always available, and can be made to serve the purpose at any proposed time and place. The very breathing exercises, which a

vocal teacher institutes, go a great way in training the muscles of the throat, neck, back, chest and belly.

Furthermore, those same exercises cause the muscles of the stomach and other interior structures to squeeze together and expand. This alternate expansion and contraction of the interior empty out the waste, useless and accumulated materials. Thus constipation and its attendant ills are to a large extent relieved by singing.

In fact, therefore, the sweet concourse of vocal sounds, called singing, undoubtedly acts in a fashion as substitutes for dumbbells, Indian clubs, pithing quilts, playing golf, base ball and swimming.

Like dancing, the exercise received in singing is more enjoyable, soothing to the system, and gives the gymnastics which a man does merely from sheer duty. You sing with spirit and pleasure; often you will take the prescribed course of physical training or gymnasium work, simply because your will dictates and demands it; because your better knowledge calls for it.

If the engaged canary bird imprisoned in my lady's chamber did not trill for his brilliant songs he would die of inactivity.

An Important Suggestion to the Student of Singing

THERE is a time between the well-practiced task of tone-work, solfeggio-study and song-preparation, and its rendition at lesson to the singing-master that should be well considered by the pupil. It is the time that is spent immediately before the lesson and on the way to the lesson. The aim should be to prepare the vocal instrument for immediate and efficient response to the technical demands that are to come, and to have the mind active, and the spirit tranquil and receptive. For this purpose, it is to breathe through the mouth, and this in-rush of air over the vocal cords tends to dry up the natural moisture about the breath-bands. The result will often be hoarseness, and the throat may be sore. It may last during the entire instruction period of that day.—OTTO TOREY SIMON.

"What can I do to make her stronger?"

Your physician has told you that it is simply one of the thousands of cases of "debility." You have tried certain "tonics" without avail, but you have not yet tried Sanatogen, the true food-tonic.

And Sanatogen may well prove her salvation, for remember that thousands of women who were weak and weary have derived new strength, a new joy of living, from its use.

Oliver Schreiner, the famous writer, gratefully exclaims: "Nothing that I have taken in years has given me such a sense of vigor as Sanatogen."

And Lady Somerset, the noted social reform advocate, writes the way Sanatogen "braces the patient to health."

This help of Sanatogen is not the false help of a mere stimulant but the constructive aid of a true food-tonic which gives the exhausted system the natural elements for building up the blood, strengthening the nerves, improving digestion.

How well it performs this function, physicians in every land—21,000 of them have endorsed Sanatogen in written knowledge from actual observation. Their attitude is well summed up by the famous Berlin specialist, Professor Eulenberg, who writes:

"In using Sanatogen for more and more cases of debility which have their origin in poverty of the blood, I am convinced, and never had occasion to regret its use."

And we feel sure you will never regret using Sanatogen. Sanatogen is sold by good druggists everywhere—in three sizes, from \$1.00 up. Grand Price, International Congress of Medicine, London, 1913.

SANATOGEN
ENDORSED BY OVER 21,000 PHYSICIANS

Send for Elbert Hubbard's new book—"Health in the Making." Written in his attractive manner and filled with his shrewd philosophy, together with capital advice on Sanatogen, and complete directions for its use, it is FREE. Tear this off as a reminder to address THE BAUER CHEMICAL CO., Place, New York.

Please mention THE ETUDE when addressing our advertisers.

Edited for January by H. C. MacDOUGALL, Professor of Music, Wellesley College

Please mention THE ETUDE when addressing our advertisers.

Department for Children

Edited by JO-SHIPLEY WATSON

(SCENE: A gloomy New Year's Eve—Miss KEATING's music class in raincoats wait at the Airship Landing Stage.)

EDITH (cheerfully): Do you think the Music Fairy received our musicgram?

CLASS (in chorus): The very ideal Fairies never fail!

MARY (doubtfully): Well, I see no signs of the ship.

LITA (bawling her coat): It's cold as the night on the North Sea when the Flying Dutchman swooped down upon Scy, in his phantom ship.

BAS (with interested curiosity): Oh, I say, do tell us about it.

CLASS (chiming): Look! Look! The ship is coming! A snow-white airship, with the Music Fairy at the wheel, settles down at the landing stage.

MUSIC FAIRY (crowing a star-tipped wand): Hurry! Hurry! All aboard for Song-land.

CLASS (rushing up the gangway into the ship): Three cheers for the Music Fairy! The ship rises and vanishes into the night.

(SCENE: Daybreak in the vicinity of Vienna. Bells are ringing. German fields and villages appear as they speak below.)

MUSIC FAIRY (lowering the ship): Come now, throw off the raincoats, we will need them no longer. We are now over the district of Litchental, the birthplace of Franz Peter Schubert.

MARY (clapping her hands): Oh, I know—that's the reason you call this song-land.

MUSIC FAIRY: You have guessed it. We music fairies always speak of this as song-land because so many geniuses have lived and died in this neighborhood, and Schubert is probably the greatest song genius we will ever know.

ALICE (excitedly): Oh, dear me! Are we to see him?

MUSIC FAIRY (smiling): Indeed, you are; be ready to alight when I cry "Aho!" for no one must see us wearing raincoats to be at the foot of the old oak tree at six o'clock.

CLASS (leaving the ship in a hot fly in the outskirts of Vienna): Well be there at six sharp.

MISS KEATING: Street of Litchental. Miss KEATING pilots the class into a narrow passageway.

MISS KEATING (looking to right and left): No one seems to be awake. I know the house number is 72 Himmelshofgasse.

EDITH (inquiringly): Well, now what do you suppose that means?

MISS KEATING: "Gate of Heaven Street."

MARY (enthusiastically): What a charming name for a street. Surely Schubert had many glimpses of Heaven when he wrote his songs.

MISS KEATING (pointing upward): Ah! here we are at last.

(FRANZ PETER SCHUBERT wearing large-rimmed spectacles, smiles upon them from the street door.)

CLASS (shouts): Rah! Rah! Rah! for Franz Peter Schubert!

SCHUBERT (waving a paper): Here are my instructions, and if we are to see half of these things we must work rapidly. My key (in a whisper): He was always writing rapidly, wasn't he?

(CLASS enters the house, and with pencil and tablets take notes.)

New Year's Day in Song-Land

A Conversation Story of Schubert's Life

SCHUBERT: This, as you know from the tablet outside, is my birthhouse. My father, you may recall, was a peasant's son, and my mother was in service, like Beethoven's, as a cook. So you see, my dear little friends, I am of country stock. (CLASS scribbles frantically.)

My father and two oldest brothers were schoolmasters and we were all more or less musical. Our father gave us good training in the rudiments of music—and from him I also learned my methodical habit of dating my compositions. When I outstripped my brothers and my father could teach me no more, I was sent to the parish choirmaster, who taught me violin, piano, singing, organ, and church music. It was not long before I had a position as first soprano in the Litchental choir, and I also played violin solo when the service required it. It was at this time I had many a chance to play some of the pieces for strings and piano.

MARY (under her breath): He could not have been more than ten years old.

SCHUBERT (looking at his watch and speaking rapidly): The next step was my school days at the Imperial Convict or school. I went up to Vienna with a bunch of other boys about my age. I remember one thing very vividly, and that was my gray homespun suit. I must have looked queer and courted, for these boys did nothing but make fun of my clothes—calling me "a miller."

My father was a peasant's son, and my mother was in service, like Beethoven's, as a cook. So you see, my dear little friends, I am of country stock. (CLASS scribbles frantically.)

My father and two oldest brothers were schoolmasters and we were all more or less musical. Our father gave us good training in the rudiments of music—and from him I also learned my methodical habit of dating my compositions. When I outstripped my brothers and my father could teach me no more, I was sent to the parish choirmaster, who taught me violin, piano, singing, organ, and church music. It was not long before I had a position as first soprano in the Litchental choir, and I also played violin solo when the service required it. It was at this time I had many a chance to play some of the pieces for strings and piano.

MARY (under her breath): He could not have been more than ten years old.

SCHUBERT (looking at his watch and speaking rapidly): The next step was my school days at the Imperial Convict or school. I went up to Vienna with a bunch of other boys about my age. I remember one thing very vividly, and that was my gray homespun suit. I must have looked queer and courted, for these boys did nothing but make fun of my clothes—calling me "a miller."

My father was a peasant's son, and my mother was in service, like Beethoven's, as a cook. So you see, my dear little friends, I am of country stock. (CLASS scribbles frantically.)

My father and two oldest brothers were schoolmasters and we were all more or less musical. Our father gave us good training in the rudiments of music—and from him I also learned my methodical habit of dating my compositions. When I outstripped my brothers and my father could teach me no more, I was sent to the parish choirmaster, who taught me violin, piano, singing, organ, and church music. It was not long before I had a position as first soprano in the Litchental choir, and I also played violin solo when the service required it. It was at this time I had many a chance to play some of the pieces for strings and piano.

MARY (under her breath): He could not have been more than ten years old.

SCHUBERT (looking at his watch and speaking rapidly): The next step was my school days at the Imperial Convict or school. I went up to Vienna with a bunch of other boys about my age. I remember one thing very vividly, and that was my gray homespun suit. I must have looked queer and courted, for these boys did nothing but make fun of my clothes—calling me "a miller."

My father was a peasant's son, and my mother was in service, like Beethoven's, as a cook. So you see, my dear little friends, I am of country stock. (CLASS scribbles frantically.)

My father and two oldest brothers were schoolmasters and we were all more or less musical. Our father gave us good training in the rudiments of music—and from him I also learned my methodical habit of dating my compositions. When I outstripped my brothers and my father could teach me no more, I was sent to the parish choirmaster, who taught me violin, piano, singing, organ, and church music. It was not long before I had a position as first soprano in the Litchental choir, and I also played violin solo when the service required it. It was at this time I had many a chance to play some of the pieces for strings and piano.

MARY (under her breath): He could not have been more than ten years old.

SCHUBERT (looking at his watch and speaking rapidly): The next step was my school days at the Imperial Convict or school. I went up to Vienna with a bunch of other boys about my age. I remember one thing very vividly, and that was my gray homespun suit. I must have looked queer and courted, for these boys did nothing but make fun of my clothes—calling me "a miller."

My father was a peasant's son, and my mother was in service, like Beethoven's, as a cook. So you see, my dear little friends, I am of country stock. (CLASS scribbles frantically.)

My father and two oldest brothers were schoolmasters and we were all more or less musical. Our father gave us good training in the rudiments of music—and from him I also learned my methodical habit of dating my compositions. When I outstripped my brothers and my father could teach me no more, I was sent to the parish choirmaster, who taught me violin, piano, singing, organ, and church music. It was not long before I had a position as first soprano in the Litchental choir, and I also played violin solo when the service required it. It was at this time I had many a chance to play some of the pieces for strings and piano.

MARY (under her breath): He could not have been more than ten years old.

SCHUBERT (looking at his watch and speaking rapidly): The next step was my school days at the Imperial Convict or school. I went up to Vienna with a bunch of other boys about my age. I remember one thing very vividly, and that was my gray homespun suit. I must have looked queer and courted, for these boys did nothing but make fun of my clothes—calling me "a miller."

My father was a peasant's son, and my mother was in service, like Beethoven's, as a cook. So you see, my dear little friends, I am of country stock. (CLASS scribbles frantically.)

My father and two oldest brothers were schoolmasters and we were all more or less musical. Our father gave us good training in the rudiments of music—and from him I also learned my methodical habit of dating my compositions. When I outstripped my brothers and my father could teach me no more, I was sent to the parish choirmaster, who taught me violin, piano, singing, organ, and church music. It was not long before I had a position as first soprano in the Litchental choir, and I also played violin solo when the service required it. It was at this time I had many a chance to play some of the pieces for strings and piano.

MARY (under her breath): He could not have been more than ten years old.

SCHUBERT (looking at his watch and speaking rapidly): The next step was my school days at the Imperial Convict or school. I went up to Vienna with a bunch of other boys about my age. I remember one thing very vividly, and that was my gray homespun suit. I must have looked queer and courted, for these boys did nothing but make fun of my clothes—calling me "a miller."

My father was a peasant's son, and my mother was in service, like Beethoven's, as a cook. So you see, my dear little friends, I am of country stock. (CLASS scribbles frantically.)

My father and two oldest brothers were schoolmasters and we were all more or less musical. Our father gave us good training in the rudiments of music—and from him I also learned my methodical habit of dating my compositions. When I outstripped my brothers and my father could teach me no more, I was sent to the parish choirmaster, who taught me violin, piano, singing, organ, and church music. It was not long before I had a position as first soprano in the Litchental choir, and I also played violin solo when the service required it. It was at this time I had many a chance to play some of the pieces for strings and piano.

DEN: Well, I bet they laughed the other way when you sang for them.

SCHUBERT (smiling): Yes, they did change a little—for the "miller" sang with a vengeance that morning, and the gray suit was soon changed for the gold-laced uniform of the Imperial Chorists. There was an orchestra composed of older boys, to which I was assigned. I was always first in the desire to compose, but, alas, I had no music paper. My good friend Span finally realized the state of finances, and after that furnished me with the necessary paper.

EDITH (in amazement): Too poor to buy music paper!

SCHUBERT (with a sigh): Yes, and many things besides—but to continue—at the Convict we studied much besides music, and there were also very poor dinners and more wretched supper; but I had much to be thankful for, I heard good music and made some life-long friendships. Now, for a moment, let us close our note-books and walk over to the schoolhouse where I taught for three years.

(CLASS follows Schubert across the village square into the schoolhouse.)

(SCENE: Interior of the schoolhouse. Schubert seated at the master's desk. Miss KEATING and class are seated on the low school benches.)

MISS KEATING: This, as you know from the tablet outside, is my birthhouse. My father, you may recall, was a peasant's son, and my mother was in service, like Beethoven's, as a cook. So you see, my dear little friends, I am of country stock. (CLASS scribbles frantically.)

My father and two oldest brothers were schoolmasters and we were all more or less musical. Our father gave us good training in the rudiments of music—and from him I also learned my methodical habit of dating my compositions. When I outstripped my brothers and my father could teach me no more, I was sent to the parish choirmaster, who taught me violin, piano, singing, organ, and church music. It was not long before I had a position as first soprano in the Litchental choir, and I also played violin solo when the service required it. It was at this time I had many a chance to play some of the pieces for strings and piano.

MARY (under her breath): He could not have been more than ten years old.

SCHUBERT (looking at his watch and speaking rapidly): The next step was my school days at the Imperial Convict or school. I went up to Vienna with a bunch of other boys about my age. I remember one thing very vividly, and that was my gray homespun suit. I must have looked queer and courted, for these boys did nothing but make fun of my clothes—calling me "a miller."

My father was a peasant's son, and my mother was in service, like Beethoven's, as a cook. So you see, my dear little friends, I am of country stock. (CLASS scribbles frantically.)

My father and two oldest brothers were schoolmasters and we were all more or less musical. Our father gave us good training in the rudiments of music—and from him I also learned my methodical habit of dating my compositions. When I outstripped my brothers and my father could teach me no more, I was sent to the parish choirmaster, who taught me violin, piano, singing, organ, and church music. It was not long before I had a position as first soprano in the Litchental choir, and I also played violin solo when the service required it. It was at this time I had many a chance to play some of the pieces for strings and piano.

MARY (under her breath): He could not have been more than ten years old.

SCHUBERT (looking at his watch and speaking rapidly): The next step was my school days at the Imperial Convict or school. I went up to Vienna with a bunch of other boys about my age. I remember one thing very vividly, and that was my gray homespun suit. I must have looked queer and courted, for these boys did nothing but make fun of my clothes—calling me "a miller."

My father was a peasant's son, and my mother was in service, like Beethoven's, as a cook. So you see, my dear little friends, I am of country stock. (CLASS scribbles frantically.)

My father and two oldest brothers were schoolmasters and we were all more or less musical. Our father gave us good training in the rudiments of music—and from him I also learned my methodical habit of dating my compositions. When I outstripped my brothers and my father could teach me no more, I was sent to the parish choirmaster, who taught me violin, piano, singing, organ, and church music. It was not long before I had a position as first soprano in the Litchental choir, and I also played violin solo when the service required it. It was at this time I had many a chance to play some of the pieces for strings and piano.

MARY (under her breath): He could not have been more than ten years old.

SCHUBERT (looking at his watch and speaking rapidly): The next step was my school days at the Imperial Convict or school. I went up to Vienna with a bunch of other boys about my age. I remember one thing very vividly, and that was my gray homespun suit. I must have looked queer and courted, for these boys did nothing but make fun of my clothes—calling me "a miller."

My father was a peasant's son, and my mother was in service, like Beethoven's, as a cook. So you see, my dear little friends, I am of country stock. (CLASS scribbles frantically.)

My father and two oldest brothers were schoolmasters and we were all more or less musical. Our father gave us good training in the rudiments of music—and from him I also learned my methodical habit of dating my compositions. When I outstripped my brothers and my father could teach me no more, I was sent to the parish choirmaster, who taught me violin, piano, singing, organ, and church music. It was not long before I had a position as first soprano in the Litchental choir, and I also played violin solo when the service required it. It was at this time I had many a chance to play some of the pieces for strings and piano.

MARY (under her breath): He could not have been more than ten years old.

SCHUBERT (looking at his watch and speaking rapidly): The next step was my school days at the Imperial Convict or school. I went up to Vienna with a bunch of other boys about my age. I remember one thing very vividly, and that was my gray homespun suit. I must have looked queer and courted, for these boys did nothing but make fun of my clothes—calling me "a miller."

My father was a peasant's son, and my mother was in service, like Beethoven's, as a cook. So you see, my dear little friends, I am of country stock. (CLASS scribbles frantically.)

My father and two oldest brothers were schoolmasters and we were all more or less musical. Our father gave us good training in the rudiments of music—and from him I also learned my methodical habit of dating my compositions. When I outstripped my brothers and my father could teach me no more, I was sent to the parish choirmaster, who taught me violin, piano, singing, organ, and church music. It was not long before I had a position as first soprano in the Litchental choir, and I also played violin solo when the service required it. It was at this time I had many a chance to play some of the pieces for strings and piano.

MARY (under her breath): He could not have been more than ten years old.

SCHUBERT (looking at his watch and speaking rapidly): The next step was my school days at the Imperial Convict or school. I went up to Vienna with a bunch of other boys about my age. I remember one thing very vividly, and that was my gray homespun suit. I must have looked queer and courted, for these boys did nothing but make fun of my clothes—calling me "a miller."

SCHUBERT (picking up a ruler): Three times I was summoned to enlist, and my main reason for turning so often was to escape the army; but I was certainly not fitted for the drudgery of the school room. My one great pleasure at this time was the friendship of the Grobe family; then I turned for relaxation to music. Therese Grobe had a fine soprano voice, her brother played the violin and piano and Franz Grobe was a woman of the greatest refinement. This was altogether a happy time.

EDITH: Beethoven's friends, the Bruening family, must have been much like them.

SCHUBERT (tapping the ruler lightly): Yes, the Bruenings, like the Grobes, were most helpful friends. Along about this time, when I was seventeen, I composed my first mass for our village church choir. I conducted, my old teacher led the choir, my brother played the organ and Therese Grobe sang, and the result of this first effort. I was rewarded by a father with a new five octave piano. I had much to be thankful for, I heard good music and made some life-long friendships. Now, for a moment, let us close our note-books and walk over to the schoolhouse where I taught for three years.

(CLASS follows Schubert across the village square into the schoolhouse.)

(SCENE: Interior of the schoolhouse. Schubert seated at the master's desk. Miss KEATING and class are seated on the low school benches.)

MISS KEATING: This, as you know from the tablet outside, is my birthhouse. My father, you may recall, was a peasant's son, and my mother was in service, like Beethoven's, as a cook. So you see, my dear little friends, I am of country stock. (CLASS scribbles frantically.)

My father and two oldest brothers were schoolmasters and we were all more or less musical. Our father gave us good training in the rudiments of music—and from him I also learned my methodical habit of dating my compositions. When I outstripped my brothers and my father could teach me no more, I was sent to the parish choirmaster, who taught me violin, piano, singing, organ, and church music. It was not long before I had a position as first soprano in the Litchental choir, and I also played violin solo when the service required it. It was at this time I had many a chance to play some of the pieces for strings and piano.

MARY (under her breath): He could not have been more than ten years old.

SCHUBERT (looking at his watch and speaking rapidly): The next step was my school days at the Imperial Convict or school. I went up to Vienna with a bunch of other boys about my age. I remember one thing very vividly, and that was my gray homespun suit. I must have looked queer and courted, for these boys did nothing but make fun of my clothes—calling me "a miller."

My father was a peasant's son, and my mother was in service, like Beethoven's, as a cook. So you see, my dear little friends, I am of country stock. (CLASS scribbles frantically.)

My father and two oldest brothers were schoolmasters and we were all more or less musical. Our father gave us good training in the rudiments of music—and from him I also learned my methodical habit of dating my compositions. When I outstripped my brothers and my father could teach me no more, I was sent to the parish choirmaster, who taught me violin, piano, singing, organ, and church music. It was not long before I had a position as first soprano in the Litchental choir, and I also played violin solo when the service required it. It was at this time I had many a chance to play some of the pieces for strings and piano.

MARY (under her breath): He could not have been more than ten years old.

SCHUBERT (looking at his watch and speaking rapidly): The next step was my school days at the Imperial Convict or school. I went up to Vienna with a bunch of other boys about my age. I remember one thing very vividly, and that was my gray homespun suit. I must have looked queer and courted, for these boys did nothing but make fun of my clothes—calling me "a miller."

My father was a peasant's son, and my mother was in service, like Beethoven's, as a cook. So you see, my dear little friends, I am of country stock. (CLASS scribbles frantically.)

My father and two oldest brothers were schoolmasters and we were all more or less musical. Our father gave us good training in the rudiments of music—and from him I also learned my methodical habit of dating my compositions. When I outstripped my brothers and my father could teach me no more, I was sent to the parish choirmaster, who taught me violin, piano, singing, organ, and church music. It was not long before I had a position as first soprano in the Litchental choir, and I also played violin solo when the service required it. It was at this time I had many a chance to play some of the pieces for strings and piano.

MARY (under her breath): He could not have been more than ten years old.

SCHUBERT (looking at his watch and speaking rapidly): The next step was my school days at the Imperial Convict or school. I went up to Vienna with a bunch of other boys about my age. I remember one thing very vividly, and that was my gray homespun suit. I must have looked queer and courted, for these boys did nothing but make fun of my clothes—calling me "a miller."

My father was a peasant's son, and my mother was in service, like Beethoven's, as a cook. So you see, my dear little friends, I am of country stock. (CLASS scribbles frantically.)

My father and two oldest brothers were schoolmasters and we were all more or less musical. Our father gave us good training in the rudiments of music—and from him I also learned my methodical habit of dating my compositions. When I outstripped my brothers and my father could teach me no more, I was sent to the parish choirmaster, who taught me violin, piano, singing, organ, and church music. It was not long before I had a position as first soprano in the Litchental choir, and I also played violin solo when the service required it. It was at this time I had many a chance to play some of the pieces for strings and piano.

MARY (under her breath): He could not have been more than ten years old.

SCHUBERT (looking at his watch and speaking rapidly): The next step was my school days at the Imperial Convict or school. I went up to Vienna with a bunch of other boys about my age. I remember one thing very vividly, and that was my gray homespun suit. I must have looked queer and courted, for these boys did nothing but make fun of my clothes—calling me "a miller."

My father was a peasant's son, and my mother was in service, like Beethoven's, as a cook. So you see, my dear little friends, I am of country stock. (CLASS scribbles frantically.)

My father and two oldest brothers were schoolmasters and we were all more or less musical. Our father gave us good training in the rudiments of music—and from him I also learned my methodical habit of dating my compositions. When I outstripped my brothers and my father could teach me no more, I was sent to the parish choirmaster, who taught me violin, piano, singing, organ, and church music. It was not long before I had a position as first soprano in the Litchental choir, and I also played violin solo when the service required it. It was at this time I had many a chance to play some of the pieces for strings and piano.

MARY (under her breath): He could not have been more than ten years old.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—

January, 1916.

Regular Price Special

First Edition

Advance of Publication Offers—

January, 1916.

Regular Price Special

First Edition

Advance of Publication Offers—

January, 1916.

Regular Price Special

First Edition

Advance of Publication Offers—

January, 1916.

Regular Price Special

First Edition

Advance of Publication Offers—

January, 1916.

Regular Price Special

First Edition

Advance of Publication Offers—

January, 1916.

Regular Price Special

First Edition

Advance of Publication Offers—

January, 1916.

Regular Price Special

First Edition

Advance of Publication Offers—

January, 1916.

Regular Price Special

First Edition

Advance of Publication Offers—

January, 1916.

Regular Price Special

First Edition

Advance of Publication Offers—

January, 1916.

Regular Price Special

First Edition

Advance of Publication Offers—

January, 1916.

Regular Price Special

First Edition

Advance of Publication Offers—

January, 1916.

Regular Price Special

First Edition

Advance of Publication Offers—

January, 1916.

Regular Price Special

First Edition

Advance of Publication Offers—

January, 1916.

Regular Price Special

First Edition

Advance of Publication Offers—

January, 1916.

Regular Price Special

First Edition

The Hand Book for Piano

contains the names of all the PIANO pieces, duets, trios, studies published by the Theo. Presser Company. Our piano music catalog has grown nearly double what it was when last issued, and the above, which takes its place, is really more than a catalog—it is also a trustworthy help in selecting music for teaching and recital purposes. Like the Singer's Hand Book, it is divided into two principal parts—the first giving a complete list of our publications for piano arranged according to composers, each piece carefully graded. Part 2 is rich in suggestive subdivisions, which embrace a "Complete Course of Piano Study" with material suitable for each grade from I to X, including methods, pieces, studies, technical exercises, the results of years of careful study and selection on the part of trained and experienced teachers. Part 3 furnishes lists of easy, medium and difficult pieces, in most of which the main characteristics are indicated, thus not only saving time for the busy teacher, but also suggesting things that might be of special value to the individual pupil. Part 4 gives a complete graded list of piano

Please mention THE ETUDE when addressing
our advertisers.



A Good Record Good Teeth—Good Health

Colgate & Co. Feb. 20-18.
 Gentlemen—
 I have four children and
 though we have used several dental
 creams the children all prefer
 Colgate. The only problem is to
 keep them from using it up too
 fast, because they like the taste.
 Victoria began to brush at
 her teeth soon after she was two
 years and I have had the
 other children do the same.
 They all have good teeth.

Name of
 writer on
 request

Victoria _____, a winner in a Better Babies Con-
 test, has Good Teeth—Good Health—Good Spirits.
 Her mother writes that with Victoria and her sisters

COLGATE'S

RIBBON DENTAL CREAM

TRADE MARK

helped greatly. Is the Tooth Brush Drill a habit in *your* home? Do you realize that it should be?

Ribbon Dental Cream
 is sold everywhere

Will you let us help you make the Tooth Brush Drill
 a daily one for your children?
Colgate & Co. Dept. 57 199 Fulton St., N.Y.
Makers of Cashmere Bouquet Soap—luxurious, lasting, refined

A generous trial tube sent
 for 4c in stamps