7-1-1916

Volume 34, Number 07 (July 1916)

James Francis Cooke

THE ETUDE

Presser's Musical Magazine

July 1916

BEETHOVEN

Price 15 Cents

PRESSER'S
MUSICAL MAGAZINE

The Etude

CONTENTS FOR JULY
1916

	Page
World of Music	477
Editorial	479
Success Guides ... *G. M. Greenhalgh*	480
A Practice Hour of Pleasure ... *C. W. Landon*	480
Can You Pass This Examination?	480
The Part the Piano Should Play ... *J. K. MacDonald*	480
The Layman's Attitude Toward Music ... *W. R. Spalding*	481
The Subtle Secret of Success ... *Ben Venuto*	482
The Live Teacher—Am I One? ... *H. W. Reed*	482
Teaching Use of Bass Clef ... *Russell Carter*	482
Practice Hard Parts Separately ... *Ida Kennedy*	482
Beginning at Both Ends ... *H. V. Goodwin*	482
The Effect of Mechanical Instruments Upon Musical Education (Symposium)	483
Royal Performers on the Flute	484
The Real Meaning of Rhythm ... *Leroy B. Campbell*	485
A Useful Finger Exercise ... *Wilbur F. Unger*	486
Discouraging the Pupil ... *Edna J. Warren*	486
Can There Be Any Real New Music?	486
How Parents Can Help ... *Geo. J. Heckman*	486
First Requisites in Technic ... *Guy Maier*	487
Proper Understanding of Time Signature ... *C. Johnstone*	488
Massenet the Wit	488
A Few Do's ... *Edna J. Warren*	488
The Tone of the Piano ... *Hans Schneider*	489
Misplaced Bar Lines ... *Philip Gordon*	490
A Practicing Plan ... *G. Buhrman*	490
How Not to Teach the Piano ... *G. B. Nevin*	490
Wagner as a Teacher ... *Henry T. Finck*	491
The Efficient Position at the Piano ... *J. P. Love*	493
The Strain of Hard Practice ... *C. W. Landon*	493
Music and Color ... *J. R. Watson*	494
The Founders of the Danish School	494
Clean Keys ... *Rena Bauer*	494
The Origin of Dixie	494
The Teachers' Round Table	495
Educational Notes on Etude Music ... *P. W. Orem*	496
Make The Etude More Valuable	496
Picking Out a Piano ... *B. H. Wike*	521
The Joy of Service ... *H. M. Howes*	521
Know Your Piano ... *Anna Hurst*	521
Department for Singers	522
Department for Organists	526
Questions and Answers	529
Department for Violinists ... *R. Braine*	530
Department for Children ... *Jo-Shipley Watson*	536

MUSIC

Where the Blue Bells Bloom ... *H. Wildemere*	497
Over the Hills ... *H. D. Wendt*	498
Military Dance ... *C. S. Morrison*	499
Fly Away ... *Ludwig Renk*	500
The Angelus ... *F. N. Shackley*	501
Class Reception March (Four Hands) ... *Chas. Lindsay*	502
Minuet In G (Four Hands) ... *L. van Beethoven*	504
Northern Song (Four Hands) ... *R. Schumann*	504
Soaring ... *R. Schumann*	506
Carmen Polka ... *Bizet-Greenwald*	509
Song of the Harvesters ... *E. L. Ashford*	510
Gypsy Rondo ... *F. J. Haydn*	511
Spinning Wheel Chorus from the "Flying Dutchman" ... *R. Wagner*	513
La Scintilla ... *L. M. Gottschalk*	514
Berceuse (Violin and Piano) ... *E. S. Phelps*	516
Marguerite (Violin and Piano) ... *W. E. Haesche*	517
To the End of the Lane (Vocal) ... *Davenport Kerrison*	518
A Heart of Gold (Vocal) ... *R. Billin*	519
Curious Story (Pipe Organ) ... *R. Schumann*	520
Call Me Thine Own (Pipe Organ) ... *P. Halery*	520

An Absorbing Musical Romance

THE ETUDE has constantly aimed to bring delight as well as practical instruction to all of its readers. While it would be hard to imagine a more utilitarian paper there has always been a vein of human interest which makes it appeal to every member of homes without number where music is made a daily source of inspiration and delight In the issue for October THE ETUDE will commence an absorbing romance entitled *The Composer* by the highly successful writers Agnes and Egerton Castle. Do not fail to acquaint your friends with this information, so that they will not miss the first chapter of this very interesting work.

Progressive Teachers Everywhere Have Adopted These Modern Teaching Publications

PRIMER OF FACTS ABOUT MUSIC

By M. G. EVANS Price, 50 Cents

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

QUESTIONS AND ANSWERS ON ELEMENTS OF MUSIC

STANDARD GRADED COURSE OF STUDIES FOR THE PIANOFORTE

Compiled by W. S. B. MATHEWS

10 Grades 10 Volumes $1.00 Each Volume

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

MORE THAN A MILLION COPIES SOLD

BATCHELLOR MUSICAL KINDERGARTEN METHOD

By D. BATCHELLOR and C. LANDON Price, $1.50

A concise, practical manual, a logical exposition of the art of teaching music to the young in a pleasing and attractive manner.

This method uses various devices to awaken and to hold the interest of the little child. The aim is to develop the subject in conformity with the natural bent of the child's mind, largely in the spirit of play. There are a number of rote songs; also music for marching, drills, etc.

ONLY COMPLETE MUSICAL KINDERGARTEN METHOD

BEGINNER'S BOOK

SCHOOL OF THE PIANOFORTE

By THEODORE PRESSER Price, 75 cents

A book for the veriest beginner planned along modern lines, proceeding logically, step by step, making everything plain to the youngest student. All the material is fresh and attractive and full of interest. An extra large note is used. Special features are writing exercises, and questions and answers.

LATEST AND BEST INSTRUCTION BOOK

MASTERING THE SCALES AND ARPEGGIOS

By JAMES FRANCIS COOKE Price, $1.25

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

A REAL NECESSITY FOR TRAINING SUCCESS

TOUCH AND TECHNIC

By DR. WM. MASON

Price of Each, $1.00

In Four Books

PART I—The Two-Finger Exercises (School of Touch).
PART II—The Scales Rhythmically Treated (School of Brilliant Passages).
PART III—Arpeggios Rhythmically Treated (Passage School).
PART IV—School of Octave and Bravura Playing.

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

GREATEST TECHNICAL WORK of MODERN TIMES

A SYSTEM OF TEACHING HARMONY

By HUGH A. CLARKE, Mus. Doc.
of University of Pennsylvania

PRICE, - $1.25

The standard textbook of musical theory. The object kept in view is how to enable the pupil to grasp, in the easiest, most interesting and comprehensible way, the mass of facts and rules which make up the *art of harmony*. For class or self-instruction.

Key to Harmony, Price 50 Cents

CONCISE AND EASILY UNDERSTOOD

SELECTED "CZERNY" STUDIES

Revised, edited and fingered, with copious annotations

By EMIL LIEBLING

In Three Books Price, 90 Cents Each

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

THE INDISPENSABLE STUDIES

BEGINNERS' PIPE ORGAN BOOK

By GEO. E. WHITING PRICE, $1.00

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

PRACTICAL PIPE ORGAN INSTRUCTOR

COMPLETE SCHOOL OF TECHNIC

FOR THE PIANOFORTE

By ISIDOR PHILLIP Price, $1.50

The last word from the great living authority. M. Phillip is the leading professor of pianoforte playing in the Paris Conservatoire, and this work embodies the result of years of experience both as teacher and player. M. Phillip is advanced in thought and methods, thoroughly abreast of the times. This work may be used in Daily Practice.

COMPREHENSIVE, EXHAUSTIVE, PRACTICAL

ROOT'S TECHNIC AND ART OF SINGING

A Series of Educational Works in Singing on Scientific Methods. By FREDERIC W. ROOT

I.	Methodical Sight-Singing. Op. 21. Three keys, each	$0.50
II.	Introductory Lessons in Voice Culture	1.00
III.	Short Song Studies. Three keys, each	.50
IV.	Scales and Various Exercises for the Voice. Op. 27	.60
V.	Twelve Analytical Studies. Op. 20	1.00
VI.	Sixty-eight Exercises in the Synthetic Method. Op. 28	.75
VII.	Guide for the Male Voice. Op. 23	1.00
VIII.	Studies in Florid Song	1.00

THE MODERN PIANIST

By MARIE PRENTNER - - Price, $1.50

The author was a graduate of, and the ablest assistant for many years to, Theo. Leschetizky. This edition issued with his unqualified endorsement. The Leschetizky system has made more great artists than any other: Paderewski, Essipoff, Hambourg, Gabrilowitsch, Bloomfield-Zeisler, Prentner, Slivinski, Sieveking. It forms a complete, comprehensive and extremely practical treatise of piano technic.

Fundamental Principles of THE LESCHETIZKY METHOD

STANDARD HISTORY OF MUSIC

By JAMES FRANCIS COOKE Price, $1.25

A thoroughly practical textbook told in story form. So clear a child can understand every word—so absorbing that adults are charmed with it. All difficult words "self-pronounced." 150 excellent illustrations, map of musical Europe, 400 test questions, 250 pages. Strongly bound in maroon cloth, gilt stamped. Any teacher may use it without previous experience.

PERMANENTLY ADOPTED BY FOREMOST TEACHERS

CATALOGS

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

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

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

THE VOCAL INSTRUCTOR

By E. J. MYER Price, $1.00

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

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

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

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

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

12 DAY ALL EXPENSE NORTHERN CRUISE $60.00 UP

The Finest Cruise on the Atlantic Coast

including all essential expenses, visiting **Halifax, Nova Scotia,** the truly European capital of this Province, and **St. John's, Newfoundland,** the unique and busy farthest north city on the Atlantic Seaboard. The splendid steamships "Stephano" and "Florizel," of the

RED CROSS LINE

are especially built for the accommodation of tourists, having ample deck room, comfortable cabins and lounge, and exceptionally pleasant dining saloon, in which is served to the music of an orchestra, meals of unusual excellence. The boats are new and able, with every modern device for safety, including full boat equipment for passengers and crew. No cruise on the Atlantic Seaboard gives such novelty and grandeur of scenery and is so health-giving and altogether delightful. Send now for handsome folder 16, giving full particulars of this cruise.

BOWRING & CO., 17 Battery Place, N. Y.

Reduced rates for superior accommodation during September and October

AN OPPORTUNITY

A few minutes of your time and any of these premiums are yours.

For the Children
Premium F—Child's—Given for ONE new yearly subscription. A dainty little Child's Bag of assorted silk, moreen lined, with mirror to match.

Given for ONE new yearly subscription
Premium A—6206—Black seal grain moreen lined Pocketbook, 6 inches long by 3 inches deep. Hand strap on back.

Given for THREE yearly subscriptions
Premium C—6235—Black silk moire, silk lined, fancy design Bag, 6½ inches deep by 7 inches wide. Mirror and change purse included. A bag of distinction.

Given for TWO yearly subscriptions
Premium B—6274X—Black crepe grain, moreen lined Bag, 6 inches deep by 6 inches wide. Includes mirror and change purse.

Given for THREE yearly subscriptions
Premium D—6212—Beautiful goatskin, silk lined Bag with purse and mirror to match. Six inches deep by same width. Very latest design. May be had in black, blue, gray or tan.

Given for FOUR yearly subscriptions
Premium E—6237—A handsome genuine goatskin Bag (black) of superior manufacture, silk lined, purse and mirror to match, 7 inches deep by 7 inches wide. This Bag represents the latest and most popular style.

THE ETUDE, 1712 Chestnut Street, Philadelphia, Pa.

PROFITABLE VACATION COURSES WITH THE STANDARD HISTORY OF MUSIC

A FIRST HISTORY FOR STUDENTS AT ALL AGES

By JAMES FRANCIS COOKE PRICE, $1.25

Eight Delightful Weeks of History Study

On the Porch. By the Shore. In the Garden Anywhere

The following outline, based on the forty story-lessons in the very successful Standard History of Music, may be employed by any teacher, anywhere.

1st Week.	How Music Began. Music in the Early Church. How Notation Was Evolved. The Troubadours and Meistersingers. Polyphonic Music. Palestrina. Early English Music.
2d Week.	Opera and Oratorio. Scarlatti and His Contemporaries. The Bach Family. Early French Music. The Story of the Organ, the Violin and the Piano.
3d Week.	J. S. Bach, G. F. Handel, F. J. Haydn, W. A. Mozart.
4th Week.	Gluck, Beethoven, Schubert, Weber, Mendelssohn.
5th Week.	Schumann and the Age of Musical Romance. Opera Writers of the Nineteenth Century. Great Teachers of the Pianoforte.
6th Week.	Chopin, Liszt, Wagner. Modern Italian Composers. Rubinstein. Great French Composers.
7th Week.	Modern Masters. Brahms, Grieg, Tchaikowsky. The Art Song. Famous Pianists of Yesterday. Great Virtuosos of To-day. Great Violinists. Composers of Valuable Pianoforte Pieces in the Smaller Forms. Composers of Teaching Pieces.
8th Week.	Music in America. Masters of To-day. Summary of Musical History. Formation of a Music Study Club for Next Winter.

We Will Help You in Securing a Class

Send us a postal request for information regarding our "Special History Class Plan," and receive in return the material which will enable you to start at once and make your plans for turning your Summer from Waste and Loss to Profit and Pleasure. We have a special introductory price by the dozen.

The Standard History of Music demands no previous experience in teaching musical history. Any music teacher may start a class at once. The work has been endorsed by leading educators, including Emil Sauer, Arthur Foote, I. Philipp, E. M. Bowman, W. H. Sherwood, L. C. Elson, H. T. Finck, and many others. The London Musical Standard says of it: "It is expert in the way it makes facts appear seductive. We can imagine an intelligent beginner going steadily through the book for the sheer enjoyment of it."

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

PRESSER'S MUSICAL MAGAZINE

The Etude

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

Edited by JAMES FRANCIS COOKE

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

Subscription Price, $1.50 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, $1.75 per year. In England and Colonies, 9 Shillings; in France, 11 Francs; in Germany, 9 Marks. All other countries, $2.22 per year.

Single copy, Price 15 cents. In Canada, 20 cents. All other countries, 25 cents.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

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

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

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

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

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

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

The World of Music

At Home

A SYMPHONY orchestra has been organized at Allentown, Pa., under the direction of Lloyd A. Moll. The fifty-nine members of the orchestra are made up of local performers.

THE seventh annual convention of the Wisconsin Music Teachers' Association was held at Fond du Lac. Many excellent addresses were made by distinguished speakers, and a performance was given of Haydn's *Creation*.

THE Cecilia Society of Boston recently gave a performance of Vincent d'Indy's *Chant de la Cloche* (Song of the Bell). This work, designed for chorus and orchestra with tenor and soprano solos, has not previously been heard in the United States.

LORD TENNYSON'S famous poem, *Balaclava*, better known as *The Charge of the Light Brigade*, has been set to music by Bruno Hulda, and was recently given in New York by the Mendelssohn Glee Club under Louis Koemmenich.

THE Chicago Madrigal Club announces its fourteenth annual competition for the W. W. Kimball prize of $100 for an a cappella setting of *A Spring Greeting*, by John Addington Symonds. The chorus must be in madrigal form and must be well adapted to choral needs.

A TEN weeks' summer season of opera at Ravinia Park, Chicago, is an interesting development of musical affairs in the lake city. The Chicago Symphony Orchestra has been engaged and will give concerts, as well as assist at the opera and ballet productions. Many well-known singers from the Metropolitan and other companies have been engaged.

A MUSICAL festival was recently held by the school children of Schenectady, in which demonstrations were given of sight-singing methods. A performance was also given of excerpts from *St. Paul* and other standard works by 500 children, assisted by the High School Orchestra under Inez Field Damon. On the following evening a performance was given of Flotow's *Martha*.

EVERY employe of the Estey Organ Company recently received a personal check from Henry Ford, who wished in this way to make known in his keen appreciation of the organ recently erected in his home. The checks ranged from $5 to $20 or more, according to the standing of recipient. The total amount of the gift is estimated as being between four and five thousand dollars.

THE Chicago Grand Opera Company announces some interesting additions to the repertory for next season, including Humperdinck's *Königskinder* (with Farrar as the Goose Girl), Verdi's *Falstaff*, Meyerbeer's *Prophète* and *L'Africaine*, Massenet's *Marie Madeleine* and *Grisélidis*, *Le Vieil Aigle* by Rhoni Gunsberg, and Victor Herbert's *Madeleine*, in addition, the entire Wagner *Ring* will be given on Sunday afternoons.

THE first performance of the *Alpine Symphony*, by Richard Strauss, was given by the Cincinnati Symphony Orchestra under Dr. Ernst Kunwald. The fact that this was a first performance, when it is remembered that two other orchestras—the New York Philharmonic and the Philadelphia Orchestra—had also announced as a "first" performance of Strauss' latest. Another performance of this symphony was also given by the Cincinnati Orchestra at the May festival.

AN association in New York, with a Boston branch, known as the Bertha Feiring Tapper Club, has been formed in memory of the late Mrs. Thomas Tapper. The club will shortly be incorporated, and a fund is also being raised to establish a scholarship in her memory. This year one has been arranged for New York and one for Boston. The trustees of the fund will be Thomas Tapper, S. Mallet-Prevost and Franz Kneisel.

THE Metropolitan Opera Company of New York has already made its plans for next year and announces an interesting series of productions. The most important novelty will be Reginald de Koven's new English opera, *The Canterbury Pilgrims*, to a libretto by Percy Mackaye. Another novelty will be Zandonai's *Francesco da Rimini*, libretto by d'Annunzio. Two interesting revivals will be Glück's *Iphigenia in Tauris* and Bizet's *Pêcheurs des Perles*.

THE eleventh Bach festival in Bethlehem under Frederick Wolle has taken place under the same delightful conditions as the previous ones. This year the works given were the *Christmas Oratorio* and the *B Minor Mass*. The Bethlehem festival under the shadows of Lehigh University and in the neighborhood of one of Pennsylvania's greatest steel centers is one of the most significant factors in American musical life. Seventeen festivals we have a-plenty, but no festival in America is more genuinely given in the highest and noblest interests of musical art.

IN view of much newspaper talk regarding Victor's Herbert's personal tendencies relative to the fact that he was born and educated in Germany, the following declaration is of special interest: "I am neither Irish nor German. I am proud to say that I am nothing more or less than a loyal American. I won success first in this country. I am a citizen of the United States. I married an American woman, and my children are all American."

A GENTLEMAN named Harold J. Power, of Boston, has perfected a device by which the music of the talking-machine may be transmitted by wireless. Operators, amateur and professional, around Boston are all reporting that they have heard "music in the air." Mr. Power says that the time is not far distant when he will be able to transmit *The Star Spangled Banner* to the Kaiser's radio operators in Berlin. We imagine, however, that this remarkable transmission will occasion those industrious Teutons no surprise, as they are already thoroughly accustomed to receiving notes from America.

AMONG the mass of festivals being held all over the country, the thirty-fifth annual *Messiah* festival at Lindsborg, Kan., stands out as of peculiar significance. It is the one festival which has risen at Something of the oblatory spirit which is present in the Oberammagau plays in Bavaria. It is essentially a gathering of the people to do honor to the Creator through Handel's great work, and it is not surprising to learn that men, women and children come from two hundred miles around at great personal sacrifice, as though it were some religious rite. This year the festival was opened by Schumann-Heink. In addition to *The Messiah* much excellent music was provided. The orchestra engaged for the occasion was the New York Philharmonic under Josef Stransky.

THE death of Clara Louise Kellogg-Strakosch at the advanced age of seventy-four is an occasion for sincere regret among many of the older generation who remember the days of her operatic glory. She was born July 12, 1842, at Sumpterville, S. C., and received vocal instruction in New York. She made her debut at the Academy of Music in that city as Gilda in *Rigoletto*, 1861, and following that she achieved notable successes abroad. She toured America in 1868-72, and later organized an opera company of her own, with which she visited many of the principal American cities. In 1887 she married Carl Strakosch, who had been her manager when she had appeared with Max Strakosch's opera company. She then gave up her professional career and went to live at Elpstone, near New Hartford, Conn., where she remained up to the time of her death. Clara Louise Kellogg will always retain a place in American musical history, since she contributed enormously to the difficult pioneer work of establishing opera in America on a genuinely artistic basis.

Abroad

THOUGH the enemy is still within fifty miles of Paris, the Grand Opera, Gaité Lyriques and Comédie Francaise, all subventioned by the State, are giving operatic performances.

WHEN the London Queen's Hall Orchestra gave a symphony concert recently, the fact that forty of the men were "Derby armlets," denoting that they had volunteered for the war, made a deep impression upon the audience.

DR. WALFORD DAVIES, one of the foremost organists and composers of England, is worthily engaging himself in teaching some of Great Britain's soldiers to sing. He frequently visits the great training ground at Aldershot and conducts training classes in singing.

THE London *Musical News* has reduced its size owing to the lack of paper. Several other London publications have been forced to do the same. Even in America the high cost of paper is making itself seriously felt among publishers of all kinds.

WHEN the Russian Ballet completed its New York season it set sail for Cadiz, Spain. Serge de Diaghileff was in charge of the troupe, and it was planned to give four performances in Madrid and thence to proceed to Barcelona and other Spanish cities. It is even possible that a brief season will be given in Paris before the Ballet returns to New York in the fall.

THE Scottish bagpipes are not the only instruments of this class heard on the battle front of France. Some of the regiments from the mountainous regions of British India are also, shall we say, "armed" with bagpipes, which no doubt contribute their share in striking terror into the musical German bosoms across the deadly "no man's land" between the opposing trenches.

THE Shakespeare centenary was not allowed to pass unnoticed in London notwithstanding the war. A *matinee* was given at Drury Lane Theatre, and a performance was given of *Julius Cæsar*, together with a pageant of eight other plays. Music played a great part in the celebration, and was especially selected from among the works of contemporary English musicians by Sir Hubert Parry and Sir Alexander Mackenzie. The affair was attended by King George and Queen Mary.

WHILE the English cathedrals are structurally very beautiful, they are, many of them, situated in somewhat remote country parts. This leads one to wonder how the organists make a living in view of the small salaries paid. An English newspaper recently drew attention to the fact that a position as organist of Rochester Cathedral was advertised at approximately $720 a year. For this salary two services and one choir practice a day are required. No wonder English cathedral organists leave their work to deputies and go touring as organ recitalists.

THE most important news of a musical nature from Italy at the present time is that a new opera by Leoncavallo, composer of *I Pagliacci*, has been produced in Milan. The new work is entitled *Gerardo Mamell*, and as might be expected is of patriotic purpose. The plot centers around a young poet-patriot who becomes a member of Garibaldi's legion, the climax being a prophetic vision of the future of Italy pictured as the young man dies with Garibaldi's host within sight of the golden cupola of St. Peter's, Rome, and enfolded by the shot-torn tricolor of Italy. The libretto is by G. Belvedere. In addition to this work, Leoncavallo confesses that *The Medici*, one of three operas upon which he has been working, is completed, and the remaining two, *Savonarola* and *César Borgia*, will be finished as soon as circumstances permit.

(*Continued on page 516*)

A NEW oratorio by Dom Lorenzo Perosi, dedicated to the Pope, was presented to the Pope during Holy Week. Perosi had been granted a long leave of absence from his post as director of the Sistine Chapel Choir, and had been away for two years, working on the oratorio. The papal choristers were trained for the presentation of the work by the composer himself.

A STORY comiag from Germaay through an English source tells how the bandsmen of several neighboring Prussian towns were called by the military officer in command of the locality to a fest in the public square. After a few numbers had been played by the massed bands, the firemen, who had also been drawn up, were ordered to doff their helmets and pile them. Then the bandsmen were ordered to place their metal instruments behind the discarded helmets. They were needed for muaitions of war.

THAT trenchant writer, Mr. Frederick Corder, has been taking up the cudgels of English for opera librettos in the London *Daily Telegraph*. "The theory seems to be," he remarks, "that a opera libretto is a beautiful thing provided we don't understaad it. When we do, it becomes grotesque and ridiculous. The English opera-goer don't mind whether the tenor sings 'Je t'aime,' 'Io t'adoro,' or 'Ich liebe dich,' though all three sound quite different; but if he hears 'My heart is thine'—which is much more mellifluous than either—he wants to laugh."

ENGLISH musicians have been celebrating the centeaary of William Steradale Bennett. Beaaett was not a great composer but within his limits he had a charming vein. His star during his lifetime was somewhat obscured by the greater effulgence of Mendelssohn's, and it has always been assumed that like so many English composers of the period he acquired some of that master's idioms. Mr. Frederick Corder, writing in the London *Musical Times*, is, however, of the opinion that Bennett was influeaced more by Spohr than by Mendelssohn. The significant fact, of course, is that everybody agrees that he was influenced by some other composer, and none claims that he stood on his own feet. Bennett is fairly well kaown among pianists in America by his charming piano piece, *The Lake*.

NEWS comes by way of Amsterdam of the death of Max Reger. He was born in Brand, Bavaria, in 1873. He was a pupil of Lindner and H. Riemann at Sondershausen and Wiesbaden, where he taught, 1895-96. He served in the army and suffered a severe illness, but later took up his musical work in Munich, 1901. Later he removed to Leipzig, where for some time he has been professor of music at the University. Death is said to have been the result of paralysis of the heart. He has been an extremely prolific composer of music of an advanced polyphonic type, and has been called by some "the modern Bach." He has composed music in all forms excepting opera, but chamber music, instrumental concertos, piano pieces and songs have been his principal offerings. Whether Reger will be classed as one of the great composers of all time remains to be seen; he is classed by some as among the extreme moderaists, but this harmonic and contrapuntal inverveyings are those of a bold theorist putting into effect ideas conceived along old lines and pushed to their logical conclusion, rather than wilfully employing arbitrarily planned exophanies after the manner of Strauss, Schönberg and the French "atmospheric" writers. None of his works has gained great popularity in America, but this is no doubt in some measure due to the severity of his style, which has little in it to appeal to the more superficial music lovers. His death at the early age of forty-seven is greatly to be lamented.

THE ETUDE

JULY, 1916 VOL. XXXIV No. 7

What One Woman Did

Far up in the extreme northwestern corner of the United States is the city of Bellingham, Washington with thirty thousand or more residents. There, three thousand miles away from the American music centres of yesterday, a woman has established an orchestra which has attracted wide attention. This band of players was organized five years ago and now numbers eighty performers. Many of the members owe their musical existence largely to Mrs. Davenport-Engeberg, the founder and conductor of the orchestra. At the concerts this year compositions of many great masters were included; among them the Schubert "Unfinished" Symphony, the Beethoven "Egmont" Overture, Lohengrin "Vorspiel" (Act III).

Nothing could be more indicative of the shifting centres of musical interest in the United States nor of the diversity of musical activity. The standards of musical culture in Boston, Chicago, Philadelphia, New York, Baltimore, Cincinnati and St. Louis are higher than ever before. The "effete" East is by no means an extinct volcano as far as musical accomplishment goes. But a still more significant sign of our great progress in the art is this very diversity of interest. A map of Western Europe looks strangely small when superimposed upon that of the United States. The denser population fostered musical taste. The Boston Symphony Orchestra, play as industriously as it will every day in the year, can serve but a very small number in our great population spread over a country of vast distances. The only solution of the problem is the development of local centres of interest such as Mrs. Davenport-Engeberg has founded with her orchestra. Local music teachers, the local church, the local choral society, the local music club are in their way doing quite as much for the great musical advance in America as the Boston Symphony Orchestra or the Mahler Chorus of Philadelphia.

There are thousands of people of the East to whom the city of Bellingham is a mere name. These people like to think of themselves as educated. Yet they would be the last to do just what Mrs. Davenport-Engeberg has done and lay the blame to lack of resources. Mrs. Engeberg made her own resources and there is no reason why what she has accomplished in a city of 30,000 people on the coast of the Pacific could not be accomplished in scores of other cities all over the country.

Could You Organize a Similar Orchestra in Five Years in a City of 30,000 People?

Music and the Incorrigible Child

The Settlement Schools of America have in a quiet way been confronting some of the most significant problems in our musical work. During the last twenty years these schools, often working in what more fortunate people call the slums, have produced extraordinary results. Genius is often a synonym of work and the people with little means expect to work far more than the rich.

Mr. David Mannes, was for years the head of the leading New York Settlement Music School. He is an artist of distinction and a man of splendid sincerity of purpose. In an interview printed in the New York *Evening Post* he tells of the wonderful effect of music upon incorrigible children.

"I have watched the entire nature and action of a child being remodeled through music. Through the proper study of music, the incorrigible child has become tractable, because his mind has been turned into channels of mental and spiritual interest. The child of the incorrigible type is one in whom ideals have been crushed or suppressed (and this type of child of course appears in luxurious homes just as he does in slums). This unmanageable child is called 'bad'—which means usually that he has a vivid enough personality to be 'good' if his energies can just be turned in the proper direction.

"Music is one of the greatest aids at such a time in a child's development. Music furnishes him a personal ideal which is not selfish, which is not aggrandizing—for there is a subtle influence from art's expression which helps the human being to realize a personal ideal. Merely listening to music will not develop this ideal: the child must play on some instrument. And it is very wasteful to wait until an energetic child becomes unmanageable before this great influence of music is resorted to."

At a recent convention of the Music Settlement Schools held in Philadelphia, Mr. Mannes was one of the speakers. He laid great stress upon the fact that music itself is the real refining force in the lives of the children who attend the schools. Music carries idealism into the homes of the students. Music brings the golden sunlight of one of the greatest blessings given to mankind, not alone into the dark corners of dismal homes, but to the inner chambers of souls made sombre by misfortune and economic oppression. Surely Milton was right when he said "Sweet compulsion doth in music lie."

Success Guides for Young Teachers

By G. M. Greenhalgh

Here is a set of rules and suggestions which one teacher has found so helpful that we reproduce them. It would pay many a young teacher to have them copied and hung up in the music room.

I.

The First Impression.

Make the very best possible impression at the first lesson. Make the pupil understand that you are a friend who is ever ready to assist when the rough places come.

II.

Mind Your Own Business.

Your business is to teach the pupil, not to criticise the former teacher. Those who lampoon, evaluate or "throw mud" at others are always suspected of having similar weaknesses.

III.

Don't Promise Too Much.

You cannot estimate what you can do with a new pupil. One man can take a horse to water, but ten men cannot make him drink.

IV.

Avoid Too Difficult Music.

Give études and pieces within the grasp of the pupil. Too difficult music has been the blight of many a career.

V.

Understand Your Pupils.

Insight as to the pupil's character, tastes, whims and habits; sympathy with his desires and ambitions; tact in inciting him to work are a very considerable part of the teacher's equipment.

VI.

Study Facial Expressions.

The face is a barometer of the pupil's interest, his grasp, his nerve control and his pleasure. Make yourself sensitive to his facial expression.

VII.

Be Wholly Candid All the Time.

Your pupil must come to know that everything you say is the truth and nothing but the truth. Children are especially sensitive to flattery. To say a piece is well played merely to encourage a pupil who plays indifferently is a very bad policy.

VIII.

Give Definite Instruction.

Never let the pupil leave the lesson without some definite advice, some definite task, some definite ideas of a new subject or a new aspect of an old subject. By this your pupil's interest is kept aflame. Avoid the use of "don't." If for instance your pupil is playing too loud, say, "Please play that a little softer;" not, "Don't play that so loud." One is a correction—the other definite advice.

IX.

Be Constantly Alert.

Keep yourself in such physical condition that every lesson is full of the best you can give. One sleepy lesson is the couch upon which many other sleepy lessons may repose in the future.

X.

Make Friends and Keep Them.

The teacher must receive the fullest confidence from the families of his patrons. To be respected all that is needed is to do those things which command respect. One violation of friendship, one word spoken to injure another in order to secure slight temporary personal gain has cost many a man his future. Music teachers must realize that the world is so bound together that the man who deliberately undermines another with the hope of gaining, himself, is doomed. In making opportunities for yourself make opportunities for others. Stealing another's opportunity or his good name is just a little bit worse than stealing his watch or his purse. If you wish to stand well in your profession look out for the other fellow and help him along.

A Practice Hour Filled With Pleasure

By C. W. Landon

The practice hour may seem ten minutes long or ten hours long, depending upon how the hour is spent. Whether practice is a pleasure or not depends upon interest and interest alone. Teachers seek so-called pretty pieces and hope thereby to gain the child's interest. That is only one way in which interest may be secured. There are many others. Naturally, the child is attracted by beautiful things more than by ugly things. However, if this is the only path to interest the child will soon lack in the appreciation of his practice opportunity.

The study of phrasing may be made a center of interest even with very young children. Children like to pull things apart for the sake of getting a kind of inner knowledge. Each phrase should be so well learned that there is no feeling of hesitancy at any point. Try to bring out all the combative instinct of the child in his study, his ambition, his determination, his persistency. Make his practice a game—a game to be won by willpower. Show him the delights of victory. Give the pupil a definite task to be accomplished. Do not say merely, "Practice this piece, and if you practice hard you will get it all right." If the pupil says, "I would give anything if I could play that right," take him at him word, and tell him that if he will give up only a few of the trivial things he is doing all the time the piece may be easily learned.

Can You Pass This Musical Examination?

The Etude Day Page will be resumed in September. Meanwhile Etude Readers will be given Monthly Tests of Musical Efficiency.

The answers to these examination questions in musical information will be published in THE ETUDE next month. They are simple questions which every well-trained American music student should be able to answer with comparative ease.

No answers to these questions will be sent privately under any consideration whatsoever. The reader must wait until the next issue of THE ETUDE for the answers.

1. **What is a quaver?**
2. **What great Shakespeare play was set to music by a German composer only 18 years old? Who was the composer?**
3. **Are the themes of Brahms' "*Hungarian Dances*" original with Brahms?**
4. **Why is Haydn's *Surprise Symphony* given that name?**
5. **What is the meaning of the word "Leitmotif"?**
6. **Give the names of four wood wind instruments in the modern orchestra?**
7. **What is a pentatonic Scale?**
8. **Give the Italian musical terms for the following words; soft, loud, very fast, very slow, lively, sweet.**
9. **What instrument did Henri Vieuxtemps play?**
10. **Who was the greatest composer of Denmark?**

The Part the Piano Should Play in Musical Education

By J. Catherine Macdonald

[Miss Macdonald is an instructor at the Institute of Musical Art and an assistant at the Teacher's College in New York. Her subject is one of significant interest to all music teachers.—Editor of The Etude.]

Musical education should not be begun at the piano. The instrument is not the best means of awakening the musical sense. History shows that since the invention of keyboard instruments people have become far less musical than they were in the days when singing was popular, because attention has come to be fixed more on a complicated mechanism than on the music itself; so that at present, instead of the art of music occupying a place on the college curriculum of equal dignity and importance with English literature, as was the case in the days of Queen Elizabeth, it is often looked upon with disfavor by educators—and not without reason, considering the way it has been taught.

Cecil Sharpe, the well-known collector of English folk songs, says that if children could only sing these beautiful melodies of all lands for three years before being taught anything about the science of music or the art of handling an instrument, that we piano teachers would have musical people to deal with. But until such an ideal state of things exists we ourselves must be the ones to make the children musical; as far as that is possible. The question is—how?

This is really not quite so difficult a matter as some are inclined to believe. For one thing, it is perfectly practical to insist on a child's *listening continually* while he is playing. It is amazing to think how much this simple principle is ignored at the piano. We talk largely about concentration—but on what do we teach the children to focus their attention? Usually on the notes, on the keys of the piano and on their own fingers. But how often do we insist on their listening to the sound?

The first thing to be done for a beginner is what has always been done—to teach him to read the notes. It is perfectly possible to teach this in connection with ear training—in fact, that is the only sensible way to do it. Teach the sound first, the symbol next, and the name last of all. And just as they are taught short words and syllables first, and letters later on, so should they be taught short phrases (or rather motives of two or three notes) first, and the single notes later on.

This manner of teaching to read, however, is rather too slow to suit the average parent. So it is sometimes advisable to give the children words to spell by means of notes—a game used by many teachers with very quick results. One must be careful, though, to explain that it is a game, and not music at all.

So much for the elements of sense training and reading. With regard to rhythm, this is not likely to be neglected at the piano. But to inculcate a sense of the steady beat (which is the foundation of all rhythmical feeling) by means of an artificial and mechanical device, like the metronome, is a very bad thing. It will probably quickly destroy any natural sense of pitch or tone-color that the child may have. Counting is good—but some children cannot count evenly. There is an excellent way to make them do it, however. Have them count as they walk, in time to their own step, which is always regular. If you can train a child to do that as he walks along the street, in time he will develop a perfect feeling for the steadiness of the beat.

As an outline for a first piano lesson of half an hour, ten minutes might be given up to the singing of a short and simple little scrap of tune over and over again—of course with interesting and appropriate words. Five minutes might then be devoted to having him pick it out on the piano, the best way he can, without regard to fingering—the teacher, however, starting him off in an easy key. During the next five minutes he should write down a very short phrase, such as can be found in Calvin B. Cady's book on *Music Education*—but without regard to time. Merely to get the position of the notes on the staff. After that could come a rhythm lesson, consisting of walking round the room with the pupil and showing the difference between two and three time by a stamp of the foot on the accent. Finally, the lesson could be concluded by showing the names of the notes on the keyboard in the old way, which is naturally indispensable if the child is to learn to play. Two notes a lesson should be enough for the first few lessons, and instead of taking adjacent notes, as in the case of the reading lesson, it is better to take two notes a fifth apart, and show them, of course, in every octave.

What Should Be the Attitude of the Layman Toward Music

Written Expressly for The Etude

By WALTER R. SPALDING, A.M.

Professor of Music, Harvard University

(Professor Spalding sounds an important note in this significant article. It was Bismarck who foresaw that music, of all the arts, was the one which would bring unity to the German nations. Professor Spalding feels that music will solve the important problem of helping us absorb the great masses that come to us from over the seas.—Editor's Note.)

Before setting forth certain suggestions in regard to this question, let us be clear as to just what is the import of the terms "layman" and "music." By "layman" we mean any member of the body-politic, man, woman or child, who is not practicing the profession of a musician as a wage-earner, but who, we may assume, wishes his life to be as well rounded as possible and to have at his disposal all available means for mental and spiritual pleasure, refreshment and stimulation.

It is not easy to define music any more than electricity. Music is acknowledged to be the universal language of the soul, and to be a means of intimate emotional expression created through centuries of experimentation from the natural forces of rhythm and sound. Music may likewise be considered a great phenomenon, like the ocean or a sunrise. It certainly is elemental, consisting, as has just been stated, of such vital material as rhythm (which in its broad sense of motion is at the bottom of everything) and sound; and ever since there were human beings on the earth this material has been used as the means of expressing, however crudely, their physical emotion, joy and sorrow, and, above all, their ideal longings and aspirations.

Music's Vast Appeal

Every human being with a pulsating heart must be stirred by the rhythmic vitality of music, and all men tend to like pleasing sounds, just as we like to look at the green grass or the blue sky. Music is by far the most sensuous of the arts, in the best sense of that term. Love or human sympathy is the generative cause for the existence of music, love in all its aspirations and influences; and the eternal nobility and validity of music is shown by our acknowledgment also that God is love.

We are now in a position to suggest what the relation should be between the laymen and this vital and eternal form of human expression; that is, what the attitude should be toward it. Evidently one of the most enthusiastic and reverent love, of intelligent appreciation of the great geniuses who have developed it, of appreciation of the transcendent joys and deep sorrows and longings which are recorded by these means, and of keen hunger to become more and more capable of being touched and uplifted by its divine and mysterious charm. This statement needs no proof, for it is the keynote of some of the most eloquent words ever uttered by Milton, Shakespeare, Shelley, Wordsworth, Schiller, Browing, Pater, Thoreau, Carlisle, Emerson, Whitman and Nietsche.

In the modern world, with its whirling rush of activities and its numerous inventions for an entirely novel adjustment of time and space, the still, small voice of music has often become drowned. We are far behind the Greeks in our appreciation of the moral and social value of music, and even deficient in that enthusiastic regard in which music was held in the Elizabethan times, when every one who pretended to be a man of cultivation or a gentleman could sing at sight his part in a glee or part song. If we are ever to become anything beyond a merely materialistic nation, given over to the development of our natural resources and to making money—and I grant that all this had to come first—we must cultivate in a more systematic and enthusiastic manner than heretofore the arts, and, above all, the art of music, which provides the best nourishment for our emotions, imaginations and souls; and I submit that such an attitude toward music on the part of every citizen of our country would have distinct practical advantages.

Professor Walter R. Spalding.

Is Music Destined to Erase the Hyphen?

One of the most burning questions at present before America, as every one is aware, is how can some more genuine "esprit de corps" be worked out between the millions of foreigners, who come every year to our shores, and the Americans who have been in this country for several centuries and have developed the country along its present lines. We often blame these people for not identifying themselves as thoroughly as they might with our national life and customs, and yet we forget that, with very few exceptions, there has as yet been instituted no national movement to provide these newcomers with one of the factors in daily life which they consider absolutely essential to their well-being and pleasure. The Italians, Russians, Poles, Hungarians, Hebrews, and so on, consider that music is an indispensable factor in human life, just as necessary for a well-rounded existence as shoes for the feet, clothing for the body and food for the human machine. They have had it in some form or other for centuries in the lands of their birth. When they do not find it in this country they are starved, and hence become ill-humored, discontented, or at any rate fail to do their best work because the highest portions of their being—their sympathies and emotional natures—are starved. Music is the most directly moving, the most coöperative, the most sympathy-impelling, of all the arts, and nothing, I submit, would solve the immigration problem quicker than to have all our large cities, with their cosmopolitan population, institute definite means of giving the newcomers rudimentary training in music, providing, that is, for this irrepressible craving on their part just as definite means of satisfaction as we provide for other needs in our schools, parks and hospitals.

The Natural Refreshment for Tired Minds

A more intelligent attitude toward music on the part of laymen would also tend to a fairer estimate of just what a composer is and what should be the feeling toward the many and oftentimes perplexing compositions of the modern school. We often hear business men, who realize quite clearly that music furnishes the most natural means for refreshment and change of mental activity, acknowledge that they cannot make head or tail of modern music, and so we find our moving-picture halls and our vaudeville shows thronged with countless citizens who oftentimes are spending their time and money on what, even at best, is a very low and frivolous kind of amusement. Modern music has become a very subjective art, I grant, but all it requires for its proper appreciation is the same amount of natural concentration, sympathy and enthusiastic coöperation which every business man will give to golf, billiards or to a "best-seller," and the power to appreciate music will far more richly repay effort. *A propos* of the subjective trend of music an anecdote of the famous artist, Whistler, is always opportune. This genius, when to one of his pictures the following objection was made by a well-meaning but rather misguided art patroness:

"Oh, Mr. Whistler, I never saw a sunset like that."

The famous American painter replied, "No, madame, but don't you wish you had."

If modern music is sometimes difficult to understand, let the layman bear in mind the necessity for a suspended judgment before he praises or condemns. He should first ask himself, Do I understand? and if any one retorts, "Yes, but understanding implies mental activity," the valid modern reply is that rest is merely a change in activity and not a cessation.

The best refreshment, in our modern world, is gained by "putting our minds on something," and not by allowing them to lie fallow like yellow pumpkins in a sunny field. Let these placid souls once acquire the habit of attending regularly symphony concerts or good operatic performances and recitals of songs or pianoforte literature, and they will receive a tonic and refreshment which, after a short time, they will acknowledge is an indispensable part of a happy, efficient and well-rounded human existence.

Readers of The Etude are aware of its policy to bring the meaning of music to laymen as clearly as possible to our American public. Unless music becomes a vital part of our everyday life our musical endeavor has failed. The foremost men of the hour are the first to recognize the significance of music. Etude readers should advertise this great truth in their conversations with thinking laymen.

The Most Subtle Secret of Success

By Ben Venuto

"Why is it that some music teachers, thoroughly competent and well equipped, faithful in their work, and above reproach personally fail nevertheless to attract or to retain pupils and never at any time have a good-sized class?" This question, or its equivalent in other words, has been asked many times of the editor of this and other musical periodicals, but in every case they feel constrained merely to admit the fact without venturing an explanation. The real reason lies in the mental attitude. The teacher's finished product is his pupil. One must be interested in each pupil personally as a human being, and keep in mind not only the technical progress of that pupil, but what that pupil personally wishes to accomplish with his music, or what part it fills in his life. This may be discovered, with a little tact, without any questions of a meddlesome or impertinent nature, and will be of the very highest value as a guide to the teacher in governing the pupil's course. Then, again, the pupil who is led to feel that the teacher is seconding his own plans and ambitions will be a loyal pupil, and will prove soon a walking advertisement for his teacher—the most effective means possible for a growth in numbers of his class.

Of those teachers, thoroughly competent, etc., who fail, there are two types: The first includes those who regard (perhaps unknown to themselves) the use and thorough completion of some more or less excellent course or method, as their end and aim with pupils, and the pupils themselves as so much necessary raw material, those who fit well into the course being highly satisfactory, and those who do not, troublesome and vexatious. (Of course, one might object that failures arise also from a teacher having no properly graded course and beating about in a haphazard and experimental manner, but as such a teacher could scarcely be called "thoroughly competent," that falls outside the range of this discussion.) The second type of competent but unsuccessful teacher includes those who go through all the motions of good teaching, so to speak, but are inwardly rebellious at their occupation and feel that they were really cut out for concert performers, orchestral conductors, composers, or what not. If one does not believe in what he is doing, no matter how careful he is as to outward expression, it will show itself in one way or another in his attitude to those around him, and will repel. As Confucius said in a similar case, "How can a man be concealed! How can a man be concealed!"

There are many causes which may lead to very limited success in the calling of a music teacher; for instance, lack of patience and courtesy, eccentricity in dress or behavior, poor business management, but all such causes are evident to the public and often to the teacher himself, if he looks at his own case frankly. Where none of these plain and evident causes exist, I feel sure that the secret of success lies in attending to those points which I have just been discussing.

The Live Teacher—Am I One?

By Herbert William Reed

The live teacher:
Continues to study.
Keeps up his practice.
Reads the music magazines.
Informs himself on other topics.
Belongs to the state association.
Takes part in the local organization.
Has an interest in civic improvements.
Pays his poll tax and is an eligible voter.
Keeps his name before the public by advertising.
Boosts his work by having his pupils appear in recitals.
Conducts a choir, a choral club, or an orchestra.
Affiliates himself with his chosen religious denomination.
Is on congenial terms with the public-school superintendent.
Finds time to write occasional articles and notes for the local paper.
Collects all bills promptly and pays his own debts the same way.

Teaching the Use of the Bass Clef

By Russell Carter

Teachers of the piano complain frequently of the difficulty in bringing pupils to a working knowledge of the bass clef. The real difficulty lies in the fact that they are ignorant of its historical significance, and persist in regarding the so-called "treble" and "bass" staves as two distinct things, whereas they are really but two parts of one staff. For the benefit of those who have experienced this difficulty, the following lesson outline is given. Its usefulness has been proven by the results of several years' teaching of piano pupils and of pupils in the public schools in the grades where the use of the bass clef is necessary:

A Lesson Outline

Many hundred years ago people had no means of writing music, and the only way that new tunes could be learned was by hearing someone play or sing them, and then imitating the sounds. Finally, someone thought that if little marks were placed above the words of a song, they might show whether the singer was to sing high or low. These marks were called "neumes" and looked something like this:

The difficulty in their use lay in the fact that unless the singer had heard the tune before he did not know how far up or down to go, but the neumes were of some help because they served at least as a *reminder* of a tune. After a long time, someone else had the idea of drawing a line across the page of music and writing all the neumes belonging above some one letter —say middle C—above that line, and all the other neumes below it. When this was done, musicians soon saw that if one line was of so much help in reading the position of the neumes, several lines would be of more help, and so lines were added until music was being written on a staff of eleven lines. It was difficult to read from this staff, because there were so many lines that the eye became confused in trying to follow the notes—particularly those that were in the middle part of the staff, and thus it came that another change was made. The middle line was erased, leaving two groups of five lines each. The erased line was the one which we now call Middle C, and it is called "middle" because it occupied that position in the old great staff of eleven lines—not because the key to which it belongs is near the middle of the modern piano.

If we place the finger upon the first added line *above* the bass staff we have located middle C, and we can count the lines and spaces downward to find the letter names of the staff. If we point to the first added line *below* the treble staff, we are pointing to the same middle C, and by counting upward we may find the letter names of the lines and spaces upon that staff.

Teach Bass and Treble Clefs Together

If piano teachers would teach the two clefs simultaneously, they would find that in addition to being historically correct, they were teaching in accordance with pedagogic principles which, in effect, tells us not to teach things which later have to be untaught, so to speak. If children are taught for weeks that the first space is always F, they are naturally confused when they hear that after a certain time they will be obliged to read the first space as A, in playing the left-hand part. Even in teaching vocal music to children, where, in the case of the girls, the vocal score will always be written in the treble clef, it is best to teach the letter names on treble staff, not as absolutely fixed, but merely as the names for the staff which is then being used to sing from. The information may be added that there is another part to the same staff which is not to be used for the present, but which they will learn about when they are older.

Practice the Hard Parts Separately

By Ida Kennedy

A bright school teacher was once asked how he managed to teach his class to spell correctly so quickly. "Teach the hard syllable first," was his simple explanation. "The word 'separate' is rarely misspelled if the pupil's attention is first directed to and fixed upon the second syllable."

The same principle can also be applied to piano study. Until the hardest measures can be played in time, with perfect ease, the remainder of the piece should be gone over very slowly. Little credit is due the pupil who begins his piece with a great show of confidence then suddenly halts and stumbles when the first difficulty is met. The listener or teacher knows exactly where the collapse will occur. The little player, though, having at last scrambled through the hard passage, gets on firm ground again and scampers along faster than ever—to make up for lost time.

Such a pupil as this should be made to use a metronome. Beginners do not like this martinet of the practice hour, because of the restraint a metronome imposes upon them—but that is the very reason why they should have it. The little baton should be kept at "slow" rate, because the pupil, unaided, can afterward increase the speed if his progress warrants it.

Another cause of stumbling over hard parts is inadequate knowledge of note values. Beginners especially should study the lesson apart from the instrument before attempting to play it. The difficult measure should be thoroughly analyzed, and the pupil required to show which treble and which bass notes go together, whether a certain note comes on a beat or between beats, and why, etc. While beginners may be expected to find a difficulty in understanding note-values, it is surprising to find that often quite advanced players betray very hazy notions about our system of notation and note-values.

Beginning at Both Ends

By Hazel Victoria Goodwin

It is possible for one to take a long and difficult way to any goal—and the goal of artistic piano-playing is no exception. A conception prevails that this range of endeavor is exempt. To speak in the first person, let me say, I have in several instances, saved myself a great deal of non-constructive work. I used to take a piece through at a slow tempo and gradually increase that tempo until the indicated M.M. was reached. The effect, when the piece was "finished," was bulgy and unwieldy. Later I took phrase by phrase, working each up independently. In this way, I got the individual phrases molded nicely—nicely for independent phrases—but, upon putting them together, found I had the piece distorted and ill-proportioned. Phrases that should have been as delicate as a fern frond, or hyacinth, came out with the baldness of a billiard-ball, and I had a rare "job" unlearning such phrases. Working toward perfection of execution means more than the gradual increasing of the tempo from the first slow reading, to the indicated M.M. A piece must be approached as though it were some ferocious beast: from different angles.

As well as playing a piece through the various speeds, thus over-emphasizing the consideration of the finger movements, one must also bring about the requisite arm movements *to be discoverable only when the piece is taken at the final tempo* with the proper proportioning of phrases (expression). Ritenuto, accelerando, tempo giusto,—all determine the policy of the arms in their myriad movements throughout the piece. And with these movements vary the elevations of the wrists, the angles *laterally* between the hand and arm, and the angles at the knuckles, upon which, in turn, depend the tactics of the fingers. So that *if the arm training is not started correctly from the beginning*, quite naturally, a great deal of unlearning will have to be done.

Acquainting one's self with the general musical movement of the piece, therefore,—stretching the imagination to where one seems really to be playing what the mind hears while coaxing the arms into swings, proportional to the phases (not phrases) of this musical movement; thus laying in the general arm scheme from the start (even disregarding the striking of notes while of the fingers): alternating this mode of attack with the generally accepted procedure, will give the piece a brilliant and unlabored effect, in the end, and do away with many of the unnecessary missteps in attaining that end.

The Effect of Mechanical Instruments Upon Musical Education

A Symposium from Noted American Educators Upon a Question of Wide Significance

The Following Questions Were Asked in This Symposium

1. **Have you, in your own work, noted any progress upon the part of a pupil, directly attributable to music mechanically reproduced?**
2. **Do you know of any case where the musical interest in the study of any instrument has diminished owing to mechanically reproduced music?**
3. **Have your business interests ever suffered through the introduction of mechanically reproduced music in the homes of any of your pupils?**

Rossiter W. Cole

Composer, Organist, Teacher.

From the standpoint of musical appreciation I can see a large preponderance of good results upon musical education accruing from the hearing of mechanically produced music, provided always that the music is of a sufficiently good quality, and in the long run this aspect of the problem will take care of itself, for, where there is an abundance of good music available in this form, even the most confirmed ragtimers will sooner or later reach up after it. There can be no doubt that the ability to reproduce successfully by mechanical means the individual interpretations of great artists has been of tremendous value in bringing these artists into personal touch with many thousands of intelligent lovers of music who otherwise would have been denied this privilege. I think no thorough teacher of music need fear the rivalry of any of these mechanical instruments. On the contrary, I have known of instances where they have brought about a very wholesome stimulation of interest in music study through the opportunities offered in the home for the pupils either to play or to hear played worthy compositions that were far beyond them technically and with which they had no other means of acquaintance. Anything that stimulates greater love for good music ultimately increases the desire for music study. But no matter how perfectly these mechanical instruments may approximate the performance of the artist-musician, they will never supersede him nor quench the desire of any person with music in his soul to equip himself as far as possible for self-expression through performance of some kind.

J. Warren Andrews

Organist, Composer, Teacher.

For some unexplained reason the mechanical player has never interested me. While it is wonderful in its perfection, there is a coldness about its performance which fails to arouse enthusiasm. I have also failed to note any special artistic progress resultant upon its use.

With the sound reproducing machine, especially with its recent improvements, great things may be expected; an advance in higher artistic appreciation must take place with its most common use, although, if musical taste tends in the wrong direction, more harm than good may result. There is, however, a tendency in most dispositions to hear the great things because they bear the stamp of approval of those versed in the art.

I have not noticed any diminution of interest in music students on account of these mechanical helps, for helps they certainly may become. On the contrary, musical zest and ambition seem to be stimulated thereby. According to my observation I do not think students, considering the general average, are as serious, or as studious, as they were a few years ago; nor do they continue their studies for so large a portion of each year as formerly. I do not believe this is due to any mechanical devices, but rather to the pleasure-seeking age. Then it was unceasing work if one would win. It is now rather exceptional to find the rigid determination to succeed that once actuated the students. Those who possess this usually have marked success. It might be well to state in this connection that the methods of teaching of to-day are *far* in advance of those of even twenty-five years ago. It then took longer to accomplish what is now done in a shorter space of time. We have learned better methods; how to think, concentrate and discriminate.

I do not think, up to the present time, my business interests have suffered in any degree through the prevalence of these mechanical contrivances. I must plead guilty to the personal enjoyment of some things I do not have to work for, though I believe the joy of work is one of the greatest boons we have to be thankful for.

John J. Hattstaedt

Conservatory Director.

I laid the three questions you present in your letter before the principal members of our faculty and find a decided variance in their written answers. Judging from their experience and my own, I would give the following opinion:

Question 1. Various students have been benefited in their work by the use of the better class of mechanical instruments.

Question 2. In families owning player-pianos, students sometimes have lost their interest and stopped lessons.

Question 3. The American Conservatory has not suffered through the epidemic of producing music by mechanical means.

Personally I have no use for the player-piano, and deem it more of a detriment than an advantage. The finer instruments of the sound-reproducing kind perform a real service and cannot but raise the general musical understanding and taste.

LeRoy B. Campbell

Conservatory Director, Teacher and Author.

Human nature is predisposed to expression, and mechanical instruments seem to have no deterrent influence upon this God-given disposition. On the contrary, these instruments furnish more and more impressions throughout the length and breadth of the land, and since every impression has its expression, there naturally comes much more into the general concept mass to express than before these instruments made their advent into our musical life. True, there are many unworthy records, but every dealer tells me that the course of his customers' tastes, as a rule, runs like this: The first few months after he buys a machine he uses ragtime and popular songs, the next period he tends toward the Italian and French opera, and ends up after a year with trading in most of his former records for the best arias and masterpieces by the great artists.

This inherent desire to express something ourselves is seen in the child—no matter what father does, Willie may enjoy seeing or hearing him do it for a time, but it always ends up that Willie insists, "Let me do it." That same desire fosters our disposition toward the mechanical musical instrument; we enjoy listening to it for a time, but soon human nature asserts itself and *we* want to do it.

To illustrate, just last week a young man across the street from our school who runs a store filled with player-pianos and who has in his stock nearly every piece (and, by the way, he has already arrived at the stage where nothing but the best music satisfies him) in mechanical literature, hearing many of them day after day, expressed an earnest desire to learn to play himself, if only to be able to play simple pieces of the Massenet *Elegy* type. Simply one of the many coming under my own personal observation who, following the natural tendency, wishes to express something himself.

The mechanical instrument, as my experience proves, has been a stimulus to music study both as a factor in interesting more students, as well as often being a great help to the student in giving him good ideas on some masterpiece which he may be studying.

J. Lawrence Erb

Composer, Author, Teacher.

The invention of mechanically reproducing musical instruments can be likened in importance only to the invention of printing from movable type. As an educational asset it is of the very highest rank. In ten years or more of rather intimate acquaintance with mechanical instruments of one sort or another, during most of which time I have used them in my teaching, I have found not a single instance where they have been other than a benefit to the students. After all, even the most industrious and gifted human being is very much limited in his ability to learn and perform music. There are besides the limitations of natural endowment to aid to the handicap of only eight hours of work in the day. So that from the standpoint of widening the musical horizon alone, all such agencies are of the greatest value and have proven so in many cases. For instance, the dreary drudgery of learning to play the piano has been lightened in many cases and a new impetus given to students by the use of player rolls, which presented the finished product in such form as to remove the universal and hackneyed complaint, "But I don't like this piece," a complaint which arises in the vast majority of cases from the fact that the student is so busy disentangling notes and fingers that there is not the faintest conception of the musical beauty of the composition, and by the time that the mechanical difficulties have been mastered, all the freshness and spontaneity have been lost, with the result that though he may be able to play the notes, his mind is no longer interested in the composition. While in certain cases I have recommended the purchase of a player-piano or a sound reproducing machine instead of taking lessons where there was no slightest evidence of either talent or inclination to study, yet the total effect of mechanical players has been to increase interest in music and to stimulate a desire to make music on one's own account. I suspect the proportion of the ungifted and uninterested who will study music will be lessened through the talking machine and the piano-player, but I can see no other result than that those who have musical inclinations will find these instruments simply aids to developing their musical ability. Interpretation,

cleanness of execution, and many other details which are lost in the maze of hieroglyphics on the printed page may be and are made manifest to the student through the mechanical players. The proportion of mediocre public performances ought to diminish with the increase of these instruments, and that will be a blessing. I do not see how they can ever diminish to any appreciable extent the number of those who want to make music in their own way, just as I have not observed any falling off in the number of candidates for the stage with the increasing ability to read and the cheapness and accessibility of literature. I think the two cases are entirely parallel.

John Orth
Teacher and Composer.

A most interesting question indeed. In the first place, then, what is all this talk about "canned" music? Don't you like canned peaches, pears, etc. Well, then, what's the matter? Why isn't one kind of *can* just as good as another? If not, why not? I pause for a reply.

I have heard a good many foolish things said about "canned music" by people who wouldn't know a fine performance of a significant composition of any kind or for any instrument when they heard it. I believe in sense, horse-sense, common-sense, which isn't nearly as *common* as it ought to be, and I hope will be some day. Let us then look at these mechanical musical devices in a common-sense way. Strange, isn't it; but most people, especially the fond parent, would rather hear his daughter, or someone else's daughter, sit down and rumble, tumble, fumble, jumble through Mendelssohn's *Spring Song*, a Chopin waltz, or the *Sonata Pathétique* than to hear it done by an unseen performer on a much higher plane as regards all the fundamentals of interpretation, such as rhythm, tempo, nuances, and especially right notes which seem to play a very unimportant part in the mind of the average listener. All you have to do for most of those people is to sit down, hang onto the pedal, make a big swash and rumpus and the deed is done, as far as they are concerned.

I know of a little nine-year-old girl who went to call on her uncle with her parents on Thanksgiving Day. She soon spied a piano-player of the highest class in one corner of the room. She was told she might select and play any roll she wished. She selected the *Moonlight Sonata*. She was much interested and worked over it quite a while. After she had finished, her uncle said to her, "You like that piece?" "Oh, yes, I think it's the nicest piece I ever heard." "Is that so. Well now you see you won't have to learn that piece; you can come here and play it anytime; you won't need your hands at all." "Oh, but I just want to learn to play it *myself* and I want my teacher to give it to me just as soon as she thinks I am ready for it."

You see this kind of a little girl would receive real inspiration for higher effort by this means.

A Talking Machine in Every Music Room

What is a person to do who wishes to hear one of many compositions like Handel's *Hallelujah Chorus*, Schubert's *Unfinished Symphony*, Mendelssohn's Violin Concerto, and a Brahms, Liszt or Beethoven concerto for the piano? How is he to satisfy this craving? Why would he not instinctively reach out for some device which would meet this desire? A man might have in his family someone who played the piano let us say, or violin, or 'cello, or who could sing, but what about symphony or oratorio? It looks to me that the day is likely to come when no music room, especially those away from musical centers, will be considered quite complete without a mechanical musical apparatus of some kind. Just think of being able to call upon Kreisler, Schumann-Heink, De Pachmann and Paderewski at a moment's notice to appear and play or sing anything one might like to hear, besides having at command a full orchestra or chorus for symphony or oratorio!

Don't you see what an advantage it is if children can grow up in an atmosphere of real music artistically performed? Wouldn't they learn to appreciate and love the real thing instead of being swamped in the superficial and meretricious?

Musical Turtles

How about the musical turtles who crawl over the keys, whose technic is bounded on the north, south, east and west by Handel's *Largo* and two or three pieces like that. Will they give up when they meet a mechanical device and see what it can do? I doubt it. I think they will stick just the same, although I find it difficult to figure out the basis for their persistence and patience.

The fact is the more I look into these mechanical instruments the more surprised I am at what they have already accomplished and the more enthusiastic I feel in regard to their possibilities in advancing the musical life of the future.

Frederic W. Root
Teacher and Author.

From the slight indications I have had of the influence of mechanically produced music upon my pupils in singing, I incline to the opinion that the influence has been favorable on the whole.

Reproductions of the singing of distinguished artists stimulate a desire to learn the music which they sing and give a model for its rendition. The objections to this, which sometimes become manifest, are that pupils are led to attempt that which in grade or method of phrasing are inappropriate for them.

This, however, is easily regulated by the teacher, who in other respects realizes the aid received from the pupil's interest in the reproduction. But it is only in repertoire work that mechanical music affects the situation appreciably.

The training of singers is so largely in voice-building and musicianship, work in which these artistic reproductions do not compete with the teacher, that the business of voice teaching is not likely to be interfered with.

Another view of the subject is suggested by the remark sometimes made by a pupil who has listened to a masterly performance: "I could never do like that; I might as well give it up."

However, such remarks are rarely if ever an announcement of genuine intention; they usually prelude a determination to work all the harder.

I have known of no instances in which the business of teaching was affected in this way. In the field of instrumental work the case may be different; but to the voice teacher's business I regard the "discs" as aids rather than opponents.

Hans Schneider
Noted Teacher and Lecturer.

The question whether the mechanical players and other such instruments are a blessing or a drawback to music depends a good deal upon how one looks upon "Music." If the musical faculty in man is developed only for the purpose to provide a living for the music teacher, then those instruments are surely a drawback to this profession, for in time the profession of music-teaching would be reduced to a very small size, but if the musical faculty is given to man to make him enjoy "music" and derive all the benefits therefrom, then these instruments are a blessing and the surest and quickest way to realize this ideal.

The enjoyment of music is one with acquaintance of its literature, and you will agree with me that ninety per cent. of all music students never get to the point where real "musical literature" begins. To them music as an art will forever remain a book with seven seals, if all the art of music they can consume must come through their own efforts. And the above is not alone true of amateurs, but also of music teachers, the majority of whom have not any too extensive acquaintance with literature.

I consider the mechanical player as one of the greatest aids to the music student. I know from my own home that my daughter has received more real music benefit from her "records" than from her music studies, and while she is but a very limited player, I consider her musical appreciation quite highly developed. I use records frequently in classes of our school and shall make extensive use of mechanical players as soon as I am able to work out a plan, which probably will be done next summer.

The mechanical player does for music what the oil print has done for painting and the printing years ago for literature,, and I look forward to the time when music, real music, will be taught in schools and colleges in place of the present instruction, which may be practically called a waste of time and which does not get the students anywhere near real music.

Music means the thoughts of our great classic and modern composers, and to become acquainted with only a small part of it, by way of studying its technic first, would take two lifetimes, and a short cut therefore is not alone most welcome but absolutely necessary. Yet the absorbing of musical literature in a mechanical way does not necessarily do away with one's own personal effort, as the enjoyment from this activity is of an entirely different character than that of pure appreciation of good music.

Everett E. Truette
Organist and Teacher.

Replying to your queries relative to the effect of mechanical instruments upon musical education, I will say that in my personal teaching (organ, piano, harmony, theory and counterpoint) I have not observed any progress attributable to the use of the mechanical machine. However, I have know of several vocal pupils of other teachers who have been materially benefited by repeatedly listening to the records of the great singers.

My personal business interests have never suffered, to my knowledge, from the introduction of the mechanical machines. I have known of several pupils who were making slow progress in the study of the piano, who gave up the study when they secured a mechanical machine, as it enabled them to enjoy correct performances of music which they could never be able to execute.

F. W. Wodell
Teacher and Author.

The player-piano has no direct relation to my work as a teacher of singing.

The hearing of pieces—vocal records—on sound-reproducing machines of a high order has in certain cases stimulated a desire for vocal study, and in others a determination to persevere to further attainment in vocal technic and interpretation.

The writer is now specializing in the use of the sound-reproducing machine in his studio as a means of giving pupils an opportunity to "hear themselves as others hear them," to a considerable extent. He has established a system whereby records are made by students at regular intervals, of both exercises and pieces, and reproduced for critical hearing and comparison by the pupil. It is well known that in many cases it is extremely difficult to convince pupils of certain faults; as, for instance, of the existence of a "tremolo" or disposition to sing "sharp" on certain pitches. Here is where the record is of a certain value in the studio. It is of especial service also in showing the pupil his lack of power to sustain tone firmly and evenly and to sing with the true "legato," avoiding occasional "explosions" on a pitch or a syllable.

While it is true that the talking machine as a means of reproducing the singing voice has limitations, and that there is a certain skill to be acquired in its use, these do not detract to any important degree from its value for the purposes mentioned.

Royal Performers on the Flute

There used to be an old riddle, "What is worse than a flute?" To which the answer was, "Two flutes." Nevertheless, flute playing may be considered, like golf, the sport of kings. A footnote in H. Macaulay Fitz-Gibbons' interesting work, *The Story of the Flute*, tells us that: "The flute can boast that it is the only instrument on which a great sovereign has ever attained proficiency and for which a monarch has composed. Nevertheless, Frederick the Great was by no means the only flautist of royal blood. The infamous Nero was a flute player of some note in his day; King Auletes, of Greece, the last of the Ptolemies and father of Cleopatra, played in public contests with professional flute players, and was inordinately proud of his performance. Our own bluff King Hal (Henry VIII) delighted in the flute and played it daily, says Holinshed (1577). Seventy-two flutes are mentioned in the inventory of his wardrobe, 1547. Some are of ivory, tipped with gold, others of glass, and one of wood painted like glass. The same list mentions six fifes and numbers of recorders.

"Francis I, of Austria (*c.* 1804); Joseph I, of Hungary (1678-1711), and Frederick, Markgraf of Brandenburg-Culmbach-Bayreuth (1711-63), were flute players. Albert, Prince Consort of Queen Victoria, played well and took lessons from Benjamin Wells. Prince Nicholas, of Greece, is an accomplished flautist, and has written a concerto on themes furnished by the compositions of Frederick the Great, some of whose instruments he possesses. The Count of Syracuse, brother of the King of Naples, learned the flute from Bricialdi in 1837. Moreover, Carmen Sylva, the Queen of Bohemia, is whispered to be a flautiste." Whether or not Carmen Sylva ever played the flute is open to doubt, but she certainly never was Queen of Bohemia. "Carmen Sylva" was the pen-name of Elizabeth, Queen of Rumania, and her death occurred within the last few months.

THE PARTHENON
An Example of Rhythmic Elasticity

HOBEMA'S "AVENUE OF TREES"
A Graphic Lesson in Ritard and Decrescendo

YORK CATHEDRAL
Showing Fine Rhythmic Balance

The Real Meaning of Rhythm

By LEROY B. CAMPBELL

Music in its highest forms affects our emotions so profoundly that we fail to realize its more subtle and, in the end, more abiding architectural beauties. Those who have given little thought to this aspect of musical art will find in Mr. Campbell's article the key to new realms of aesthetic delight.

Ever since a savage, in the dim and distant past, beat upon a hollow log, rhythm has been the chief asset to the muse of Orpheus and St. Cecilia. No less an authority than Von Bülow called rhythm "the Holy Ghost of music." Another eminent musician defines it as, "the main artery of music." Other noted musical personages have been lavish with illustrations, all of which purport to emphasize the importance of rhythm in music. We will all no doubt agree that rhythm is not only a most important factor, but that it is the *very life* of our beloved art.

Text-book Definitions of Rhythm

It has always therefore seemed a strange thing to me that some consistent definition has not been universally adopted for use in our text-books on Musical Theory. Several books define it thus, "rhythm is the regular recurring pulse in music." Other writers say that "rhythm is the various time figures which may be arranged in an infinite number of patterns and made to fit any measure." Still other theorists define it as the "distribution of time in music." Very recently a musician whom I greatly respect corrected my definition by blue penciling the following definition, "rhythm is the regular measure of accent."

Now it appears to me that all of these definitions are inadequate; for instance. the last definition would produce a rhythmic effect, true, but that is not defining rhythm in music. Some or all of the definitions mentioned have to do with rhythm, but do not consistently define the important term, rhythm, in its true relation to music. Most theorists confuse time, accent, measure, pulse, tempo, etc., with rhythm. As a matter of fact all the above named attributes belong to, and go to make up rhythm.

Some of the Sources of Rhythm

Let us take a cursory glance over the broad subject of music and some of the allied arts and see if we can arrive at any tangible conclusions. Music is as old or older than the other allied arts but on account of its immaterial structure, was the last art to develop; it had this advantage however: it had the other perfected arts from which to draw upon for its fund of expression. For example, aside from the most primitive beginnings, music finds in architecture its closest affinity relative to rhythm and rhythmic resources.

Architecture and Rhythm

Architecture depends upon symmetry, regularity, balance, proportion, etc., for its chief appeal to the sense of the beautiful; these elements furnish the rhythm as it were, for architecture. Architecture would not appeal to the artistic sense or give pleasure, if its arches were out of proportion, the pillars irregular or the symmetry or balance of one part or another, contorted. In the same manner the pillars of music, the recurring pulse of the measure, must not be irregular; the arches, music's phrases, sections and periods, must not be in ill proportion; or the symmetry or balance of design in a piece of music must not be contorted. When these essentials are out of shape, out of true, out of symmetry, then the music fails to give its full measure of satisfaction to the intelligent listener.

Note in the magnificent York Cathedral the balance of towers, the symmetry of the West front, the regularity of window, buttress and pillar, even the smaller detail in the various windows, or in the manifold stone carvings here, there and everywhere, all show a beautiful evenness and regularity that is a joy to behold. Large sectors, small sectors; short pillars, tall pillars; mammoth windows, tiny windows; high towers, short towers; greater proportions, lesser proportions; in fine an aggregation of varied details differing greatly from each other yet all so consistently arranged as to be in perfect harmony even to the most sensitive critic. Rhythm is the keynote to this splendid symphony in stone. The cathedral offers, therefore, a splendid lesson for the student who wishes to infuse real life and art into his music.

The Parthenon and Elastic Rhythm

While music embodies this perfect regularity as seen in the cathedral, yet it has ritards, accellerandos, phrasing, artistic pauses, rubato, etc. All these licenses tend to break up an otherwise too flat, too rigid, too mechanical, too mathematical a structure. In the most ideal architecture such as the master-piece of all time, the Parthenon at Athens, Phidias, the incomparable architect, shows us how his art can also be rendered elastic and possessed of the artistic curved surfaces instead of the mechanically flat surfaces. In short, the marble foundation line, 104 feet in length, across the front of this structure upon which rest the eight magnificent Doric columns, has a rise of seven inches in the middle, thus presenting a graceful curve to the eye; the pillars are also spaced so as to give a rounded or curved appearance by making the widest distance between the two columns, in the direct middle, while on either side the spacing gets narrower between each two successive columns as they approach the extremes. This superb piece of artistry should be an ever-present guide and lesson to the student as he seeks to give artistic elasticity to his musical renditions in the higher lights of his art.

In Hobema's *Avenue of Trees* a peculiarly interesting painting, we see a lesson in how to make a ritard or an accellerando. Note the gradually decreasing distance between each succeeding tree. These spacings are not spasmodic or sudden, but are truly beautiful to the æsthetic sense as they so gracefully and evenly recede toward the old church in the distance.

The Rhythmic Rise and Fall in Tone Throughout a Piece

Then we see in many an ideal landscape a gentle rise and fall, hills and valleys. This is also a form of rhythm, in a way irregular, but what would music be like without this very rise and fall—loud and soft? Sculpture also teaches us the ideal beauty of the curved surface; for example the Venus de Melos is beautiful because of its perfect lines, but if these lines were flat the beauty would be lost.

We should strive to keep ever present in our music this attribute which we see in sculpture and the rolling landscape; every phrase in our music should present a curved surface, in that it should have our most discriminating attention relative to dynamic shading.

The Rubato

Mr. Constantine von Sternberg only a few months ago in The Etude admirably showed us how to use the rubato. He graphically illustrated the fact that if we gain time in one place we should lose in another, or if we lose time in one part of a measure we should gain in another, so that in the end, balance has been our watchword, and if the section or period should take two minutes to play it in perfect time, it should also take two minutes to play it in rubato time.

By way of parenthesis it might be mentioned here, that the more the student becomes acquainted with the study of the various arts and masterpieces, the more resources he will have for real expression. Such signs as *pp*, *ff*, *cresc.*—*rit.*, etc., mechanically followed, are only outside adornment, quite superficial, but a serious study into the arts will awaken in the student a power of true expression that will be ever available.

What Constitutes a Definition for Rhythm?

We have now noted that regularity is an essential in all music and in that sense our first, third and fourth definition of rhythm at the beginning of this discussion had a bearing.

The second definition relative to rhythmic patterns might in a sense be twisted into an explanation of rhythm, but here you have to call the notes of various lengths which go to make up the pattern, rhythms; in doing this we call two terms by the same name: each small group is a rhythm and these rhythms go to make up the broader term, rhythm. Scientific men do not look with favor upon such a confusion of terms, so let us see if we cannot improve upon this definition. If the theorists who favored this idea had called these short rhythmic figures "time patterns" or "time idioms," then the definition would have been more consistent than it is at present.

We have further noted that the measure, phrase, section, period, yes, and the structure or form (such as first subject, trio, and return to first subject), all of these should have balance and be used symmetrically. These divisions and subdivisions therefore come under the head of rhythm. The tempo, with its variations found in the ritard, accellerando, and rubato, must have balance and symmetry, therefore this also is governed by rhythm. And again the rise and fall in tone, accentuation and other dynamic attributes are rhythmic.

From this general review of the subject can we not arrive at a better definition of *rhythm* than any of

those we have noted? A definition that is not a partial one, that tells some of the truth, but on the other hand, one that is inclusive, one that is consistent? Suppose therefore, that we consider this;—*"Rhythm is that in music which regulates and defines the flow of the melodic and harmonic outline in its various aspects both in the larger as well as the smaller divisions and subdivisions."*

I present this definition after many months of thoughtful consideration of this subject. Our art is surely in need of a good definition for its foundation factor—rhythm, and only in the interest of being a servant to the highest good of the art, I offer the definition just quoted.

What I sincerely hope is, that it may provoke study and research on the part of more capable scholars and hasten the perfection of an adequate and consistent definition for the term which has been so aptly described but not defined as "The Holy Ghost of Music."

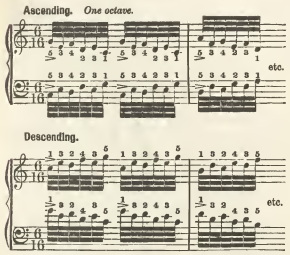
A Useful Finger Exercise

By Wilbur Follett Unger

WHENEVER you have had a pupil whose fingers seemed weak, or could not attain desired velocity, haven't you wished that you knew of some specific exercise to give pupils that would prove efficacious in a short time, without having to wade through innumerable volumes of etudes?

Some time ago, I discovered that the little exercise given below proved an all'round beneficial piece of work for all pupils, inasmuch as it gives strength of fingers, speed, delicacy, and above all, control or independence of fingers.

I insist on each pupil's mastering the exercise up to a certain speed, and by "mastering," I mean that every note shall be played clearly instead of all run together (as will be the case if practiced too fast at first), and that the whole shall have a smooth, even flow of rhythm without the slightest break between notes.



Begin to practice this exercise very slowly (M.M. ♩ = 60), raising the fingers high at first, lowering them gradually as you increase the rate of speed. Try to produce a loud tone at first, gradually diminishing the tone as the speed increases. Accent strongly the first and seventh notes, and slightly accent the first, third and fifth notes of each group of 32d notes.

It would be a good plan to make the pupil study the fingering first away from the piano, naming aloud the fingering: "5-3, 4-2, 3-1," until the fingers can be controlled. Then try the actual notes on the piano, practicing the whole exercise up and down for one octave, repeating each measure. Keep the pupil practicing this several times each day, until it becomes memorized. Then time the pupil for speed. The average pupil can play this exercise in about half a minute. Clever pupils can play it as fast as 12 seconds. Record the time taken to play it from one lesson to another, and rejoice in watching the pupil's interest as he tries to improve his speed. Be careful, however, that on no account you permit the pupil to try for speed until he has mastered the work at a slow tempo!

Incidentally, a great deal of interest could be said about the scheme of "timing" pupils to show results, but that's material for another article.

Discouraging the Pupil

By Edna Johnson Warren

To discourage a pupil! Some of the kindest people in the world and with nothing but the best of intentions do exactly this, without having the least knowledge of it. Recently a married lady told me that when she was about twelve years old her father purchased an organ and engaged a teacher for her. She was full of music and delighted at the prospect before her. She took twenty lessons and then stopped for a short rest during school vacation. She had two or three little melodies which she could play passably well and was urged to do so in front of the immediate members of the family. If a neighbor happened in (and child-like, she was anxious to show what she had learned), either her father or mother would straightway give out the information that "she couldn't play nothing but exercises yet." She became so disheartened after a few months that she gave up her music entirely. Two girl cousins who started at the same time and were encouraged in playing as well as they could for whoever came in. They are more than average musicians to-day, and the lady in question says that if she had received encouragement in those days of childhood she feels certain nothing would have kept her from a musical career. This is only one of the many cases which could be cited by almost any observing teacher.

When will parents learn the necessity of encouragement instead of fault finding? One mistake, more or less, harms nobody. Who doesn't make mistakes? Adults may do their best and hardly a day passes but a mistake more serious than a wrong note in music is made. A little leading along in a sympathetic way, a little more patience and tact on the part of the parent and much less haste in dealing out judgment is what is needed.

A little girl of eight, with a highly nervous temperament, was seated on a piano stool in the parlor. An equally nervous mother stood in the doorway leading to the kitchen, the mother overtired from a hard day's work and the child fatigued from a day in school. The practice started. Before the third measure was reached the mother was shouting, "You didn't do that right, now do it over." Several similar phrases were rendered freely before the first strain was completed and the picture closes with a tear-stained pitiful face leaving the piano and a little girl sobbing out, "I know as well as you do that I can't learn it."

I could stand it no longer, and without much caring how it would end for me, I took the child by the hand, led her back to the piano and after a quiet talk helped her through the difficult passage. The smile I received was reward enough, but fortunately the mother too was pleased, and as the old adage goes "all's well that ends well.

Can There Be Any Real New Music?

WHEN we were children—fifteen or fifty years ago, as you please—our geographies mapped out large portions of the earth and then marked them "unexplored." To-day locomotives chug swiftly past the lion's lair and the giraffe scurries off to find some new but ever-decreasing bit of the "unexplored." For eight hundred years music workers have been delving into their vast unknown, and hundreds of people are asking each other, "Can there really be anything new in music?" Of course, they all know that there is something new, because Messers. Strauss, Debussy, Puccini et Cie see to it that they are reminded very constantly. But, is it really new or simply a rehash of the 28,000 operas which John Towers records in his book of operas which have been performed?

As a matter of fact, a great deal of what is considered new is really very old. Opera itself is now aged three centuries. Long before Paris began to think of sanitary plumbing, when the Louvre and the salons of the "city of light" reeked with disgusting odors, there were performances of opera which, from the spectacular standpoint, would compare quite favorably with some of our modern productions. Any musician who chooses to set himself to the task can take the scores of operas of that period and find in the works of some of the present-day writers occasional snatches of themes which are unquestionably reminiscent. Handel, Rossini and others thought little of "plagiarizing" from themselves. Even where the accusation of deliberate stealing of tunes is unfounded, it is not surprising that many tunes bear a close resemblance.

How can composers avoid these resemblances? In the first place, the field for discovery is really far larger than it appears, and through numberless twists and turns an almost unlimited number of tunes can be devised. In addition to this, the art of weaving melodies (counterpoint), the art of making chords (harmony), and the art of mixing tone qualities (orchestration), extends the field enormously. Richard Strauss, for instance, is wonderfully adept in building harmonies in a somewhat different manner from that in which Wagner worked, although both men are Cyclopian in their ideals and methods. Debussy, by the use of the whole tone scale, evolves a harmonic treatment that is singularly delightful to many. What is the much-discussed whole tone scale? Go to the piano and play a series of notes up or down, always seeing to it that one piano key (white or black) comes between each step. Ah! Something new at last. By no means—the whole-toned scale was in use in Java long before Nero Claudius Caesar Drusus Germanicus played his famous Pyrotechnical Concerto in Rome.

How Parents Can Help

By Geo. J. Heckman

CHILDREN go to school six days out of every week and five hours every day. A music teacher sees the child one day of the week and from one-half to one hour of that day. Many parents wonder why their child is more proficient in his school studies than his music. There are many reasons, according to the child's nature. However, the tendency in the school system is to eliminate home work as much as possible. With a musical education home practice is an absolute necessity. In school the constant repetition of routine work in the class is bound to show results in the normal child. But with music study, the child's individuality must assert itself for results. Parents can help wonderfully though musically uneducated themselves, by following a few simple rules.

First would be the practicing. Parents should insist upon a certain time for practice and not let the child's whim or their own give way. The veriest beginner should devote at least one hour a day to practice, though it may be divided into two, three or four periods. Parents should frequently be present at the lesson hour. Some children need this especially, as it shows to the child that both parent and teacher are more than interested. Many parents would be surprised to find how many children through misunderstanding or otherwise misquote the teacher and say "teacher told me to do this, or teacher told me to do that." There was one student in particular, about ten years old, whose progress was such that the writer finally sent for her mother and insisted that the mother be present for at least four lessons. After giving the mother advice how to watch her daughter's practice, at the end of the four lessons the girl made over twice her usual progress. She had ability but lacked self-propulsion. Later in life this girl will thank her mother, and with good reasons. Many older students make this remark: "If only I had listened to mother when I was younger."

The responsibility for the child's continuance very often devolves upon the mother. The child needs such discipline and training. One student's father gives his son a certain amount of spending money if he practices so many hours a week. Another mother lets her daughter have a monthly party if her grades are good but makes her practice so much extra every day if her grades are poor. The main thing is, parents should coöperate with the teacher and frequently call and find out the different methods of doing so.

First Requisites in Technic

BY GUY MAIER

Getting your Musical Foundation Right

Foundations of Technic

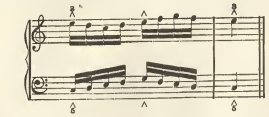
THE basic principles for the acquiring of a good technic are so simple that it is a wonder that more pianists do not hold fingers, wrists and arms under absolute control. The fault lies in the fact that many teachers and students imagine that by the playing of dozens, nay hundreds of etudes, and by endless scale and arpeggio practice, they will somehow reach their technical Parnassus. After years of such maddening drill they usually play with considerable facility, but very rarely with absolute certainty and security. Others evade the issue altogether and deny the need of technical work, or practice furiously at some of the modern systems of weight playing. They are acquainted with all the latest devitalization ideas, can call all the muscles of the hands, arms and feet by name—and yet they wonder why they cannot play as confidently and securely as many others who do not even know of the existence of some modern technical writers.

Taken at the proper stage of the game the technical principles propounded by these and by many other estimable men, are of the greatest value; however, despite the assertions of one or two prominent pianists (who have worked for years to perfect their technic); despite certain others who force their notions of "Natural Law," devitalization, etc., etc., upon all classes and conditions of students—it has been conclusively proven that the first requisite is absolute independence and evenness of the fingers. Until a pure, firm, rapid-stroke, finger action is secured, until perfect control of one's finger tips is acquired, it is not wise for the student to delve into the perplexities of advanced technic. The sooner the pianist begins each day to work toward this end, the sooner will he play with the ease, and with the control that is invariably demanded, whether in the singing of a melody or in the playing of a Chopin etude.

Acquiring Finger Control

If the student will go to the piano, sit erect and relaxed, place his hand on middle C, and play rapidly the C major scale for two octaves, ascending and descending, keeping the hand quiet, the wrist low, the fingers (especially the outermost joint) curved, employing nothing but pure, high stroke action (*i. e.*, without pushing in the least from the arm), without turning the hand at the passing of the thumb, and playing the scale *perfectly* the *first* time, he will see what it means to have his fingers under control. At the first attempt, the scale should sound absolutely smooth, very rapid, and beautiful. A perfect scale will sound exactly like a glissando. After playing the scale, the student should play a glissando for two octaves for the purpose of comparison. The real test does not consist in playing the scale five or twenty-five times, and finally by pushing with the arm or by other expedients forcing it to sound tolerably smooth. If one cannot do it the *first* time, if it is "jerky," insecure and rough, then he has little or no *positive* technic. In performing a piece in public, one is not permitted two or more "trys" at a passage, but the muscles must be so trained that they will invariably respond upon the first attempt. This is technic, the rest is mere facility.

Now try the following exercise, bearing in mind these same admonitions: curved and high fingers, quiet hand, low wrist, no pushing from the elbow, every note of both hands clearly played. The first notes, last notes, and all between must come exactly together. Sit erect. Play perfectly (very rapidly) at the first attempt.



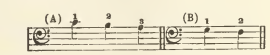
Now play in similar manner the C major arpeggio with the left hand for four octaves; only one trial to determine control. The hand should not jump from one octave to another in descending or ascending, but the thumb should pass instantaneously under the hand as soon as the *second* finger has struck; there should be scarcely any turn of the hand and *no* break between the octaves. The arpeggio (like the scale) should sound as though the hand had a dozen fingers playing one after another.

Then, for further tests, play the C major left hand scale, and the right hand arpeggio; then play the scale with both hands (two octaves apart); play the printed exercise two or three times in succession without pause; play it backwards once or twice, play only one-half of it—all these little tests to determine your control over your fingers.

The Scale of C Major for Several Years

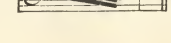
A good finger technic can be developed by practicing for several years the C major scale, the C major arpeggio, the above exercise, the chromatic scale, and a few Czerny studies (Opus 740, Nos. 1, 2, 5). They should be memorized at once, and should be practiced daily. By practicing these etudes faithfully (especially the first one in C) for two or three years the student will without doubt be well on the way toward acquiring independence, freedom, surety and positive control of his fingers.

The Czerny studies, like the scale, arpeggio and the above short exercise, must be continually practiced in small groups of even as few as three or four notes, single handed and then with both hands. In the scale, for instance, play very slowly with the left hand the following exercise (A), placing the thumb under the hand very swiftly as soon as the second finger strikes:

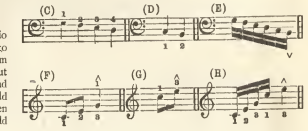


Pause at the third finger, with thumb over G; then play slowly and firmly (B) with the thumb going under as far as possible without twisting the hand about. A low wrist should be used in all these exercises, since a pure finger technic is developed sooner by holding the wrist low, because a firm stroke from the knuckle joint is accentuated and the inclination to push from the elbow is minimized.

Now play (A) rapidly, evenly and firmly as possible (raise your fingers!); then, after a moment's pause, play (B) in the same manner, finally play the two in succession as rapidly as possible, and without a break, thus:



Gradually extend this exercise, taking one or two additional tones each time, until two octaves are reached. Practice especially the passing of the thumb under the fourth finger, *i. e.*, play very slowly several times, as heretofore, (C) and (D); then rapidly, with a pause between; finally play (E) rapidly as possible.



These exercises may be applied to the arpeggio and the chromatic scale, *i. e.*, for the right hand arpeggio play (F) and (G), both slowly and fast, and with a little pause between; then (H) rapidly; to be extended *ad libitum*.

General Directions

The thumb must go under as swiftly as possible whenever the second finger strikes, in order to be over its note, before it is called upon to play it. There must be no break, no twisting of the hand, no flattening of the fingers (especially of the outermost joint) and no jumping from one position to another. The only movement of the arm occurs after the thumb has struck in order to place the fingers over the notes that follow; this should be swiftly and decisively done so that each finger is amply prepared for its next tone. The fingers should always "snap" down to the keys and back briskly, whether the scale be played slowly or rapidly. Keep the fingers as loose as possible. The wrist should be neither flabby nor tight, but should be held in an elastic, pliable and springy state.

Of wrist and arm technic, it is impossible in an article of this length to speak, but these are mere "side issues" compared to finger technic, and are much more easily and quickly acquired. The student needs a painstaking, wide-awake teacher to oversee his performance of these exercises several times weekly, for he himself will not see more than one-half of his own imperfections. Above all let him strive for a beautiful technic. By constant, critical listening, by much crystal-clear pianissimo playing, by seeking each day for a smoother, purer, lovelier scale, will he approximate soonest the technic that in Mr. Bauer and Mr. Gabrilowitsch is exemplified in its most glorified form.

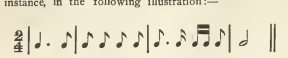
* * *

No art form is so fleeting and so subject to the dictates of fashion as opera. It has always been the plaything of fashion, and suffers from its changes. To-day the stilted figures of Hasse, Pergolesi, Rameau, and even Gluck, seem as grotesque to us as the wigs and buckles of their contemporaries. To Palestrina's masses and madrigals, Rameau's and Couperin's clavecin pieces, and all of Bach, we can still listen without this sense of incongruity. * * * The fact is, that music which is tied down to the conventionalities and moods of its time and place can never appeal but to the particular time and mood which gave it birth.—EDWARD MACDOWELL.

The Proper Understanding of the Time-Signature

By Chas. Johnstone, Mus. Bac.

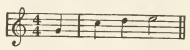
A GREAT number of beginners seem to have a very hazy conception of the real meaning of the Time-Signature. The reason for this is that the music does not carry out literally the figure in the signature, but merely indicates the sum-total of the measure. For instance, in the following illustration:—



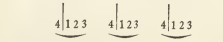
while the signature calls for two quarters in each measure, there is, as a matter of fact, only one quarter note in the whole passage. At the same time there is the sum-total value of two quarters in each measure. But still to read the time-signature as a sum-total of the measure is not very helpful to the pupil. The beginner pays too much attention to the upper-figure, whilst, in point of fact it is the *lower* figure which is all-important. The following may serve to illustrate this more definitely. In the commercial world every commodity has its unit of measurement; coal is sold by the ton, cloth by the yard, meat by the pound, and wood by the cord, etc. In a dry-goods store, the one important thing for a clerk to know in piece-goods, is the price of one yard. He cannot sell ten yards till he knows the price of one. It matters not how many yards there may be in the whole piece of goods. He certainly cannot sell more than it contains. But he cannot sell even *one* yard till he knows the selling price.

In music the standard of measurement is the *count*. And this is always expressed by the *lower* figure in the Time-Signature. In the following Time-Signature the 4 shows that one count is worth a quarter note. Knowing this, we can easily calculate the relative value of other notes. If a quarter note has one count, then it follows that a half note would have two counts, a whole note four counts, a dotted quarter note one and one half counts, a dotted half note three, and an eighth note half a count, and so on. The clerk in the store must know two things: the prices of the goods, and the value of the various coins he is handling. If he is lacking in either of these two points he is sure either to defraud his employer or the customer. So with the beginner in music. He must know not only what kind of notes he is looking at, but also how many counts each one is worth, even to a fraction. To do this accurately he must first know what kind of note has *one* count. He will soon see for himself what the upper figure should be, even if he did not notice it in the signature for he could not count more than there was in the measure any more than the clerk could sell more yards than was in the piece of goods. Therefore he should look at the lower figure first as the unit of measurement. Of course some knowledge of fractional values is necessary to do this. For this reason it is a wise plan to give pupils thorough practice in relative fractional values.

In connection with this matter a word might be spoken about the first measure, a matter of frequent trouble to beginners. It is not always necessary to have a complete measure to commence with. It depends upon the accent of the musical foot. If there is not a complete measure at the beginning, whatever there is will of course be the last part of the measure. In the following illustration



though the signature calls for four quarters in each measure we find only one such note in the first measure. This note is simply the last count of the measure and shows that the musical foot commences on four thus:



It is well to remind beginners that the sign C is just the same as the figures $\frac{4}{4}$ and must be counted accordingly.

Massenet, The Wit

MR. LOUIS LOMBARD, the teacher, composer, conductor, financier, whose career has often been outlined in THE ETUDE, knew Massenet very well indeed. He sends us the following recollections of some conversations indicating the quick and witty mind of the French master:

Massenet's poetic, emotional nature was balanced by an intellect so healthy that even a melophobe would have admired in him the man of wit.

During the forty minutes on the train carrying us to a certain lovely nook of Europe, the composer emphasized my opinion he could have achieved greatness in other fields also. This may be said of the majority of those who distinguish themselves in any one branch, for the main factors of their success are similar: brains and creative energy.

As we enter the railway carriage, I introduce him to a fine-looking girl. "May I ask," says he, "what is your nationality, Mademoiselle?"

"I am half German, half English."

"Well, you certainly could not say you are half pretty," he quickly retorts.

Another lady tells him: "I looked at you from our box over the stage the other night while you were conducting, and (with a little pout) you never once looked at me."

"I am so sorry," he replies with a regretful air, "but, you see, my dear Madam, while conducting I have the bad habit of looking now and then at the orchestra."

To another fellow-traveler, also of the effusive sex, who tells him: "I am so glad to meet you, dear Maestro! I have often thought I would give five years of my life to make your acquaintance," he roguishly asks: "To whom would you give those years?"

The husband of a singer he had recently heard wishes to know his opinion. "Your wife sings like an angel," he dramatically asserts, while, in the same breath, whispering into my ear: "Of course, you know, I have never heard angels sing."

Then he seriously informs me that the digestion of one of his favorite interpreters was not good in America, "because she has been regular at her meals all her life, and since crossing the Atlantic all her meals have been five hours late."

He also refers to one of his librettists who greatly resembles him. "That unfortunate collaborator of mine seems to seek opportunities for overhearing anything unpleasant that may be said of our works. In a theatre box, within my co-worker's hearing, someone was tearing to tatters a recent opera of ours when, suddenly mistaking my fellow-singer for me, a lady audibly whispers: 'Hush, there's the composer.' 'Never mind,' adds the individual who had mistaken my luckless librettist for me, "tis not the music I was disgusted with; it's the libretto I hate!"

To an Autograph Maniac

To an autograph maniac who writes him for a few bars of *Sapho*, an opera he was composing at that time, and from which work, according to contract, nothing could be given out before the first public performance, our waggish musician—too courteous to refuse and too intelligent to explain—simply mails a few measures of an old Provencal folk-song he introduces in the opera of *Sapho*.

Hearing my remark that *Faust* still draws the largest audiences, he adds: "Just the opposite as regards woman. The more we know an opera, the more we love it. The more we know . . ." and here he gallantly stops short. By the way, he told me that he made his début in *Faust*, appearing as the triangle player in the orchestra of the Paris Opera, while a student at the Conservatory.

Complaining of some criticism in a Paris journal, and heedless of my soothing assumption that this critic must be ignorant, jealous, envious, Massenet exclaims: "I don't know any more how to compose! If I write as I feel, they say: 'Oh! I understand that music. It is too simple.' If complicated, critics maintain 'it is nebulous; but, at least, he now tries to imitate a good model, Wagner.'" And in a sorrowful voice, while shaking his head in utter discouragement, he asserts that "in the eyes of some of those French critics, to be a good musician one must either be dead or German."

His every remark was accompanied by fitting facial expression and gesture. His forceful mimicry convinced he could have been a great actor. I had special opportunities to discover that gift of his. While showing me the scores of *Sapho* and *Cendrillon* he was about to complete, Massenet would sing to me every vocal part and occasionally shout out some instrumental obbligato, all the time accompanying himself upon, above, and below the piano. If necessary to particularly impress some incident or scene upon my bewildered and admiring self, he would impersonate the hero, the heroine or the villain, as if the life of the solar system itself hung upon the thoroughness of that impersonation.

The rehearsal of that far-famed Monte Carlo orchestra interested me in more than a musical way. How inspiring, and, which is rarer yet, how kind and encouraging Massenet was to the musicians! It was a memorable lesson to me who, up to that time, had never dreamt of being tactful, or even considerate during a rehearsal.

In his charming, round-about way, peculiar to the French, he used to say things which, uttered by a tactless man, would wound. A young woman I brought to his studio had just sung without feeling his own poignant *Elégie*. Thereupon he imitated an imaginary old lady singing with exaggerated pathos, then, turning to the young singer, he gently remarked: "After all, Mademoiselle, there may be something here worth imitating!" The polite hint was not lost upon that inexperienced singer, now a well-known artist.

Massenet seemed to be a very modest man; yet, in his heart of hearts, he was not that. The superior intellect knows its superiority. He simply pretended not to care for praise. The pride of humility is not monopolized by theologians. Modest ways in a world-renowned genius may disguise vanity. The very rich dislike to speak of their wealth, the very talented of their talents. It is true also that reiteration of a flagrant fact may annoy. 'Tis the obscure, though able, man who needs be self-assertive, who must throw bouquets to himself, thereby suggesting to the world to throw him some. And after all that is practical psychology, for mankind often must be told what to applaud. Mighty is the power of suggestion!

A Few Things to "Do"

By Edna Johnson Warren

WE see so much written on don'ts that I would like to give a few do's for pupil and teacher.

For the Pupil

1. Do try and be on time at your lessons and appear regularly on the day appointed.

2. Do have clean hands and clean piano keys (to say nothing of clean scales and clean arpeggios).

3. Do learn your lesson, as far as possible, at home, in order that your teacher may have more time to devote to your advance work.

4. Do act as if your teacher knew more than you and follow her directions implicitly.

5. Do come to your lessons with a cheerful face and you will be more likely to go away happy.

6. Do keep your finger nails short.

For the Teacher

1. Do place yourself in the pupil's place when he enters the studio and give him a pleasant greeting.

2. Do hear the lesson that has been given him to prepare.

3. Do show the same courtesy to children that you do to grown-ups and the same that you expect from them.

4. Do remember that we all traveled the same road once and that we found many rocks along the way.

5. Do study your pupils more, and use individual treatment instead of some one, old worn-out method on them all.

The Tone of the Piano

By HANS SCHNEIDER

IMAGINATION is the faculty of the human mind to occupy itself with things of which it has no exact knowledge. The less knowledge the brain has about such things the freer rein can it give to its imagination, and the more luxuriously will this grow around the matter. Whenever applied to matters of fancy pure and simple, matters without any concrete existence, it is of the greatest benefit, but whenever we apply it to matters that are subject to exact principles, that can be measured, it becomes easily misleading and builds cardhouses that the correct thinker must tear down, no matter how little he likes the job.

The piano has become a necessary piece of furniture in almost every household, like the sewing machine, etc. It is obvious that its mission and also it mechanism should be misunderstood. But few users of it are well enough instructed to know its exact nature. Imagination, carelessness of observation and lack of discrimination between physical properties and sensations aroused have woven around the tone of the piano a very misleading garment, endowing it with qualities that it never had, and never will have, as long as the whole mechanical process of its production is not changed entirely.

The duty of the piano is to produce tones and incidentally to reproduce music written by men who were able to think in tones. Unfortunately, for the purpose of seeing clear, the word music is constantly substituted everywhere for tone, and it is a question whether there exists any other discipline or art in which such a confusing terminology exists.

The tone of the piano is the result of a string set to vibration by the blow of the hammer, reenforced and intensified through the soundingboard. Each different musical instrument has its own characteristic sound qualities according to the nature of the material it is made of and according to the different ways of producing the tone. And such quality is its exclusive attribute shared with no other. A clarinet tone results from a blown wood instrument, a cornet tone is produced by a blown brass instrument; violin, harp and piano tones are tones of strings set into motion by different agents and therefore sound differently.

What Piano Tone Is

The tone of the piano is a combination of vibrations of metal strings and many so-called bynoises, such as the blow of the hammer, loose parts of the action and so forth, and whoever has heard of a piano string agitated by alternating electric currents, and heard it in its pure unadulterated beauty, will be convinced that these by-noises form a very important part of the piano tone.

A string vibrates in its total and also in its parts, so that the tone of a piano string is a composite like all tones, of its partial or overtones. The number of overtones—the presence of some and the absence of others—their predominance over the parent tone greatly changes the quality of the tone of a piano, which fact depends a good deal upon the construction of the so-called "scale" of the piano, the quality of wire, felt, and, above all, the sounding-board.

The presence and number of overtones also change with the different registers of the piano. In the long bass strings the overtones are frequent; yes, often the third and fourth, are too predominant, and apt to sound louder than the parent tone. As we go higher in pitch and the strings become shorter, their number of overtones diminishes.

The best tone of the piano is found in the middle register, because here the number of overtones are balanced best; there is not an excessive amount of overtones present which would predominate over the parent tone, and, on the other hand, there are no overtones lacking whose absence would impair the sonority of the parent tone. Of the different tones contra C has 1280; small c, 320, and four-line c only 10 overtones. When we now consider that all piano tones are produced by strings, made of the same material (metal) that all strings are set to motion in the same way, then a piano can produce but one tone, namely, a *piano tone* with all its drawbacks and advantages.

Tone and Imagination

There are thus no poetic, no mysterious, no liquid, no romantic tones in the piano; these only exist in the psychic or inner ear and the imagination of the player and listener. And whenever one claims that he can actually distinguish such, the fact is due to associations of the physical sense of hearing with other tonal images, with pictorial and poetic ideas stored up from previous experiences. All these matters are strictly individual and can never be argued, for the outsider cannot know the basis for these sensations in the listener. A tone may be poetic to one but not to somebody else, for the imagination of one may travel in an entirely different road from the other. If we find "quasi cornu" written in a piano score, it is a help to the imagination of the player, to lead it in a certain direction, but the piano will never sound to an outsider like two French horns in spite of the horn fifths. If the piano tone could have such distinctive and different qualities, such qualities would have to be apparent to everybody, which is not the case. The piano can produce tones of different pitch, of different quantity and of good and bad quality, but only piano tones.

Quantity and quality are properties of the piano tone that are inseparable, because the quality of the tone is due to the presence or absence of overtones, and so is the quantity to a certain extent. When we use, for instance, the sustaining pedal, we not only change the quantity of tone, but, at the same time, we change its quality. The tone will not alone be louder, but also more brilliant—"lighter in color"—and, at the same time, will sound or last longer. The duration of the piano tone is shorter than the tone of all other instruments, and, therefore, the piano, as far as tone is concerned, is the most inferior of all instruments. It is also the most mechanical of all, and perhaps no other instrument allows such a close analysis of its tones.

In the voice, where the human being is the very instrument, also in the wind instrument, the tone is subject to changes under direct emotional strain. In the violin the fingers come in contact with the string, and in all these instruments the tone can be increased or decreased at will, but not so in the piano where the tone dies almost at the very moment of its birth, and the air, the very element that carries its sound away, also destroys it by constantly decreasing the vibration of the string which produces it.

How the Sustaining Pedal Affects Tone

The sustaining pedal is the only means of lengthening the tone whose duration is slightly different in the different registers. The tones of the bass and the middle register have the longest life on account of the longer strings, which consequently have more overtones, and the length of tone decreases as we go up to the higher tones and find smaller strings. Yet the bass tones do not last as long as those of the middle section on account of the thickness of the strings and the extra wire spun around it, so that the middle part of the piano containing large, small and one line octave is the best part of the piano, where the tone lasts longest, because here the balance between parent tone and overtone is most perfect.

In the highest registers the actual tone is minus of all assisting overtones, and also the by-noises of the mechanism take away much from its quantity.

Duration of tones on a high-class concert grand:

Without pedal	sub-contra C	7 sec.	with pedal 7 sec.
	large A 14	"	18 "
	small a 11	"	15 "
	1 line a 9	"	14 "

A piano tone can be either loud or soft, but it can only have one quality of tone, and all these qualities depend entirely on the speed of the hammer, and there is no other way of changing the tone, except by means of the pedal. The limit of quantity is quicker reached in loud tones than in soft ones. There can be but little increase above a "forte" without straining the tone and without making it not alone harsh, but also destroying its carrying capacity.

Each kind of material has just so much power of resistance; its rate of motion is limited, and when we attempt to overstep this limit we get less effect from the increase, and if the string does not break entirely, it produces unmusical tones. A soft tone has far more shades, and it can be shaded down to a just barely audible effect. In this it follows the natural tendency of the tone which is decrescendo by nature. Yet it is far more difficult to play softly than loud, for it takes far more muscular control and a higher developed tone sense. On the other hand, a pair of willing fists and the absence of all sense for tone shading can easily push the piano to the limit.

A piano tone can be full, ringing and sonorous and will then have good carrying capacity. All these qualities may be summed up in the expression "good tone." Such quality may be the consequence of good construction of the instrument, exact workmanship and first-class material used in strings; hammers, as far as the felt is concerned, and careful selection of the wood for the soundingboard, upon which depends a great deal.

These qualities are also due to the manner in which the keys are handled. If the key is struck with the striking body in an elastic condition, if more swing and weight is used than contraction, if compound, natural motions are made, instead of single unnatural ones, the string, when responding to the blow of the hammer, will develop its tone in a natural way. This means that the overtones will follow each other in their natural sequence and the string will produce the maximum value of tone it possesses.

The time which the hammer consumes in agitating the string has a great deal to do with the beauty of the tone. The string needs a certain amount of time to develop its qualities or tone, because the blow of the hammer, which starts the vibration, hits the string in only one spot, and from here this disturbance can only gradually spread over the whole strings.

Physical Conditions of Bad Tone

The conditions which are responsible for bad tone are necessarily opposite. Here it is the sudden blow of shortest duration which sends back the hammer immediately instead of allowing the string to develop its overtones in natural order, and the overtones will appear in disorder; some overtones will be given undue prominence, some higher ones will appear before the lower ones have been sounded, and everything is jumbled together in consequence of the brutal jar the string has received, and such tones have also poor carrying quality. They are short lived and reproduce upon the human ear the same unpleasant sensation and the same effect as the hammer has produced upon the string.

The human ear is perfectly attuned and in sympathy with the law of overtones, and derives the greatest pleasure from the natural and satisfactory

stimulation of its function and *vice versa*. All pleasurable sensations are due to a perfect harmony between the strength of the incoming sensations with the function of our organ. Pain is a consequence of the opposite. As far as the human machine is concerned in the production of bad tones, rigidity of joints overcontract the whole arm, and the consequent absence of the ever necessary margin of elasticity and flexibility are principally responsible for all bad tones.

It may be here repeated again that the piano is but a mechanical instrument whose "modus operandi" can be studied and which is subject to the laws and conditions of its construction and its single parts. As in all mechanical devices, the highest efficiency can only be obtained if the efforts of operating them follow the lines laid down by their construction.

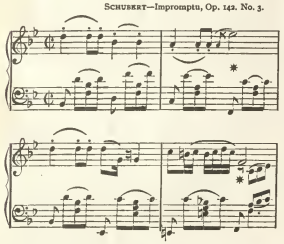
Misplaced Bar Lines

By Philip Gordon

THIS subject of misplaced bar lines is by far the easiest to understand of all those connected with the rhythmic structure of music. Nevertheless, it is a very important subject. For every measure has one important accent, coming on the first beat of the measure, that is, directly after the bar line. If the bar line is in the wrong place, the music will be incorrectly accented.

The rule for accent is very simple. In a phrase of four measures the strongest accents come on the second and fourth measures; to be more precise, they come on the first beat of the measure.

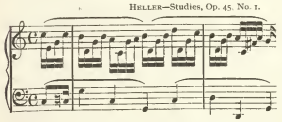
SCHUBERT—Impromptu, Op. 142. No. 3.



. Yet in this example it will be clear, even to those who know nothing of harmony, that the strongest accents come on the beats marked with the asterisk. That is, the bar lines should all be moved forward two beats. One has but to play the passage with the two possible accentuations; he will feel at once that the better and correct version is the one we advocate.

The student of harmony will see that it is all a matter of cadences. Cadence means weight or accent; if the cadences fall regularly on the third beat, the bar lines are incorrectly placed. This subject should not be confounded with that of compound measures, in which the accents usually come on the third beat. In cases of bar lining the accent comes on every second measure; in cases of compound time it comes in every measure. In the four measures of Example 1 there are but two important cadences or accents; in the two measures

HELLER—Studies, Op. 45. No. 1.



of Example 2 there are two of these major accents, each on the third beat of the measure. The difference between the two cases is quite apparent.

Many helpful and interesting instances of incorrect bar lining could be cited. We may mention as two of the most accessible, Chopin's Nocturne in Eb and the theme of the variations in Mozart's Sonata in A (the one with the Turkish March).

Practicing Plan that is Worth While

By Godfrey Buhrman

No one but an insane man would think of trying to put up a great building without the architect's blue prints. A plan is not only indispensable, but in this day of keen competition the student should see to it that his plan is the best obtainable for his personal needs.

In studying a new piece the work seems to divide itself into the following periods or stages:

The Preparation Stage.
The Mastering Stage.
The Finishing Stage.

In each of these stages one should have a plan for work, and before passing to the next stage everything that ought to be done in the first stage should be checked off and put down in the player's conscience as work honestly and thoroughly accomplished.

After reading through the piece once or twice from beginning to end at the proper tempo, ignoring errors, but continually aspiring to play as artistically and correctly as the conditions permit as a drill and a test for sight reading, the student is ready to take up the first stage of his work.

The Preparation Stage

In the preparation stage our practice blue prints call for a good foundation. The dirt and rocks which mark the spot where our musical structure is to stand must be cleared out. All technical obstructions must be carefully and completely removed. To do this divide your piece into its natural sub-sections, of from four to sixteen or even thirty-two measures each. Practice these exactly as though they were separate little compositions. The realization of art is a process, not an operation. Content in accomplishing some little but definite advancement each day on one sub-section to the next while the power of concentration is still in its youth. In this first stage of practice omit all passages that you can play with ease. Why waste time upon them? Go directly to the real work of the piece and master that. If a builder has a natural excavation all ready in which to commence his foundation he does not waste time in digging a new one.

The Mastering Stage

This is the constructive period. The student commences to build upon his foundation piers. He thus unites them into one complete structure. Unite a few sections at a time. Remember that although each brick in a house was a separate piece that once rested in an indiscriminate heap in the street, it becomes a part of the main structure and is lost in the whole. That is the way in which your building must go up.

The Finishing Stage

Here the student takes the skeleton structure, builds upon a firm foundation and commences to fill it in.

This stage is all the name implies it should be. Here the sub-sections are ignored and the practice is devoted to the work as a whole or any special difficulties which may develop. As a result of aimless practice many students tire of a work before it is really finished. In the finishing stage you must imagine the work as one played in public. Conjure up an imaginary audience and feel that this audience is listening every minute to every note. There is no test as severe as this if the student is sufficiently conscientious.

For the student who works six days a week the whole work may be divided thus:

Monday, Wednesday, Thursday, Saturday — *Drill on all obvious difficulties of technic and expression until nicely polished.*

Tuesday, Friday — *Play the piece through once and once only as though it were your only chance at a concert.*

On the days on which you play the piece in concert form note with minute care just where your mistakes come. On the other days devote a few moments of vigorous, scientific compelling drill. Command your fingers to play with certainty.

Such development actually finishes the work not only technically but artistically. It invests the player with two great things. Perspective and poise.

Practice of this kind results in:

Efficient performance.
Economy of time.
Economy of effort.
Variety of interest.

Monotony is the headsman of success in practice. Once let monotony enter and interest fades away. The enemy of monotony is just the kind of practice plan that we have described here.

How *Not* to Teach the Piano

By Gordon Balch Nevin

How *not* to teach the piano? A strange subject? The author should have written positively: HOW to teach, not negatively: how *not* to teach, you think? Well, there are many articles written from that viewpoint, and sometimes a truth can best be taught by comparison, so we are going to consider some things that should not find a place in teaching.

I will paint you a picture, partly a composite, of a man who has given nearly one hundred lessons each week for years past; his lessons are supposed to be of half-hour length, but in reality are from twelve to twenty minutes long. He schedules his lessons closely, with no allowance for time spent going from one house to another, and has been doing this for years. When a pupil or the parent of a pupil complains of this he approximates a little nearer to the understood time for a while—then gradually lapses back into his usual curtailment routine. During the lesson time he is much occupied writing in his little black appointment book, and when through with that he manicures his finger-nails; this from one who is supposed to be imparting the knowledge of an art! In actual instruction given he is as interesting as in the above-mentioned matters; the pupil is given all the brilliant rapid movements (he calls them "fast" movements) and is told that "anyone can play the slow movements!" Think of it! The slow movements of Beethoven's sonatas passed over with the comment that "anyone can play them!"

He has a series of graded books, pieces, etc., mapped-out, *to which he adheres with each and every pupil;* no change from this series is made, no matter what the particular need of the pupil may be. The series is, therefore, about as effective as some correspondence courses we know of! Think of it! The girl with the stiff wrist, the girl with the pudgy fingers unable to span an octave, the one lacking independence of finger action, *all* get the same menu of exercises and pieces! Let me assure you that I am not over-drawing the picture; this is a positive fact.

Now briefly to sum up the lesson from this portrayal, the root of this species of art depravity is *commercialism*, that form of greed that will debase an art to the gutter provided enough monetary gain is corralled; however, it must be said that in most cases, in fact in the two or three cases from which I have drawn this composite, there was lacking any *real* talent. But the point that needs to be driven home is this, making all possible allowances for innate inefficiency, there is no excuse for cutting time on lessons, being occupied with other things during the lesson time, or, with the vast amount of printer's ink shed each year in pointing out how to instruct, being guilty of such hopelessly wrong and inefficient methods as are sketched out above.

Numbers of pupils each year have lost all desire to progress in music because of the work of such teachers, and it should be the part of all teachers, and especially the young teachers just starting out, to adhere to a platform of truly artistic and ennobling ideals, laying stress on the pupils' progress and welfare *first*, and regarding the money returns as incidental; in short, *sincerity* should be the motto of all. Here's to TEACHERS who TEACH!

THE ARRIVAL OF LOHENGRIN.

SIEGFRIED FORGING THE SWORD, NOTHUNG.

Wagner as a Teacher

By HENRY T. FINCK

Wagner's innovations in the field of the music drama called into being a new art for the singer of which he alone knew the secret

RICHARD WAGNER was one of the greatest teachers of singing the world has ever seen. The success of those who came under his instruction proves this even more eloquently than his writings. A few words of explanation would often enable them to overcome a seemingly unsurmountable difficulty. He paid much attention to proper breathing, but his usual method was to approach the matter from the mental side; to thoroughly understand a passage was, in his opinion, to master half its technical difficulty.

These words appeared as a footnote in my *Wagner and His Works*, the first edition of which is dated 1893. It includes a considerable number of details regarding Wagner's method of teaching his singers and orchestral musicians to grasp and execute his intentions; but I did not have at that time the advantage of utilizing some books that have since appeared, notably Lilli Lehmann's memoirs and, above all, the illuminating volume, entitled *Richard Wagner an seine Künstler*, which contains invaluable hints in abundance.

It is a book of 414 pages, containing his letters to the artists who assisted him in giving his three Bayreuth festivals, the first of which was devoted to Beethoven's Ninth Symphony, the second to his four Nibelung dramas, the third to *Parsifal*. The number of letters in this book is 360, and there is another volume in which are printed his letters relating to the purely business affairs of the festival. These two books give a vivid idea of Wagner's amazing capacity for hard work. Edison once said that genius is one per cent. inspiration and ninety-nine per cent. perspiration. On reading Wagner's Bayreuth letters, one realizes that this is not such an exaggeration as at first it seems to be. After devoting a quarter of a century to the conception and composing of his four colossal Nibelung operas, he was confronted by a task that would have appalled any one but himself—the Herculean labor of finding musicians who could sing and play them.

From "Rienzi" to "Lohengrin"

It is not easy for us to comprehend the difficulties that confronted Wagner. To-day, opera singers of the dramatic class, are expected as a matter of course to do the Wagner rôles. But when he began to write his operas there were no Wagner singers. *He had to create those, as well as the operas!"*

His *Rienzi* was all right, for that was more or less in the prevailing Meyerbeer style; yet even that made what he himself called "extravagant demands on the singers." The *Flying Dutchman* went much farther away from the styles to which the singers were accustomed, while *Tannhäuser* and *Lohengrin* seemed to cap the climax of novelty and difficulty. To singers of our day the vocal music in *Lohengrin* seems quite simple and tuneful, even in the second act, which foreshadows the Nibelung style; yet the great song writer, Robert Franz, though he liked this opera, wrote that "it is difficult to understand how the singers can memorize melodic phrases like these, apparently written so much against the grain."

What would he have thought of *Tristan and Isolde?*

It was not only the unprecedented intervals in Wagner's melodious recitatives that the singers found it difficult to master. He had to teach them the art of harmonizing their acting with their singing. Before his day, opera singers were not expected to be actors and actresses, except in a very vague and general way. A few did act, but even these would have opened wide their eyes at Wagner's demands. His essay on the proper performance of the *Flying Dutchman*, which every student of operatic singing should read and reread and ponder and again ponder, gives a vivid insight into his conception of the intimate union of singing and acting. Six solid pages are devoted to the Hollander alone, demonstrating his every movement and gesture, in close association with the music; and the characters are similarly treated.

There is also an essay on the proper performance of *Tannhäuser*, which is even more valuable. Wagner wrote it because it was not possible for him to travel from city to city and instruct the singers and conductors personally as to the best way of learning to perform this opera.

How to Study an Opera

A glaring light is thrown in this essay on the difference between the old way of staging an opera and his new way.

The old way was to send to each singer his part, which he was expected to study at the piano till he knew it by heart. Then all the singers were assembled for a rehearsal, during which the stage manager gave them a few hints as to the acting of their part.

That was not Wagner's way of teaching his singers. Before they got a glimpse of the music, he had them meet the conductor and stage manager and read in their presence their respective parts, even the chorus being present. His directions were that this should be done repeatedly, till each of the vocalists got into the spirit of his or her part, just as if they were going to act it without music. After that, they were to receive their vocal parts, which they would then study with greatly increased understanding, and therefore greatly increased interest and chances of success.

Concerning *Lohengrin* the most valuable pedagogic hints are to be found in a long letter written by Wagner to Liszt when that opera had its first performance anywhere, at Weimar. Naturally, the orchestral splendors and beauties of the score were fully revealed under the direction of Liszt, whose conducting was as wonderful in its way as his piano playing. But he could not create competent singers. Wagner himself realized that he could not "expect the Lord to work private miracles" in his behalf by making singers of the kind he needed "grow on trees." Yet it annoyed him exceedingly to find that those who heard his opera at Weimar were impressed by the music, but not by the action and the singing on the stage. "If at the performance of my *Lohengrin* the music *alone*—nay, as a rule, the orchestra *alone*—attracts attention, you may be sure that *the singers have fallen far below the level of their task.*"

How true this was, we who have heard such singers and historical artists as Emma Eames, Lillian Nordica, Johanna Gadski, Marianne Brandt, Jean and Edouard de Resyke in this opera can attest.

"Tristan and Isolde" and "Die Meistersinger"

A few good singers did "grow on trees" for Wagner after the Weimar première of *Lohengrin*, which occurred in 1850. Yet as late as 1863 (when he had already reached his fiftieth year) his *Tristan* was given up as "impossible" after fifty-four rehearsals in Vienna, where the Opera had, as he himself wrote, "better singers than the theatres elsewhere." It was useless for him to point out that Viardot-Garcia, in Paris, had once sung the part of *Isolde* in the second act at sight for him. She was not available in Germany, and Paris, at that time, would not have understood his opera.

At last he found in Schnorr von Carolsfeld an ideal Tristan. To him, after his death, he devoted a long and instructive essay, in which he pointed out how Schnorr contrasted with the tenor who sang *Lohengrin* at Weimar. By his wonderful dramatic and vocal art Schnorr "held the rapt attention of the whole audience in such a way that this orchestral symphony seemed, in comparison to his song, like the simplest accompaniment to an operatic solo, or rather, disappeared as a separate factor, and seemed to be part and parcel of his song"

Much of this success was directly due to Wagner's teaching. "Never," Wagner wrote, "has the most bungling singer or player accepted so much detailed instruction from me as this vocal hero, whose art touched on supreme mastery."

Instructive glimpses of Wagner as a teacher are given in Ludwig Nohl's *Neues Skizzenbuch*. They relate to the rehearsals, in Munich, of *Die Meistersinger*, an opera in which "every step, every nod of the head, every gesture of the arms, every opening of the door, is

musically illustrated." Two details may be quoted from this Boswellian book:

"Wagner showed the impersonator of Beckmesser, at the point where he finally is driven frantic by Sach's persistent singing and hammering, how he must suddenly rush at the 'malicious and insolent' cobbler. It was a positively tigerlike, quivering jump, which Höltzel had trouble to imitate even partially.

"If anything in the orchestra displeases him, which happens not infrequently, he jumps up as if a snake had bitten him, claps his hands, and calls to the orchestra, after Bülow has rapped for silence: *'Piano*, gentlemen; *piano!* That must be played softly, softly, softly, as if it came to us from another world.' And the orchestra begins again. 'More softly still,' cries Wagner, with an appropriate gesture. *'So, so, so, gut, gut, gut, sehr schöne.'"*

A Herculean Task

Each of the operas so far considered called for only about half-a-dozen artists. But when Wagner had completed the *Ring of the Nibelung* he needed no fewer than forty-nine artists who could act as well as sing. All these required his personal instruction—and got it! On this point the collection of letters to his Bayreuth artists, which is referred to at the beginning of this article, leaves no doubt. "I am obliged," he wrote to the famous tenor, Albert Niemann, "to devote this whole winter to visiting all the German opera houses, big and small, in order to find out about their singers."

When he had found out, and had laid his plans, he invited the chosen ones separately to his home at Bayreuth and gave them preliminary personal instructions regarding their parts. None of them could be trusted to find their way unaided in this new realm of art. To the celebrated Betz he wrote in 1874: "I therefore expect you this summer, at your convenience, to come for the first perusal of your part at the piano, to lay the foundation for study." Karl Hill he begged not to look at the music of the parts assigned to him till he could come to Bayreuth, "because I prefer that you should make your first acquaintance with them through me, since I consider myself the only one qualified for this."

Hints to Famous Singers

Most of the vocalists whom Wagner engaged were already famous, and it was his desire (as it was Liszt's practice with his pupils) to take technical skill for granted and confine his instruction to questions of interpretation; yet sometimes he had to go back to first principles, as in the case of Georg Unger, whom he complimented on having mastered what he had been told about the character of his part, but advised to devote more time to vocal exercises in order to get rid of the throaty quality of his voice.

He evidently took this singer because no better was at hand. Unlike the average teacher, he did not believe that by means of exercises a silk purse could be made out of a sow's ear. "I have never discovered," he wrote to Hans von Wolzogen, "that a person afflicted with throaty tone and careless enunciation has learned how really to sing. On the other hand, I have at various times come across singers with good tone emission and enunciation whom I had to teach little besides correct phrasing, by telling them when and where to take breath, in order to get from them the best they were capable of. I believe that in this matter the most important thing is *practice* and *example*.

Wagner did not like the explosive style so common among German singers, any more than he did a throaty voice. During the rehearsals for the Bayreuth festival in 1876 he had a notice posted behind the scenes beginning with these words: "To THE SINGERS: Distinctness—the big notes come of themselves, the small notes and their text are the main thing"—words aimed at the explosive singers, whose method resulted in a choppy effect which gave the erroneous impression that there is no smooth legato in Wagner's vocal style. We who have heard Lilli Lehmann, Nordica, Gadski and Jean de Resyke, among others, know how ridiculous this notion was.

Materna and Scaria

Having had the privilege of attending the first Bayreuth festival (as well as the second), I can attest from personal experience that only a few of the artists whom Wagner had so industriously selected for these occasions were capable of singing his "speech-song" with a legato that *melodized* it. One of these few was Materna, who created Brünnhilde. In a letter to her, written in November, 1878, he expressed his "lingering joy" at having found in her "one of those whom I really could teach something."

Wagner knew that every year many fine voices are ruined in the German opera houses by the enormous demands made on them—the necessity of not only singing very often, but in widely different styles. When he discovered Scaria, the great bass, who, also, could sing with a true melodious legato and at the same time enunciate the text with astonishing distinctness, he had this danger in mind. "Were I a Meyerbeer," he wrote to him (meaning if he were as rich as Meyerbeer), "I would at once take you away from the opera house in order to preserve your whole strength for my cause!"

"Short rehearsals which do not fatigue" are, in Wagner's opinion, "the only ones that lead to success." He cautioned Materna to keep her voice fresh. "Do not let the winter repertory fatigue you too much. Take it easy and keep your precious vocal powers untired."

When he engaged Materna to sing selections from his music dramas in Vienna, he wrote to her: "You must not fail to sing the scene by heart. That increases the effect, even at a concert."

Time Wasted on Mediocrities

With artists like Materna and Scaria, or Niemann and Betz, it was worth while for Wagner to give his precious time to instructing them. But many of those he was called upon to teach were quite undeserving of such a privilege. On this point Anton Seidl, who knew all about it, as he lived with Wagner five years, speaks with bitterness in his essay on "Conducting."

"All who were closely associated with Wagner," he writes, "remember how impressively and with what a variety of voices he was able to sing the different rôles for those who had been chosen to interpret them, and how marvellously he phrased them all. It is also known, alas! how few artists are able to imitate him. It always makes me sad when I think of how I saw Wagner wasting his vitality, not only by singing their parts to some of his artists, but acting out the smallest details, and of how few they were who were responsive to his wishes.

Those who can recall the rehearsals for *The Ring of the Nibelung* and afterwards *Parsifal*, at Bayreuth, will agree with me that much was afterwards forgotten which had laboriously to be thought out in part later. . . .

"But only the few initiated know how many of Wagner's days were wasted in useless study with different Siegfrieds, Hagens, Hundings, Sieglindes, etc. I also wish to recall the rehearsals for *Tannhäuser* and *Lohengrin*, in Vienna, in 1875. Then his was the task of creating a Tannhäuser out of a bad Raoul, of forming a Telramund out of a singer to whom had never been assigned a half-important rôle; and yet when, after a fair degree of success, Wagner asked for consideration on the ground that he had to do the best he could with existing material, the critics fell upon him like a pack of wolves and dogs as a mark of gratitude for his self-sacrificing exertions."

Plan for a High School of Dramatic Singing

The Germans and Austrians have given to the world many musical geniuses, but their greatness was seldom realized by their contemporaries. To singers of our day it seems incomprehensible that Wagner's plan of establishing a high school of dramatic singing at Bayreuth and of producing, under his personal supervision, all of his operas in succession, came to naught because so few were interested in it or discerned the tremendous advantages offered.

With four exceptions, he even had to pay the artists who sang at the Bayreuth festival performances. The others did not realize that the fame they got from being chosen by him, and the blessing of his personal instruction outweighed a thousand times what they could do for him.

Few even took the trouble to hand down the illuminating remarks he made to them about his rôles. Fortunately, his "Boswell," Heinrich Porges, issued a book on the *Nibelung* rehearsals of 1876 which contains many valuable hints. This was done at Wagner's special request. He also secured for Bayreuth the services of Julius Hey, whom he held in the highest esteem as an "ideal teacher," and who subsequently published a method of German singing, which is the fullest embodiment of Wagner's thoughts on the training of the voice for the stage. Particularly valuable are the chapters on the treatment of the vowel and consonantal sounds peculiar to the German language.

Lilli Lehmann and the Flower Girls

One of the four artists who realized the tremendous advantage of studying under Wagner himself, and who therefore refused payment for singing at Bayreuth, was Lilli Lehmann. She was too young, in 1876, to do the part of Brünnhilde, of which she subsequently became the greatest of all interpreters; but she sang the rôle of the first Rhine Maiden most charmingly. For the *Parsifal* festival Wagner intended at first to secure her as leader of the Flower Girls, but changed his mind because she would have been too conspicuous by her beauty of person and voice.

For this chorus he wanted an ensemble of girls absolutely even and flawless. Besides Lilli Lehmann, he got Humperdinck and Porges to help him find and train such a bevy of girls. Conductor Levi was told that if one of them could not sing the high B flat softly and tenderly, "away with her!" And to Lehmann he wrote: "A single shrill voice would spoil everything."

It was difficult to secure such a chorus—but then, everything about Wagner's works was difficult at that time. Lilli Lehmann points out, in her Memoirs, how even Materna, with her powerful voice and physique, needed all her strength to carry out Wagner's wishes. Another famous singer, Frau von Voggenhuber, stipulated that she must not be called on to sing for a whole week before and after her every appearance as Isolde! Gradually the singers learned to cope with all the difficulties, and in 1890, Lehmann points out, she and Vogl appeared in New York as Isolde and Tristan three times in six days. "Thus do times, views and capabilities change."

Every student of Wagner's art should read the chapters on Bayreuth in Lehmann's Memoirs (the English version of her book is entitled *My Path Through Life*.) She gives instances showing how artists to whom their parts were as riddles, quickly learned to answer them under Wagner's guidance. She devotes a whole page to describing in detail how he coached one of the prima donnas in the part of Sieglinde, concluding with the words: "The way Wagner, with his poor figure, acted this, was indescribably touching in its expression. Never has any Sieglinde even remotely approached him in this part."

Thus did Wagner teach all his singers, women as well as men, to act and sing their parts. No detail was neglected. In a letter to Fricke he calls attention to the fact that the twenty-four flower girls in *Parsifal* must enact something "quite unlike a ballet," and he adds, "I can show you how."

How an Actor Learned from Wagner

One of the most famous German actors, Emanuel Reicher, has related in a Viennese journal how he once saw Wagner coach his wife, Hedwig Reicher-Kindermann. She had been suddenly called upon to take the part of Erda in *Siegfried*. Mottl was to have played the piano at the special rehearsal, but as he was delayed Wagner himself sat down at the instrument. For a time he seemed satisfied, but when she sang the lines, "Why came you, stubborn wild one, to disturb the Wala's sleep?" Wagner complained of insufficient expression. "My wife sang the lines again, but he was still dissatisfied. Again he stopped, in his familiar, impatient and rather rude manner. He struck the piano keys, looked at my wife with a furious mien, and sang the music with an incredibly unpliant, disagreeable voice, even off the pitch, but his eyes, his look, the intense grief depicted in his face, the poignant accentuation of the words 'to disturb the Wala's sleep'—these things made an indelible impression. An elemental tragic emanation came from the master's soul to mine. I was like one bewitched, and whenever I recall the scene I am affected the same way. Many a successful moment in my tragic impersonations has its origin in what I saw on that occasion."

By far the most emotional and inspired song ever composed by Brahms is one almost unknown—the gruesome Scotch ballad *Edward*. I shall never forget Dr. Wüllner's singing of this, with Tilly Koenen. His art was simply terrible—as terrible as Salvini's when he smothered Desdemona—growing more so as, in successive verses, the secret is gradually wrung from him that he has slain his father—at the bidding of the mother, at whom he now hurls his curses. The eminent German baritone, Eugen Gura (one of the Bayreuth artists), relates in his *Erinnerungen aus meinem Leben* how Wagner once gave him a lesson regarding the emotional coloring of those increasingly agonized "ohs" in Loewe's setting of this ballad. Could Wagner have heard Wüllner he would have been paralyzed with joy at having found at last his ideal of emotional singing—the art-singing of the future.

The Efficient Position at the Piano

By J. FRANK LEVE

A LAW is a principle of uniform operation in the economy of nature. The law of motion is an established factor in the system of the universe. The law of economy of motion in piano playing has its status and must be reckoned with in the mastery of technic. In this article the writer will explain how the operation of this law governing the principle of economy of motion works to the advantage of the student and simultaneously gives beauty of appearance in the position at the piano.

Follow the Line of Least Resistance

Students and pianists more or less are subject to mannerisms resulting when the law of economy of motion is violated. Thus in the execution of difficult passages the student seeks involuntarily a round-about way in attaining his point instead of following the direct line of least resistance. Tremendous technic should not be considered the height of ambition, but only a means of expressing creative thought, commending and setting it forth in a beautiful manner.

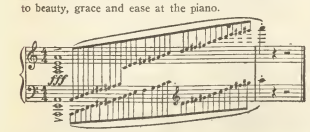
In the aesthetics of music, the beauty of appearance in the position at the piano is essential to grandeur of sound, and to gain this beauty of appearance (which is a logical result of economy of motion) definite rules must be observed. Deppe speaks about economy in the expenditure of force attained through quick muscular recovery, whereby strength is restored almost as fast as it is exhausted, and also advises against superfluous movements of the hands, which detract from the beauty of appearance in the position at the piano. The underlying principles in economy of expenditure of force and economy of motion are similar, whereby strength is restored in economy of force and speed is attained in economy of motion.

Beauty of appearance in the position at the piano is essential. This attribute can be acquired by employing only movements of the hands which are necessary, in the execution, eliminating all superfluous movement and thereby avoiding any disturbing influence which does not materially assist a student in the performance of a composition, whether it be of a light character or extremely difficult.

To give the student a lucid conception of what is understood as a disturbing influence in the position at the piano we will state that it embraces all kinds of mannerisms, such as soaring, double movements, zigzagging of the hands and elbows, etc.; in other words, a wasteful expenditure of motion, which otherwise could be employed in shaping movements to exert a maximum of result from a minimum of effort, thereby producing beautiful and graceful movements in the position at the piano. Thus the organs of sight and hearing are simultaneously fused into each other and delighted by the sensation of sound and the beauty of appearance. In perfecting the physical exercise involving different movements the main object is to have these movements regular, rhythmical and beautiful.

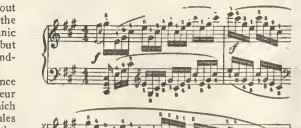
Grace Goes with Little Effort

Herbert Spencer says: "Truly graceful motions are those performed with comparatively little effort." The graceful way of performing any evolution is the way that costs the least effort. This principle in piano playing is applied when the hands move over the keyboard in the easiest and least constrained manner. How can the hands move over the keyboard responding to the demands of grace and at the same time move in the easiest and most appropriate manner? The following illustrations will demonstrate how to eliminate errors against the economy of motion and will show that mannerisms and strenuous efforts are a hindrance to beauty, grace and ease at the piano.



In Chopin's Etude, Op. 25, No. 11, after the performer has gone through a rapid technical feat for the right hand, it is necessary to conserve sufficient energy to bridge over the following four octaves of an ascending melodic scale in A minor marked fff.

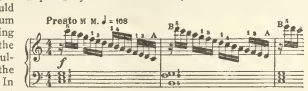
In order to do this stunt the principles of economy of motion must be observed to gain both speed and force. Avoid hanging the thumb off the keyboard; move the hands in a direct line along the keyboard in a glissando manner, simultaneously moving the thumb under the hand in sympathy with the rapidity of the scale, in order to be prepared to strike the next key when turning the thumb under the hand.



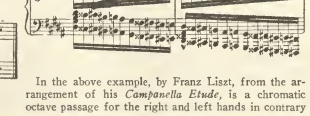
A similar example of moving the hands along the keyboard in a direct line while executing broken arpeggios is contained in Beethoven's *Moonlight Sonata*.

This example illustrates the thumb of the right hand striking E, C♯, G♯ ascending and the thumb of the left hand striking E, C♯, G♯ descending. This passage shows the necessity of training the hands to move along smoothly from black to white keys and *vice versa* with hardly any perceptible motion. Thus demonstrating the practicability of applying the principles of economy of motion in piano playing.

Accuracy in leaps is most essential in piano playing to induce greater technic. By a correct application a way for connecting a succession of leap runs can be acquired by means of economy of motion.

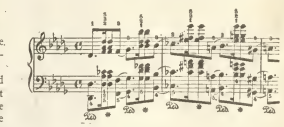


In the above example, by Carl Czerny, from his School of Velocity, Op. 299, No. 1, is an illustration where all disturbing movements of the hands should be eliminated. In this example the successive leaps from A to B, as marked, require a low curved motion of the hands along the keyboard in a semi-circular movement in connecting the end of the measure to the beginning of the following one, thus giving beauty of appearance and conserving the energy to produce the tones without the least sign of effort. This demonstrates to the student the value of economy of motion in this kind of leap.



In the above example, by Franz Liszt, from the arrangement of his *Campanella Etude*, is a chromatic octave passage for the right and left hands in contrary motion, illustrating the principle of economy of motion in chromatic octave playing. To manipulate the keys fluently in chromatic octavo passages requires unusual technical control in order to avoid gymnastic gyrations where a combination of wrist, hand and arm is employed. This excerpt is executed with the fifth finger striking the white keys in proximity to the black keys which are struck with the fourth finger. This is done without any back and forward motion of the arm and elbow, but with a motion of the hand in a direct line along the keyboard, securing repose and effecting a smooth, rapid playing by means of this economy of motion.

In our last excerpt from the *Symphonic Etude, Op. 12*, by Robert Schumann, an excellent example of economy of motion is demonstrated by accuracy in playing the leap chords, followed by single and octave notes in unison. To execute this difficult passage containing a succession of leaps from one position to another requires careful observation by the student to avoid all double movements of the hands and to eliminate all superfluous movements of any member of the body employed. This can only be accomplished by a direct fall of the hands on the keys intended to be struck, avoiding any hesitating or double movements. Thus we have economy of motion exemplified simultaneously with the securance of accuracy in playing leaps.



In comparing various schools of piano playing which illustrate the development of the Art, we recognize that technic has become a tremendous factor by a process of evolution. No individual school should claim the right of having contributed everything in the advancement of piano art. Each separate school of piano playing has set for itself a new standard of accomplishment founded upon the principles of the school which preceded it. This modification was always in proportion to the change demanded for the purpose of acquiring greater technical ability. Thus the writer has demonstrated the necessity for teachers and students to observe and analyze any improvement recorded for the advancement of technical control. Any superfluous amount of needless juggling and gymnastic gyrations exploited having no bearing on the composition and its execution must be eliminated by the use of economy of motion and a sympathetic bond will be stimulated between performer and listener, which is known under the guise of personality.

The Strain of Hard Practice

By C. W. Landon

"THE strain of hard practice" is in most cases a joke. The average diet of the school girl with its accompanying load of sweets, the late hours at parties and dances and a dozen other things could be named which are far more injurious than the so-called hard practice. Yet practice is given the blame for most of the nervous wrecks. The average girl who sits eight hours a day in front of a typewriter working like a beaver thinks little of it so long as her pay envelope comes around at the end of the week. Yet if a girl were to spend the same amount of time in front of a piano keyboard she would be hailed as one of the heroines of music.

Music and Color

By Jo-Shipley Watson

To the composer who paints in sound, the twenty-four keys are his color palette, they represent different tints and you will find among composers a strong preference for keys; for instance, look at Mendelssohn's *Songs Without Words* and you will see that he seems to prefer the key of A major, and so it is with nearly all of our great tone painters.

In Gardiner's *Music of Nature* I found this interesting table giving the various *complexions*, as the writer called it, of the twenty-four keys.

F is rich, mild and sober. D, its relative minor, possesses the same qualities but of a heavier and darker cast..

C is bold, vigorous and commanding; suited to the expression of war and enterprise.

A minor is plaintive.

G is gay and sprightly, adapted to a wide range of subjects.

E minor is persuasive, soft and tender.

D is grand and noble, having more fire than C.

B minor is bewailing.

A is golden, warm and sunny. F sharp minor is mournfully grand.

E is bright, adapted to brilliant subjects. In this key Haydn has written his most elegant thoughts.

B in sharps, keen and piercing, but seldom used.

B flat is the least interesting of any. It has not sufficient fire to render it majestic or grand and it is too dull for songs.

E flat is full, mellow, soft and beautiful. It is a key in which all musicians delight. C minor is complaining, having something of the whining cant of B minor.

A flat is the most lovely of the tribe; unassuming, gentle, soft and tender, having none of the pertness of A in sharps. Every author has been sensible of the charm of this key.

F minor is religious, penitential and gloomy.

D flat is awfully dark. In this remote key Beethoven has written his sublimest thoughts. He never enters it but for tragic purposes.

Unfortunately the accuracy of Gardiner's opinions as regards key-color cannot be universally accepted. Indeed, it has been controverted by no less distinguished musicians than Lavignac, the great French theorist, and Berlioz (in his work on instrumentation). Each differs from each. The key of C, for instance, which Gardiner calls "bold, vigorous and commanding," is regarded by Lavignac as "Simple, naive, frank; or flat and commonplace." Berlioz, who is writing of violins in this key, finds it "Grave, but dull and vague." The key of B flat, which Gardiner despises, is found "Noble and elegant; graceful" by Lavignac, and "Noble; but without distinction"—whatever that seeming contradiction means—by Berlioz.

On the other hand, sometimes all three authorities come near agreeing. Lavignac finds the key of A flat "gentle, caressing; or pompous; Gardiner, "Unassuming, delicate, tender;" Berlioz, "Soft, veiled; very noble." All three regard E major with favor, agreeing that it is brilliant and warm. On the whole, however, one is forced to conclude that these opinions, though they come from men of authority, are purely arbitrary, and are of no more scientific value than anybody else's. Composers will continue to write in whatever key they please regardless of any tabulated lists of "suitable keys for special purposes."

The Founders of the Danish School of Music

Geographical position has much to do with the musical development of a country. This is certainly proved by the case of Denmark, which, of all Scandinavian countries, is the one that lies furthest south and nearest to the centers of European civilization. The result of this physical fact has been that many foreign musicians visited the country and not a few spent long years there. Indeed, if Grove's Dictionary is to be believed, "the three founders of the Danish school of music, C. E. F. Weyse, F. Kuhlau and J. Hartmann, were Germans by birth." A strong tinge of the German element has prevailed through the works of Danish musicians even to the present day. This is notably the case with Denmark's greatest composer, Niels W. Gade, who came strongly under the influence of Schumann and especially that of Mendelssohn, who was disrespectfully, if wittily, dubbed "Mrs. Mendelssohn." This is not quite fair to him, however, since an unmistakably Scandinavian flavor is to be found in much of his music, especially that of his later years.

A FAMOUS PICTURE OF WAGNER IN HIS HOME.

This picture, by G. Papperitz, has frequently been seen, but few readers have been able to identify all the personages. The persons standing are (from left to right): The singer, Scaria; the orchestral conductor, Fr. Sischer (the individual bending over Franz Liszt is unidentified); the singer, Niemann; the Countess Usedom. The persons seated are (from left to right): The painter, Lenbach; Siegfried Wagner as a boy; Madame Cosima Wagner, Mme. Materna, Richard Wagner, Fr. Brandt, Mechanical Expert at Bayreuth Festival Theatre; Hermann Levy, orchestral conductor; Franz Liszt; Hans Richter, orchestral conductor; Countess Schleinitz; Joukowski, noted painter.

The Origin of "Dixie"

How many of us know *Dixie Land*? *Dixie Land* is a real heart song, and we should all know how to sing it. Have you ever listened to American men and women singing the old songs together? They start out bravely enough, but after a while you will hear them humming tra-la-la or tiddle-dum-dum. They have forgotten the words; or more likely they have never known them. How different from even the boys and girls across the water. They know their songs and legends, and when they sing they do it with a will. They never hum tiddle-dum-dum. They know their words and they sing verse after verse without a break. *Dixie Land* is a stirring song and has thrilled thousands and thousands of hearts. Can you sing it with all the words to all the verses?

Some years ago, Edward Bok, writing in the Pittsburg *Dispatch*, gave an account of a visit he paid to Daniel Decatur Emmett—the man who wrote *Dixie*. In the course of the visit Mr. Emmett told Mr. Bok how he came to write Dixie and here is the story as it was printed in the newspaper: "*Dixie Land*, which is really the proper name of the song, was written by Emmett in 1859, while he was a member of the celebrated 'Bryant's Minstrels,' which then held forth at No. 472 Broadway, in New York City. His engagement with them was to the effect that he should hold himself in readiness to compose for them a new 'walk-around' whenever called upon to do so, and to sing the same at the close of the performance. The circumstances attending the composition of *Dixie Land* are interesting: One Saturday night after a performance Mr. Emmett left the hall and was proceeding homeward when he was overtaken by Jerry Bryant and asked to make a 'hooray' and bring it to the rehearsal Monday morning. Mr. Emmett replied that it was a short time in which to make a good one, but that he would do his best to please Mr. Bryant. He composed the 'walk-around' next day, Sunday, and took it to rehearsal Monday morning, music and words complete. The tune and words as now sung are exactly as he wrote them."

Dixie Land, however, did not at once become popular. It was not until later that *Dixie* became the Southern war-song. This is how it came into favor. "A spectacular performance was being given in New Orleans late in the fall of 1860. Each part had been filled; all that was lacking was a national song and march for the grand chorus, a part the leader had omitted till the very last moment. A great many marches and songs were tried but none could be decided upon. *Dixie* was suggested and tried, and all were so enthusiastic over it that it was at once adopted and given in the performance. Immediately it was taken up by the populace, and sung in the streets, in homes and concert halls daily. It was taken to the battlefields and there established as the Southern Confederate war song. When asked what suggested the words and tune of *Dixie*, Mr. Emmett said that when the cold wintry days of the North set in, all minstrels had a great desire to go to 'Dixie's land' to escape the hardships and cold. On a cold day a common saying was, as Mr. Emmett expresses it, 'Oh! I wish I was in Dixie's land,' and with this as key he concluded with the words as sung."

There is then no such place as Dixie's land in reality. It is the name of the dream corner that we all have in our hearts to which we would like to go when the days seem long and the things we want seem impossible to get. But we never really get there. When we are small children, we think we shall reach it when we grow up, but when that time comes it seems as if we must have left it behind when we were children.

Clean Keys

By Rena Bauer

This is a bid for clean keys. Many housewives who would not think of having a speck of dirt on the mantlepiece will let the keyboard go, fearing that water may injure the keys. Of course water will injure the keys if you go to work scrubbing them as you would the kitchen floor. But a damp cloth and then a dry cloth is enough to remove the dirt and polish the keys without injuring them. There is no more excuse for dirty keys than there is for dirty dishes or dirty teeth. A hostess would certainly feel insulted if a musician came to the house in soiled clothing.

Dirty keys are more frequently found in the home of the individual who does not play. Five or ten seconds and a little alcohol on a piece of cheese cloth will remove the dirty key disgrace.

Nothing is so inviting to the pianist as a bright "smiling" row of ivory keys. Let your keyboard be one of welcome to your fingers and those of your friends.

Sixty Days from now your season will virtually begin. Sixty fine days for "preparedness." There is only one way to avoid the Summer slump in practice, in interest and in progress, that is by using a part or whole of every one of those sixty days in preparation for the first lessons of next year. Every hour, every minute is precious to the teacher, just now.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and non technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Infantile Impudence

"A boy of twelve insists upon disputing everything, even position of fingers. I have been patient but am at my wit's end, for he will accomplish nothing. His older brother gives me no trouble. Would he better go to a man teacher with a high temper who might frighten him? If forced to drop him, what explanation can I make to his parents?" O. L.

If you are really at your wit's end, and have become convinced that you can do nothing more, you would better go frankly to the parents and state that the boy's temperament is such that you do not seem to be able to acquire the right sort of influence over him. You can explain how the older brother makes himself amenable to your teaching, but that the younger one seems to resent it, and to follow his own impulses in everything. In all cases, if a disagreeable situation must be met, it should always be met with the truth, although that truth should be softened as much as possible, and presented in a tactful manner. If you point out the lovable characteristics of the boy, and explain that your feelings have been hurt by his unwillingness to cooperate with you in your instruction, you will more easily gain the sympathy of the parents, and perhaps some solution of the problem may arise out of the consultation. Much harm is often the result of presenting the disagreeable side of the truth, instead of placing all the accent on the agreeable side. The old proverb as to the wisdom of taking the bull by the horns is a good one, but it is generally better to deal with the bull by remaining on the opposite side of the fence and feeding his majesty some toothsome morsel of which he is particularly fond. The bull will thus gain a better opinion of you, and perhaps deal with you much more pacifically. In other words learn tact in all your dealings, the lack of which occasions infinite and unnecessary trouble.

Can One Evade the Beginning?

"What studies should be used with a pupil of 10 taking his first lessons on the piano, and in what order should they be taken? What ought such a pupil to accomplish in one year, practicing from one-half to an hour daily?" H. K.

It makes no difference what may be the age of a pupil, there are certain elementary steps that cannot be avoided. The only difference is that some may pass over them with more rapidity than others, which may be due to age, greater ability, closer application, or a more concentrated interest. The primary steps must be undertaken, however. I know of nothing that fills the bill better for all pupils than Presser's *New Beginners' Book*. A smart pupil may finish this in six months; a dull one will take longer. From it you may proceed in to the *Standard Graded Course*, judiciously intermingling Czerny-Liebling, Book I. The order of study is consecutively and progressively arranged in the books. A student of nineteen ought to have a sufficiently mature intelligence to enable him to pass over the elementary stages much faster than a child. On the other hand, a student of that age is likely to encounter that period of stiff fingaments sooner or later, and may find his progress more or less hampered by this fact. Even though children seem to take a much longer time to work through the elementary stages, yet they are generally able to accomplish much more in the long run, as the freeing of the muscles is accomplished at the right period.

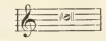
Tabloid Study

"Is a child who can only practice a half hour each day supposed to take every study in the first book of Czerny-Liebling, or only a few of them in each book? If they take all the studies, a year or more will be required, not to mention later books. I hear much of pupils practicing only fifteen minutes a day. Is it possible to accomplish anything in that time?" L. D.

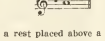
If the amount of work in a book like the one you mention is so arranged and graded that it is all necessary in accomplishing a given result, with a pupil practicing one hour a day, how is a student practicing a half hour to accomplish the same result with one half the studies? If this can be done, why should pupil Number One continue practicing one hour, when by imitating pupil Number Two he can accomplish the same amount in one half the time and with one half the studies? By a still farther *reductio ad absurdum* you might logically enable pupils to accomplish an equal amount by doing no practice. The child who practices a half hour a day must expect to take much longer to accomplish the same result as a pupil of the same ability practicing double the time. There is no way of escaping this fact, and those who cannot find the time for practice must expect to be proportionally slow in advancing. With short practice time both you and your pupil must exercise patience, and be prepared to wait a longer time for given results. A pupil practicing fifteen minutes must expect to make very tiny progress. He could hardly spend his time on more than one thing each week, or a half portion of two things, according to their length. There is nothing accomplished in leading pupils to believe that they can do the usual amount of work in less than the average amount of time. All comparisons must be made with pupils of similar ability, for every teacher knows that some pupils will accomplish as much in one hour as others will do in three.

"Never Too Old to Learn"

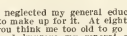
1. I do not understand the lines in the following example:



2. How is the following executed?



3. Why is a rest placed above a note as follows?



4. I have neglected my general education and I now desire to make up for it. At eighteen years of age would you think me too old to go to a private institution and improve my general education as well as my musical? B. M.

1. They simply indicate a double whole note. A whole note has the value of four quarters. In four-two measure, however, there are eight quarters. The whole note is given its proper length by means of the double lines.

2. The grace note indicates that the trill on A begins on B and is trilled from the top note throughout. Ordinarily a trill is played from the lower note up.

3. A rest over a note indicates that there are other parts, as, for example, soprano and alto. In the above example the note would be considered as alto, and the rest indicate a silent soprano part. To make your measure correct you should have either written a whole rest, or indicated the remaining soprano notes required by the measure. Instrumental music is often conceived in parts. For example, a melody and accompaniment on the same line, in which case the accompaniment notes would have their own rests independently of the melody. In your playing you should learn to discriminate between the various parts.

4. Your plan to increase your general education is worthy of all praise. When I was in college some of the graduates were over thirty, and their education enabled them to attain success. The only drawback your age would have would be along the line of muscular training in your fingers, and the severity of your troubles in that would depend largely upon the use to which you have put your hands in the past.

Knuckling Down to Business

"Should children be made to keep knuckles firm, and lift fingers from knuckle joints from very first lesson? I find children's hands so limp that such a position seems impossible. If this position is necessary, how do teachers make them maintain it? One's own illustration seems to do no good. Some tell me I should crack their knuckles with a pencil, but this seems extreme." H. A.

Children's hands vary greatly, some being long and thin, and others fat and chubby. In the latter case, lifting the fingers higher than the knuckle joints is an impossibility. This is often true of the hands of adults also. If you will arrange your hand in playing position on the table, perfectly level from the wrist to the curve in the fingers, and then raise it one and even two inches, you will find there is ample play for the fingers in a downward thrust. Many distinguished players do not lift their fingers above the knuckle joints, as physical conformation often renders it impossible. You must train your judgment so as to be able to discriminate in children's hands, and train them accordingly.

Children of average growth should be taught correct movement of the fingers from the first. I have frequently called attention to the fact, however, that very small children have not sufficient strength in their hands to depress a key on a modern piano with merely finger power. Small violin students may be provided with small violins, suitable for their immature hands. Although this is even more necessary in the case of the piano, yet there are no pianos for this purpose, and people could not afford the extra expense if there were. In such cases a modified touch must be used, waiting for later growth to insist on strict action. It is for this reason that kindergarten methods are valuable with such little folk, for they can thereby be acquiring an elementary knowledge of music and musicianship while waiting for their hands to grow to a point where they can correctly manipulate them on the keyboard. Cracking the knuckles of your student will do no good. The best plan is to secure action if the fingers is to take the pupil to a table, and make him study and apply that action without regard to what he hears. At the piano they are more interested in what they hear, than in how they use their fingers. Children's hands are naturally weak and tender, as are the bones and muscles of very young animals. It is for this reason that children's bones break far less readily than those of the adult.

Music and Morals

"What effect have crooked fingers on piano playing? Do you think turning them the opposite way would make them straight?" H. D. S.

Exactly the same effect as crooked morals on conduct. The result is not pleasant. Distorted music offends the aesthetic sense, and distorted conduct the moral. Therefore, if you can "make the crooked straight," by teaching the pupil correct hand and finger position, you will have solved your problem. Meanwhile your question is vague, in that it does not specify whether or not the crookedness is a physical defect or mental obliquity. If a physical deformity, it is hardly possible to express an opinion on "turning them the opposite way" without knowing just what the trouble is. If they have been turned the wrong way by improper methods and practice, then you should certainly endeavor to turn them into the way that is right and proper in order to play the piano.

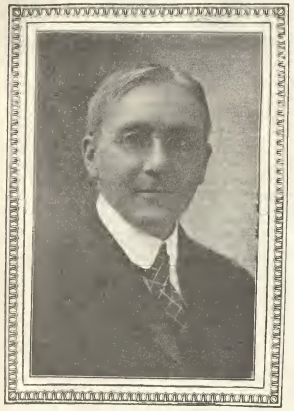
Pleasure for Two

"Will you kindly give me the names of a few duets for two little girls still doing primary work?" E. L.

For little folk in the primary grade secure a copy of *You and I*, four-hand pieces for the piano, by George L. Spaulding. You will find that these will meet your requirements in a very delightful manner.

Study Notes on Etude Music

By PRESTON WARE OREM



MR. W. E. HAESCHE.

Mr. William E. Haesche was born at New Haven, Connecticut in 1867. He is a successful American composer who has had American training. Mr. Haesche specializes in musical theory and as a teacher of this branch he is connected with the faculty of the Musical Department of Yale University. He is also a conductor and musical director. As a composer he is at home both in the larger and smaller forms. His works for the violin have been particularly successful, his Concert Mazurkas being widely and favorably known. His *Kumazur* which appeared in The Etude of November 1914, is a fine example of this style of writing.

Mr. Haesche has an original flow of melody and an excellent command of modern harmonic resources. Latterly he has been writing some interesting teaching pieces for the pianoforte, his set of 5 characteristic pieces entitled *The Passing Show*, several numbers from which have appeared in our music pages, having been very favorably received. Mr. Haesche has also written some successful songs.

LA SCINTILLA—L. M. GOTTSCHALK.

One of the most brilliant of Gottschalk's lesser compositions. *La Scintilla* is a concert or recital piece in the idealized mazurka rhythm. It displays the same tunefulness which is to be found in all of Gottschalk's works, and as it lies well under the hands, the passage work sounds more difficult than it really is. A good show piece. Grade 5.

GYPSY RONDO—F. J. HAYDN.

The famous *Gypsy Rondo* by Haydn is taken from the *Trio in G*. The original arrangement for piano solo is rather long drawn out and does not lie any too well under the hands. The present arrangement by Mr. Hans Harthan will be found easy to play and at the same time very effective, all the essential music material being retained. This is one of the standard classics which should be known by all pianists. Grade 3.

OVER THE HILLS—H. D. HEWITT.

Mr. H. D. Hewitt excels in pieces which combine the best features of drawing-room music with real teaching value. *Over the Hills* is an excellent example of this style of writing. It will afford good finger practice and at the same time serve as a study in style and phrasing. This will be appreciated as a recital number. Grade 3½.

MILITARY DANCE—C. S. MORRISON.

Mr. C. S. Morrison is an American composer, who has had some very successful pieces to his credit. His *Military Dance* is a vigorous mazurka movement, brilliant and effective. In this composition particular attention should be paid to the groups of thirty-second notes. These must be played clearly and evenly and without any interruptions of the general rhythmic flow. Grade 3½.

WHERE BLUE BELLS BLOOM—H. WILDERMERE.

A very melodious drawing-room piece by a popular writer. This composition is of the type popularized by Lange's celebrated *Flower Song*. It is in no sense, however, an imitation of the last named. It will serve as a study in style and the production of the singing tone. Grade 3.

THE ANGELUS—F. N. SHACKLEY.

An ornate drawing-room piece affording good practice in grace notes and in bell-like effects. Mr. Shackley is a well-known American writer, who has had many successes. This is his most recent composition. Grade 3.

FLY AWAY—L. RENK.

A lively teaching piece requiring nimble fingers and good control. This number should be played as rapidly as possible, consistent with clearness and accuracy. Grade 3.

THREE GOOD EASY TEACHING PIECES.

Mrs. E. L. Ashford is a well-known American composer and musical educator. Mrs. Ashford is chiefly known through her church music and songs, but she is no less successful in her teaching pieces for the piano. Her *Song of the Harvesters* is a very good specimen. This bright and cheerful number is somewhat in the style of Schumann's *Happy Farmer*, with its sturdy left hand theme. Grade 2½.

There have been many demands for an easy and playable arrangement of the *Spinning Chorus* from Wagner's *Flying Dutchman*. The transcription offered this month is easy to play, but it retains the original harmonies intact, while the accompanying figure still gives the desired spinning effect. Grade 2½.

Mr. M. Greenwald's *Carmen Polka* introduces some of the most popular melodies from Bizet's celebrated opera. Grade 2.

THE FOUR HAND NUMBERS.

Chas. Lindsay's *Class Reception March* is a bright and tuneful four hand number with a very catchy rhythmic swing.

Beethoven's *Minuet in G* has been arranged in response to numerous demands. It will be found very effective.

Schumann's *Northern Song*, with its characteristic theme based on the letters in the name of the Danish composer, G-A-D-E, is even more sonorous in the duet arrangement than as a solo.

THE VIOLIN NUMBERS.

Both the violin numbers are rather easy to play, but they are well made and effective. Possibly it would be best in Mr. Phelps' *Berceuse* to use the "mute" throughout.

A portrait and sketch of Mr. W. E. Haesche will be found in another column. His *Marguerite Valse* is an excellent teaching piece.

THE PIPE-ORGAN NUMBERS.

Schumann's *Curious Story*, as arranged for the organ, will make a very satisfactory Prelude or Interlude where a comparatively brief number is desired.

Halevy's *Call Me Thine Own* is in frequent demand for use during wedding ceremonies.

THE VOCAL NUMBERS.

The songs by Mr. Davenport Kerrison and Mr. R. Billin are both suitable for general use as teaching or recital numbers.

Mr. Kerrison's *To the End of the Lane* would make a very good encore song, while Mr. Billin's *Heart of Gold* might be used as one of a group for concert purposes.

HELP US MAKE THE ETUDE EVEN MORE VALUABLE

Believing that the coöperation of our readers will assist us immensely in caring for their musical tastes and needs The Etude herewith offers a

A Prize of a Complete Set of Grove's Dictionary of Music and Musicians

(Valued at $15.00)

for the best letter of not more than 200 words containing the most original, the most practical, the most useful and the best expressed ideas for new Etude features that will make The Etude more valuable to its great body of readers, ideas that will make our journal even brighter and more helpful to the greatest number.

In addition to the letter itself we shall expect each contestant to answer the following questions frankly, tersely and in such a manner that we may get a more definite idea of what phase of The Etude seems to be the most needed.

Please answer the questions in the order given.

1. To which department or page do you habitually turn first when you open a new issue?
2. Which ten Etude articles during the past year have interested or helped you most?
3. Name twenty pieces from The Etude of last year of the type you prefer to use in your own work as a performer or as a teacher.
4. Are there any things about The Etude which do not meet with your entire approval, anything you would like to see changed?
5. Which do you look for most? Articles on Technic, Articles on Interpretation, Articles on Biography, Articles on Criticism, or what? Self Help Articles, "How to Teach" Articles, Musical or Fiction.
6. Would you like to see more illustrations in The Etude or fewer illustrations?
7. For what feature principally do you take The Etude?

Suggestions

This is not any easy way in which to earn a fifteen dollar set of books. The letters will require thought, time and care. Do not sit down and dash off a few words and expect them to receive serious attention.

It is not unlikely that different readers may bring forward the same ideas. In such a case the reward will be given to the first received. Letters will be numbered and dated in the order of their receipt.

Write on one side of a sheet of paper and make your letter as brief and to the point as possible.

No letter will be returned and the only notification of the winning of the prize will be that published in The Etude.

Do not write about other matters in your letter.

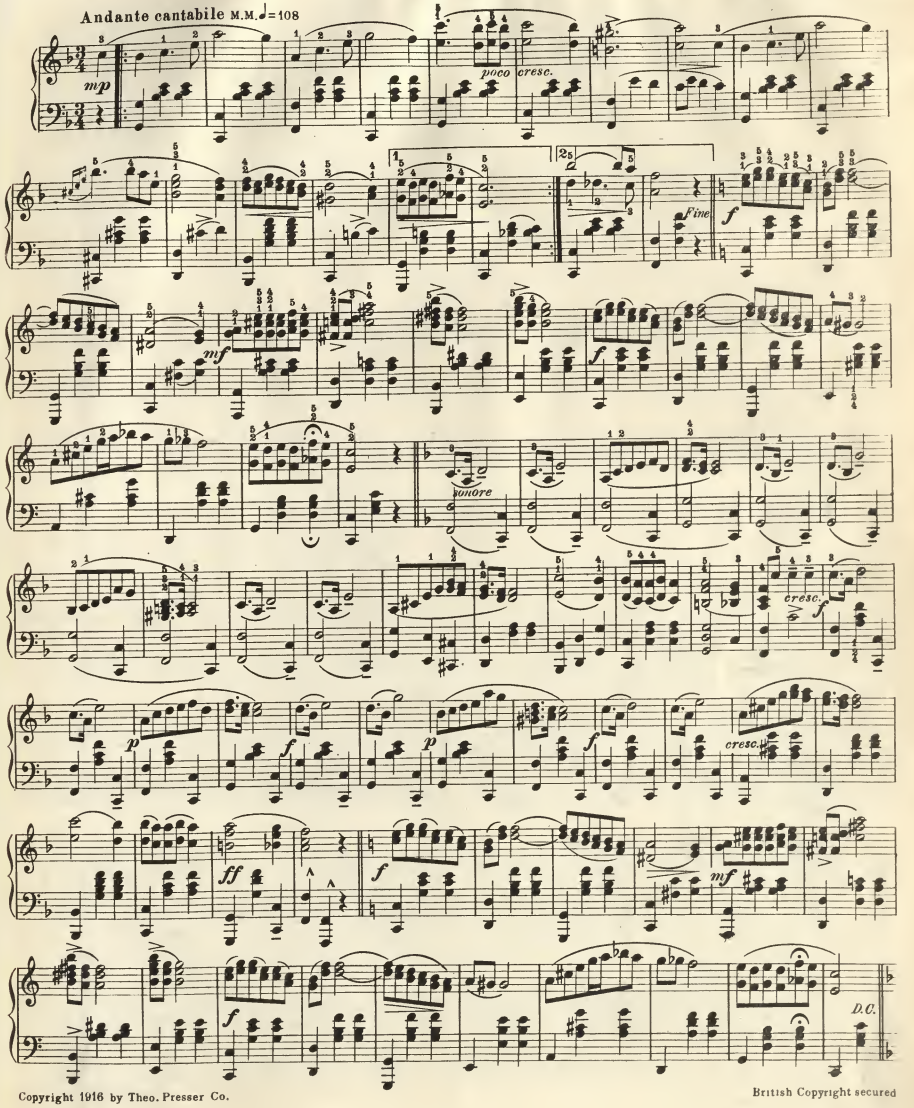
Do not fail to give your full name and address.

Address The Editor of THE ETUDE
1714 Chestnut St., Philadelphia, Pa.

WHERE BLUE BELLS BLOOM

SONG WITHOUT WORDS

H. WILDERMERE



OVER THE HILLS

SCHERZO

H. D. HEWITT

Allegretto con moto M.M. ♩=108

p *mf* *p* *cresc.*

f

p

mf

Più mosso

mf *Ped. simile*

marcato il canto

mf

Ped. simile

f *D.C.*

MILITARY DANCE

MAZURKA

No. 1

Tempo di Mazurka M.M. ♩=126

C. S. MORRISON, Op. 135, No. 1

p

mf rit. *a tempo* *mf rit.* *a tempo* *fz* *p*

fz *Fine* *f*

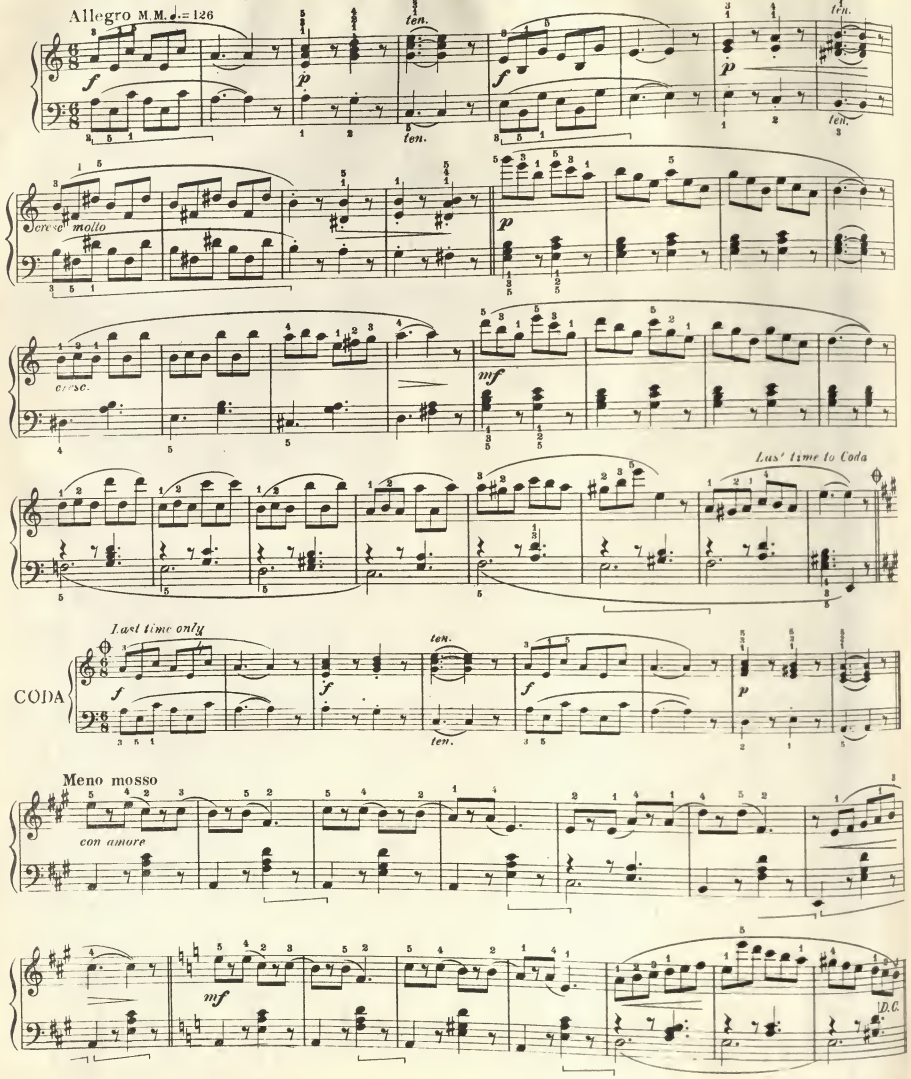
cresc. *ff* *rit.* *a tempo*

ff *rall.* *D.C.*

FLY AWAY!

SCHERZO CAPRICE

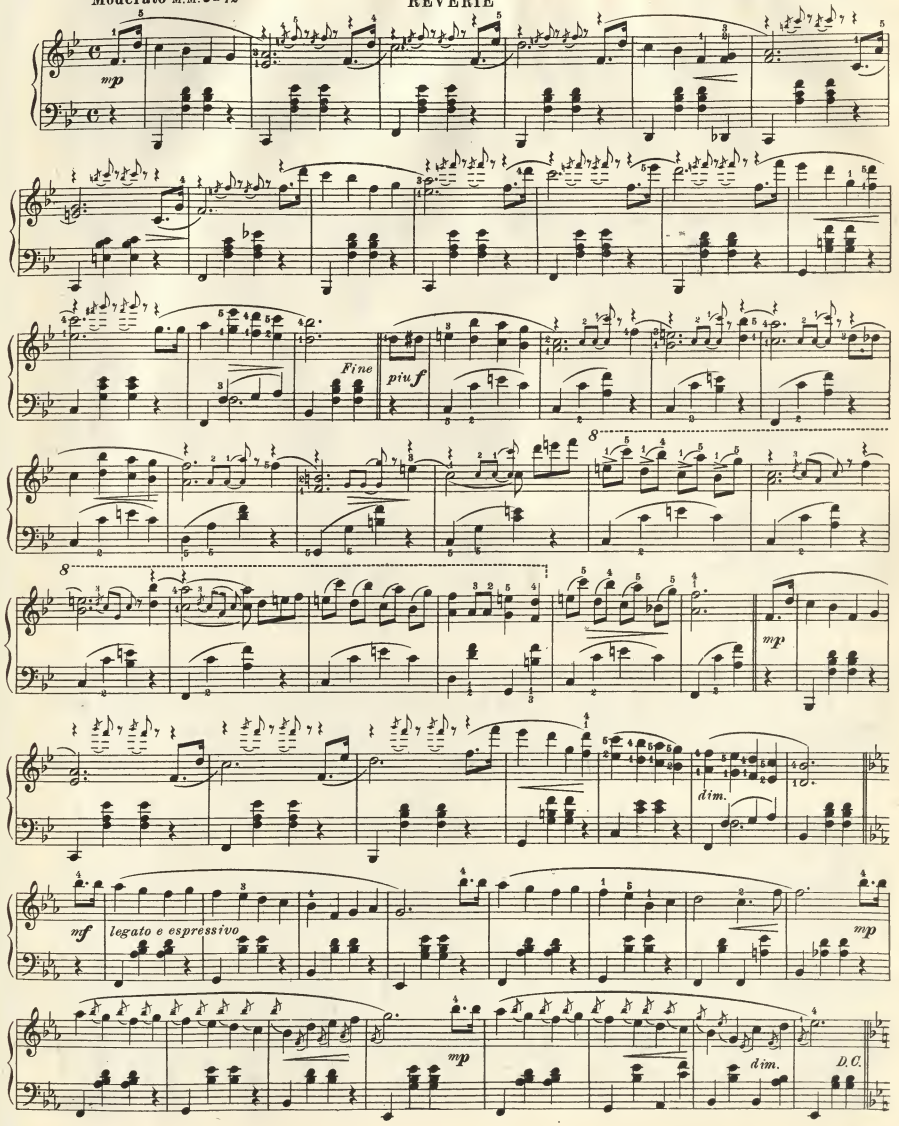
LUDWIG RENK



THE ANGELUS

REVERIE

FREDERICK N. SHACKLEY

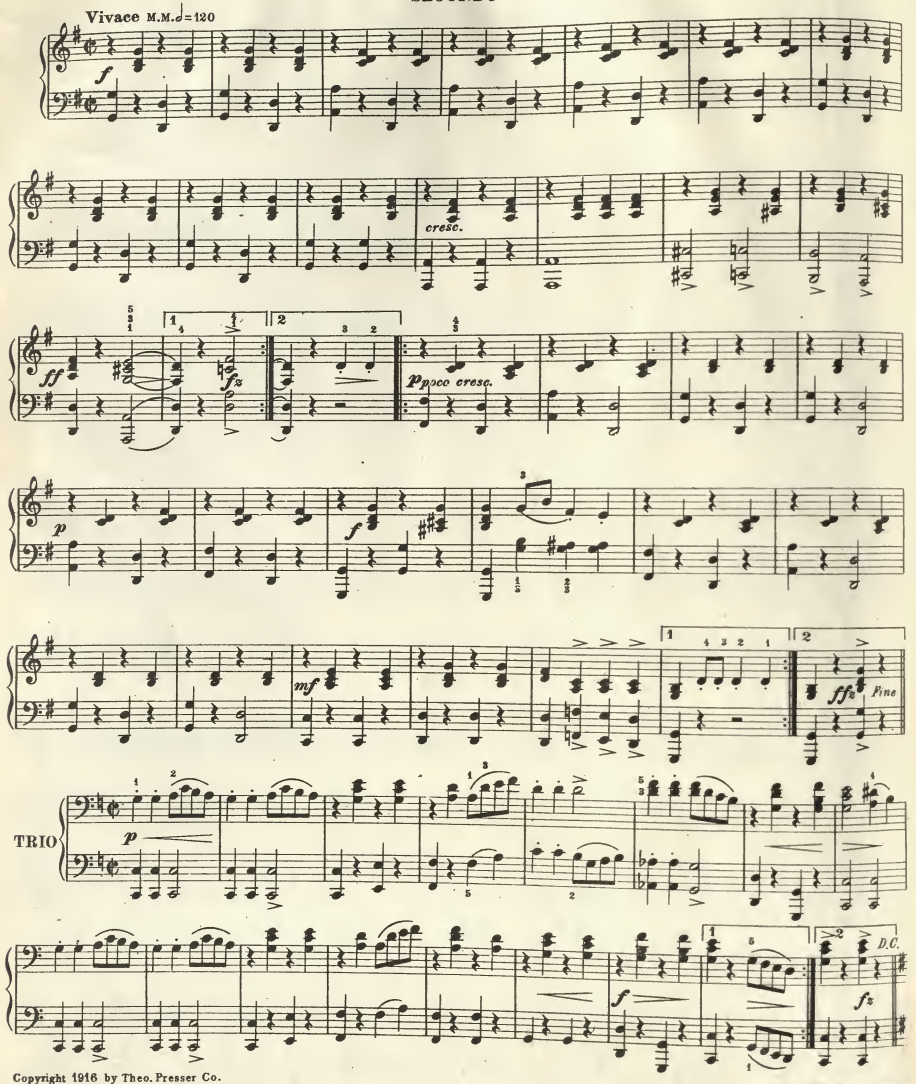


CLASS RECEPTION

MARCH

SECONDO

CHAS. LINDSAY
Arr. by R. Ferber

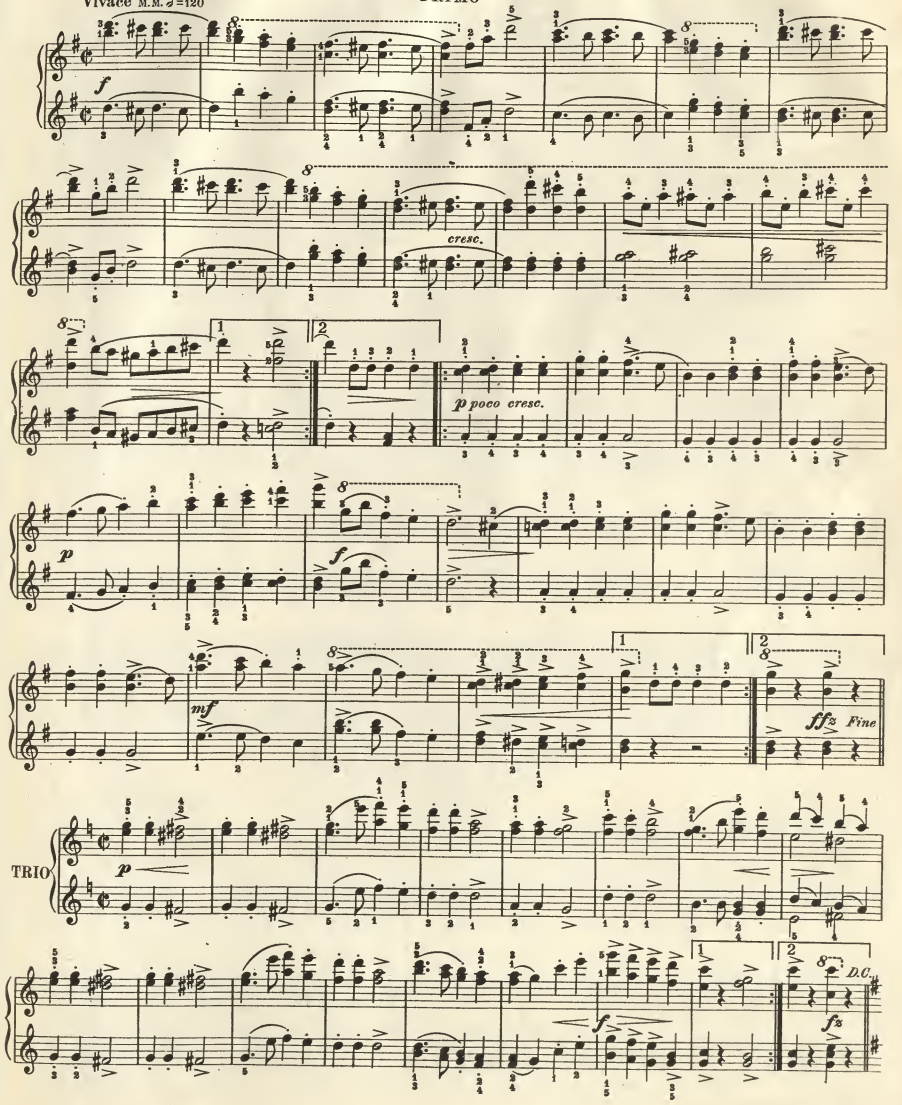


CLASS RECEPTION

MARCH

PRIMO

CHAS LINDSAY
Arr. by R. Ferber



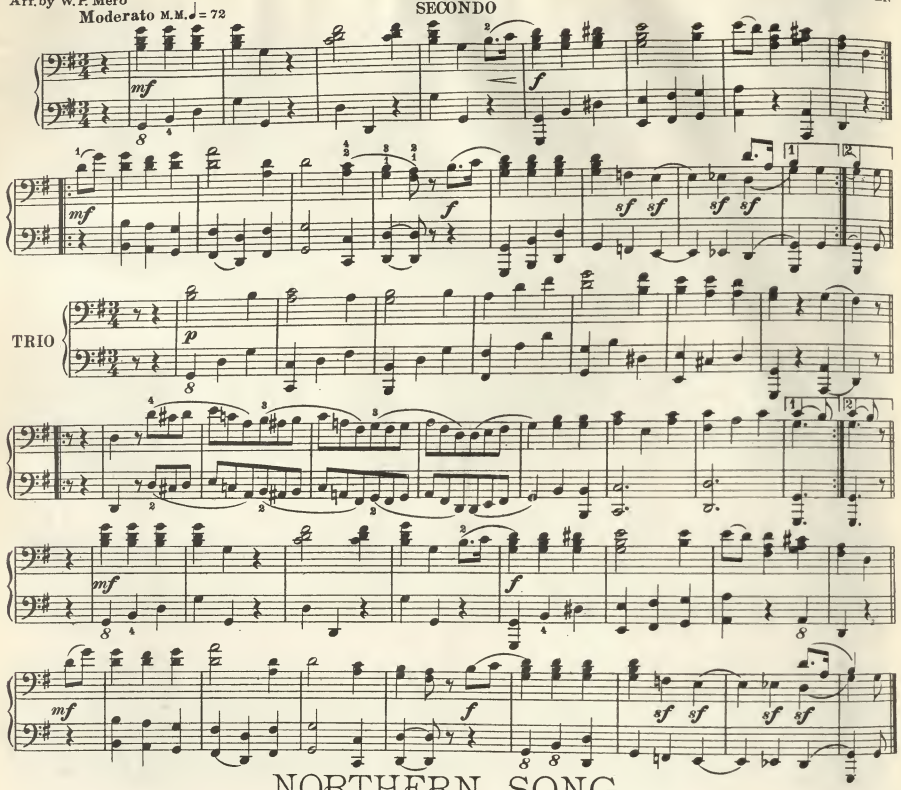
MENUET IN G

Arr. by W. P. Mero

No. 2
SECONDO

L. van BEETHOVEN

Moderato M.M. ♩= 72



NORTHERN SONG

NORDISCHES LIED

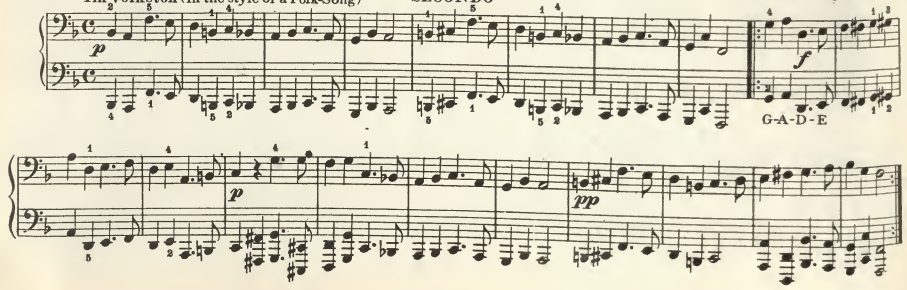
(Gruss an G)

SECONDO

R. SCHUMANN, Op. 68, No. 41

M.M. ♩= 72

Im Volkston (In the style of a Folk-Song)



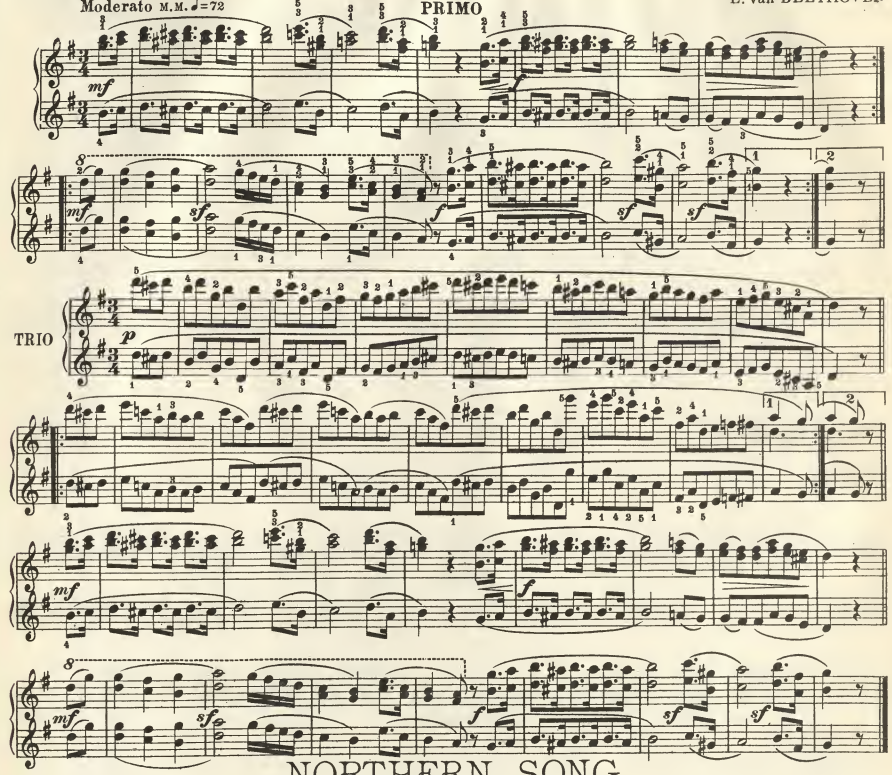
MENUET IN G

Arr. by W. P. Mero

No. 2
PRIMO

L. van BEETHOVEN

Moderato M.M. ♩=72



NORTHERN SONG

NORDISCHES LIED

(Gruss an G)*

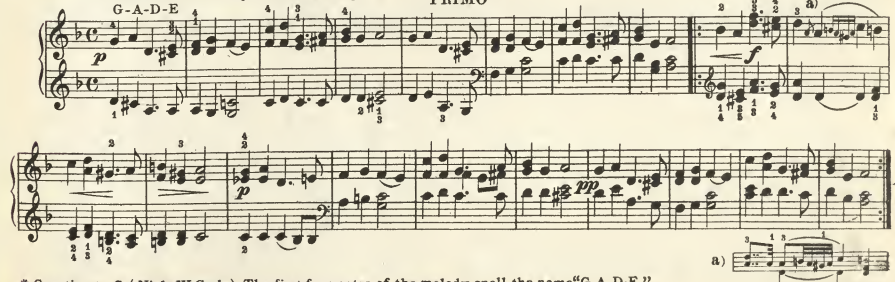
PRIMO

R. SCHUMANN, Op. 68, No. 41

M.M. ♩=72

Im Volkston (In the style of a Folk Song)

G-A-D-E



* Greeting to G (Niels W. Gade). The first four notes of the melody spell the name "G-A-D-E."

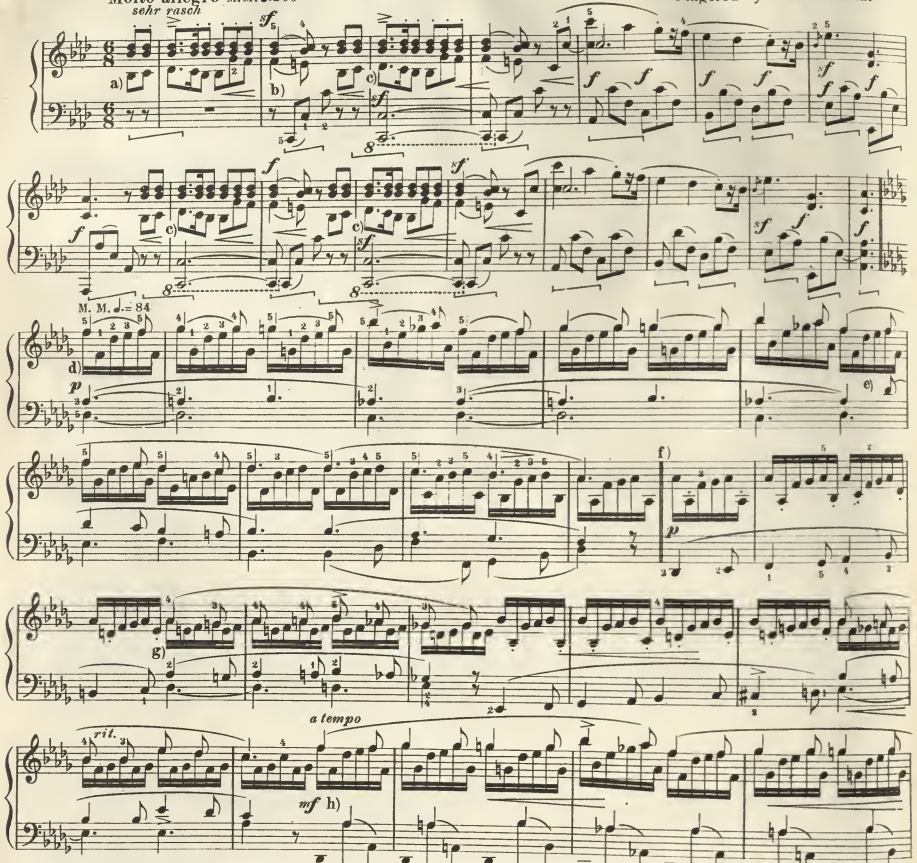
SOARING

AUFSCHWUNG

"Soaring" is essentially a *fantasia*, or more properly a *rhapsody*; the *tempo*, is not to be held strictly, but to be faster or slower as the mood changes. The form is a sort of rondo of three subjects. The first subject occurs four times; the second twice; the third once only.

Notes by W. S. B. Mathews

ROBERT SCHUMANN, Op. 12, No. 2
Fingered by M. Moszkowski



a) The difficulty of reaching this tenth may be obviated for small hands by playing the lower C and B flat of the melody with the left hand, the right hand will take the part when it comes within the octave. This method leaves the left hand still free to play the bass note in the third measure.

b) At the beginning of the second measure bring out the upper D flat, it needs to sound out like a trumpet.

c) Take the first chord with the right hand, after which the left hand will continue the alto melody, here and later throughout the piece. Observe that the low C is an octave lower than written.

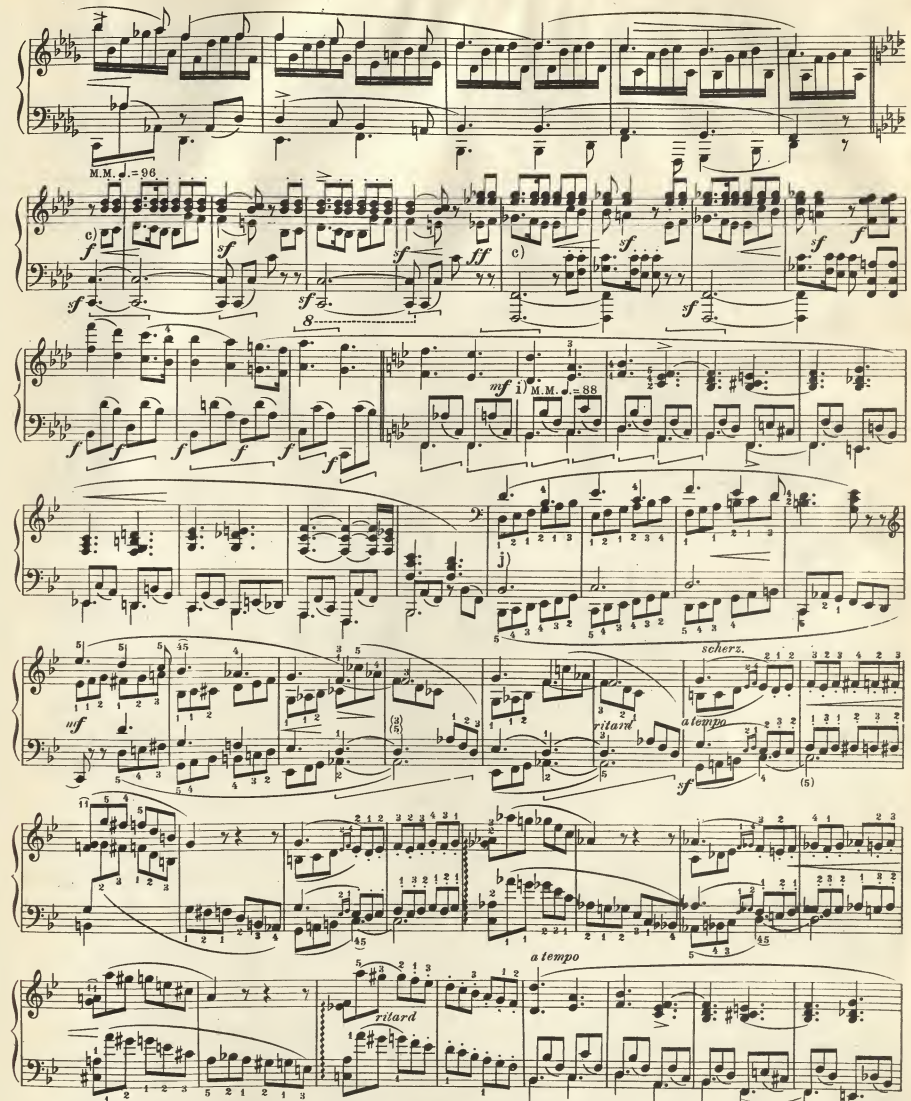
d) The two soprano F♮s are not tied by this slur, although the notation has nothing to show the contrary. The customary dot over the first note was omitted, probably, lest it should unduly shorten the quarter notes.

e) The tenor phrase of six notes here is made to sound out softly, but quite perceptibly; it is a subordinate melody. The principle difficulty of this passage is to carry the sixteenth notes in a perfectly uniform rate of movement.

f) Be careful *not* to produce a melody effect with the right hand here by striking the upper notes too strongly.

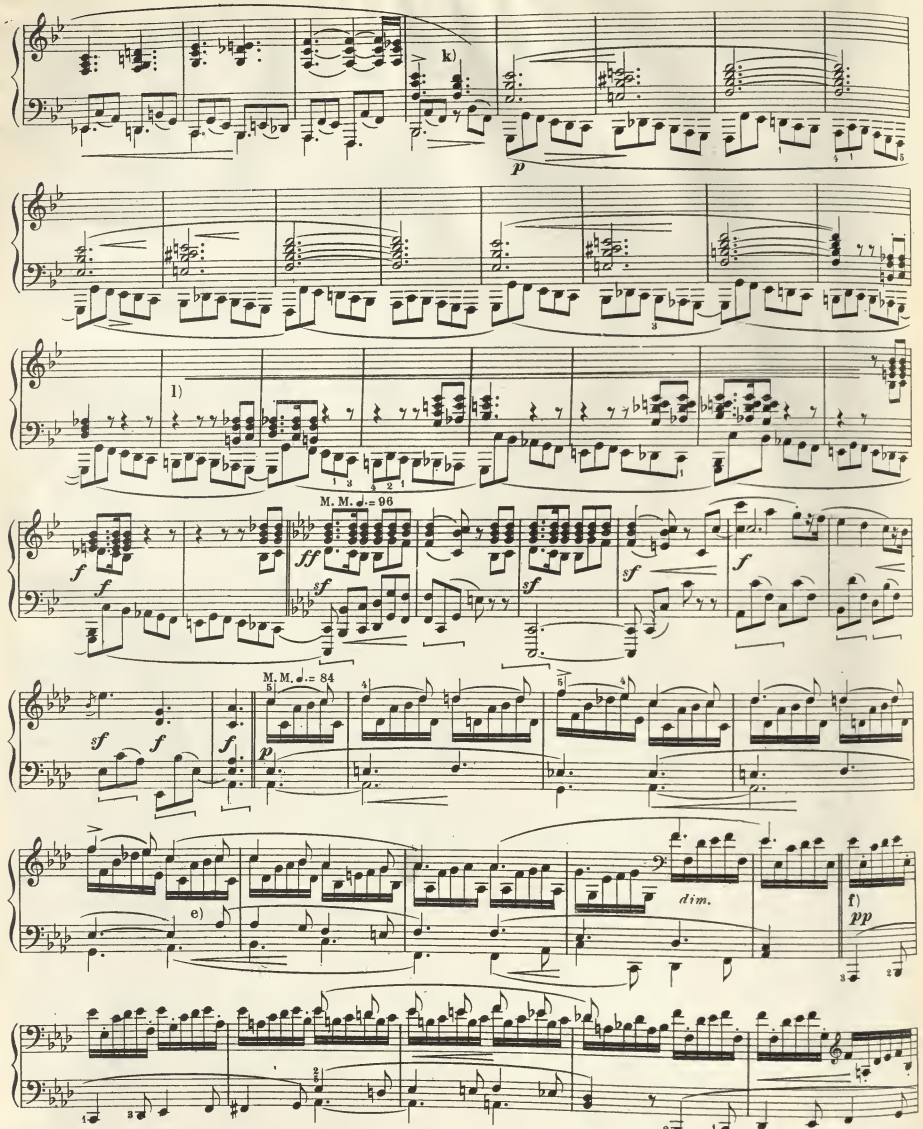
g) The right hand melody is to be somewhat *staccato*, and to be plainly heard answering that in the bass.

h) The left hand A flat, A natural, B flat etc. are to sound softly but with a certain fullness of tone, like a horn.



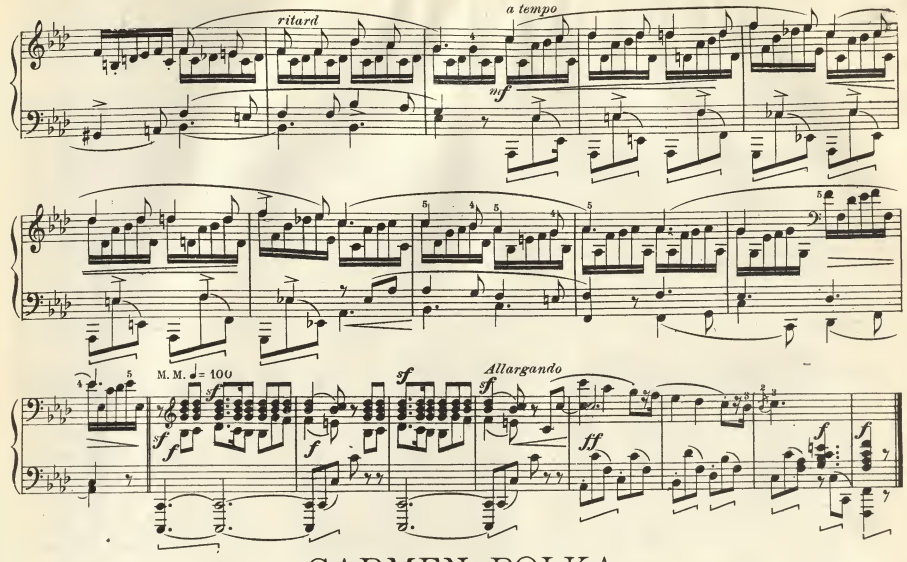
i) The chords in the right hand ought to be played rather firmly, and the upper note has to sound out like a song, the entire effect is that of a choral movement, the melody a little louder than the other voices, the eighth notes carrying the rythm of the accompaniment.

j) This effect is much like that above at "i," but the whole is louder here. The dotted quarter notes must be held their full value, and in order that the tone may continue in satisfactory quantity they must be taken with a little more force than would otherwise be necessary. The same is true of the dotted half notes in the bass.



k) Mysteriously.
1) Here original *tempo* is resumed, and the climax is reached with the sonorous entrance of the principal subject at the double bar.

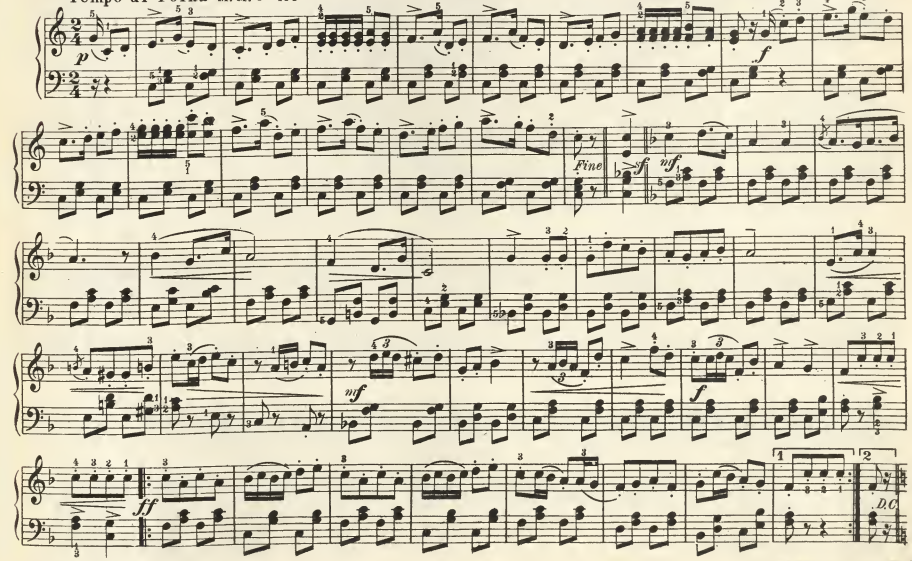
m) The Metronome marks indicate approximately the *tempi* usually taken by artists in the different parts of this piece.



CARMEN POLKA

BIZET

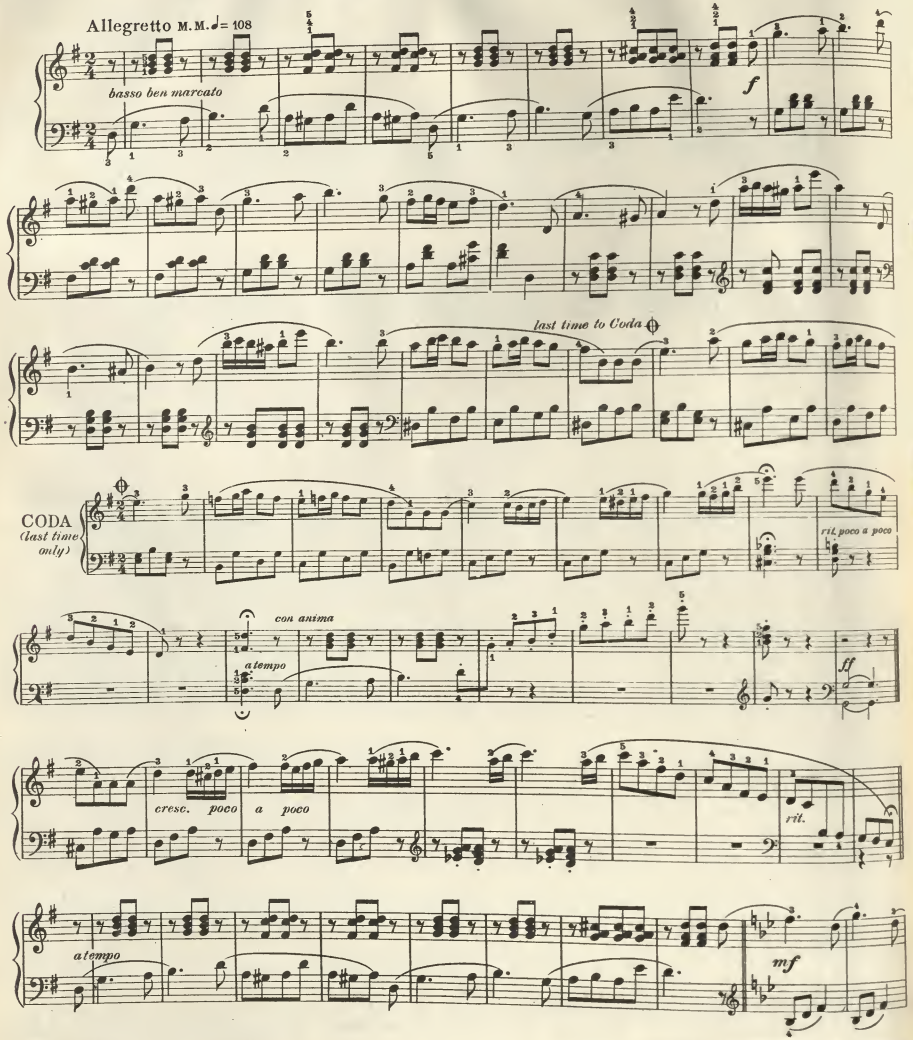
Arr. by M. GREENWALD

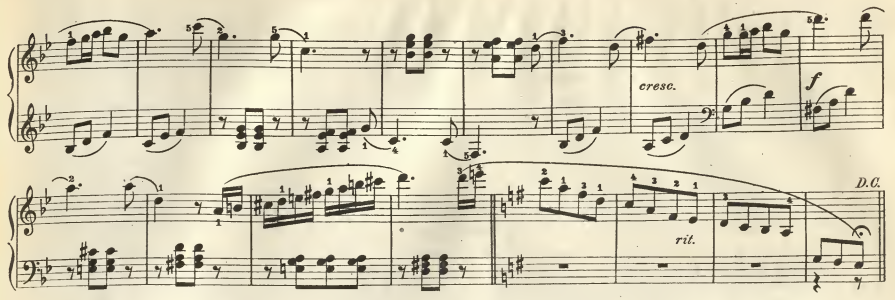


SONG OF THE HARVESTERS

"The sylvan slopes with corn-clad fields
Are hung, as if with golden shields."

E. L. ASHFORD





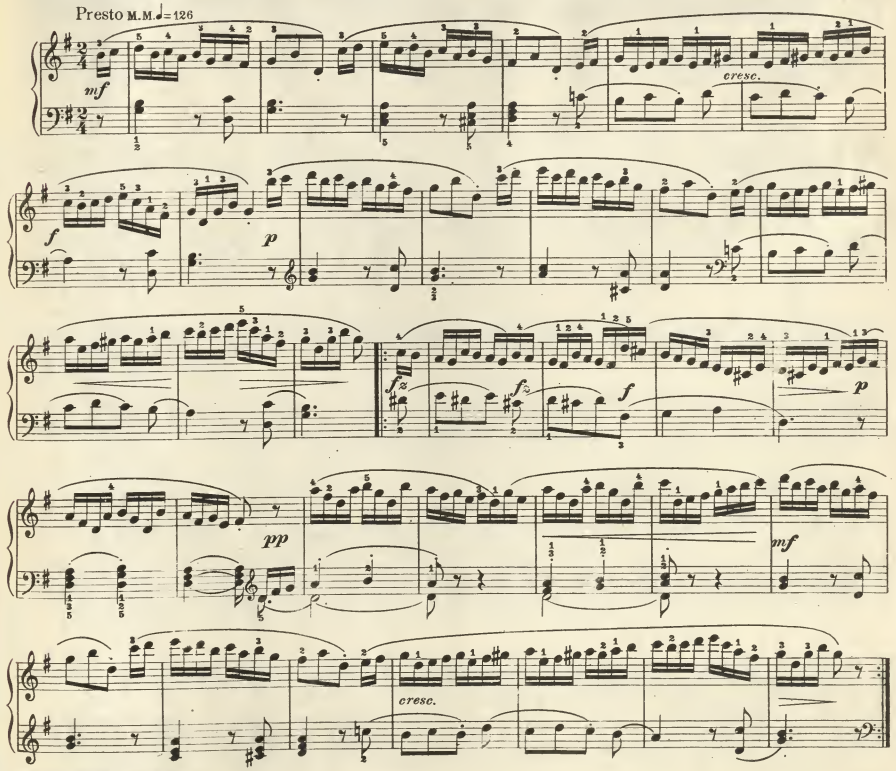
GIPSY RONDO

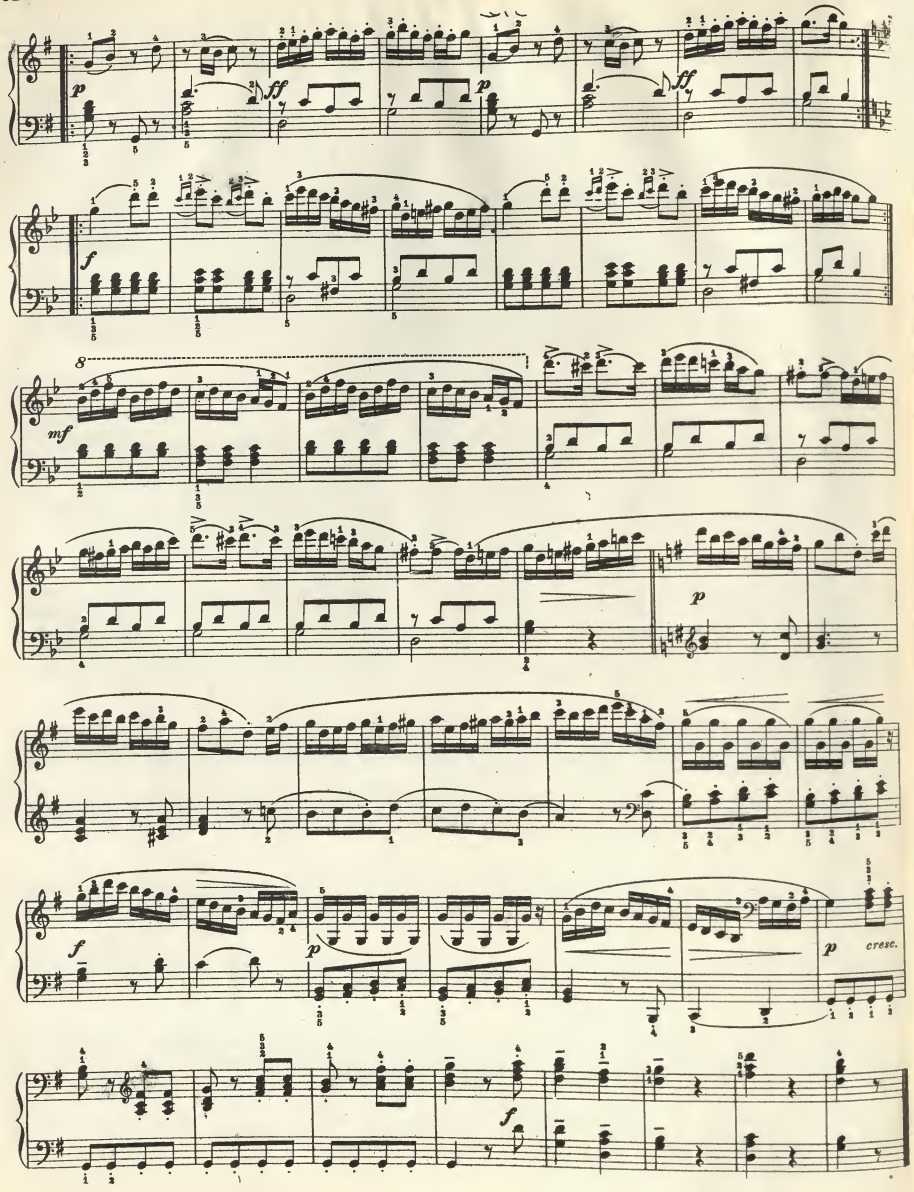
RONDO ALL'ONGARESE

Finale of the Trio in G

Arr. by Hans Harthan

JOS. HAYDN





SPINNING-WHEEL CHORUS

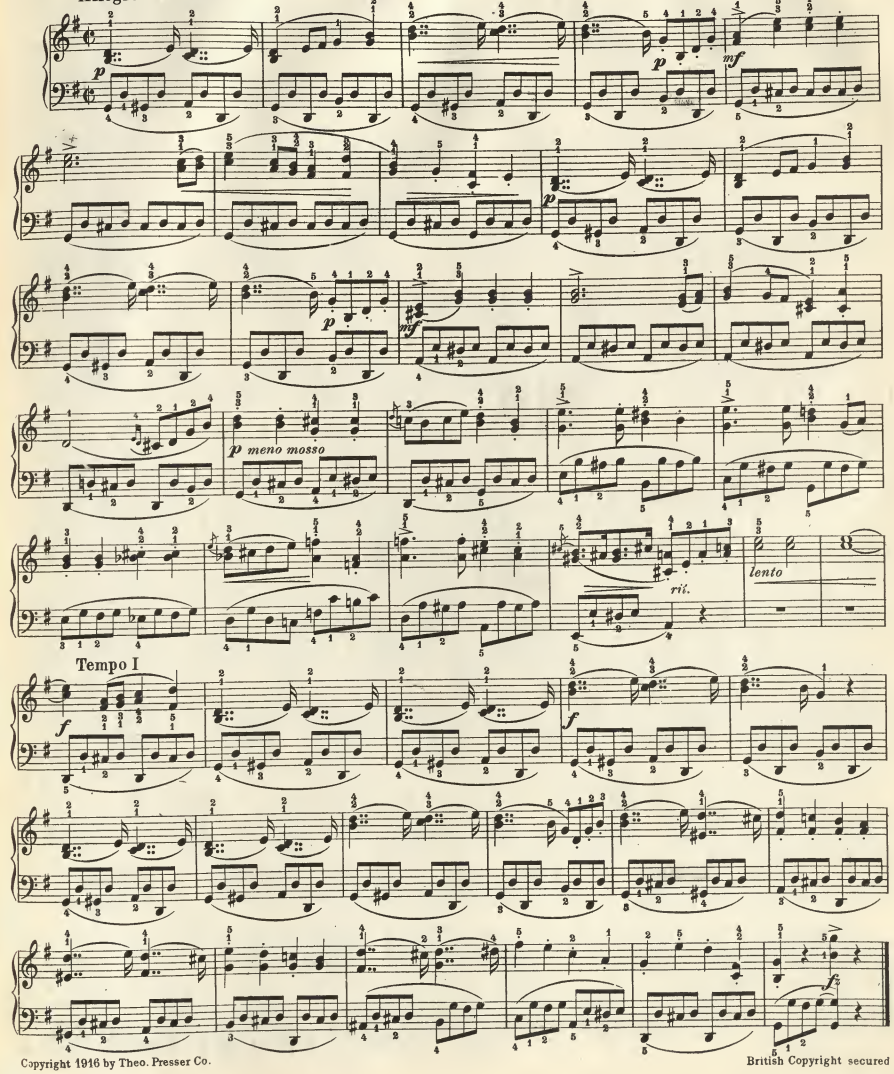
THE FLYING DUTCHMAN

FIRST PERFORMED AT DRESDEN, 1843

Arr. by M. Greenwald

RICHARD WAGNER
(1813–1883)

Allegro M M. ♩=63

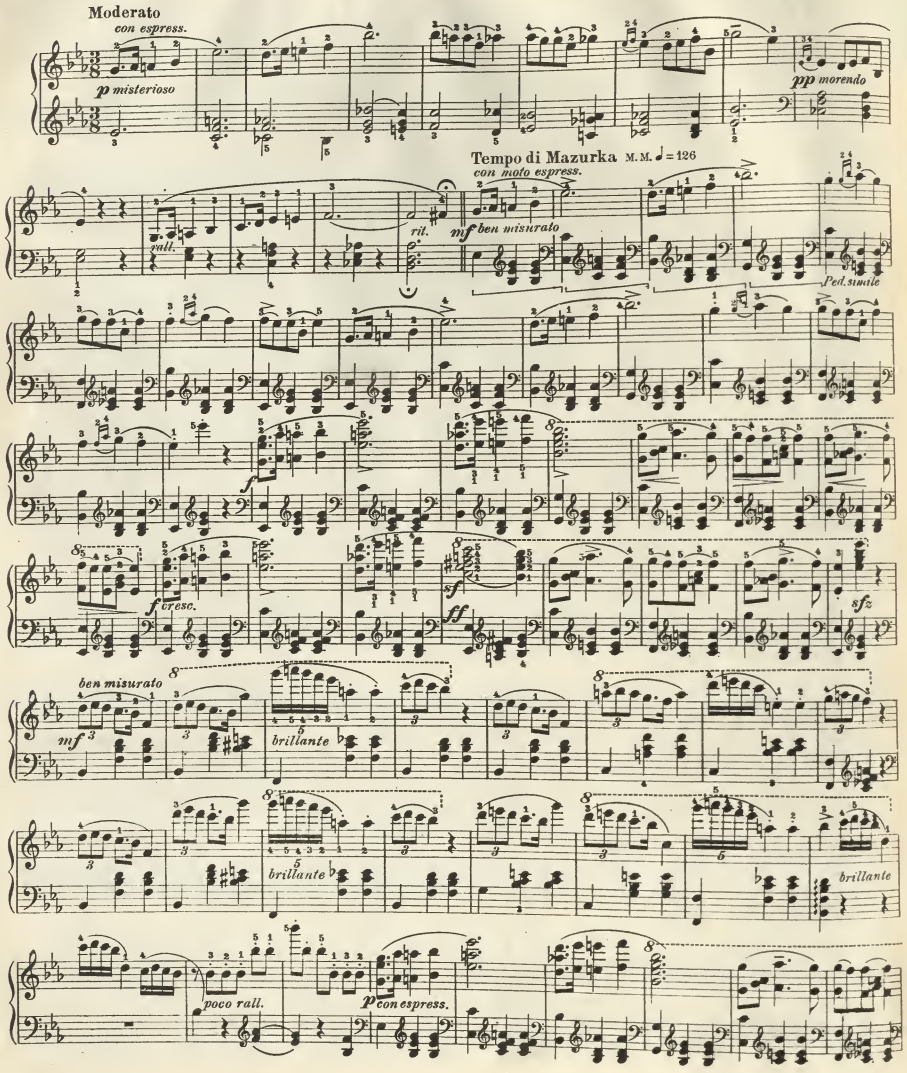


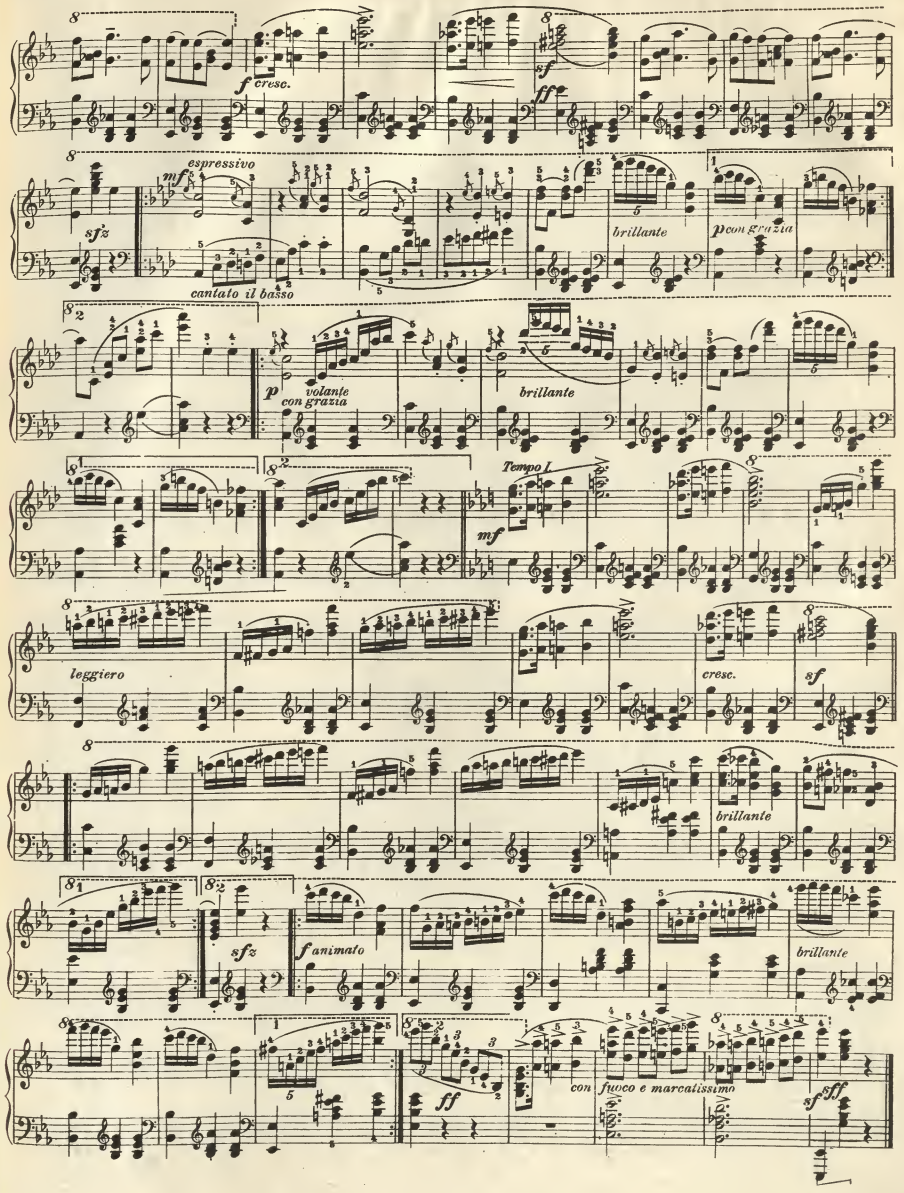
LA SCINTILLA

The Spark | L' Etincelle

MAZURKA SENTIMENTALE

LOUIS MOREAU GOTTSCHALK Op 21



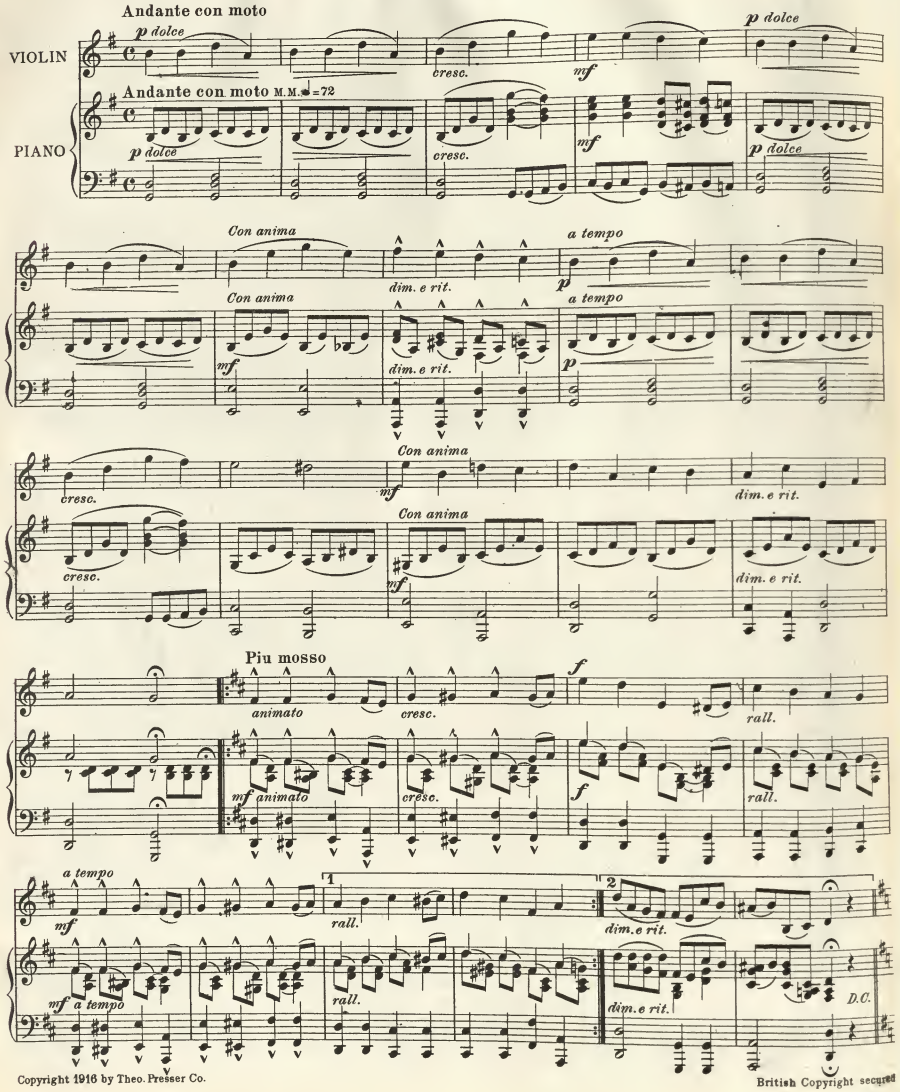


To Geo. E. Bucci, New York

BERCEUSE

CRADLE SONG

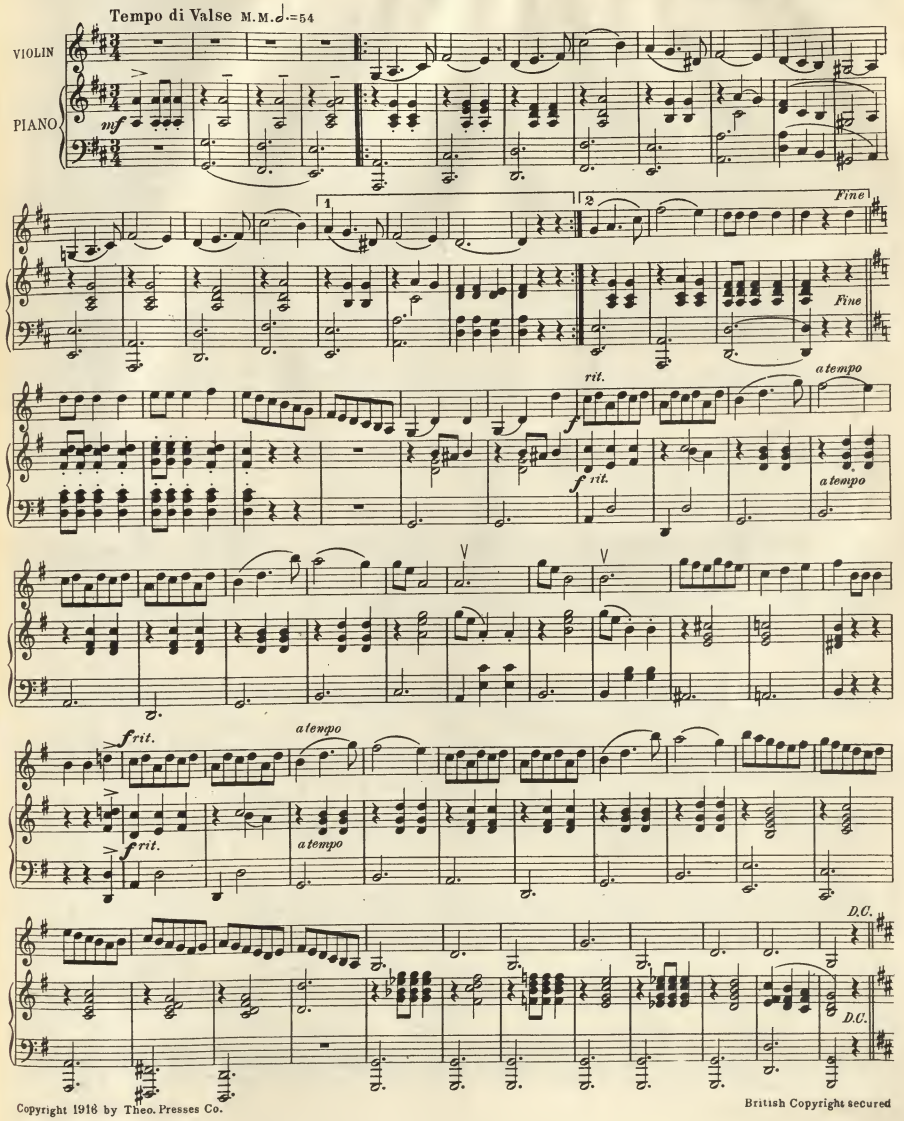
E. S. PHELPS



MARGUERITE

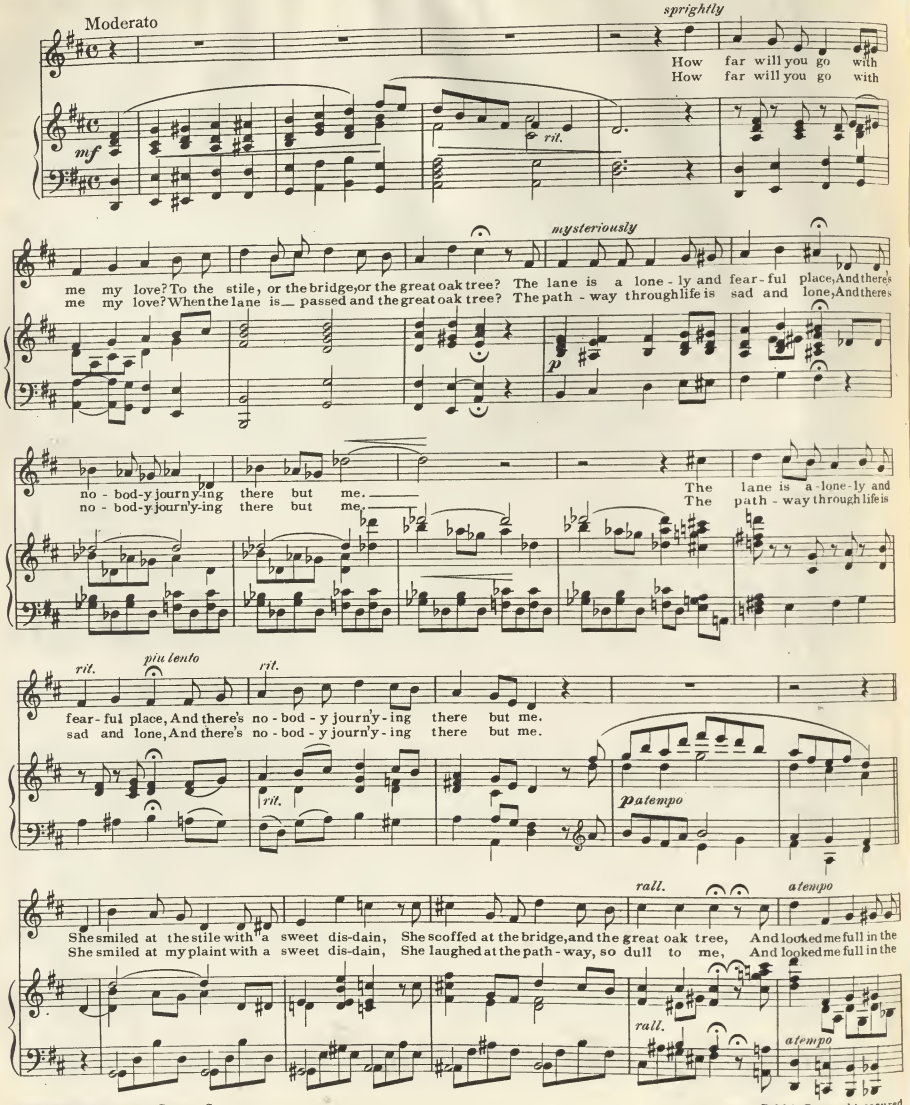
WALTZ

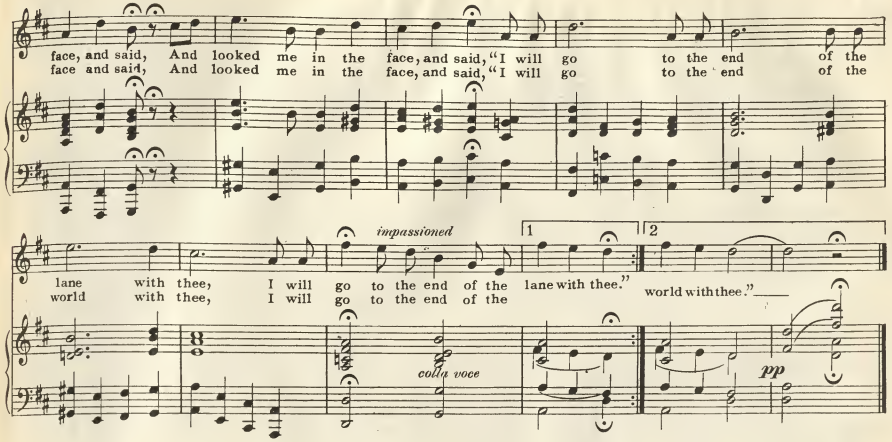
WILLIAM E. HAESCHE



TO THE END OF THE LANE

DAVENPORT KERRISON

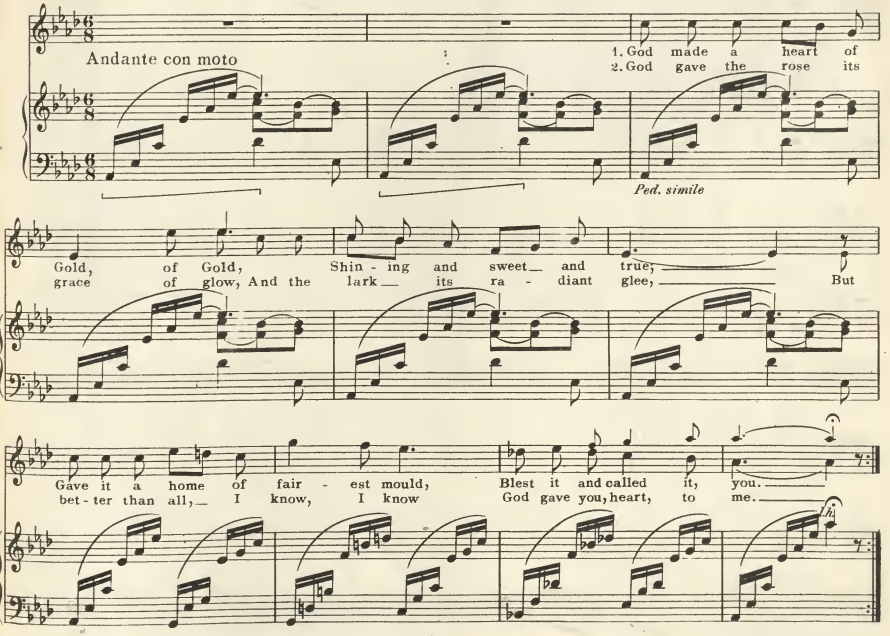




A HEART OF GOLD

ROBERT W. SERVICE

REGINALD BILLIN



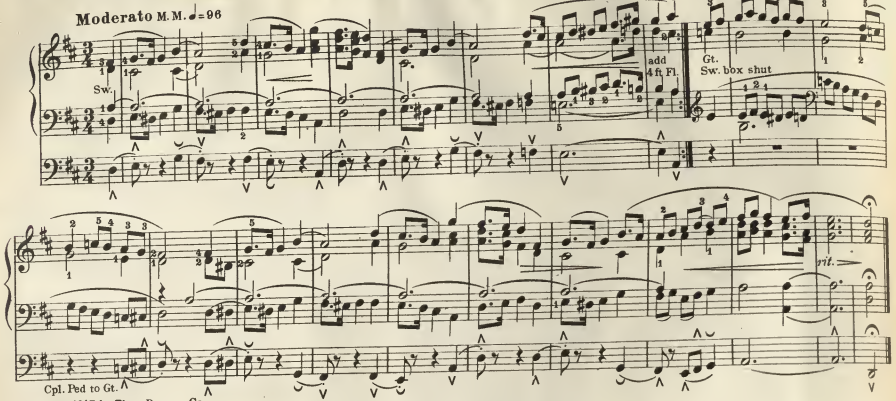
Registration { Sw. soft 8 ft. / Gt. Melodia to Sw. / Ped. soft 16 ft. to Sw.

CURIOUS STORY

Prelude

R. SCHUMANN

Moderato M.M. ♩ = 96



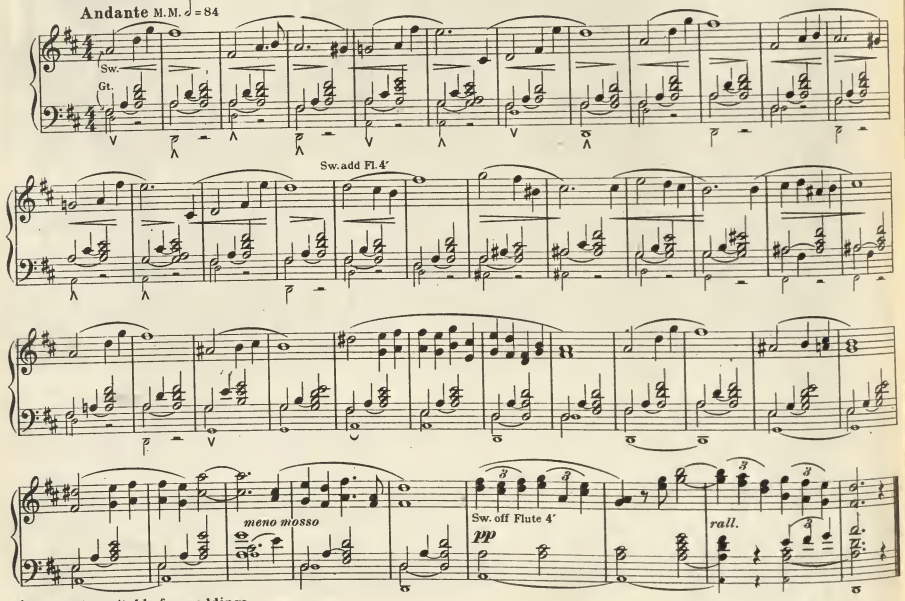
MEDITATION*

"Call Me Thine Own"

F. HALEVY

Prepare { Sw. Vox Celeste and Viole de Orch. / Gt. Dulciana / Ped. Bourdon 16 ft.

Andante M.M. ♩ = 84



*Especially suitable for weddings

Picking Out the Right Kind of a Piano

By B. H. Wike

People who buy their first piano should be as careful and considerate as they would be in buying clothing. A good piano is a joy for years. Of course standard makes are preferred above those that are not standardized. Usually, you will find the old standards and "reliables" advertised regularly from year to year. A durable instrument should have a well balanced action, which makes it easier to play than those hastily thrown together by unreliable companies. All things considered, it is best for the inexperienced buyer to call upon some musical friend to help make a selection from the most reliable dealer to be found.

If the home will permit, either as to room or as to finances, it is preferable to buy a grand piano. Then you will get greater volume and sonority of tone. On the other hand, the upright serves its purpose, occupies less space and is usually cheaper. If the piano he for a beginner in music see that the action is responsive enough so that none of the muscles of either the arm or the hand will be injured from any amount of practice. I once saw a piano with a hard, stiff action which the purchaser, on advice of the family music teacher, had adjusted to accommodate the child's weak fingers. I did not see how the change was of any benefit, for a trial at this piano one evening convinced me that it was much harder to play on than it would have been without the adjustment.

Be wary of the piano salesman who calls some one in on his own invitation alone to try the new instrument in your home. If you know the person as well as he does, all may be well. I once received such an invitation one evening to go to a neighbor's house where a new piano stood in a conspicuous place in the front room waiting in dumb anxiety for its intended buyer to say the word and pass over the price. This salesman had said nothing to the family as to his intentions; but he spoke to me about playing "something soft and mild." I was willing enough to try the new instrument, but had my mind made up that I would see what was really inside of that highly polished case, no matter whether I played *ppp* or *fff*. I tried both effects for my own satisfaction with the result that I was fairly well satisfied with it when playing piano, but greatly disgusted when I ventured into forte. The thing had no clarity and evidently wouldn't stand any great vibration without going to pieces. Later, the salesman was in a rage when he met me and said: "What made you play too loud on that piano that evening? You shouldn't do that when showing off a new piano." His remark seemed fatuous, and I instantly remembered that I had before played upon new instruments that were a delight no matter what my dynamic notions were. Be careful where your new piano comes from. You will find many reliable makes and a great many unreliable ones.

The Joy of Service

By Hazel M. Howes

How many music teachers, especially those in or near large cities, where the responsibilities and opportunities are great, are doing all in their power to inspire and uplift their community through the wonderful art of music? Many are doing splendid work within the four walls of the studio or in the concert hall, but are they not shirking responsibility and pleasure by these limitations? I do not wish to infer that the studio is not a good medium by which to reach the public. Every experienced teacher knows of its merits.

But what of the pupils, and there are many in the average town, that find it impossible to come to the studio? Many mothers do not wish small children to go from home for their lessons and we must understand and respect this attitude. There are instances where ill-health would prohibit the pupil's attendance. Are we, as teachers, not overlooking a great opportunity by not making the necessary sacrifice to instruct these persons?

Would it not be worth the inconvenience to devote at least one afternoon a week going to pupils who are unable to come to the studio? By arranging the pupils according to the location of their various homes, much time may be saved, and who could not enjoy a walk through a few streets of his home city or town once a week?

Know Your Piano

By Anna Hurst

"Know yourself," is an adage deemed an important one—so important, indeed, that it is hurled at us from the mouths of great teachers ever since it first decorated the portals of the temple at Memphis. Why should not the musician paraphrase this into "Know your piano?"

In addition to the musician's technical knowledge of music he should as a matter of common knowledge know as much of the piano as possible. The teacher may reply that one does not have to see inside of a clock to tell time. But one does not work the wheels of a clock—it is automatic. When one sits in front of a piano he becomes part of the machine and the player must realize this and know a little something about the principles of that machine. All that the violinist does in the way of making tone with his fingers and his bow is done mechanically in the piano. The violinist gives the greatest amount of attention to the matter of tone production because he has to make every note he plays. The pianist has this work done for him mechanically, and therefore he never thinks about the process.

In addition, the student and the teacher should know very certainly, indeed, the limitations of the piano, where it should be placed in a room, how it should be cared for and various other things which are continually ignored. They should know why the lid of the piano should be opened for solos and closed for accompaniments. There are, of course, cases where this procedure should be reversed, depending upon the volume of tone of the piano, the location of the piano in the room, the size of the instrument and the size of the hall.

Department for Singers

Edited by Voice Training Experts

Some Vital Truths About Singing

By S. Camillo Engel

Those of my readers who expect to find in the following lines anything new regarding singing will be disappointed. All that possibly can be said about it has been done. The subject has been treated not only exhaustively but repeatedly from all possible angles, from an anatomical, physiological and physical point of view. Nor is it worth my while to produce in the reader that languid feeling of indifference, caused by the reiteration of statements, made before, and often conflicting, merely to fill a few columns of THE ETUDE. But to sift the "truth" from all the chaff that obscures it; to present it unceasingly until its rays of light shall have penetrated the most obdurate mind, and shall have conquered the most prejudiced attitude, that *is* worth the present writer's while and it is *this* that the reader will find within these lines. I take it for granted that all of us believe in an orderly universe; a universe regulated and controlled by allwise, unalterable, unchangeable laws. The law of acoustics is one of them. It governs all sound, from the thunderous roll of a Niagara Falls to the chirp of the cricket. One of that law's eternal truths is that elastic, not rigid, bodies will successfully carry sound-vibrations. Therefore, rigidity of the body or parts, or only one part of it, is antagonistic to the sound beautiful.

Cultivate Non-Rigidity

Hence it is the first duty and the first task of the student of singing to cultivate non-rigidity of the body, making such baneful influences on the voice as, fixed diaphragm, fixed larynx, or fixed chest position, etc., impossible. Absence of bodily stiffness can be acquired by the power of mind over matter. Try the following (Hindoo) exercise: lying on the floor on your back, raise first one arm, then the other—saying to yourself as you do so, "heavy as lead," "heavy as lead." Dropping the arm, make up your mind to release its weight, to let it pass out of it, bringing home to your consciousness the ensuing feeling of lightness. Repeat same with the legs. Rise, and go through the same process.

Away With Wrinkles

Various as are the complicated conditions of our civilization, they all lead up to a certain definite tenseness of life, the expression of which can be plainly read in our faces. The following advice will not only prevent the premature establishment of the inevitable wrinkles, but will also promote the conscious "letting go" of the habitual tightness of our facemuscles in special, and muscle-tightness in general. Before making ready to go to bed, or after one is in bed before falling asleep, make up your mind to relax the skin of the face from the forehead and temples downward. By watching (mentally, not in a glass) the resulting movement you will be astonished at the habitually screwed up condition of your face. This will help you understand what is meant by acquiring non-rigidity of any part of the body. A variety of words, such as plastic, passive, elastic, etc., has been used by different writers to convey to the student what non-rigidity means. It seems to me that there is a term, up to now entirely overlooked, which can be used to advantage, and this is the word "responsive."

The body must be responsive, it must be on the alert, must in its entirety as well as in parts respond instinctively to the demands of the tone beautiful. It must not be inert, as the word "passive," or still more so that other word "relaxed" faintly indicates. Every muscle-fibre must thrill sympathetically with and to the initiatory and continued vibrations of the vocal bands. This can only happen if the body is permeated with expectancy; if it is instantly responsive and not merely negatively passive, or relaxed. The one means co-operation, the other, holding aloof, thereby defeating the object of the mental-spiritual element which needs a compliant vehicle for its expression.

The Importance of the Ear

In pursuing any object, after the means towards its accomplishment have been perfected, no one will ever continue to think of them, but give his undivided attention to the desired result. So likewise, in singing do not pay attention to the complex machinery of your voice, but, excluding every other thought, be solely concerned with the vocal sound or quality you wish to produce. What the eye is to the painter or sculptor, the ear is to the musician. It is through the vibrations of the extreme filaments of the nerve of hearing, ending in the ear, that the brain is enabled to perceive sound. Or, shortly and colloquially expressed, it is through the ear, that we recognize sound in its multiform character. And just as the devotee to "Art" trains mind, and eye, so must the musician do, substituting the ear for the eye.

In the majority of cases of singing students the ear is never mentioned, much less taken into account. How many a one is aware that the quality of the voice is suffering from one or several defects? I even know of cases, where a most pronounced wobbling passed unnoticed by its producer. And all of this, because the importance of listening critically to one's self is not brought to the student's attention. There are great numbers of pretenders to the honors of teaching singing, who accompany each tone of their victims', even simplest, exercises with the piano. The result is that the person to be sacrificed listens to the piano-tone and not to that of the voice, which is the essential. All I can say to these misguided persons is: *"Rise in rebellion against such palpable ignorance of what constitutes the very cornerstone of singing and deprive the underminers of their hopes and aspirations."* If the art-student's attention is not called to the expression of beauty of form and color will he ever learn to recognize it? If the student of singing is not given the living example of the ideal tone, and a practical demonstration of all the faults and defects voice-production is liable to suffer from, how can he tell the difference between the one and the many kinds of the other? To be able to illustrate with his own voice all of these is one of the requirements of the vocal teacher, and the student should bear this in mind before he commences, or during his studies, deciding to have nothing to do with one who is deficient in this important qualification. The ear is the sole judge and arbiter of the nature of the tone and having conquered for itself that place of eminence that rightfully belongs to it, the student, having assiduously cultivated it, will be safe from stumbling into that dangerous pitfall "physical sensation" which still is the slogan of many. You simply cannot go by sensation. It is easy to understand that certain physical changes in the vocal organs have to take place when singing different tones and vowels. Giving himself up to watching for these changes, the student cannot fail to notice the various physical sensations. But how on earth can anybody tell whether they are the correct ones or the opposite? Whereas, if the ear and the ear alone is left to watch the result of the mental tone-conception, one learns to unerringly judge the tone-quality, and if that is satisfactory the physical adjustment is "ipso facto" correct and does not have to be watched for. If then the ear is so trained that it fulfills its all-important mission so that consciousness of physical sensation does not exist for him, the student will have the moral satisfaction (which is a sensation of an entirely different kind) of bathing, yes bathing in the beautiful tone-quality of his, artistically produced, voice, which will envelop him with a perfect wealth of isochronous vibrations.

Inexact Terminology

It is wonderful how inexact the terminology of the text-books on singing are. The terms used, not only do not awaken a definite idea in the student's mind, but very often create even a false one. Take for instance the expression "tone-attack" or attack of the tone. I have discussed this utterly misleading word before. "Attack" includes two conditions absolutely antagonistic to a good tone. First, it conveys violence. One cannot attack anything, from an enemy in the trench to a dinner before one, without violence or vehemence, which differs only in degree with the nature of the object to be attacked, aside from the physical aspect, which in tone-production, as so frequently reiterated, is entirely misplaced. Second, it is only an enemy that one would attack, *i. e.*, fall upon with force. But the tone-producing instrument is not our enemy. On the contrary, in the majority of cases it is justified to consider its incumbent in that light and ought to attack him for the manifold maltreatment received at his hands. The chemist uses that admirable locution "status nascent" if he wishes to indicate the precise moment when a chemical element or combination of elements is born. Why, then, should not we use the phrase "inception of tone" when we wish to indicate its being brought into existence?

A Better Term

"Inception" as defined by Webster means: "act, or .process of beginning, commencement, initiation;" and that is what everyone means. Then why not use the word that is proper to the meaning? The "inception of the tone," therefore, must not be accompanied by a small explosion, sounding like a click; it must not be preceded by an aspirate either, but, the release of air and precise adjustment of the vocal bands being exactly simultaneous (please forget it!), the tone will make its appearance full, round, on the pitch and well poised, as it should.

This leads me to speak of another expression that in the minds of the different people using it assumes a different meaning. It is "placing" the voice. One author means by it the ability to intone correctly; another, the skill with which the voice is focused (?) forward; a third one takes it literally and the reader is led to believe that the voice should be put—as we might a concrete object—in a certain locality. Another one again confounds it with the development of the voice, mechanical and otherwise, etc. I take it that what is meant by it in its ultimate sense is the impression to be produced that the voice appear to come from on high; that it soar far above the stored-up sea of air underneath it, unmindful of the tone-producing instrument or the motive power that sets it going. Hence, to "poise" the voice would be, in my humble opinion, the more accurate term; and my practical experience teaches me that the student has a distinct and clear conception of what I mean by poise of the voice, whereas, "placing the voice" gives him a hazy, foggy idea, the sense of which he perceives only in its outlines, without enabling him to grasp the substance.

The Real Legato

Of all the styles in singing, the "legato" is the most difficult to acquire, as it is the rarest to be heard in our day. The reason why it is so seldom met with? It takes so long to accomplish it, and we live in such a hurried, shoddy age. An age that not only tolerates but submits to superficiality. The leather-soles of our shoes are not leather, the silk of our hose is not silk, the wool of our clothes is not wool, and so on ad infinitum. It is an age in which the man, who promises to teach any language in twenty lessons, not only exists but flourishes. I heard the same promises held out by at least one violin-teacher who, however, was considerate enough to extend the time to three months, and one vocal teacher—a broken-down opera singer, though still below thirty—of my acquaintance claims to place students in opera after six months of study. It is an age in which a man is permitted to come before the socially elect, and discourse on his wonderful discovery of a new and short way to become a singer by psychology. This happened a few years ago in the drawing-room of a wealthy New York woman. After the lecture a sheet of paper was passed and the lecturer collected the names of two dozen would-be disciples who were all eager to avail themselves of the tempting offer. It is the age "par excellence" of get-rich-quick and learn things quick.

What is Legato?

In order that the reader may understand why the "legato" (I do not qualify it by the adjective "perfect," because an imperfect legato is an anomaly) is so difficult and requires so much time for its acquisition, I will give him the underlying physiological reasons, with the request not to let them linger in his mind whilst practicing it. The legato depends on the degree of precision with which the vocal bands adjust themselves in conformity with the pitch of each successive tone (half or whole) in the most rapid as well as slow tempo. This precision must be accompanied by such smoothness that the tones, to the auditor, do not so much follow each other as drop into each other's places. If one were enabled to see the marvelous accuracy and swiftness with which the delicate parts of the larynx, in obedience to the mental feat to reproduce an ideal legato, unerringly co-operate, one would certainly have to admit that it takes a great deal of time to bring about the necessary automatic control. To further impress the reader, I repeat it: the true legato is the instantaneous substitution of one tone for another without a break, slide or aspirate being permitted to intrude between them.

To the discriminating musician the singing of to-day, either on or off the stage, is entirely void of color. What one hears, regardless of the sentiment expressed, is either of an unyielding, rigid loudness, or of a breathy, toneless quality. In manipulating his tints, in coloring, it is again the painter who can give the singer an example. If the singer fails to color his voice according to the sentiments expressed by the words and music, his performance falls far short of artistic requirements, hence the study of the *messa di voce* cannot be dispensed with. He must learn to in- and de-crease the volume of his voice, without injuring the quality; to express truthfully by means of it the entire gamut of the emotions. It may not be quite unnecessary to mention it, but the performance of the "messa di voce" does not entail any muscular pressure in the neck or elsewhere which in- or de-creases with the tone Nor should the mouth be gradually closed in diminishing the forte, as so often noticeable. A perfect *messa di voce* is synonymous with perfect breath-control; yet one must never think of the breath. Think the tone soft and it will issue soft; think of it as an increasing tone and it will leave you as such. Truly, it may be said: "as the man thinketh (the tone) so it is."

If one considers the wealth of material to be mastered in order to become a singer, one cannot help but marvel at the universal ignorance amongst the masses, not only as regards the time required, but also as to the means to be employed. I know of a number of students, who were given operatic airs of the florid variety, without any preparation, to develop their voices on. One, personally known to me, studied in this fashion, one entire year; her pabulum was "Lieti signor'." Richard Wagner, who has been wrongfully accused of having been the cause of the deterioration of singing has this to say: "No doubt, there is no study requiring such close application as the study of singing. It demands not only the unceasing attention to the smallest details on the part of the teacher, but requires incessant and patience-trying exercises extending over a long time, on behalf of the student, ere the voice-emission can be said to be free from defects and the voice to be perfectly developed."

Most people seem to think that a good natural voice, with perhaps a pleasing appearance added, suffice to make one a singer. These endowments are but the fundamental (requisite) conditions which, at most, justify the contemplation of a career as a singer. But patience, constant application and unquenchable enthusiasm are needed to reach the goal.

One of the details that Wagner had in mind, when he wrote the quotation given, is the necessity for investigating the nature and character of each vowel and consonant, of insuring the proper pronunciation of the one and clear articulation of the other. Nor must the beauty of the tone-quality be sacrificed to certain vowels which are more difficult to pronounce than others. One vowel should be as perfect as the other and will be, too, if the student, undaunted by failures, strives to accomplish it. Differing from others, I also insist that my students retain—and not modify—the purity of the vowel throughout the entire range of the voice. It is accomplished by the irresistance of the soft parts of the oral cavity. It is positively ridiculous to assert, as so many do, that they can sing only on, "O" or, "ah," etc.

Altogether, I may say that, no field of human endeavor presents such a quagmire of ignorance as that of singing. The teaching of it is in the hands of so many quacks, who themselves know nothing about the art, that knowledge on the subject is impossible to spread. This deplorable state of affairs affects also the critic. There are very, very few who have time and inclination to make as profound a study of the art of singing as it requires, to be thoroughly understood; yet they have the impertinence to criticise a subject that is entirely outside their mentality. I know one of these scribes who confessed to a few friends his gross ignorance on music in general and singing in particular; yet he is allowed to keep up his balderdash, "O tempora, O mores." O Cicero! What wouldst thou say, if thou were't to live in our day? The consonants either retard or interrupt the vowel-sound. Both the retardation and interruption must occur with such rapidity, without affecting the clearness or precision of articulation that, to the hearer, the tone is to all appearances a continuous one. This again demands the separate study of each consonant; and as the principal mechanical means of their production are the tongue, jaw and lips each of these organs must first be developed to a high degree of efficiency by suitable exercises before attempting to articulate the individual consonant.

The Failures

All of which again spells: time, patience and assiduous application. Those that after only a few trials become impatient and petulantly exclaim: "It's of no use, I shall never get it," ought to turn their attention to something else. My own teacher used to advise them, if they were girls, to go and mend—not their ways—but their brothers' socks. Clara Kathleen Rogers says: "Every unaccustomed act we perform is difficult at first, even to the quickest-witted and most intelligent of us; but with each repetition it becomes easier and more natural, provided we keep our minds steadily bent on what we mean to do." The rock on which we are apt to slip is, that we do not keep on trying long enough. After each of the consonants and the vowels have become perfect, the student may commence to sing on syllables, then on words.

Let the student ever bear in mind that though the means that control the production of the vowel-sound differ radically from those that create the consonants, they not only must not interfere in any way with one another, but that they must fulfill their respective tasks—though different in nature—in harmonious coöperation; and that therefore it is imperative to master these two factors individually before combining them. Here again I take leave from my reader, hoping that my words will have made some impression upon him; cherishing the thought that he will be prompted to examine himself critically and endeavor to correct eventual deficiencies. After all, we live to learn and humanity's greatest curse is and always has been, ignorance.

Fundamental Training in Voice Culture

By Mary L. Stuart Butterworth

THE greatest of gifts that God has bestowed upon His children is a beautiful voice. The word beautiful here means much, and it takes time to develop a voice in order to make it beautiful from every standpoint.

Inasmuch as the message of Truth can be delivered to the ready listener from a human song bird, and inasmuch as the voice is a God-given talent, it becomes all the more plain to us that the voice should be handled and treated skilfully, just as the violinist handles his instrument. Many beautiful voices have been spoiled by too much training, or by wrong methods used, or by forcing the vocal cords either too low or high in pitch. Many times bad results have been effected through the over-anxious condition of mind on the part of the pupil to obtain in a short period what by nature takes a long period, for if you inquire amongst teachers you will find that many students when they first start in to develop their voices expect in a short time to be artists, when in reality it takes years to become a beautiful singer. I have seen pupils start in taking singing lessons by using the most harsh exercises on their undeveloped vocal chords. As a result the tone in a short time became grating and harsh or shrill. Just stop to think. Using any instrument harshly, what would happen? Wouldn't there be wear and tear upon it and would not the sweetness fade away?

So it is with the human voice. Overzealousness and too much exercise in the beginning of training the voice are just as bad for the vocal cords as too much gymnasium work is for the heart. Moderate exercise is the only lasting thing.

The thing that is most important in the fine art of singing is the breathing and the control of it. Tone work comes later, suspended or poised by the breath. If you will notice the great singers we have in the world to-day, you will see how important their breathing is to them. And why should it not be? Inasmuch as we have to take a breath before we utter a sound, does it not seem proper that our breath should be the starting point for development? Yes, the first thing is exercises for the development of the diaphragmic muscles of the body, to loosen up, as it were, these muscles that have probably been inactive; for in singing the first training comes there, and if these muscles are properly trained, and the pupil understands their use and learns to control the output of voice with or from them then the other points which constitute good singing will come more easily and of course more naturally, keeping in mind that progress is slow. There are plenty of exercises for learning breath control, and these may be learned through most of our teachers. These I now quote have been most helpful to me.

Practical Exercises in Breathing

EXERCISE No. 1. Take the breath deeply with the thought of expansion in the mind, centered at the diaphragm, trying to bring out slowly the ribs, like the opening of an umbrella, keep the mouth closed so as not to drink in the air, and breathe through the nostrils. Repeat this several times (in the open, pure air of course is more advantageous). While practicing this, note just what happens and try to see the sense in it, and watch the improvement with practice.

EXERCISE No. 2. Take this same exercise and count in your mind how many seconds you can hold it, before expelling. Keep trying this for ten minutes and watch carefully how much longer you can hold it at the end of the ten minutes than you did when you started. You will find it grows longer every day until a limit, of course, is reached. With the practice comes the improvement.

EXERCISE No. 3. For learning to control the breath or, as the small boy says, for doing stunts with it, do as follows: Take a deep breath and exhale only a part of it slowly, then exhale a part of it quickly, then slowly, and so on until it has gone entirely. Repeat this several times during your terms of practice. It is interesting to take notice just how slowly you can expel it, and how much you have in reserve.

EXERCISE No. 4. Take a deep breath quickly and expel it quickly, as if blowing your breath upon a mirror or extinguishing a candle. The deep breath emits in an instant. Practice that also, as it is especially beneficial in learning to sing staccato or short phrases.

These are all good, harmless breathing exercises, enabling you to learn how to control your breath, and if practiced will bring the desired results. There are running and jumping and stooping exercises which tend towards breath control, too, but these I have given will be found the most helpful, and if indulged in, in a good honest way, the student will find that his belt is growing tighter and his chest measure increasing, besides gaining an immeasurable amount of benefit from inhaling fresh air into the expanding lungs, and knowing that the lungs are controlled by the muscles developed in respiration.

The pupil from the beginning of vocal study must know the motive power is the breath, and when he masters this power, that which is desired—a beautiful voice—will be unavailable.

Now as to the singing or the placement of tone. This is where the power of thought and intelligence comes in, as the study of singing is a mental thing. A student's technic depends upon the use of his mentality.

EXERCISE No. 1. Standing fairly erect, but not stiffly, take the breath (already stated) and place a tone upon it, using the word *nah*. Reasons for *nah* are: That the consonant *n* brings the tone forward and the *ah* drops the jaw naturally and allows the tone to come forward. Do not sing tones loudly, use pianissimo while developing. The forte will come later as you advance. Hold the tone *nah* upon the breath until the breath is out. Then either take a tone higher or lower and do the same thing, keeping that up for at least ten minutes at the start, not forcing your tone too high or too low from the compass of your voice. Notice how many seconds the tone will last.

EXERCISE No. 2. Starting at middle C on the keyboard, taking a breath, placing the word *noo* and going slowly and softly up the scale and down the scale, singing noo, no, nāw, nāh, nau, nay, nee, ni, constantly watching that the tone is well suspended on the breath, and observing carefully how you manipulate at the beginning of your instruction and how you improve at the end of two weeks, a month, and so on. These words all starting with *n* have the vowels a, e, i, o, u, which will bring the lips in the right position, and as they are set in words they teach you phrasing, which is indeed a very necessary part in the art of singing, as the student will see as he advances in their study. Do you see what the *n* is for, what the vowels are for and what the words are for? Then there is still another good point to this exercise, and that is singing the words up and down the scale, which in time brings elasticity of the vocal chords or the velvety quality which all singers wish to acquire. There is another important point for the student to remember at all times, and that is: not to stiffen the jaw and the muscles of the throat. Sometimes the pupil will say, "Oh, I'm discouraged. There is so much to remember." Let me say to that one: Do not entertain that thought for a moment, everything will come right in its place, if you will only give it the proper time. Discouragement is an evil which can have no part in any workman's career, let alone a singer. No truly great singers were ever made in a day or a year. Then remember, discouragement is a mental hazard. If your voice is harsh at first, keep in mind all times that these soft exercises will tame or tone it down and by conscious effort you can harmonize your mind with the mellow, sonorous, rich voice which you are seeking, and in due time who knows but that which you have idealized may be yours. It is a known fact that the voice is the organ of the body which is indicative of the mental attitude, and all singers agree that singing is mental. From these exercises, if practiced faithfully and earnestly for a long period, the student will derive the benefits which I have stated, for I have never seen them fail. As the student progresses, the exercises producing other results such as trilling, legato, staccato, stentato, and so on, will come; but for the first few quarters, or a year or so, I know of nothing better than these which I have just given you. And to my readers I can only trust that my article is understandable and that you will try it for a term and see what benefits you derive from it for your efforts. I feel sure you will have the total sum of breath control, continuity, elasticity, lip placement and some phrasing which will aid in developing the God-given talent of all talents—the voice.

Do not learn anything about certain registers of the voice, but pay all attention to the continuity of tone quality. Too much technical physiological or anatomical information tends to hinder the student and will therefore impede the progress of the art which he has selected to follow. Keep your mind dwelling in encouragement, which is one of the constructive elements in life, and remember always the soul reveals itself through the voice. Do what you can to make it grow more beautiful; for a voice, be it low or high in pitch, is a flower of beauty.

One thing more that is important to remember when studying the voice is; The importance upon tone quality and quantity deserves earnest consideration, for it is an old adage that in the voice there is no deception, for it is the index to the mind, denoting its qualities, and a beautiful voice is enjoyed as much in a lullaby as it is in a sanctuary or home and always gains an audience of ready listeners; besides being a great satisfaction to the singer who probably had to struggle to attain to the highest of all arts—the art of singing.

How Music Reveals the Souls of Nations

THAT music and kindred arts rather than political happenings are the true revealing sources of the history of mankind is the interesting theory of Romain Rolland. In the introduction to his work, *Some Musicians of Former Days*, he shows how in history's darkest hours glorious music has been the forerunner of happier days, showing that the divine element in the human spirit can be dimmed but never quenched. "The essence of the great interest of art lies in the way it reveals the true feeling of the soul, the secrets of its inner life, and the world of passion that has long accumulated and fermented there before surging up to the surface. Very often, thanks to its depth and spontaneity, music is the first indication of tendencies which later translate themselves into words, and afterwards into deeds. The *Eroica Symphony* anticipated by more than ten years the awakening of the German nation. The *Meistersinger* and *Siegfried* proclaimed ten years beforehand the imperial triumph of Germany. There are even cases where music is the only witness of a whole inner life, which never reaches the surface.

"What does the political history of Italy and Germany in the seventeenth century teach us? A series of court intrigues, of military defeats, of miseries, and of one ruin after another. How is one, then, to account for the miraculous resurrection of these two nations in the eighteenth and nineteenth centuries? The work of their musicians gives us an insight. It shows in Germany the treasures of faith and activity which were silently accumulating; it shows simple and heroic characters like Heinrich Schütz who, during the Thirty Years' War, in the midst of the worst disasters that ever devasted a country, quietly went his way, singing his own robust and resolute faith. About him were Johann Christopher Bach and Michel Bach (ancestors of the great Bach), who seemed to carry with them the quiet presentiment of the genius who followed them. Beside these were Pachelbel, Kuhnau, Buxtehude, Zachow, and Erlebach—great souls who were shut up all their lives in the narrow sphere of a little provincial town, known only to a few men, without worldly ambition, without hope of leaving anything to posterity, singing for themselves alone and for their God; and who, among all their sorrows of home life and public life, slowly and persistently gathered reserves of strength and moral well-being, building stone by stone the great future of Germany. In Italy, at the same time, there was a great ebullition of music, which streamed all over Europe. It flooded France, Austria and England, showing that Italian genius in the seventeenth century was still supreme; and in this splendid exuberance of musical production, a succession of thoughtful geniuses like Monteverde at Mantua, Carissimi at Rome, and Provanzale at Naples gave evidence of loftiness of soul and purity of heart which was preserved among the frivolities and dissoluteness of Italian courts."

Department for Organists

Edited by Noted Specialists

Keeping Out of the Rut

By Roland Diggle

PERHAPS organists are more apt to get into a rut than any other members of the musical profession. Why this should be it is hard to say, but I am afraid it is owing to the fact that when they start out to follow their profession they have a lot of spare time which lies heavy on their hands; if this time is not made use of in the right way they soon become lazy, and in a little while are satisfied to follow the lines of least resistance. Another reason perhaps is the loss of enthusiasm. How many organists are there who have gone to their first church full of enthusiasm and fine ideas, only to find an apathetic choir and congregation, and a minister who gives no support or encouragement? It takes a wonderful amount of enthusiasm and personality to overcome such obstacles as these, but at the same time it is safe to say that the really big men in the profession are the ones who have made a success of their work under such conditions, and surely there is nothing that would broaden one's character, or keep one out of the rut better than such a success.

I have in mind a man who accepted such a post some eight years ago. The salary was small, the organ poor, and the choir consisted of some seven members. A more discouraging outlook for an organist could not be imagined, and yet to-day that man stands through his own efforts created one of the best posts in the state. His church salary is $1,500; he has a fine new organ; a choir of 75 voices; all the teaching he can attend to; is the "big man" musically in a city of 25,000, and is the happiest and most go-ahead organist of my acquaintance. You couldn't put a man like this in a rut if you wanted to.

How did he do it? Well, in the first place he did a whole lot for nothing. He hadn't been in the place a week before he advertised that he would give free voice lessons for three months to all would sign an agreement to sing for one year in his choir. At the end of one month he was giving fifty lessons a week, and at the end of the third month eighty lessons a week. Early in the third month the organ broke down altogether so he called a meeting of the choir and told them he would continue the lessons for another month free if they would each sell ten tickets for a concert in aid of the organ fund. Over 1000 tickets were sold and $400 raised which put the organ in working order again. Not only this but the advertisement he got from the concert was worth more to him than anything else could have been, for it showed the people that he could do things. It was now time to charge for lessons, for you must remember that up to this time he had not received anything apart from his church salary of $50 a month. He agreed with his choir to continue their lessons for twenty-five cents a lesson; to all outsiders the price was a dollar a lesson. At the end of the sixth month forty-three of his choir were still studying and he had some twenty pupils besides. About this time he went to the president of the local Chamber of Commerce and suggested that they should have a glee club under their auspices which could sing at conventions, banquets and meetings. The idea took hold and they told him to go ahead and organize one. They did not offer him any salary but gave him a room and piano for practice and $20 for music. At the end of four months he had a glee club of thirty-five voices who made such an impression at the first banquet they sang at, that the Chamber of Commerce voted $400 a year to keep it going, and it is still going. During his second year he organized a Choral Society, and three concerts have been given each year since. Four years ago the church installed a fine new organ for him and he gives eight recitals a year to packed audiences. During the past year he has organized an orchestra which gave two concerts and assisted the Choral Society in a May festival.

Here then is a man who has kept out of the rut, and if you ask me how he did it I would say by keeping busy. Such a man is not satisfied unless he is learning something all the time. He is not content to buy a two-dollar collection of organ music and make that do until it falls apart. He will not be satisfied doing the same old anthems over and over again because he is too lazy to look over the new ones. No! such a man is constantly seeking new works and new ideas, is continually creating new opportunities and making the best of, and improving, the conditions under which he has to work.

And what about the man who is in a rut? From personal acquaintance he is a sour, discouraged individual, he says, "O my organ is only a small two-manual; there is no encouragement to work on such an instrument, if I only had a good three-manual, etc." He overlooks the fact that there is very little organ music that cannot be played on a two-manual, and that although he may not enjoy it, the members of the congregation would. When the time came for a new instrument, it would be much easier for him to get what he wanted if he had got all he could out of his old organ. And so on with his choir and teaching; instead of getting out and making a success of things he can only sit back and grumble. Is it any wonder that he never gets anywhere at all? So I say to you who are afraid of getting into a rut, awake to your opportunities, keep your enthusiasm and above all keep busy. If the mountain won't come to you, it's up to you to go to the mountain.

Popular Interest in Bach

DR. J. FRED WOLLE, in an address to his famous Bach Choir at Bethlehem, said one night after a rehearsal:

"Most of Bach's music is written diatonically. If you will look beneath the ornamentation you will find that the seeming complexity of Bach vanishes and you have music as natural as the harmonic progressions of the folksong.

"That is why people who don't know one note from another may enjoy Bach. I claim that one need not understand the technic of it to be moved and uplifted by great music. The musically untrained are just as deeply impressed by an eloquent production as professional musicians. When I walk along a country road and see a beautiful tree I enjoy the sight of it to the utmost. I couldn't admire it any more if I were a botanist and could describe the structure and scientifically classify that tree. And so it is with the music of Bach. It has universal appeal."

Who is an Organist?

By Arthur Bird

IN answer to the question "who is an organist?" I hear someone say: Anybody who plays an organ. This answer is literally correct, but in reality empty words. Firstly, there are those who can play; secondly, those who think or are told they can; thirdly, those who play because there is nobody else within call who can. Let us begin with these last mentioned. For countries where towns, with of course the obligato churches, shoot out of the ground and blossom over night with the agility of a jack-in-the-box or with the celerity of the rank and wily weed in the corn field, it is an utter impossibility to supply all the numberless organ benches with people worthy of the seat. Under such circumstances, anybody is good enough and he, she or it, who can perch on a bench, count to six, hum *Old Hundred*, knows by sight a keyboard and can thumb and finger it for better or for worse, is invested with the most honorable title of Organist of the ——— Church. This collection comes under the head of *Emergency* or *Chance Organists*, and if they unfortunately must be tolerated, they can neither be taken in earnest or made to suffer for the multitude of their sins; for truly, they know not what they do. They are, so to speak, a necessary evil and by faith of their musical impotence, the innocent authors of shows in which the poor organs are the chief mourners. The second group—those who think or are told they can—are ten thousand times worse than those just mentioned. Among this kind, the piano-organ players, who usurp organ positions which justly only can or should be held be qualified organists, are the foremost malefactors. Pianists as a rule consider organists several degrees below them on the scale of musical importance. Many of them mount an organ bench with the assurance of a commander-in-chief and declare, pedal playing is an unnecessary handicap, an occasional tip with the left toe is quite sufficient and, as to the manuals, compared to the piano keyboard any baby can play them. True it is many of these wise men do play the organ as only babies could. In my many years of experience as an organist, during which an organ was intrusted to my sole care, I never, under any circumstances, allowed a piano-organ player, or perhaps better, a piano-playing-organist, to touch it. I consider it the duty of every organist to guard his organ as faithfully against all such offenders and intruders as he does his own good name against any assault or as valiantly as the color-bearer does his regiment's flag.

The Pianist-Organist

Among thousands of this kind there may be an exception, but this only proves the rule. A shining exception is perhaps Saint-Saëns who, it is well known, is an elegant pianist and distinguished organist, and he is one of the best evidences that piano and organ virtuosity cannot be combined and be equally successful. Personally I consider him a far better pianist than organist, and, certain it is, he cannot be compared to a Guilmant or even to a Widor and perhaps to many others, although as a musician he stands mountain high above them all. This collection of organ players can most fittingly be called, *piano-playing-organists*. The second part of group No. 2 consists of those who have either self-learned or been taught to play a reed or cabinet organ. Good friends, and of course admiring ones, persuade them to climb higher, for you know if you can play a small organ, you certainly can a church organ, which is much more interesting and pays so much better, and then the influential friends provide the necessary position.

Thus, little by little, these amateurs develop into the kind of organists who double the stumbling attempts to pedal the bass notes with the left hand, the effect of which is as disgusting to the eye as it is painful to the ear of every real organist. Such organ players, sailing as they do under the auspices of loving and powerful friends, can well be called, "*patronage organists.*"

The Real Organist

The genuine organist is one who has made a long and special study of the church or concert organ. Both feet and hands are minutely trained and each is master of its part. Each one apparently works alone, but in reality it is only one of many, which, forming a whole, has but one end in view, viz.: Perfection! This can only be attained by constantly playing from three staffs and as not every organist can properly and quickly play from two staffs, *all* organ music should be written on three. An organist who plays from a piano score is like a leader of an orchestra conducting from a piano arrangement.

The daily bread of an organist is Johann Sebastian Bach, and his works should be played day and night, not like a machine, but the player should fashion and color it according to the length and breadth of his own individuality, if he has any, but if not, the sooner he finds it out the better, for it is a thousand times better to be a skilled and successful copyist than a blinded plagiarist, whose personality at best can only be a consumptive shadow of somebody else. August Haupt, the renowned German organist and Bach connoisseur, used to say that he went to bed with Bach, slept with him, got up with him, spent most of the day with him, and was always sorry that the days and nights were so short. In Germany and parts of France the school teachers in small towns and villages are always likewise the organists. Especially in Germany this multifarious functionary is often a good one, sometimes mediocre, seldom a bad one. The reason for this is that many of these teachers take up the organ while attending the seminary, thus they acquire a certain routine, which, if opportunity is favorable and circumstances demand it, often blossoms into more or less virtuosity. One is often surprised to hear in a very forlorn village, a very good organist.

The Organists' Utopia

The time may come when professional church organists will be so well paid that they can concentrate all their time on their organ. This would be utopia for our guild; for no instrument is so complicated as our beloved one and no artist is obliged to practice so incessantly and patiently as the organist. Imagine an organist hanging his lessons on the hat peg and spending his days in the organ loft! The organ, by virtue of its almost unlimited possibilities, is perhaps the most sensitive of musical instruments. Through it, one can be transported to the highest summit of sublimity and quite as easily be dashed into the lowest depth of vulgar triviality. Therefore as organists, let it be our foremost duty to heed these costly jewels and above all things let us take every opportunity to protect them against tormentors, pretenders, and any others unacquainted with the secrets and true nature of our art.

"Play That" at Vespers

By Monsignor Hugh T. Henry

A pastor of a country parish desired a complete Vesper service in his church, but experienced much difficulty in arranging for it, because of the lack of experience and of competent musical ability on the part of his poorly equipped choir. He accordingly wrote a statement of his perplexity and headed his statement: "*Music That a Country Pastor Wants*") to the magazine of *Church Music*, which had been just established for the purpose of facilitating the reform in sacred music prescribed by Pope Pius X. The magazine editor, having read the statement, prefixed to it the title "Play That"—a highly appropriate and withal practical bit of humor—and printed it.

To understand the pastor's perplexity, it will be interesting and informing to print the letter in full, for *Church Music* gave a practical reply. The pastor wrote:

"I am an ordinary country pastor, who as a boy had learned to play simple pieces on the piano, and who can find now a dozen members of my flock who know as much music as I do, but no more. I love the Church's music, as nearly all priests do, and wish to have it in my church. But what shall I do?

"Vespers always had a special charm for me. We use Beniger's hymn book, which has the psalm tunes; but I would like to have the antiphons as well. Where can I find a few pages of music containing the complete Vespers, which I can hand to a volunteer organist with the simple direction: 'Play that?' There is plenty of plain chant in modern notation for expert musicians, but no one thinks of the country organist. . . . . There is plenty of music for those who have studied harmony, and can supply the accompaniments; but where is the music for those who can play only what is written, and not even that unless it is simple?

"In all this talk about plain chant and Church music, the people of little country parishes, who would appreciate it most, are forgotten."

The editor replied that "complete Vesper services for many different Feasts have been published, with the proper assignment of psalm-tones for the psalms, with the plain-chant melody (harmonized) of the various antiphons, with the Four Antiphons of the Blessed Virgin (generally in modern melody and harmonization). These can be had composed with a view to the needs and difficulties of many kinds of choirs. Literally, a 'country pastor' needs only to hand such a Vesper-service to his organist with the simple direction: 'Play that!'"

The editor further particularized: "We should advise our correspondent to look over *Vesperæ in Honor. B. V. M.* for Soprano and Alto (L. Bonvin, Op. 9); Vesp. de B. V. M. (complete) for one or four voices (B. Hamma); or any of the thirty entries of this kind in the *Catalogue of Church Music*, or the *Guide to Catholic Church Music* by Prof. Singenberger." The editor thereupon adds the caution: "It is proper to notice here the unfortunate fact that in some of the published Vesper services, the psalms only (without the appropriate antiphons) are given. The rubrics require the singing or the recitation of the antiphons; and there are many "services" which give both in complete and easy form. Music publishers will cheerfully furnish "services" adapted to the limitations or excellences of any choir, from which the organist may select anything that may suggest itself as appropriate or desirable."

Accordingly, the organist, having stated in a letter to any publisher of Catholic Church music, the character and limitations of his choir (*e. g.*, whether it is composed of boys only, or of boys and men; whether these are well-trained or ill-trained, etc.), will receive several "Vespers," that is to say, a complete Vesper service (which, by the way, the organist should specifically ask for, mentioning also that he desires the antiphons for the psalms as well as the psalms for various kinds of Feasts, such as the "Immaculate Conception," or "St. John the Baptist" (or, possibly, of the patron of the church of which he is organist), etc. He may select any one of these "Vespers" and render it every Sunday; for by a Decree of the Sacred Congregation of Rites, dated December 29, 1884, churches which are not under obligation to the Canonical recitation of Vespers (and that means practically every church in the United States), may select the Vespers of any feast for rendition by the choir on Sundays.

Having selected any "Vespers" that appeal to his taste and judgment as to the abilities of his little choir, the country (or the city) organist can place the booklet of 8vo size on the desk of the organ or harmonium and simply "play that" straight ahead, page after page. So, too, the singers will turn page after page, secure that everything has been provided for as respects the liturgical completeness of the Vespers.

The program is really a simple one. It expects, however, that the little choir shall have been instructed in the pronunciation of Latin, shall have been practiced in the actual use of the Latin psalms so far as their correct reading is concerned, and shall have been drilled in singing the ever-varying verses of each psalm to the one stated melody set for it.

Improvisation

By Frederic Campbell, Sc.D., Former Organist of Princeton University

THE word "improvize" means to do the unforeseen or the unplanned. In music improvization is composing and executing on the instant. Some have a peculiar gift for this, like Lemare, who publicly improvizes on the organ. But most composers must take time for the development of their themes. Doubtless, in many instances, great musicians could improvize, if they would; for composition is nothing but the more labored development of what would otherwise be improvization. Indeed, some great composers have improvized, like Beethoven and Chopin, who held their hearers spellbound, while, through the open floodgates of their souls, the torrents poured forth. Mozart, Handel, Mendelssohn and Guilmant also possessed this faculty in a superlative degree.

Good players of other men's compositions often assume that they themselves could compose nothing; but it is pure assumption. How can they know till they have persistently tried? In the marble quarry of any breast there may lie hidden a composer only waiting to be chiseled out. Strange is the timidity and strange the lack of initiative of many otherwise good musicians, in not making even feeble efforts to produce music of their own.

Now, as in the '70s we had the slogan, "The way to resume is to resume," so we may assure ourselves that the way to improvize is to improvize. Start in. Make the fingers move among the notes of the scale until a pleasing melody takes shape. Fill out the harmony. Try one harmony and another, until you get what you want. Work out the rhythm. Let all conform to the rules of musical grammar, as far as known. Do this not once nor twice, but constantly, daily, many times a day. What begins feebly will steadily grow in strength, power, variety and beauty, until the results will fully justify all the labor. And, in many an instance, a composer will be the outcome.

There are certain prerequisites to successful improvization. The fundamentals of music must at least be familiar. One must know scales and chords, the relations of keys to one another, and of minors to majors. Thus, if playing in the key of C, the player should realize the possibilities in open doors to other keys and their harmonies, in which C also appears. Familiarity with a few fundamental principles of music will enable one to go forward and accomplish something worth while.

Highly important was the advice given by that splendid man and musician, the late Herve D. Wilkins, of Rochester, N. Y., namely, to *think* music. This he enjoined as an habitual practice. Keep the melodies and harmonies going in your soul; have all-day chamber music in the seclusion of your mind. In this way the musical faculty is developed, and with it the ability to express the inner thought in outer sound. True, one will be subject to moods, so that he cannot improvize always as sometimes; but, when the favoring gale of feeling blows over his soul, he will not infrequently surprise himself.

If one has learned how to improvize, he possesses an inexhaustible store of joy upon which to draw for both others and himself. His auditors will be delighted to hear his "music in the making," and, whatever be the adverse circumstances that surround them or him, he can command solace, tranquility and courage from his own God-given resources.

An organist is handicapped if, in performing his highly important part of the service, he be unable to improvize according to the demands of the moment, and to provide something worthy of a man, as far as known. Do this not once nor twice, but constantly, daily, many times a day. What begins feebly will steadily grow in strength, power, variety and beauty, until the results will fully justify all the labor. And, in many an instance, a composer will be the outcome.

There are certain prerequisites to successful improvization. The fundamentals

Some Interesting Facts About Organs and Organists

THE old English cathedral statutes provided salaries for organ-blowers, but none for organists. The position of organist was not recognized, and his duties were performed by each of the lay-vicars or vicars-choral, who took it in turn as part of the duty of the week.

The fifteenth century organ was an instrument containing as many as four keyboards. The action, however, was somewhat heavier than we could tolerate these days, for a chord of four notes was produced as follows: Two notes with the right and left fists, one with the knees and one with the foot.

The pedal keyboard is believed to have been invented by Van Vaelbake, of Brabant, who died in 1312. An old Flemish chronicle declares he was "the first who mentions treading in the manner that men nowadays practice."

Organists presiding over electrically controlled instruments may congratulate themselves that they are no longer dependent upon a hired blower—nor yet upon the whims of the verger. When Mendelssohn attempted to "play the people out" on the organ at St. Paul's Cathedral, September 10, 1837, the congregation was so entranced that people refused to move, in spite of the fact that they were repeatedly informed that "the service was over." Finally the vergers, who apparently preferred their Sunday dinner to Mendelssohn's music, took the blower away just as Mendelssohn reached the climax of Bach's A minor fugue.

Electricity began to be applied to the key action of organs in England by Dr. Gauntlett in 1850. When the famous exhibition at the Crystal Palace, London, was being planned, he suggested that facsimiles of eight of the most famous organs in Europe might be erected and played from a central keyboard with the aid of electricity. His plan was rejected with the statement: "Dr. Gauntlett, you will never hear a note of music in the Crystal Palace. The Exhibition is intended for higher purposes. We do not want music and we shall never have it." Dr. Gauntlett let the matter drop with the remark that without music the whole affair would become bankrupt. He was right. After 1855, the Crystal Palace became one of the most important musical auditoriums in Europe. A great organ was built, a symphony orchestra employed, and whenever choral concerts were given on a large scale, such as the Handel Festivals in which as many as three thousand voices were sometimes heard, the Crystal Palace was usually the place of performance.

Department for Violinists

Edited by ROBERT BRAINE

Position of the Bow Arm

A violinist who is teaching in Texas writes: "Some teachers insist on the elbow remaining close to the side,—even tying it down. What about this? I am teaching pupils that there are four planes for the elbow, corresponding to the four strings on the violin, that on the G string the elbow is high and on the E Low."

Our correspondent is entirely correct in her view of the matter, and she might add that there are three additional planes, which are employed when playing double stops, the position of the elbow being lowest when using double stops on the E-A, somewhat higher for the A-D, and highest for the D-G.

Of all mischievous half-truths it is doubtful if there is any one which has done more harm to the development of the correct method of violin playing than this mistaken theory, which is so prevalent among ignorant violin teachers and amateurs, that the arm should be held close to the side at all times in bowing, no matter what string is used. These teachers have their pupils continually practicing with a book under their arm, or tie the upper arm to the body with a piece of clothes line. I even heard of one bright genius who had his pupil bring an old coat when he came for his lesson, and gravely stitched the sleeve to the body of the coat and directed his pupil to always practice in that coat.

It is quite true that the elbow should be held close to the side when bowing on the E string, not hugged tight to the side, but in a comfortable, free position. If the pupil in the earlier stages of violin bowing occasionally holds a book under his arm only while playing on the E string and when using the upper part of the bow, he may get a good idea of the proper position of the bow arm when being used in that plane, but to try and keep the arm close to the side while bowing on each string of the violin, spells disaster if persisted in. The science of the matter is this; the wrist must work at all times in the same position (at the angle of greatest freedom of movement) no matter what string is being played upon, and the only way to accomplish this, is to raise the elbow, as the A, D and G strings are used. Let anyone hold a book under his right arm and try to use the full length of the bow on the A, D and G strings without letting the book fall, and the ridiculous contortions he will make, in the effort, will at once convince him of the absurdity of holding the arm close to the side, at all times.

The position of the bow arm, the wrist, and the various curves and movements necessary for correct bowing, must be the same, no matter what string is being played upon, consequently the elbow and arm must be raised the proper distance as the back strings are attacked, to bring this about. Thus it results that there are seven planes (*i. e.* positions for the arm and elbow) one for each string of the violin, and one each for the three double stop combinations, E-A, A-D, and D-G.

The victims of this false theory of keeping the arm constantly pressed tightly to the side are legion, and thousands of violin players have been ruined for any good playing by being started in this manner. I have seen any number of pupils who have acquired a faulty cat's-paw method of bowing in this manner which it was almost impossible to eradicate.

The Thickness of Violin Strings

It is of the utmost importance, if the violin is to sound at its best, that it be strung with strings of the proper size. Violin strings of the same kind are made slightly different in thickness, since some violins sound better with thin, others with thick and others with medium strings. For ascertaining the exact size of strings a little instrument called a string gauge is used. This consists of a thin plate of brass or other metal fitted with slots of different size or with tapering slots marked with numbers, into which the string is slipped, and the proper gauge ascertained. The correct gauge once learned, strings of the proper size can be ordered from the dealer by number. Strings of the same gauge should always be used when once the best thickness has been learned.

An expert professional violinist learns by experience the exact size of strings which suits his violin best, but the student or amateur is rarely competent to judge in this matter. It would be worth many times its cost for him to take his violin to his teacher or any good experienced violinist, for the latter to experiment with, in order to ascertain the size of each string E, A, D, G, which suits the violin best. The size of the strings makes a very great difference in the tone of the violin. Many violins which sound comparatively well with thin strings would be insufferable with very thick. Again, it does not follow that all the strings should be proportionately thin or thick. Very few violins are perfectly even in tone, and the violin often has to be humored as to the size of strings. Some violins might stand a comparatively heavy E and D, but require a thin A, in fact every violin is a law to itself, and much experimenting must be done to get at the exact size of each string which make it sound best. One of the prime essentials of a good violin is one with a perfectly even scale, from the open G to the highest note on the E, but such violins are very hard to find and command a very high price.

Spohr's Opinion

The great violinist Spohr says on this point: "In order to obtain a full and powerful tone, the largest strings the instrument can bear are generally preferred —such as will easily and quickly produce all tones without at all damping the sounds of the instrument. But if a violin loses nothing in the quality of its tone by using smaller strings, those of middling size are to be preferred, for, besides their full and effective tone, the player has more command over his instrument, and can add elegance and taste to his performance. The relative proportion of the power of the strings must be such as to give every one an equal share of richness and volume of tone. Experiment is the only guide in this matter. An unevenness in the tone of a string, which could not be remedied by the sound-post and bridge, may sometimes be equalized by the greater or less tone of another string. When the size of the strings is once fixed, let it not be changed. A frequent alteration from small to large is detrimental both to the player and to the instrument. The strings which are purchased ought therefore always to be the most suitable to the instrument, for which purchase a string gauge can be used."

The average violin pupil pays very little attention to the relative size of the strings as best suited to his violin, and, as a rule, buys strings without paying any attention to their gauge. In this he makes a great mistake, for the tone of his violin would be vastly improved by being strung with strings of the proper size, and as a result his playing would also be improved, for, being accustomed to drawing a good tone from a string of a certain size, he would not draw as good tone if a string of different size were substituted, at least not until he got accustomed to it.

The Charm of Modesty

SPEAKING of the modest bearing of the great violinist Joachim, while playing great violin works in public, a London critic once wrote: "One great result attending Herr Joachim's professional visit to London is that it yields both professors and amateurs opportunity after opportunity of studying *his* manner of playing the works of the giants of music. *How* Herr Joachim executes these compositions—how differently from the self-styled 'virtuosi,' how purely, how modestly, how wholly forgetful of himself in the text he considers it an honor to be allowed to interpret to the crowd—we need scarcely remind our readers. Not a single eccentricity of carriage or demeanor, not a moment of egotistical display to remind his hearers that, although Beethoven is being played, it is Joachim who is playing, ever escapes this truly admirable and (if words might be allowed to bear their legitimate signification) most accomplished of virtuosi."

Spacing the Strings

VIOLINISTS should see to it that their strings are correctly spaced on the bridge. Violinists and violin students who set their own bridges, and even some violin makers, who are not experts in their profession, space the strings on the bridge by guess, as a rule, whereas the strings should be spaced with the greatest care. The E string should be set directly above the center of the right foot of the bridge, and the G string directly above the center of the left foot. This brings these strings directly above the sound-post and bass bar, respectively, which is the best position for them. The spacing of the strings for a full-sized violin and normal-sized bridge is indicated in the following diagram:

Karl Joseph Lipinski

A GENERATION or two ago it was the ambition of every advanced student of the violin to master the *Military Concerto* of Lipinski, and while that interesting composition is not studied so much at present and is rarely heard in public, the life of its author has much in it to interest the student of violin playing.

Karl Joseph Lipinski, violinist, 'cellist, composer of violin music, and the honored friend and associate of Paganini and other leading musicians, was among the most famous of the many eminent violinists which Poland has given to the violin art. He was born in 1790 at Radzyn, in Poland, and was the son of a real estate agent, who was an amateur violinist as well. The boy inherited the musical talent of his father, who was his first instructor. He soon learned all his father had to teach, and by way of diversion took up the study of the 'cello, by himself, advancing so rapidly that he was soon able to play Romberg's Concertos. In later years Lipinski always attributed the broad and powerful tone on the violin, for which he was noted, to these early studies on the 'cello. He sometimes appeared at concerts as both violinist and 'cellist.

He soon returned to his violin, and at the age of 20 we find him director at the theatre at Lemberg. The leader in this position was expected to conduct the rehearsals with the piano, but as Lipinski could not play the piano, he led the musicians with the violin. By the use of double stops and broken chords, he was accustomed to play two or more parts of the opera, and this constant practice in part playing gave him great facility in this branch of violin technic, which proved of the greatest value to him in his solo work when playing at concerts. He became famous for the purity and good intonation of his double stopping and broken chords.

After four years at Lemberg, Lipinski resigned in order to spend three years in private study. The wonderful stories of the violin playing of Paganini next attracted him to Italy. He first heard the great Italian at Piacenzi, and attracted attention to himself while seated in the audience by being the only person to applaud the first adagio played by Paganini. After the concert he was introduced to Paganini and they became great friends, often practicing together and on two different occasions playing together at public concerts. This friendship was shattered later when the two violinists met at Warsaw in 1829, for they became rivals, and there were warm arguments among their respective adherents as to which was the greater violinist. At this time it was said that Paganini was asked who was the greatest violinist in Europe. To this the Italian wizard modestly replied: "The *second* greatest is certainly Lipinski."

An interesting story is told of Lipinski's visit to Dr. Mazzurana, an aged Italian, 90 years of age, who had formerly been a pupil of Tartini, the object of the visit being to get some ideas of Tartini's style. The aged doctor told Lipinski, who played a sonata by Tartini for him, that his style was nothing like that of Tartini, but was unable to play it for him on account of his great age. He, however, brought out a poem which he had composed, setting forth the poetical ideas which Tartini had embodied in the sonata. He directed Lipinski to read this poem aloud with all possible expression, and afterwards to try and depict these ideas in his playing of the sonata. Lipinski did so, and the aged violinist soon began to applaud his efforts. After this experience Lipinski made it a point to try and embody some poetical idea in the playing of each composition, a practice which brought him much success.

At Leipsic, Lipinski met Schumann, who was so much impressed by the musicianship of the Polish violinist that he dedicated to him the *Carneval Op. 9*, one of his most famous compositions for the piano. Lipinski visited England in 1836, winning much fame by his rendition of his *Military Concerto*. In 1839 he was chosen to fill the important post of Concertmeister at Dresden.

Lipinski was a prolific composer, writing compositions for the violin principally, including concertos, fantasias, variations, sonatas, etc. None of these has survived with the exception of the *Military Concerto*.

As a violinist Lipinski had a broad, noble style, and an exceptionally powerful tone, but the action of his right arm and wrist were somewhat heavy. He attributed his big tone to his early studies on the 'cello, and it is very probable that the study of that instrument was responsible for the heavy action of his bow arm. His intonation was perfect, even in the most difficult double stopping passages in octaves, etc. He was a sound musician and an excellent performer of chamber music, and in his later years played the string quartets of Beethoven and the solo compositions of Bach in preference to anything else.

Lipinski died in 1861 at Urlow, near Lemberg, where he had a country house.

Pawnshop Violins

It is probable that the pawnshops of the United States sell more violins, and other string instruments, and more musical small goods than the music stores. This comes from two causes; first, because there is a general impression on the part of the public that old violins and other string instruments are better than new, and second, because there are so many stories afloat of where valuable old violins—even genuine Cremonas—have been picked up in pawnshops for a mere song. For these two reasons the average pawnshop does as large or larger business in these goods than the average music store, and in many of the smaller cities the pawnbroker has almost a monopoly of this trade.

The fact of the matter is, however, that pawnshops, with very few exceptions, are very poor places to buy musical instruments, unless the customer is an expert judge. The public is at fault in its reasoning in this matter. It is quite true that old string instruments are as good or better than new, always provided that they are in good preservation and in good repair. Once in a long while a good old instrument can be picked up cheap for a small price at a pawnbroker's, but very seldom. The number of violins which come in for loans is never very large, and they are mostly of a very cheap, inferior quality, or else badly out of repair. Nine-tenths of the violins and other string instruments offered for sale in pawnshops have not been pledged at all, but are brand new and usually of the cheapest grade, violins, for instance, which sell at wholesale for from $3 to $6, and bows which sell wholesale for from 50 cents to $1.50.

As is well known, the cheap violin factories of Germany, Austria and other European countries turn out vast quantities of "imitation old" factory fiddles. These instruments are really new, but the signs of wear and age are cleverly imitated, and with the uninitiated they readily pass for old violins. These fake old violins are to be found in large numbers at the pawnshops, and as the public goes to these places for the very purpose of buying old violins at a sacrifice, it is small wonder that it is gulled into buying them. I once knew a pawnbroker who handled nothing but these new "old" violins, and it was a really comical sight to see him reach for a slate and pencil, which he kept handy for the purpose, and figure up the age of an imitation Stradivarius, for an unsophisticated customer from the country. He would deduct the date on the bogus label inside the violin, from the year in which the violin was sold, thus proving to his customer that the violin was 200 or more years old, while as a matter of fact the varnish was hardly dry on it.

As to finding genuine Cremonas in pawnshops, it is possible, but of very rare occurrence, much more rare than finding a $1,000 pearl in a plate of oysters on the half shell. It is true that the famous "Bott" Stradivarius, the theft of which caused its owner in New York to die of a broken heart, some years ago, was found in a pawnshop in Brooklyn, after his death, and other cases, more especially in European cities, are on record, but such cases are extremely rare, and the customer who is not an expert judge of violins is likely to be badly stung if he tries to pick up a genuine Cremona in a pawnshop. Besides, the pawnbroker himself is well aware of the value of genuine old violins by good makers, and if a violin comes in which seems above the ordinary, he is very apt to take it to a violin expert, and discover what it is really worth. Very few really fine violins are pledged at a common pawnshop, as the owners are usually able to sell them at private sale, or get a loan from a violin dealer who knows their value.

In spite of the rarity of finding a really fine violin in "soak," many violin collectors and violinists find a peculiar fascination in haunting pawnshops and second-hand stores, in the hopes that the unexpected will happen, and that they will be able to pick up a violin worth $500 and upwards for a few dollars. The pawnshops of London, and the large cities of the continent of Europe, offer an especially inviting field for the sport of violin hunting, which many violin collectors follow with the zeal displayed by the hunter of big game in the wilds of Africa. The sight of an old mahogany violin case, covered with dust, tucked away on a neglected shelf of "mein onkel," gives them a thrill, for it may contain a real specimen of one of the Italian masters.

Once in a while a pawnshop is found where the proprietor knows something of violins, and sells fair instruments at reasonable prices, but the rank and file of these places is no place for the novice to buy a violin. He will do much better at a reliable, long-established music store, or a violin dealer's, which has a reputation for fair dealing, and which makes a specialty of handling violins and other string instruments.

Some Violin Questions Answered

E. H. S.—1. Many different articles on how to acquire the vibrato or "tremolo," as you call it, have been published from time to time in THE ETUDE, which you can find by looking over your back numbers. As you have no teacher, your best plan would be to get a copy of Siegfried Eberhardt's work on the vibrato and devote yourself to it. It would also be a good plan to take a lesson or two on the vibrato from a good violinist, if one visits your town at any time. The best methods and schools for violin playing have been written on to be studied under the guidance of a teacher, and consequently have very little explanation accompanying the exercises. For self-initiate the Dancla *Method for the Violin*, Op. 52, would probably be as good as any.

Mrs. M. J. S. D.—1. Whether the program you send me would be considered a remarkable one to have been played by a violin pupil thirteen years of age would depend on how long the pupil had been studying the violin and how well the program was played. If the pupil commenced at the age of six or seven, the mastery of the compositions named would show only a fair, average rate of progress, unless the pieces were played with a high degree of artistic finish. In these days of scientific violin teaching we often find pupils of twelve or thirteen playing the standard concerti and difficult miscellaneous compositions for the violin. 2. The fact that your violin has a loud tone, and an "S" on the neck, hardly forms a sufficient basis for me to judge what make it is.

A. W. B. K.—Cases are on record of violinists who have mastered violin technic thoroughly enough, after having commenced at the age of nineteen or twenty, to be able to play the standard concerti and first violin parts to orchestral music in the whole repertoire of symphony orchestras, but such cases are rather rare. The violin should be started from the age of six or seven if complete mastery of its difficulties is the object. I should not like to advise anyone to commence the study of the violin at nineteen or twenty with the object of making the violin playing a profession. He would come into competition with too many who are thoroughly equipped artists at that age.

H. H. B.—1. There is no record of the exact number of violins made by Maggini. 2. Maggini worked at Brescia, and his violins bear labels as was the custom with Brescian makers. His portrait was from 1551-1632. A leading authority gives the value of genuine Maggini's at from $2,000 to $4,000, according to preservation and quality, but opportunities often occur when such violins can be bought for much less. A reputable dealer in old violins could furnish a Maggini if the order were placed with him.

C. S.—You would be greatly interested in a little work, *Violin, and How to Choose One*, by Honeyman, which costs only 50 cents. It requires expert knowledge, and much experience, to be able to select a good violin. You will not doubt gain many ideas from the above work.

M. L.—As a start for your musical library you could not get anything better than Sir George Grove's *Dictionary of Music and Musicians*. This work, in four volumes, is an encyclopedia covering every topic of musical interest. All the articles were written by eminent specialists, and the young musician can gain a liberal education in music from this work if he will only study it diligently.

T. T.—1. In bowing, the stick of the bow should be inclined toward the finger-board. The advantage of this is that in soft passages only the edge of the hair is used, while for louder passages a little pressure brings the entire width of the hair in contact with the string. 2. The bow should be held close to the body only when playing on the E string. The elbow is gradually raised as the A, D, and G strings are used, and gradually lowered in playing the G, D, A, and E, strings in that order. The wrist must move at the same angle, no matter what string is used, and this is only possible when the arm is held at the proper distance from the body in playing on each string. The instructions about keeping the arm close to the body at all times which are found in so many out-of-date, cheap instruction books, have done more harm to the art of violin playing. 3. In playing on the G string raise your arm. Do not change the position of your violin.

H. E.—You can get a preparation, put up in tubes, for the cleaning of dirt and rosin off violins. Somewhere between a boon and a bane is the rosin on the violin a long time it will be found that it has eaten its way into the varnish in such a manner that it cannot be removed. The violin should be wiped off with a silk cloth each time after it is used.

J. E.—1. A double concerto (which means "concert piece" in Italian) is one for two instruments of the same kind. A double violin concerto is one which is played by two violinists. It is really an exalted violin duet in concerto form. It may have a piano or orchestral accompaniment. The Bach *Double Concerto* for the violin is the most famous. Concerti for two violins with piano accompaniment have been written by L. Maurer (Op. 66 in A Major), G. Hille (Op. 17), and others. 2. The inscription in your violin means that it was made in the year 1910, after the style of the Cremona makers, by the maker named. The label further states that this firm took several prizes at exhibitions for its good workmanship. Your violin is a new instrument but may possess a good tone, as this firm has turned out some good violins. I could not pass an opinion on it without examination. 3. A violin is said to possess a "woody" tone when the tone is dull and lacking in resonance, and lacks the clear, liquid, singing quality which we find in a well-made violin.

F. M. T.—I could hardly advise you definitely in regard to the quarter-inch extra length of the neck of your violin without seeing the instrument. If your violin was made by a really good maker and is made on perfectly correct principles, I have no doubt it would improve the tone to some extent to have the extra quarter of an inch taken from the neck. With the difference in tone might be so slight that you would hardly notice it. A variation from normal in the case of violin necks is very common, but they are usually shorter than longer. I have seen a Stradivarius violin which was the favorite concert violin of Sarasate, the great violinist, which had a neck fully half an inch shorter than usual. In the early days of the great Cremona makers were much shorter than they are at present, and some old instruments have had the necks lengthened.

J. R. G.—1. How much time a violin teacher should give to the study of the piano depends on the amount of time he has at his disposal. Most violin teachers are busy teaching, and if they have a piano with practice, they have only an hour or so daily to give to the piano. I cannot advise you unless I know how much time you have to spare. If the violin is to be your main instrument, you ought to spend three or four times as much time in violin practice as you do in piano practice. 2. As to what state of proficiency you ought to be in, it is self-evident that if the piano is to be a side issue, you cannot expect to become a skilful player. You could put a great deal of time on it. 3. For producing perfect fifths, put out and bridge with a perfect right angles to the strings, the surface of the finger-board must be absolutely level, and perfect skill in fingering, adjustment and playing order. The strings must be quite low, and without defects, and it is necessary also that the strings lie at the proper distance apart. If the strings are too far apart, it will utilize all that it is next to impossible for violinists with small finger tips to finger fifths in tune, as the finger will not cover both strings equally. If any of these conditions are lacking, you cannot produce perfect fifths. The best violinists often have to try several lengths of string, one after the other, before they find strings which will give perfect fifths. It would be a revelation to the student if he could see the infinite care which violinists of high rank give to stringing their violins.

M. L. C.—1. The works by Sevcik and Kayser you have very good. You would also find it an advantage to study Schradieck's Scales. 2. For easy pieces you might get Dancla's *Six Little Fantasias*, and *Six Airs Variés*, the Singelée arrangement of *Faust, Reverie*, or by Reynald, one of pieces of that grade. 3. If, as you say, your teacher is a beginner, I judge it should be able to get one for $100 which would answer your purpose, although, of course, a first-class violin cannot be obtained for that sum. 4. The two hours' practice you ought to have your violin lessons, but three times a week is best. 5. As you gain experience you will learn when your bow needs rosin, just as a father knows when his child becomes dull. Buy the best rosin in an oblong wooden box. Rub the strings lightly on the rosin and become glazed or oily, but that the bow hair "takes hold" of the rosin at every stroke over it. Draw the bow lightly over the rosin and not too quickly. Fifteen or twenty times over the rosin before your violin is ready should be sufficient, if the surface of the rosin is in good condition. Use rosin to rosin a bow is when it needs it, and no exact rule can be laid down. 6. The mute is used to give a distinctive effect to the tones of the violin, which differ greatly from its ordinary tones. In almost all compositions the composer indicates where he desires the mute to be used. Schubert's *Serenade* could be effectively played with a mute if you prefer it. 7. Why not put all your time on one instrument, instead of dividing it up between the violin and the 'cello? The 'cello is more difficult than the violin, in fact, it is one of the most difficult of all musical instruments.

A. J. E.—While it is quite true, as your teacher claims, that in the case of some pupils the vibrato and the ricochet bowing "come by themselves in time," yet there is no reason why you should not have instruction on both of these important elements of violin technic if you are sufficiently advanced. Some pupils, even in the early stages of violin playing, seem to have an innate craving for the passionate element which the vibrato adds to violin tone and acquire it before their teacher has suggested its use. It is the same with vocal pupils, some use the vibrato almost from the beginning. In Italy I have heard scores of street singers who instinctively used the vibrato although they had never had a vocal lesson in their lives. Possibly your teacher meant that your technic was not far enough advanced to make the use of the vibrato and ricochet bowing advisable, in this case, as in all others, you ought to follow your teacher's instructions as long as you have confidence in him. No doubt when the time comes he will give you minute instruction in the use of both the vibrato and ricochet. Some teachers instruct pupils in these branches much earlier than others.

M. W. B.—1. The backs of violins are usually made in two pieces, although many are met with with the backs made from a single piece of wood. 2. Stradivarius usually made the backs of his violin in two pieces, although he occasionally used a single piece. 3. *Reverie Easy Operatic Fantasias* for violin and piano, by Dancla, Op. 86, would probably be what you want.

G. E. H.—Violins which have heads of lions, griffins, human beings, etc., instead of scrolls, and have the ribs and backs inlaid with mother-of-pearl designs, or decorated with scenery, inscriptions of various sorts, etc., are not of great value, except in rare instances. They are not at all unusual, and violinists of the better class do not care to own them. It would be impossible to place a value on your violin without seeing it.

R. B.—The vibrato has been extensively discussed in previous numbers of THE ETUDE. A comparatively late work on the subject of the vibrato is *Violin Vibrato, Its Mastery and Artistic Use*, by Siegfried Eberhardt. This work has now become a standard on the subject, and should be in the library of every violin student. The subject is treated in every possible detail.

J. E. P.—There are so many causes for the variety of tone to be found in the violin that it would be only in the nature of a guess if I should try to locate the cause you complain of without seeing the violin. I should judge that the fault was in the finger-board, since you say that all the other tones on the violin sound well except one on the A string, which has a false, harsh sound. You say that you have had the finger-board scraped and sand-papered. You must remember, however, that it takes a good, professional violin maker to do this work thoroughly. The work must be absolutely true, for if little depressions are left at certain points of the finger-board, tones which are made by pressing the fingers on the strings above these depressions will have a false, jangling sound. You might also look to see if your chin rest touches the tail piece, as this frequently causes a rattling sound. The best course would be to have a new finger-board of first rate ebony put on your violin by a good violin maker.

M. M. S.—Advising a violinist what kind of a chin rest to use is a good deal like advising a person whom I have never seen what style of a shoe would be the most comfortable. People differ so much in build, length of neck, slope of shoulder, and plumpness of chest, that a chin rest which would exactly suit one would be uncomfortable to another. Generally speaking, I should advise ebony chin rest, and also use a moderately sized pad placed under the coat. I do not care for the pads attached to the chin rest by a spring. Many players require a very high chin rest like three times a year as I individual requirements. A summer "ON SALE" package from Theo. Presser Co. is a positive lessener of the teacher's troubles in finding satisfactory pieces. Such a package may be obtained promptly and in accordance with any particular suggestions made by the teacher when writing the order. Just write to us for a summer "ON SALE" assortment and say how particulars you have and in what grades. We are sure that the results will be more than satisfactory.

Vacation Opportunities.

Notice in the June Issue of THE ETUDE has flooded our Agency Division with requests for particulars regarding our Vacation Opportunities.

Have you a few minutes of spare time you wish to turn to profit? If so, just drop a postal to the Agency Division of THE ETUDE for details of our generous offer.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—

July, 1916.

	Special Offer Price
Children's Harmony Book—Preston Ware Orem	$0.50
Child's Own Book of Great Musicians—Thos. Tapper	.50
Easy Octave Studies for the Pianoforte	.15
Elementary Violin Method for Beginners, Op. 38—F. Wohlfahrt	.25
Godard Album for the Pianoforte	.20
Grove's Dictionary	15.00
Melodies in Difficult Keys for the Pianoforte—Mathilde Bilhro	.15
New Book First Piano Pieces	.20
New Method for the Pianoforte—A. Schmoll	1.20
Progressive Piano Student—Theo. Presser	.20
Sacred Two Part Songs	.15
School of Violin Technics—Book I—H. Schradieck	.20
Short Melodious Studies for the Pianoforte—Max P. Heller	.15
Sixty Progressive Exercises—J. Pischna	.25
The Musical Booklist Library— Two Copies	.15
Five Copies	.30
Nine Copies	.45
The Organ (New Edition)—John Stainer	.30
The Young Violinist, Op. 10—G. Wichtl	.30
Thirty-Five Easy Melodies—Gurlitt	.15
Twenty-Five Melodious Pieces, Op. 50—Theodor Oesterle	.20
Well-Tempered Clavichord—Bach	.30

The Composer By Agnes and Egerton Castle.

In THE ETUDE there will be quite a new feature introduced, and that is a serial, which will commence in the fall months. We have procured the right for one of the most popular musical novels that was ever written, entitled "The Composer," by Agnes and Egerton Castle. The story will hold the reader's interest from the very beginning to end, and it is our sincere desire that the readers of THE ETUDE start with the very first installment, and we promise you a very interesting and fascinating romance.

Music for Summer Classes.

Among those who specialize in music teaching during the summer months, many are likely to find considerable use for music combining both educational and agreeable features rather than so much of the heavy and severe compositions that form the back-bone of the winter teaching. To make a success of one's summer work it is desirable to have at hand a liberal assortment of well-edited and well-printed teaching pieces in all grades from which to make selections suited to each pupil's individual requirements. A summer "ON SALE" package from Theo. Presser Co. is a positive lessener of the teacher's troubles in finding satisfactory pieces. Such a package may be obtained promptly and in accordance with any particular suggestions made by the teacher when writing the order. Just write to us for a summer "ON SALE" assortment and say how particulars you have and in what grades. We are sure that the results will be more than satisfactory.

Child's Own Book of Great Musicians. Thos. Tapper.

We are pleased to announce that by the time this issue reaches our subscribers two more of this series will be ready to send to the thousands of our patrons who have ordered them in advance of publication. The two books which will now be sent are those devoted to the biography of Schumann and Mendelssohn.

No set of works have received any greater attention from the teacher's troubles in finding satisfactory pieces. Such a package may be obtained promptly and in accordance with any particular suggestions made by the teacher when writing the order. Just write to us for a summer "ON SALE" assortment and say how particulars you have and in what grades. We are sure that the results will be more than satisfactory.

Written in childish language, interspersed with bits of contemporary American history, the illustrations on separate sheets to be pasted in by the child, the book itself to be bound with the silk cord and needle which comes along as part of the outfit by the child itself, all go to make a most interesting and up-to-date example of modern education methods.

The last of the present series will be issued in a month or two, and the offer of 50 cents for the first six will then expire for all time. The regular rates will thereafter be in vogue, 15 cents each.

Another series will very likely be started in the early fall taking in the masters other than Bach, Mozart, Schubert, Schumann, Mendelssohn and Handel, those included in the first series.

On Sale Music for Fall Use.

We are now booking orders for delivery on or before the opening of the usual fall term, and as an inducement to send in the orders between now and August 10th, we agree to combine the shipment with others going to the same section and to prepay the freight to a near-by distributing point, whence the individual orders will be reforwarded to their several destinations with only a nominal expense for delivery; and, what is more important, we shall not only be able to save expense for customers, but will have ample time to make up the best possible assortment of teaching material and to get it in the teachers' hands before the season begins, thus overcoming the delays and inconveniences incidental to orders that are not in our possession until the tremendous fall rush has actually begun. These early orders may be made out entirely by the teacher with names and components of the music likely to be needed, or left to our judgment guided by such helpful suggestions as the teacher may give us. As a ready assistant in making up orders for teaching pieces and studies and to furnish a copy of the Hand Book of Piano Music free for the asking. Teachers who once try the plan of ordering fall supplies in the summer never intentionally go back to the old way of waiting until too late to get the best service. Orders sent for early delivery should plainly state when or by what date the music is wanted; (if no date is given the order might be interpreted as for immediate delivery.)

Yearly Settlements of Accounts.

In the June Issue of THE ETUDE, and likewise with the June 1st statement sent out to our patrons, detailed information is given with regard to the return of all On Sale music unused and the settlement of all accounts.

Thousands of our patrons have been heard from. A credit memorandum showing the value of the returns has been immediately sent, as well as a statement with this amount deducted showing the balance due. To all those who have not made their returns we would ask attention to those previous notices, particularly with regard to the returning of the same by the cheapest transportation method, and to one other important message, that *Every Package that is returned have upon the outside the Name and the Address of the Sender.*

Only once during each twelve months do we require a positive settlement of the On Sale account, but we do desire that one settlement—a most necessary provision. The account of regular purchases is, of course, due and payable.

If the On Sale package has been quite satisfactory during the past season, and it is desired to keep during another season subject to additions, then by special correspondence including the payment of a certain proportion of the account, it is possible for the returns to be postponed for one other year. This has advantages, in that it saves transportation two ways, but the cash settlement of the regular account, and for the amount used from the On Sale, of course, is imperative.

We desire to take this opportunity of thanking any of our patrons under whose attention this notice may fall, for the kind and privilege of having been able to supply their wants during the past teaching season, and we trust that our efforts have been sufficiently satisfactory to merit continuation of those valued orders.

Elijah and Messiah.

We are continuing during the present month the special offer on these two important oratorios. Those choir leaders or choral directors who are contemplating giving either of these works this coming winter will be glad to see our new edition of them. We expect to have the best paper, printing, and engraving in this edition of ours that has ever been used in any edition of these works published. In advance of the publication of our edition we are offering single copies at the very low rate of 30 cents each.

Sacred Two-Part Songs.

We are continuing this month the special offer on this new volume. Anthems for two part singing are arranged for two part singing are always useful for the repertoire of any choir. There are so many occasions when all four voices are not to be had, and likewise there occasions where a two-part number gives variety to a program. In this new work there will be found hymn anthems and scriptural anthems and also hymn tune arrangements and adaptations suitable for all phases of Christian worship. The book is compiled by Mr. J. C. Warhurst, who has had considerable experience in this line of work. It will compare very favorably with any of our four-part collections. The special price in advance of publication is 15 cents, postpaid.

Easy Octave Studies For the Pianoforte.

To compile a collection of easy octave studies is a rather difficult task, but we feel that it has been accomplished in the very best manner in this new work. In order to obtain the necessary material all possible sources have been ransacked. There are piles upon piles of octave studies but there are in reality very few easy ones worth playing. In this book all the good ones have been assembled. It is a work which may be taken up at a comparatively early stage, and may be used in preparation for the more advanced octave studies. In present-day piano playing an octave technic is almost indispensable, since it lies at the foundation of nearly all modern passage work. In this book the studies are all musically attractive in addition to their technical value. The special introductory price in advance of publication is 15 cents, postpaid.

Children's Harmony Book By Preston Ware Orem.

It is our present intention to have this new work ready in ample time for the fall teaching. A very flattering amount of interest has been shown as demonstrated by the large number of orders in advance of publication. All teachers who are interested in elementary work in theory should not fail to secure an advance copy. The book is so laid out as to be very suitable for class teaching, especially with beginners. The subject is presented in as clear and simple a manner as possible, all unnecessary rules and directions being rigidly excluded. There are many novel features in the book which we feel will prove attractive both to the teacher and students. Our special introductory price in advance of publication is 30 cents, postpaid.

New Etude Prize Contest.

Our ETUDE Prize Contest is rapidly approaching its close. All those who intend to participate should have their contribution in on or before August first. There is still ample time, however to prepare for the compositions, and we would like in the present month to see a very substantial addition to the compositions which are already in. All three of the classes seem to be growing popular and a goodly number of composers are represented in each. There is no restriction as to the number of manuscripts which may be submitted by any one composer, and absolutely impartial decisions will be rendered in all cases.

Progressive Piano Student By Theo. Presser.

This work is still in the process of making, but it is progressing, and we are hoping to have it out during the summer, so as to have it ready for fall teaching. There is already a large demand for a book to follow the very popular Beginner's Book, and this volume cannot fail to interest those who are looking for a continuation of that work, as it is designed for the purpose by the same author. Teachers and pupils who have used the Beginner's Book should obtain a copy of this new work while it can be had at our special price of 20 cents.

The Musical Booklet Library.

At very slight cost you may now have an excellent little library of information upon special subjects by specialists. The following list of booklets which we have planned to publish contains much that ETUDE readers are constantly demanding. "Progressive Ways of Securing New Pupils," for instance, gives in concise form the experience of a very successful teacher in a large eastern city. He tells just how he did it, and what he has to say is worth dollars to others.

All of the books are practical in the extreme.

1. How Edward MacDowell Taught the Piano. By Mrs. Edward MacDowell.
2. Progressive Ways for Securing New Pupils. By Allan J. Eastman.
3. Making a Success of the Pupils' Recital. By Harley V. Jervis.
4. Trills and How They Should Be Played. By James Francis Cooke.
5. First Step in the Study of the Pedals. By Carol Sherman.
6. Profitable Physical Exercises for Piano Students. By Dr. W. R. C. Latson.
7. Passing the Dead-Line in Music Study. By Thomas Tapper.
8. Peer Gynt, A Dramatic Prose Reading. Arr. from Notes of Richard Mansfield.
9. How to Use the Metronome Correctly. By Prof. Clarence G. Hamilton, M.A.

Patrons ordering these booklets in advance of publication may have them at the following prices: Two copies for 15 cents, and five copies selected for 30 cents, the entire nine announced above for 45 cents. The books are ready to go to press at once, so they will be upon advance offer but a very short time. Some of the single copies contain the best of a $2.00 lecture or a $5.00 lesson.

Children's Harmony Book By Preston Ware Orem.

It is our present intention to have this new work ready in ample time for the fall teaching. A very flattering amount of interest has been shown as demonstrated by the large number of orders in advance of publication. All teachers who are interested in elementary work in theory should not fail to secure an advance copy. The book is so laid out as to be very suitable for class teaching, especially with beginners. The subject is presented in as clear and simple a manner as possible, all unnecessary rules and directions being rigidly excluded. There are many novel features in the book which we feel will prove attractive both to the teacher and students. Our special introductory price in advance of publication is 30 cents, postpaid.

New Etude Prize Contest.

Our ETUDE Prize Contest is rapidly approaching its close. All those who intend to participate should have their contribution in on or before August first. There is still ample time, however to prepare for the compositions, and we would like in the present month to see a very substantial addition to the compositions which are already in. All three of the classes seem to be growing popular and a goodly number of composers are represented in each. There is no restriction as to the number of manuscripts which may be submitted by any one composer, and absolutely impartial decisions will be rendered in all cases.

Progressive Piano Student By Theo. Presser.

This work is still in the process of making, but it is progressing, and we are hoping to have it out during the summer, so as to have it ready for fall teaching. There is already a large demand for a book to follow the very popular Beginner's Book, and this volume cannot fail to interest those who are looking for a continuation of that work, as it is designed for the purpose by the same author. Teachers and pupils who have used the Beginner's Book should obtain a copy of this new work while it can be had at our special price of 20 cents.

Early Summer Closing.

Small things sometimes cause dissatisfaction. Our effort is to attend to every order on the day it is recieved, but when we close an hour earlier during the summer months on week days, Saturday a half day earlier, orders that otherwise would be filled on that same day wait until the next day, and twelve hours is oftimes lost. Our patrons will please consider this in sending their orders and receiving the same. On those orders received before noon any day no difference will be occasioned, but orders received by us in the late afternoon mails will naturally be affected, and for those shortcomings we ask indulgence.

Melodies in Difficult Keys for the Pianoforte By Mathilde Bilbro.

This set of study pieces is now almost ready for delivery. It is designed to give the pupil of intermediate grade practice in familiarizing the more difficult keys which are commonly avoided. The melodies are all agreeable and musical, and will hold the interest of the player. They all fie well under the hands; the principal difficulty being in reading them. The special price in advance of publication for this volume is but 15 cents, postpaid.

Short Melodious Studies For the Pianoforte By Max P. Heller.

This new publication is now ready, but the special introductory price will be continued during the current month. There is always room for another good book of second-grade studies, and those who once use these very tuneful studies by Max Heller want to use them again. They are liked by students, and the practice of them cannot fail to prove of real benefit. Our special introductory price is 15 cents, postpaid.

New Book of First Piano Pieces.

This new addition to our popular series of 50-cent collections should prove one of the most popular of all. It provides more especially for the beginner or the second-grade student. It will contain a far greater number of pieces than any similar volume, and the quality will be equal to the quantity in all respects. The most popular writers of easy-teaching pieces will be represented by their best selections. The pieces are arranged in progressive order and they run through grades one and two, but not beyond. Only the most melodious and attractive material has been selected. Our catalog is especially strong in pieces of this nature. This volume will be ready in a very short time. The special introductory price in advance of publication is 20 cents, postpaid.

Summer New Music on Sale

There is no innovation of ours in connection with music selling that has given greater satisfaction and convenience to our patrons than our method of sending new music On Sale each month during the winter season. About ten pieces of piano or vocal, or both, during the busiest teaching months.

We have found that many teachers continue their work, in fact, many teachers do all of their work during the summer season in certain sections of the country, and to those teachers we are pleased to send during the summer months one or two packages of new music On Sale, no different from the winter selections as to size or contents. All will be merged with any other account, On Sale or otherwise, settlement to be made at the end of the teaching season, whenever most convenient to the patron, not more than once each year preferred. A postal card will bring these summer packages.

Old Advertisements

WE have repeatedly known of ETUDE readers ordering from advertisements that appeared ten years ago.

This is a circumstance that happens with about one publication in ten thousand. The average periodical is short lived. THE ETUDE is retained for years and years because of the useful information it contains. It is rarely thrown away.

People look up old advertisements in THE ETUDE because they have come to depend upon the reliability of the paper.

The advertising columns of THE ETUDE are often as valuable to the reader as the reading columns. When you write please remember to add "I saw it in THE ETUDE."

Summer Offer of Magazine Club Bargains.

Special arrangements have been made with a number of publishers, permitting of our offering ETUDE readers some rare bargains in conjunction with their renewal subscriptions or orders for friends. Also, our arrangements are for a limited time only and we must therefore urge you to act QUICKLY.

Note these attractive clubs and place your order now while these bargain prices prevail.

THE ETUDE (To-Day's (free pattern)) McCall's (free pattern)	$1.75 Save 75 cts.
THE ETUDE Modern Priscilla	$2.10 Save 40 cts.
THE ETUDE Mother's Magazine	$2.00 Save $1.00
THE ETUDE Modern Priscilla McCall's	$2.45 Save 55 cts.
THE ETUDE Woman's Home Companion	$2.50 Save 50 cts.
THE ETUDE Ladies' World Modern Priscilla	$2.75 Save 75 cts.
THE ETUDE Delineator Everybody's	$3.00 Save $1.50
THE ETUDE Pictorial Review Modern Priscilla	$3.15 Save 85 cts.
THE ETUDE Woman's Home Companion American Magazine Must go to same address	$3.25 Save $1.25
THE ETUDE Woman's Home Companion Pictorial Review	$3.75 Save 75 cts.

There are listed on page 532 of this issue a number of other very attractive offers, and if desired, a mere postal card request will bring you our Handsome and Complete 36-page Magazine Guide, mailed FREE.

New Method for the Pianoforte By A. Schmoll.

The first part of this work we hope to have on the market before the teaching season opens. This offer is something that no practical teacher ought to let go by. A work that has sold enormously, to the extent of 28 editions in France, must have some merit. The work is written by a German in France. It has the thoroughness of the work of a German and the sprightliness of the French. We can positively promise something valuable, and every active teacher should procure at least one copy. Our special advance price for the first part is 30 cents. The retail price of this part in the original French edition is $1.20.

Summer Classes in Musical History.

The fact that a good working knowledge of the main principles of musical history can be acquired in the Summer time by means of regular instruction has led many to use months of July and August for this delightful study. Musical History more than that of any other art or science is filled with interest and romance. Every music student who has made himself familiar with the history of the great masters and what they have done not only has a much richer basis for understanding, but takes a far keener delight in the study of music. This applies to the little tot as well as to the advanced student.

The Standard History of Music by James Francis Cooke presents the subject in the most engaging, practical and clear manner. The forty concise chapters are written so that they are so simple that a little child can readily understand them but at the same time any adult will find them very readable. 300 musicians are represented in the 250 pages. There are 150 illustrations. The book is handsomely bound in red cloth stamped in gold. The price is $1.25. (In lots of six or more a reduction is made.) Hundreds of musical clubs and classes have used this book as a text-book. We have a special plan to help the teacher who wishes to start a class. Write us and we shall be glad to send you full particulars.

Three Months' Summer Etude Subscription.

During the summer months there is nothing that will assist in keeping alive the musical interest of the pupil better than the reading of a good musical journal, and also the supply of pleasing music. It has been our custom to offer THE ETUDE during the three summer months for this purpose for only 25 cents. A great many teachers avail themselves of this opportunity to get up a club among their pupils. Almost any teacher can do this with little effort. There is really more time during the vacation months for reading and for practice than during the winter. If a teacher is desirous that the pupils should not lose interest during the summer months, try this idea of three months' subscription to THE ETUDE for 25 cents, and see the good results of it.

25 Melodious Pieces, Op. 50 By A. Schmoll.

This is the last month that this work will appear on the special offer, so if you have not availed yourself of the offer, this is the last call. This work is composed of study pieces, that is, pieces with an educational idea. The grades are one and two, and some few, two and a half. Our advance price is but 20 cents.

Appropriate Premiums for Etude Workers.

Have you yet completed your Vacation Plans? Wouldn't a nice, new Traveling-bag, Suit-case, Hand-bag, an Umbrella, Vanity Case, Vacuum Bottle, Sweater, Tennis Racket, Toilet Set, Mirror or Manicure Set be a most desirable addition to your luggage? Now, any of the valuable articles above mentioned may be yours for but slight effort among the music-lovers of your locality. We have been very successful in the purchasing of a limited number of each of the articles offered by us for the securing of subscriptions to THE ETUDE at the regular rate of $1.50 per year, and while they last your choice may be had on the following basis:

Article.	No. Yearly Subscriptions.
*Traveling-bag, Goat-skin, Black Pin Seal	8
*Traveling-bag, Cow Hide, Tan, 16-Inch	8
*Suit-Case, Cow Hide, Tan, 24-Inch Hand-Bag, Silk-lined (See Page 475)	9
Umbrella, Union Silk. Mission Finish	3
Vanity Case, Warranted, French Grey	4
Vacuum Bottle, Quart, Gun Metal Finish	4
Sweater, Ladies', Two-toned, Blue or Old Rose	5
Tennis Racket, Wright & Ditson Make	8
Toilet Set, Mirror, Comb and Brush, Ivory Finish	3
Toilet Mirror, Beveled, Ebony Finish, Long Handle	5
Manicure Set, Seven Pieces, Imitation Ivory	2
	4

(*) Shipped Charges COLLECT.

By showing your friends that THE ETUDE opens the gate to the big things in music of Yesterday—To-day—To-morrow—keeps them in intimate touch with all that is worth-while musically—provides an introduction and acquaintance with Music's Hall of Fame—you will be surprised how simple an effort it will be to secure their subscriptions. Just try TO-DAY.

Would you like a few sample copies of a recent issue of THE ETUDE? A postal card will bring them, as well as a complete list of our hundreds of premium offers.

Advance of Publication Offers Withdrawn July 1st.

With the date of this issue of THE ETUDE, July 1st, the following new publications are withdrawn from the introductory advance prices. They are now on sale by the Theo. Presser Co. and leading music dealers of the country at the regular professional prices and will be sent, of course, subject to examination:

Artistic Duet Album. This volume contains the cream of our songs. Only those compositions that have achieved the most positive popularity will be found included. A volume par excellence. A volume containing 28 songs, everyone available for studio and concert use, for the price of two or three of them. Price $1.00. The book will be published for both high and low voice.

Standard Duet Player's Album. This is another of our popular 50-cent series. Popular because of the large number of pieces each one of these volumes contains, and for the fact that there is no padding in any of them, every piece has been selected because it has merit. These duets are about third or fourth grade of difficulty, suitable for sight reading, ensemble playing, recreation or amusement.

Preparatory Octave Studies, Op. 1106 —Arnoldo Sartorio. Another set of studies by this highly successful composer of that class of works. These studies tend to stretch and develop the hand by means of broken octaves and holding notes. As is well known, Mr. Sartorio has a most inexhaustible flow of melody, and this enters into his studies as well as his teaching pieces. These studies are in the third grade, and are well worthy of examination by every teacher. They are published as sheet music. Price $1.00.

Theo. Presser Co. Publications Issued June, 1916

Any of our works sent on inspection to teachers, upon request, at our usual large, professional discounts. Use the number, not the title, in ordering.

PIANO SOLOS

No.	Title	Composer	Grade	Price
19845	Going Fishing	J. S. Fearis	1	.30
19825	The Silkwebs	E. L. Ashford	1-2	.50
19354	Lavender's Blue	P. Lawson	1½	.25
19720	Morning Dew	P. Lawson	1½	.30
19824	Daffodils	E. L. Ashford	1½	.30
19826	Marjolo	E. L. Ashford	1½	.50
19351	The Little Green Huntsman	J. P. Ludebuehl	1¾	.40
19390	Laughing Chorus (Orpheus)	J. Offenbach	2	.25
19391	Galop & Chorus (Orpheus)	J. Offenbach	2	.25
19393	Donna E Mobile (Rigoletto)	G. Verdi	2	.25
19394	Brindisi (La Traviata)	G. Verdi	2	.25
19396	Fanfars from William Tell	G. Rossini	2	.25
19397	Tyrolianns (William Tell)	G. Rossini	2	.25
19399	Oh! So Pure (Martha)	F. v. Flotow	2	.25
19398	Ah Perche (La Somnambula)	V. Bellini	2	.25
19400	Placer Della Manes	G. Meyerbeer	2	.25
19755	The Early Bird	D. Rowe	2	.40
19821	The Snow Drop	E. L. Ashford	2	.30
19822	The Cuckoo	E. L. Ashford	2	.30
19823	A Spring Morning	E. L. Ashford	2	.40
19346	At the Circus	J. S. Fearis	2	.30
19347	In Endless Mischief	J. S. Fearis	2	.30
19849	Fairy Dance at Hallowe'en	J. P. Ludebuehl	2	.30
19850	The Dancing Doll	J. P. Ludebuehl	2	.30
19586	Spinning Wheel Chorus (The Flying Dutchman)	R. Wagner	2½	.25
19587	Bridal Chorus (Lohengrin)	R. Wagner	2½	.25
19588	Song to the Evening Star, Tannhäuser	R. Wagner	2½	.25
19589	Soldier's Chorus (Faust)	C. Gounod	2½	.25
19598	Ah! I Have Sighed to Rest Me (Il Travatore)	Verdi	2½	.25
19595	La Ci Darem (Don Juan)	Mozart	2½	.25
13761	Love at Twilight	G. Maquet	2½	.40
13772	The Rocking Horse	L. Schytte	2½	.30
13777	Hunter's Life	C. Heins	2½	.30
18792	Nanon Waltz	R. Genee	2½	.30
13327	A Red, Red Rose	E. L. Ashford	2½	.40
13859	Cherries Ripe	E. L. Ashford	2½	.50
13839	The Queen's Lullaby	E. L. Ashford	2½	.50
13839	Gryphon Gavotte	E. L. Ashford	2½	.50
13849	Sleepy Head	J. S. Fearis	2½	.30
13805	The Little Tin Soldier	J. F. Ludebuehl	2¾	.30
13423	The Millstream	P. Brounoff	3	.25
19424	March of the School Boys	P. Brounoff	3	.25
18743	The Hookedy, Crookedy Man March	A. D. Scammell	3	.40
18744	The Jolly Cowboy and the Indian	A. D. Scammell	3	.25
18751	The Country Band	H. T. Smith	3	.50
13759	Donizetti (Lucia)	P. Lawson	3	.25
13759	Sweet Sunshine Schottische	G. Maquet	3	.40

SONGS

18746	Hey' Diddle Diddle	A. D. Scammell	2	.25
18745	Jack and Jill	A. D. Scammell	2½	.25
18569	A Prayer	A. J. Silver	3	.40
18589	Far From My Heavenly Home	W. H. Neidlinger	3	.60
13699	A Heart of Gold	R. Billin	3	.25
13702	Whars ths Bosse Were	G. Marschal-Loepke	3	.40
19731	Rse	T. Lieurance	3	.40
13784	Jesus, Lover of My Soul	C. S. Morrison	3	.40
13783	Just As I Am Without One Plea	W. A. Smith	3	.50
13785	Wo the Lass Whils May is Hers	G. Marschal-Loepke	3	.40
13811	Slumber Song	E. S. Phelps	3	.50
13716	Solvejg's Song	E. Grieg	4	.35
13725	The Lord is My Shepherd, (High)	H. L. Case	4	.50
13726	The Lord is My Shepherd, (Low)	H. L. Case	4	.50
13739	The Milkmaid	G. Marschal-Loepke	4	.60
12403	Moonlight-Starlight (Low)	H. Gilberte	5	.75

VOCAL DUETS

13738	I Will Call Upon The Lord	C. S. Morrison	3	.60
13762	Life's Dream is O'er	J. Ascher-Rolfe	3	.40

THEO. PRESSER CO., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

School of Violin Technics, Book 1 By H. Schradieck.

We are continuing during the current month the special advance offer on our new edition of this standard work. This is one of the indispensable volumes in the general course of studies for the violin, such as should be used by all teachers everywhere. Our new edition has been prepared with a great deal of care by Mr. Frederick Hahn, who is a successful teacher of wide experience. This volume will soon be ready and we commend our new edition to the attention of all. The special price in advance of publication is 20 cents, postpaid.

The Young Violinist By G. Wichtl, Op. 10.

We will add to the Presser Collection the famous instruction book for the violin by Wichtl. This has been one of the most widely used of all such works. It may be taken up by the young beginner as the very first violin book, and it contains all the necessary material for about the first year's work. Our new edition will be printed from clear and handsomely engraved plates, and the paper and binding will be of the best. The special price in advance of publication will be 30 cents postpaid.

First Announcement

35 Easy Studies, Op. 130 By Gurlitt.

We will publish during the summer months this little volume of 35 instructive pieces by the ever popular Gurlitt. Many of our patrons are acquainted with this opus. It is in the second grade, and every number has a name which is descriptive of the piece itself. We are forced to publish this because the demand requires it. It will be brought out in the Presser Edition in the usual attractive form, and those that are unfamiliar with this work will do well to acquaint themselves at this time, when the work can be purchased at a very small rate. Our special advance price will be but 15 cents, postpaid.

Well-Tempered Clavichord By Bach.

We have in process of publication, Bach's Well-Tempered Clavichord, containing the 24 Preludes and Fugues. The edition that we will use will be the standard edition of Czerny. The volume will contain a sketch of the life of Czerny and his portrait. This work is possibly the most standard of all works for the ambitions student. It is absolutely necessary that every student must have a course in Bach, and nothing has ever been devised better than this volume. We are in hopes to have the work ready for early fall and are placing the work on our special offer at 80 cents.

The Organ (New Edition) By John Stainer.

"The Organ," by John Stainer, has been the standard work for beginning the study of the pipe organ for many years. Its great advantage has been that it is usually published with what is known as the American, or rather the English, fingering. We have in preparation a new edition which employs the Continental fingering, which is now in general use. In addition, the book has been carefully revised, and while retaining all the original material, some very useful annotations and directions have been added, as well as some additional music pages. In its new guise the work will be more useful than ever. The special introductory price in advance of publication will be 30 cents per copy, postpaid.

Grove's Dictionary.

About a year ago we began negotiations with the proprietors of Grove's "Dictionary of Music and Musicians" with regard to buying a large supply at a price that would permit us to offer the work to our patrons at a price more attractive than the original one, $25.00, which seemed to be beyond the reach of many who desired to own it. We had some difficulty in convincing the original publishers that it would pay them to transfer the work to us for further distribution, but an agreement was finally reached and we began advertising this unique $25.00 encyclopedia of musical knowledge for $15.00 as a sequel to which we have *sold practically double the quantity contracted for* for the first twelve months.

The Dictionary is published in five large volumes containing about 4,000 pages and is of the utmost value to all serious students and teachers of music. It should be in the library of every music club. On request we will mail a condensed description. As above stated the price for the present is $15.00 payable either in cash or in installments,—$3.00 as a first payment and the remainder at $1.00 per month or in larger amounts if the buyer prefers.

60 Progressive Exercises By J. Pischna.

We now have in the process of publishing the Pischna studies. These are not to be confused with the Little Pischna by B. Wolff, but they are the original by J. Pischna himself. These studies have become immensely popular of late, because of their instrinsic value for technical purposes. They commence at about the fourth grade in the scale of ten. The central idea of Pischna is that every figure is taken through all the keys. This work will be ready for delivery in time for the fall teaching. The special advance price is 25 cents.

Elementary Violin Method for Beginners By F. Wohlfahrt, Op. 38

Wohlfahrt's Op. 38 is one of the most popular and most widely used of all easy violin methods. This is a work which may be given to the youngest beginners. It starts out in the most elementary manner possible, and proceeds by easy and logical stages. It has been used by teachers with great success for many years, and it is likely to hold its own for a long time to come. We have in preparation a brand new edition carefully prepared and revised, printed from special new plates. This edition will prove superior to all others, and we take pleasure in commending it to the attention of all violin teachers. The special introductory price in advance of publication is 25 cents, postpaid.

Godard Album for the Pianoforte.

We have in preparation a new volume comprising all the best and most popular of the pianoforte compositions of Benjamin Godard. This new volume will differ from other Godard albums in the fact that it will be more comprehensive, containing more pieces. Godard has proven one of the most popular of modern writers. His "Second Valse" and "Second Mazurka" are played wherever pianos are to be found. Those in search of drawing-room music of the very highest calibre can find no better collection. Our special introductory price in advance of publication for this new volume will be 20 cents per copy, postpaid.

BOOKS FOR YOUNG PEOPLE

THE A B C OF PIANO MUSIC By MRS. H. B. HUDSON

Price, 50 cents

A little book, which is intended to precede any piano method. It is based on the principle of familiarizing the pupil with the piano keys before taking up notation. After the hand has been shaped and placed upon the keyboard, the young student begins playing at once, playing from large capital letters instead of piano notes.

MUSICAL FAIRY BOOK

Treble Clef Pieces (Grades 1-2. Op. 586) By ARNOLDO SARTORIO

Price, 60 cents

These tuneful little treble clef pieces are intended to illustrate, musically, the various fairy tales. Naturally they are all easy to play and suited to young students. They are accompanied by proper texts, which may be sung or recited. An excellent book for kindergarten work.

TEN FIVE NOTE RECREATIONS By MRS. C. W. KROGMANN

Op. 110. Price, 75 cents

Throughout all the pieces each hand lies in the five-finger position. In spite of the technical limitations that this places upon the composer, the pieces will be found to be decidedly interesting and attractive. They are in various characteristic rhythms, and each piece is accompanied by appropriate verses which may be sung.

THE VERY FIRST PIECES

Price, 50 cents

This is a collection of the very easiest pieces. The first pieces in the book lie entirely in the treble clef for both hands, a few being in the five-finger position in either hand. Every one of these pieces is a little musical gem which cannot fail to please and interest the pupil. The pieces are of various styles and the collection is carefully graded.

PUSSY WILLOWS AND OTHER NATURE SONGS By JOHN G. GRANT

Price, 75 cents

Twenty-eight little songs, easy to sing and easy to play. The melodies are bright and pleasing and just in the right compass for the child voice. The verses are mostly original, other than a few selections from "Mother Goose."

MUSICAL ZOO

Eight Piano Duets for Teacher and Pupil By D. D. WOOD

Price, 75 cents

These remarkably interesting and characteristic pieces are written for the composer's daughter to fit the various stages of her early progress on the piano. In the first seven duets the pupil plays the Primo part, beginning with the right hand alone in the five-finger position, and then progressing by gradual stages until in the final duet the pupil, having begun to learn the bass clef, plays the Secondo part.

JUVENILE MUSICAL POEMS By CARO SENOUR

Price, 75 cents

This is a collection of twenty-nine children's songs with words and music by Caro Senour. These songs are intended for the school, kindergarten and home. The composer has been very successful in interesting young children, and these songs cannot fail to please. The verses are bright and the music tuneful and easy to sing.

TOY SHOP SKETCHES

Seven Characteristic Pieces for the Pianoforte By JAMES H. ROGERS

Complete, 50 cents. Separate Numbers, 25 cents

An attractive little volume of bright and snappy teaching pieces, profusely illustrated in colors, and printed in large sized notation.

Although easy to play these pieces all have musical value. They are from the pen of one of America's most distinguished composers and lecturers, Mr. James H. Rogers. Following are the titles of the pieces: Jolly Teddy Bears, Toy Soldiers' Parade, Dance of the Toys, Fairy Stories, Hobby Horse, Punch and Judy, Dolly's Delight.

A complete catalog of Juvenile Musical Publications is now ready for distribution (send for your copy).

Mail orders solicited and filled to all parts of the country. Any of our works sent on inspection to responsible persons.

THEO. PRESSER CO., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

New ETUDE Prize Contest

FOR

Piano Compositions, Songs and Anthems

OUR previous contests, both for pianoforte compositions and for songs, have all been highly successful. The interest displayed in these past contests and the frequent requests for a new contest have inspired the institution of a new contest in which several interesting features are combined. Undoubtedly competitions of this kind will awaken a wider interest in composition and stimulate to effort many composers, both those who are known and those who are yet striving for recognition, bringing to the winners a desirable publicity in addition to the immediate financial return. It seems unnecessary to note that the fame of the composer will in no way influence the selection and that the pieces will be selected by absolutely impartial judges.

Six Hundred Dollars

will be divided among the successful composers in the following manner:

Class I. For the best pianoforte pieces of intermediate or advanced grade in any style:

First Prize.....$100.00
Second Prize... 60.00
Third Prize..... 40.00

Class II. For the best songs suitable either for teaching, recital or concert use:

First Prize.....$100.00
Second Prize... 60.00
Third Prize..... 40.00

Class III. For the best anthems for mixed voices suitable for general use:

First Prize.....$100.00
Second Prize... 60.00
Third Prize..... 40.00

CONDITIONS

Competitors must comply with the following conditions:

The Contest is open to composers of every nationality.

Composers may submit as many manuscripts as they see fit, and he represented in any or all classes.

The Contest will close August 1, 1916.

All entries must be addressed to "THE ETUDE Prize Contest," 1712 Chestnut St., Philadelphia, Pa., U. S. A.

All manuscripts must have the following line written at the top of the first page: "For THE ETUDE Prize Contest."

The name and full address of the composer must be written upon the last page of each manuscript submitted.

In Class I compositions for pianoforte solo alone will be considered. These should be of intermediate or advanced grade and of moderate length, suited either for teaching, recital or concert use.

In Class II songs for solo voice alone will be considered. Composers should be careful in the selection of texts, as verses which are already copyrighted may not be used without permission.

In Class III anthems for mixed voices of a general nature, with texts either from the Scriptures or from hymns, chiefly in four-part harmony, with or without solo passages, and with a suitable organ accompaniment, alone will be considered.

Involved contrapuntal treatment of themes and pedantic efforts should be avoided.

No composition which has already been published shall be eligible for a prize.

Compositions winning prizes to become the property of THE ETUDE and to be published in the usual sheet or octavo form.

THE ETUDE
THEO. PRESSER CO.
PUBLISHERS
PHILADELPHIA, PA.

Department for Children

Edited by JO-SHIPLEY WATSON

A Musical Paper Bag Party

NEARLY every one feels curious about a parcel and there is always an air of mystery surrounding people who carry paper bags. This unique party arranged for children who are studying music has the paper bag as the basis of interest. Striped paper bags are used to shade the electric lights. Yellow bags are used for vases; goldenrod or sunflowers harmonize with these odd flower jars. A festoon of small inflated bags hung from the chandeliers adds another interesting touch. The hostess wears a paper bag cap and it is more amusing when the children come with paper bag headdresses. The size, color and variety of these head-pieces are endless. Small toy musical instruments can be used as favors; tie these in tiny paper bags and place them in a heap in the center of the table, the bags containing the favors are numbered and corresponding numbers are hidden about the room in out of the way places. The children are invited to hunt the numbers and claim their favors.

Measuring Music

The first game is called a test in measured music. Each player is given a little bag with pencil attached. Play two or three measures from some well-known composition. Each player writes down what he thinks is the name of the piece. If the pianist select a few measures from the middle of the same composition there will be some difficulty and a great deal of amusement in finding out the name. The compositions are numbered from one to ten. The following list of well-known compositions is suggested:

(1) *The Rosary.* (2) Mendelssohn's *Spring Song.* (3) *Narcissus.* (4) *Wedding March* from *Lohengrin.* (5) *To a Wild Rose.* (6) *Moonlight Sonata.* (7) *Traumerei.* (8) Schubert's *Serenade.* (9) Mendelssohn's *Wedding March.* (10) Sextet from *Lucia.*

The Mysteries of Music

The second game is called The Mysteries of Music. Form a circle and to lively music start a bag around the circle; when the music stops the one holding the bag opens it. Each bag contains a composer's picture. If the player cannot tell the name of the composer during the time the leader counts ten, he is counted out and leaves the circle. The winner of the prize is the last one to leave. A picture or plaster bust of a famous composer makes a suitable prize. This game can be varied by placing different things in the bags; for instance, instead of composers' pictures use the titles of well-known songs. The following are suggested: *Star Spangled Banner, Old Oaken Bucket, Annie Laurie, America, Old Black Joe, Dixie, My Bonnie, Robin Adair, Old Folks at Home, Last Rose of Summer, Comin' thro' the Rye.* When the music stops and the player opens the bag he must be able to sing, hum or play the song, the title of which appears in the bag. If he cannot do this before the leader counts ten, he goes out of the circle.

The Letter Hunt

Choose some long word connected with music study, such as: Pianoforte, Counterpoint, Thoroughbass. On separate cards print the letters in the word. Put the cards in tiny bags and hide the bags in out of the way places in the room. Each player is given a tablet with pencil attached. The first one to construct the right word from the scattered letters wins the game. A bag of candy may be given as a prize.

"The Stunt"

The stunt is really very funny and instructive as well. Those who play the piano are required to do so with paper bags over their heads.

If the pupils have never played without looking at the fingers this game will be a revelation. If any of you have followed Mozart's life you will recall that upon one occasion he was required to play with the keys covered. Imagine that you are Mozart and do your best when your turn comes. To the best player give some sort of paper hat or cap. For the poorest one, a pair of doll shoes (for de feet).

The refreshments for this party are served in paper bags. The bags in which the refreshments have been served are savcd and inflated; at a given signal from the leader the bags are popped open and this ends the paper bag party.

(Continued on page 543.)

ODD "ONE MAN" BANDS TO AMUSE CHILDREN

Travelers in all parts of Europe, particularly in France, will see groups of interested children standing at the street corners. In the centre of such groups will often be found some wandering musician. At one time the one man band was very popular, and indeed some of these musicians have visited our own country. In this picture, which is republished from the Paris *Nardca*, we see several types of one man bands. Most of these men seem to be virtuosos on the Bass Drum. Probably the most frequently seen combination is that of the man with the accordion in his hands. The man seated is evidently a performer upon many kinds of instruments, but does not attempt to play them all at once. Sometimes these odd musicians come to America.

Summer Schools

BALTIMORE

Peabody Conservatory

BALTIMORE, MD.
HAROLD RANDOLPH, Director

Recognized as the leading endowed musical conservatory of the country

Summer Session July 3rd to Aug. 12th

Staff of eminent European and American Masters including:

George F. Boyle — Minna D. Hill — Harold D. Phillips
Elizabeth Coulson — Henrietta Holthaus — Gustave Strube
Eleanor Chase — J. C. Van Hulsteyn — Mabel Thomas
Otto Ortman — Bart Wirtz

Tuition $10 to $30 according to Study

By special arrangement with the JOHNS HOPKINS UNIVERSITY credits in certain branches may be offered for the B. S. degree

Practice Pianos and Organs Available

Circulars Mailed — FREDERICK R. HUBER, Manager

Arrangements for classes now being made

Schools and Colleges

ILLINOIS

THE MARY WOOD CHASE SCHOOL OF MUSICAL ARTS

MARY WOOD CHASE, DIRECTOR—Author of "Natural Laws in Piano Technic."

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

WESTERN CONSERVATORY Thirty-second Year

All Branches of Music, also Dramatic Art and Languages

NORMAL COLLEGE COURSE FOR TEACHERS

Branch Studios in all parts of the United States, in which nearly six thousand pupils have been enrolled. State Charter.

Send for Catalog. E. H. SCOTT, Pres., Mallers Bldg., CHICAGO

Centralizing School of Music

Gertrude Redle-Paradis
President

Centralizing School of Acting

Edward Dvorak, Director

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

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

COSMOPOLITAN SCHOOL OF Music and Dramatic Art

Desirable School for earnest students. Eminent Faculty of fifty art. ists. Offers courses in Piano, Violin, Voice, Dramatic Art, Expression, Organ, Theory, Public School Music, Harmony, Violincello and Aesthetics. Curriculum of our school has been approved by the State Board. Special talent, Many free advantages afforded in Concerts, Recitals and Lectures. Located in one of Chicago's best equipped buildings. Diplomas and degrees conferred.

MRS. W. S. BRACKEN
President

Fall Term Opens Sept. 11, 1916

For free catalog and general information address Registrar, 1014 Kimball Building, Chicago

THE COLUMBIA SCHOOL OF MUSIC

CLARE OSBORNE REED, Director

Fall Term begins September 4th

PIANO—VOICE—VIOLIN—THEORY—PUBLIC SCHOOL MUSIC

For catalog address registrar :: :: 509 SOUTH WABASH AVENUE, CHICAGO

Schools and Colleges

MICHIGAN

Be a Teacher of Music

Special One-Year Course

Teach music in the Public Schools. The pay is good and the work pleasant. We offer a complete and thorough course in Public School Music that may be finished in one year. We also teach *Drawing, Home Economics, Physical Training, Manual Training, Industrial Arts, Penmanship.* Strong faculty, beautiful location, unsurpassed equipment. Also two-year course. Catalogue sent free. For detailed information address

THE SECRETARY
3029 West Grand Boulevard
Detroit, Mich.

Thomas Normal Training School

MICHIGAN STATE NORMAL COLLEGE CONSERVATORY OF MUSIC

YPSILANTI, MICHIGAN

Courses in singing, piano, organ, violin and theory. ¶ Courses for training supervisors and teachers and public school music. ¶ Graduation leads to a life certificate valid in most states of the Union. ¶ Total living expenses need not exceed five dollars per week. Tuition and fees exceptionally low. *Write for catalog.*

Director Conservatory of Music, Box 9, Ypsilanti, Michigan.

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

"Ann Arbor—An ideal city for summer study"

Send for announcement

CHARLES A. SINK, Secretary
1200 Maynard Street

DETROIT INSTITUTE OF MUSICAL ART

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

GUY BEVIER WILLIAMS

ARTISTIC PIANOFORTE PLAYING VALUABLE COURSE IN MODERN PEDAGOGY

President and Head of Piano Department, Detroit Institute of Musical Art

Available for Recitals DETROIT, MICH. 67-69 Davenport Street Write for Booklet

Summer Schools

TEXAS

SUMMER NORMAL

UNEXCELLED OPPORTUNITY

Second Term, July 15. Fall Term, Sep. 10.

HAHN MUSIC SCHOOL
3919 S. Junius St. DALLAS, TEXAS

Schools and Colleges

NEW YORK

THE von ENDE SCHOOL of MUSIC

A HOME FOR YOUNG LADIES UNDER PROPER CHAPERONAGE

"The Foremost Musical Institution of America"
NEW YORK CITY

SEND FOR ILLUSTRATED BOOKLET

DETROIT CONSERVATORY of MUSIC

Established 1874 Francis L. York, M. A. Pres.

Finest Conservatory in the West

Offers courses in Piano, Voice, Violin, Organ, Theory, Public School Music and Drawing, Oral interpretation, etc. Work based on best modern and educational principles. Numerous Lectures, Concerts and Recitals throughout the year. Students' Orchestra. Branch Studios. Excellent Dormitory Accommodations. Teachers' certificates, diplomas and degrees conferred. Many free advantages. We own our own building located in center of most cultural environment. Fall Term opens Sept. 21 1916.

For detailed information address

James H. Bell, Sec'y. Box F,
1013 Woodward Ave.
Detroit, Mich.

Opening of Fall Sessions Should be Announced in August ETUDE

Schools and Colleges

OHIO

Dormitory Privileges for Ladies and Gentlemen

Established 1869 by William H. Dana

DANA'S MUSICAL INSTITUTE

ADVANTAGES

A DAILY LESSON IN YOUR CHOSEN STUDY
A DAILY LESSON IN THEORY
A DAILY LESSON IN MUSICAL HISTORY
A DAILY LESSON IN SOLFEGGIO
A DAILY REHEARSAL IN ORCHESTRA for orchestral pupils including octette, sextette, quartette, trio and duo, for such instruments as are used in these combinations.
A DAILY REHEARSAL IN BAND for band pupils
FOUR HOURS OF PRACTICE DAILY
CONCERTS AND RECITALS ONCE EACH WEEK
WEEKLY CHORUS REHEARSALS
SPECIAL INSTRUCTION IN ENSEMBLE PLAYING

BRANCHES TAUGHT

Piano, Organ, Stringed Instruments, Woodwind Instruments, Brass Instruments and Percussion, Public School Music and Voice. All branches of Theory taught by Modern Methods.

For illustrated catalogue, address LYNN B. DANA, President, Desk "E," Warren, O.

MASSACHUSETTS

New England CONSERVATORY OF MUSIC

George W. Chadwick, Director

Year Opens Sept. 21st, 1916

BOSTON, MASS.

The Largest and Best Equipped School of Music

Located in the music center of America. It affords pupils the environment and atmosphere so necessary to a musical education. Its complete organization, its imposing Conservatory Building, splendid equipment, and the Residence Building offer exceptional facilities for students.

Complete Curriculum. Courses in every branch of Music, applied and theoretical, including Opera.

Owing to the practical training of students in our Normal Department, graduates are much in demand as teachers.

The free privileges of lectures, concerts and recitals, the opportunities of ensemble practice and appearing before audiences, and the daily associations are invaluable advantages to the music student.

A Complete Orchestra offers advanced pupils in voice, piano, organ and violin experience in rehearsals and public appearances with orchestral accompaniment.

Dramatic Department. Practical training in acting

RALPH L. FLANDERS, General Manager.

CONNECTICUT

The Courtright System of Musical Kindergarten

A thoroughly practical and scientific method of instructing children in music. Children taught by this system show great skill in sightreading, a cause of great delight to the parents and large profits for teachers

TAUGHT BY CORRESPONDENCE

A mother's course, for first instruction to children that does not conflict with the regular system is now offered for the first time. Special advance price. Write for particulars.

MRS. LILIAN COURTRIGHT CARD, 116 Edna Avenue, Bridgeport, Conn.

VIRGINIA

School of Music

of Shenandoah Collegiate Institute

For students of all branches of music, this school offers unusual opportunities for a complete and thorough education. For Ensemble playing, there is an orchestra of 26 pieces, a beginners' band of 24 pieces and the 2nd Regimental Band of 28 pieces. Weekly concerts.

Two manual organs (Hook and Hastings and M. P. Moller) offer a most unique department in organ playing. The violin department is unusually strong.

Other advantages—Piano tuning, Voice culture, Elocution and Physical Culture, Arts and Crafts. Rates: $200 to $275. No extras. 41st year. For Catalog,

ADDRESS BOX 110 DAYTON, VA.

ILLINOIS AND INDIANA

THESE TEACHERS ADVERTISING ON OTHER PAGES OF THIS ISSUE

VOCAL TEACHERS

MIDDLE WESTERN

D. A. CLIPPINGER, 1205 Kimball Hall, Chicago.
MAIE BARBEREUX PARRY, 514 Fine Arts Bldg., Chicago

Louise Burton

SOPRANO

Available for Concerts, Oratorios and Costume Recitals. Pupils accepted. Address for bulletin Box C, 520 Fine Arts Bldg., Chicago, Ill.

VALPARAISO UNIVERSITY SCHOOL OF MUSIC

Accredited

VALPARAISO, - INDIANA.

The University School of Music offers courses in Piano, Voice, Violin, Organ, Theory and Public School Music. Students may attend the Music School and also take the regular work at the University.

THE EXPENSES ARE THE LOWEST

Tuition, $36.00 per quarter of twelve weeks. Board with Furnished Room, $36 to $41 per quarter. Catalogue will be mailed free. Address Henry B. Brown, President, or Oliver P. Kinsey, Vice-President.

43RD YEAR—STUDENTS ACCEPTED AT ANY TIME.

Schools and Colleges

NEW YORK

The American Institute of Applied Music
(METROPOLITAN COLLEGE OF MUSIC)
212 West 59th Street — New York City
Complete courses in Voice, Organ, Piano, Stringed Instruments, Public School Music, Theoretical and Historical branches
Send for circulars and catalogue
31st Season—October 2, 1916.
JOHN B. CALVERT, D.D., Pres. — KATE S. CHITTENDEN, Dean

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

THE NEW VIRGIL PRACTICE CLAVIER
Far superior in its latest construction to any other instrument for teaching and practice.
VIRGIL SCHOOL OF MUSIC
For Particulars address Secretary
A. K. VIRGIL Executive Office, 567 Third Ave., New York City
OR A. K. VIRGIL, ST. PETERSBURG, FLA.

BURROWES COURSE OF MUSIC STUDY
Kindergarten and Primary—Correspondence or Personal Instruction
Happy Pupils—Satisfied Parents—Prosperous Teachers. Classes are doubled by use of this method
Enthusiastic letters from teachers of the Course, also descriptive literature sent on application to
KATHARINE BURROWES
D. 502 CARNEGIE HALL, NEW YORK CITY, or
Dept. D. 246 HIGHLAND AVE., HIGHLAND PARK, - - DETROIT, MICH.

ALBERT ROSS PARSONS
Students Qualified as Concert Pianists and Teachers : :
"Certainly this specialist in artistic piano playing develops individuality in his pupils." "Parsons' pupils never pound, but play with musical touch, skillful pedaling, repose and breadth of style." "Such teaching needs no finishing touches in Europe."
—(N. Y. Musical Courier.)
Apply for personal instruction to
Steinway Hall, 109 E. 14th St.
Albert Ross Parsons, New York City.

THESE TEACHERS ADVERTISING ON OTHER PAGES OF THIS ISSUE

VOCAL TEACHERS
EASTERN
WALTER L. BOGERT, 124 W. 72nd St., New York City.
FRANK DOSSERT, 1204 Carnegie Hall, New York City.
E. PRESSON MILLER, 816 Carnegie Hall, New York City.
GEO. CHADWICK STOCK, Y. M. C. A. Bldg., New Haven, Conn.

ORGAN SCHOOLS
EASTERN
GUILMANT ORGAN SCHOOL, 44 W. 12th St., New York City.
TRINITY SCHOOL CHURCH MUSIC, 90 Trinity Place, New York City.

VIOLIN TEACHERS
EASTERN
OVIDE MUSIN, 51 W. 76th St. New York City.

Crane Normal Institute of Music
Training School for Supervisors of Music
BOTH SEXES
Voice culture, sight-singing, ear-training, harmony, form, music-history, chorus-conducting, methods, practice-teaching. Graduates hold important positions in colleges, city and normal schools.
53 MAIN ST., POTSDAM, NEW YORK

Skidmore School of Arts
A College for the Vocational and Professional training of young women, located in America's leading health resort. Six departments:
Domestic Science and Art; Music; Fine Arts; Physical Education and Oral Expression; Secretarial Trades.
Four dormitories accommodate over two hundred students. Outdoor sports. Non-sectarian. Diploma commands Teacher's or Supervisor's certificate in New York and other states. Catalog on request. Winter and Summer Sessions.
CHARLES H. KEYES, Ph.D., President
SARATOGA SPRINGS, N. Y.

Ithaca Conservatory
A Conservatory that offers not merely the opportunity to study certain instruments, but a complete musical education; that develops not merely "performers," but true artists. Unique advantages for those who look forward to concert work, for special attention is given to Lyceum training, the Conservatory being actively associated with a flourishing Entertainment Bureau and having several of its own companies in the Lyceum field. Ithaca Conservatory students are holding many of the best positions available in America, and graduates are qualified to teach music in New York State Public Schools without the usual State examination or certificate. Large School of Expression and Dramatic Art associated with Conservatory.
Schools of piano and Organ, violin, singing, harmony, composition and orchestration, band and small string instruments, languages, painting, expression, dramatic art, etc. Large, distinguished faculty. Beautiful, commodious buildings, with concert hall and dormitories. Resident and day students. Terms moderate. Catalog and booklets, address
THE REGISTRAR, Ithaca Conservatory of Music
1 DeWitt Park, Ithaca, N. Y.

Take a few minutes to study the school announcements on these pages. Here are the best Colleges, Conservatories, Schools in America.

Summer Schools

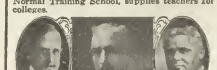
KENTUCKY

LOUISVILLE CONSERVATORY OF MUSIC
ALL DEPARTMENTS OPEN THROUGHOUT ENTIRE YEAR.
SPECIAL SUMMER COURSES
Piano, Voice, Violin, Organ, Theory and PUBLIC SCHOOL MUSIC.
FACULTY OF EXCEPTIONAL REPUTATION AND ABILITY.
DORMITORY FOR LADIES.
If you are really serious about a *musical education* and *your own success* in the profession you owe it to *yourself* to investigate *this institution*.
FREDERIC A. COWLES, Director - 214 W. Broadway, Louisville, Ky.

ILLINOIS

THE HADLEY SCHOOL OF MUSIC, Inc. Offers advanced courses in Voice, Piano, Violin and Dramatic Art. Summer Normal Session, June 26th to Aug. 7th. Students may register at any time and for a shorter period if desired. Recitals and Lectures. Terms moderate. Address Dept. A-64 E. Jackson, Lyon & Healy Bldg., Chicago, Ill.

AMERICAN CONSERVATORY of MUSIC
Chicago's Foremost School of Music
Offers courses in piano, voice, violin, organ, public school music, theory, orchestral instruments, etc. Walton Pyre School of Dramatic Art and Expression. Superior Normal Training School, supplies teachers for colleges.



Karleton Hackett, Assoc. Director — John J. Hattstaedt, President and Founder — Adolf Weidig, Assoc. Director

Desirable dormitory accommodations. Numerous lectures, concerts and recitals throughout the school year. Teachers' Certificates, Diplomas and Degrees conferred by authority of the state of Illinois. Students' Orchestra. Many free advantages. Thirty-first session begins September 7th, 1916.
The Conservatory is universally recognized as a school of the highest standard, and is one of the largest musical institutions in the country. Eighty artists and teachers, many of international reputation. Located in our own magnificent sixteen story Kimball Hall Building.
For free catalog and general information, Address, 471 KIMBALL HALL, Chicago, Ill.

Music teaches most exquisitely the art of development. —D'ISRAELI
MUSIC-EDUCATION
CALVIN B. CADY
LECTURER IN MUSIC, TEACHERS COLLEGE, COLUMBIA UNIVERSITY, NEW YORK.
NORMAL COURSES AND PRIVATE CLASSES
CHICAGO, ILLINOIS
UNIVERSITY SCHOOL FOR GIRLS
1106 Lake Shore Drive
JUNE 26th to JULY 28th
FOR
TEACHERS AND STUDENTS OF MUSIC—PIANOFORTE, VOCAL, KINDERGARTEN AND PUBLIC SCHOOL
Courses in Music Appreciation will include study of orchestral works which will be heard at the Symphony Concerts at Ravinia Park.
MISS IDA OWENS KING
164 Forest Avenue — Oak Park, Ill.

MR. and MRS. CROSBY ADAMS
Annual Summer Classes for Teachers of Piano
for the Study of Teaching Material
MONTREAT, N. C. : CHICAGO, ILL.
June 15–28 — July 27–Aug. 9
Write for booklet containing outline and short letters from Teachers who have taken the Course.
MONTREAT, NORTH CAROLINA

Effa Ellis Perfield PEDAGOGY
based on Inner Feeling, Reasoning and Drills, teaches teachers how to teach
Keyboard Harmony — Harmonic Dictation
Melody Building — Melody Dictation
Sight Singing by Chords
Rhythm and Rhythmic Dictation
Improvising and Modulation
JULY SUMMER SCHOOL
Not a correspondence course nor a Kindergarten System. Diploma granted under corporate seal of State of Illinois. Accredited by the Chicago Board of Education.
Effa Ellis Perfield Music School, Inc.
950-955 McClurg Bldg.
218 S. Wabash Avenue — CHICAGO, ILL.

Training Music Teachers to Teach
A wonderful Course in Pedagogy for all Teachers of Music, by mail. You may be a successful performer but you need a safe, reliable guide to the attainment of combined success with pupils. A sure way to increase your income. Write Now—Today.
Bonus System of Musical Education
Decatur — Illinois

Most successful schools started years ago advertising for their pupils of today. Today they are advertising for their pupils of tomorrow.

The Latest and Best Word in Voice Building
THE VOCAL INSTRUCTOR
By EDMUND J. MYER — PRICE, $1.00
A practical, common-sense system, based upon nature's laws or demands, for the study and development of the singing voice—principle following principle in logical sequence. This book is born of the author's many years of practical and successful studio experience. It aims to give to the vocal profession, for the first time in print, the movements upon which the whole system is based the singing movements, the necessary physical exercises, and the nerve catasthenics. Its object is to develop the singer physically and vocally. The beginner, the more experienced singer, and the busy teacher will all find material and information of the highest value in this book. For the young teacher just starting out or for self-instruction, it will prove indispensable. In addition to the physical exercises, and the numerous singing exercises in musical notation, the book is copiously illustrated throughout. The book is handsomely printed and substantially bound in flexible cloth.
THEO. PRESSER CO.,
1712-14 Chestnut St., Philadelphia, Pa.

Summer Schools

NEW YORK AND NEW ENGLAND

NEW YORK SCHOOL OF MUSIC AND ARTS
Central Park West, cor. 95th St., New York City :: RALFE LEECH STERNER, Director
Our new buildings give us the most beautiful and homelike school devoted to Music and the Arts
Special Summer Teachers' Courses
Unsurpassed beauty of scene facing Central Park, which is the finest location in New York City.
MANY EUROPEAN CELEBRITIES AND EMINENT AMERICAN TEACHERS, including
Piano—Arthur Friedheim, the Great Virtuoso; Liszt's Greatest Pupil. *Voice—Ralfe Leech Sterner*, Celebrated Vocal Teacher. *Violin—Clarence DeVaux Royer*, the Eminent Violinist. *'Cello—Paulo Gruppe*, World's Greatest 'Cellist. Harriette Brower, Harold A. Fix, 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, PRACTICING, ETC., ON APPLICATION. :: SEND FOR BOOKLET AND BOOK OF VIEWS.

VIRGIL PIANO CONSERVATORY
Famous for Instruction in Technic, Pedalling, Interpretation, Theory and Harmony Playing.
SPECIALLY ATTRACTIVE AND COMPREHENSIVE
SUMMER COURSE FOR TEACHERS
June 26th to July 28th
FOR CIRCULAR ADDRESS
MRS. A. M. VIRGIL, Director — 11 West 68th Street, NEW YORK

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
Address MRS. A. M. VIRGIL - 11 West 68th Street, NEW YORK

THE FLETCHER MUSIC METHOD
The Original Musical Kindergarten and Simplex Method of America
Brought to America through the interest of the New England Conservatory eighteen years ago; and during that time taught to over 700 music teachers (every one of whom could be employed in Boston alone); the demand is growing rapidly for Fletcher Music Method teachers in spite of the many cheap copies of this system.
THE SUMMER SCHOOL WILL BE DIVIDED INTO TWO CLASSES; THE FIRST OPENING MAY 29th, AND THE SECOND OPENING JULY 10th
In the 200 hours of instruction, which last eight weeks, more ground is covered in practical harmony than is covered in any Conservatory in two years.
Read, "WHAT IS IN THE FLETCHER MUSIC METHOD," Price $2.00
For full information regarding Normal classes and lectures for Educational, Musical, and Mothers' Clubs, apply directly to
MRS. EVELYN FLETCHER-COPP, 31 YORK TERRACE, BROOKLINE, MASS.

DUNNING SYSTEM
IMPROVED MUSIC STUDY FOR BEGINNERS
A HEART TO HEART TALK WITH TEACHERS
Progress the Demand of the Hour
Are you satisfied with results in teaching beginners? Are you satisfied to let another year pass without availing yourself of the opportunity to possess a Musical Training which, as hundreds of teachers who have taken the Dunning course declare, "Opens to them a new world in music?"
Can you afford to let another year pass and not possess a systematized method of instruction which will increase 100 per cent. the standard of efficiency among your old pupils and bring you a larger following of new ones?
NORMAL TRAINING CLASSES FOR 1916
Mrs. Carre Louise Dunning, 8 W. 40th St., New York. Normal Class. Portland, Oregon, June 26th. Chicago, Aug. 6th. New York, Sept. 21st.
Mrs. Addye Yeargain Hall, Musical Arts Bldg., St. Louis, Mo. Normal Class, June 16th.
Mrs. Chancey Bever, Normal Class for Teachers, Billings, Mont., June 10th.
Mrs. Jay Rector Bevitt, 3914 Third Ave., San Diego, Cal., July 19th.

CLAUDE WARFORD
Tenor Teacher
Metropolitan Opera House Building
1425 Broadway, New York
SPECIAL SUMMER COURSE

Granberry Piano School
SUMMER NORMAL
Art of Playing / Art of Teaching
For Booklet Address Carnegie Hall, NEW YORK

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

"FROM BRAIN TO KEYBOARD"
The Macdonald Smith System of Free Gymnastics for the rapid acquisition of Perfect Touch and Technic.
Special Summer Course, complete in Six Lessons
EMILE SCHOEN
Certificated and Authorized Teacher in America
Studio: 65 East 93rd Street, New York City
Write for circular and particulars

Summer Schools

MINNESOTA

NEW HOME of the MINNEAPOLIS SCHOOL of MUSIC ORATORY AND DRAMATIC ART
William B. Pontius, director of the Department of Oratory and Charles M. Holt, director of the Department of Dramatic Art, announce that they are now located in their NEW HOME, 60-68 Eleventh Street, South, Minneapolis, Minnesota. The New Quarters, a full three-story building, contains twenty-seven spacious, well-lighted, and a recital hall seating five class rooms, practice rooms, offices, a large reception hall, clock rooms, with individual lockers, and a recital hall seating five hundred. The equipment, floorplans and furnishings are modern and artistic in every respect and it is the largest building for the purpose in the Northwest. Forty-eight artist teachers are employed, a number of whom have national reputations. All branches of Music, Oratory and Dramatic Art are taught from the beginning to the highest perfection. Certificates and Diplomas granted. Special Summer Session, June 12th to August 7th. Illustrated Catalog "E" upon request. Fall term opens Sept. 1st

Summer Schools

GEORGIA

BRENAU COLLEGE-CONSERVATORY
GAINESVILLE, GA.
SUMMER TERM, JUNE 29th
Standard College Courses — Special Courses in Music, Oratory, Art, Domestic Science. Location, foot hills of Blue Ridge, near Atlanta. 7 National Sororities. Attractive social life. Non-sectarian. 27 States represented. Write for descriptive book and catalogue.
BRENAU, Georgia, Gainesville, Box 97.

Atlanta Conservatory of Music
Faculty of Artist-Recitalists. All departments complete. School Orchestra and Chorus. Public School Music. Oratory. Languages.
SUMMER SESSION BEGINS June 13th, 1916
Atlanta Conservatory of Music
Peachtree and Broad Streets, - Atlanta, Georgia

Summer Schools

PENNSYLVANIA

PITTSBURGH MUSICAL INSTITUTE, Inc.
4259 Fifth Avenue — Pittsburgh
SUMMER TERM, 1916
Circulars Upon Request

Summer Schools

OHIO

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.

Summer Schools

NEW JERSEY

PIANO **SHEPARD** HARMONY
SYSTEMS SIMPLIFY SUMMER STUDY
Training School for Teachers and Performers
Summer Session—2 weeks or longer—June & July
SHEPARD SCHOOL OF MUSIC, Orange, N. J.

DIRECTORY OF INSTITUTIONS OF LEARNING

ALBERT LEA COLLEGE FOR WOMEN, Albert Lea, Minnesota. Classical courses leading to A.B. and B.S. degrees. Music courses in Voice and Piano, with thorough training in theory and harmony. Gertrude S. Kingsland, M.A., dean.

BLACKSTONE FEMALE INSTITUTE, Blackstone, Va. Prepares for Class A Colleges, and also maintains the best advantages in music of any school of its grade in the South. Rates are very moderate. For catalog and application blank address Geo. P. Adams, Sec'y & Treas.

BLUE RIDGE COLLEGE, New Windsor, Md. A high grade college with moderate prices. Located in one of nature's beauty spots. The School of Music affords splendid opportunity in Voice, Piano and Violin. Write for information.

BRANDON INSTITUTE, Basic, Va. Located in Shenandoah Valley near the Blue Ridge; elevation 1400 feet; easy accessibility by railways; well furnished and equipped building, healthful climate, lithia water, fine scenery. Academic courses, four years. Music courses—Piano, Voice, Organ, Violin and Scientific. Rates $250 to $350. Write for catalog. Brandon Institute, Basic, Va.

BROADDUS INSTITUTE. School of Music. Voice, Theory. For full particulars, address Dr. Elkanah Hulley, Pres., Philippi, W. Va.

CAROLINA COLLEGE, Maxton, N. C. For Young Women; offers splendid literary course leading to A.B. degree, two-year normal course for teachers. Instruction in Piano, Voice, Expression, Art, Domestic Science, Physical Culture and Business course. Ideal conditions in famous sand-hill belt, splendid environments, reasonable prices. Address S. E. Mercer, President.

CARSON-NEWMAN CONSERVATORY OF MUSIC, Jefferson City, Tenn. Located in the healthful section of East Tennessee. A complete course in Piano, Voice, Theoretics, Pedagogy and Public School Music. Offered. G.M. and B.M. degrees. Address J. M. Burnett, D.D., President, or Edith Davis Potter, Director.

CENTRAL COLLEGE AND CONSERVATORY OF FINE ARTS, Conway, Ark. In the musical center of the State. Excellent faculty and all modern advantages. For catalog write John W. Conger, President.

COMER SCHOOL OF MUSIC, Cordele, Georgia. Courses in Piano, Theory, History, Normal Training and Ensemble Work. Certificates and Diplomas given.

ELON COLLEGE AND CONSERVATORY, Elon College, N. C. For men and women. An A-grade College, limited to 400 students. Music and all essential departments also. W. A. Harper, L.L.D., President.

FLORIDA STATE COLLEGE FOR WOMEN, Tallahassee, Fla. College of Arts and Sciences, Normal School, Schools of Music, and Expression. Requirements of admission, 15 standard units. Catalog on request. Edw. Conradi, President.

GREENFIELD TRAINING SCHOOL, Greenfield, Tenn., offers in its School of Music full instrumental and theoretical diploma courses. Address William Thurman, Greenfield, Tenn.

CONSERVATORY OF MUSIC OF MORRISTOWN COLLEGE, Barbourville, W. Va. Full courses offered in Piano, Voice, Violin, Theory in all its branches and Composition. Methods of the most famous masters, adapted to the needs of individual students. Edward Ellsworth Hipsher, Musical Director.

HOLLINS COLLEGE FOR WOMEN, Hollins, Va. Exceptionally thorough and complete Music School in which musical culture is combined with the regular college courses leading to broad and efficient musicianship. College course (4 years), College Preparatory (2 years). Founded 1842. Catalog on request. Miss Matty L. Cocke, Box 15, Hollins, Va.

HOWARD-PAYNE COLLEGE, Fayette, Mo. For young women. Music, Art and Oratory. Strong Junior College courses. Total cost of room, board, light, heat, physical culture and literary tuition for the year $350. For particulars address H. E. Stout, President.

JUDSON COLLEGE, Marion, Ala. Established 1838. College for Young Ladies. For catalog and further information address Paul V. Bomar, President.

JUNIATA COLLEGE, Huntington, Pa. Coeducational. Established 1876. Classical and General Culture, Science and Music—Piano, Organ, Voice, Harmony, Theory and History. B. F. Wampler, Director.

LUTHERAN LADIES' SEMINARY, offers courses as follows: Seminary, 4 years; College Preparatory, 4 years; Sub-Preparatory, 1 year; Shorthand and Typewriting, Home Economics. Conservatory of Music Art and Elocution. Catalog on request. D. G. Ridtad, Pres., Red Wing, Minn.

McFERRIN SCHOOL, Martin, Tenn. A home school for Boys and Girls. Prepares for college. Expenses reasonable. For catalog and information, write to G. L. Morelock, Principal.

MANSFIELD FEMALE COLLEGE, Mansfield, La. In the land of the pine, magnolia roses and jasmine. English, Teachers' Training, Music, Art, Domestic Science. Write R. E. Bobbitt, Pres.

MARION COLLEGE AND SCHOOL OF MUSIC, Marion, Va. Founded 1874. Junior College (4 years high and 2 years college), Music, Art, Expression, Domestic Science, Literary Courses. Modern building, 2150 ft. elevation. $300 covers board, room and tuition. Catalog. Address registrar.

MERIDETH COLLEGE, Raleigh, N. C. For young women. Courses in Literature, Music, Art, and Home Economics. High grade college. Total cost of room, board, light, heat, physical culture and literary tuition for the year, $125. For particulars address Chas. E. Brewer, President.

NORTH STAR COLLEGE CONSERVATORY OF MUSIC, Warren, Minn. A thorough course in Music whether it be piano or organ, Voice culture is also given special attention. Large chorus. We render Handel's Messiah every year. Piano and Vocal recitals rendered monthly. Write today for a catalog.

RANDOLPH-MACON INSTITUTE, (For Girls) College preparatory. Special courses for those not wishing to enter College. Special advantages in Music, Art, Expression, Physical Culture. Faculty of twenty-one, well equipped, experienced. Boarding students limited to 100. Attractive home life. Rates $300. Address for catalog Charles G. Evans, A.M. Principal, Danville, Va.

ST. ANNE'S SCHOOL FOR GIRLS, (Episcopal) Charlottesville, Va. College Preparatory. Music Art and Modern Language departments. Large campus, modern buildings. Illustrated catalog. Miss Mary Hyde DuVal, Principal.

SHENANDOAH COLLEGIATE INSTITUTE AND SCHOOL OF MUSIC, Dayton, Va. College preparatory, fully accredited by State of Va. and all leading colleges. Piano, Voice, Elocution, Commercial Art, Piano Tuning, Orchestra, Band and Pipe Organ. Terms $300 to $275. No extras. Address S. C. L., Box 110, Dayton, Va.

SOUTHERN SEMINARY, Buena Vista, Virginia. Fifty-fifth Session. Established 1867. In the Blue Ridge Mountains of Virginia. College preparatory, finishing and special courses. Music, including Pipe Organ, Art, Expression, Domestic Science. Rate $295. Write for catalog and Book on Home Life. Registrar.

STATE NORMAL SCHOOL, West Chester, Pa. Music and Art. On the Penna. R. R. and trolley to Philadelphia. Fits for teaching, college or business. $240 pays for board, tuition, etc., for school year of 40 weeks. G. M. Philips, Principal.

SUMMERLAND COLLEGE AND SCHOOL OF MUSIC, Art and Expression. Healthful climate, Christian home. Catalog on request. P. E. Monroe, President.

WESLEYAN COLLEGE, Macon, Ga. A tuition for the education of women with a most excellent department of music. Joseph Maerz, Director, C. R. Jenkins, D.D., President.

WILSON COLLEGE, Chambersburg, Pa. A standard college established in 1870 affording excellent advantages in music. Instruction in Organ, Piano, Violin and Voice by teachers of ability and experience. Catalog and views sent upon application.

Special Notices

RATES—Professional Want Notices five cents per word. All other notices ten cents per word.

PIANO TEACHER wishes position where she may also study. M. M. S., care ETUDE.

J. FRANK FRYSINGER—Music MSS. corrected. University School of Music, Lincoln, Neb.

WANTED—Position as piano teacher; three years' experience; high reference. Address E. W., care THE ETUDE.

SMALL MUSIC SCHOOL in Middle West, doing excellent business, for sale; easy terms. Address A. B., care ETUDE.

PRINCIPAL WANTED for sole charge school of music, five part of British Columbia. School, care ETUDE.

HARMONY BY MAIL—Music written to suitable texts. Address M. C. Morley, care ETUDE, 1714 Chestnut St., Philadelphia.

MUSIC WRITTEN to words. Manuscripts corrected. Correspondence lessons in harmony. Dr. Alfred Wooler, composer, Buffalo, N. Y.

ORGANIST AND CHOIRMASTER of many years' experience desires congenial position in western city. Address G. N. R., care of THE ETUDE.

EXPERIENCED, PROGRESSIVE TEACHER of piano, harmony, etc., desires good location. Highest references. Address Pianist, care ETUDE.

WANTED—Earnest students of Harmony by correspondence. Method simple, logical, thorough, modern, fascinating. Write Dr. Carl Hoffman, Vineland, N. J.

ORGANISTS—Special course in male choir training, including the counter-tenor voice. Prepare now. Correspondence Invited. Francke Cullis Morley, Baker Building, 1520 Chestnut St., Philadelphia.

PIANO AND VIOLIN TEACHER—Conservatory graduate desires to locate in some Southern City, teaching as mainstay, church, choir or orchestra as side line. Address Willene Moreland, Senie, Ala.

PRACTICE INSTRUMENT FOR SALE —$50 will buy one of Mrs. A. M. Virgil's well-known Tekelaviers; good as new; used a short time and guaranteed to give perfect satisfaction. Miss F. Irene Waiter, 531 S. Broad St., Pa.

WANTED—Advanced violinist wants to exchange his services as assistant violin teacher in some good conservatory or college of music for tuition in same. Am a young man, 25 years old. Can furnish best of references. Address H. R. H., care ETUDE.

POSITION WANTED in some Southern or Western school or conservatory by an experienced teacher of piano and theory. Cincinnati Conservatory certificate. Author of noted teacher of the Dunning System of Improved Music Study. Associate teacher Sherwood Piano School, Chicago. Leschetizky technic. C. E., care ETUDE.

FOR SALE—Well-established school of music and furnishings complete for both studios and residence quarters—in leased building. Stock of music for teaching and ensemble work. Small stock of instruments and accessories. Specializing in violin and stringed instruments. Orchestras for juvenile and advanced pupils. Owners leaving city. A bargain at $1,500 net. Address A. Schneider, 306 Oregonia Building, Portland, Oregon.

ATTENTION! Music Clubs and Choral Societies! For 25c at from 5c. to 10c. per copy, F.O.B., in lots of twenty copies and upward.

Verdi, *Aida*, Act 4	202 copies
Haydn, *Creation*	224 "
Elgar, *Dream of Gerontius*	223 "
Sullivan, *Golden Legend*	177 "
Mendelssohn, *Walpurgis Night*	198 "
Berlioz, *Symphony*	117 "
Meyerbeer, *The Huguenots*	172 "
Mascagni, *Cavalleria Rusticana*	151 "
Gilchrist, *The Syrens*	125 "
Gounod, *At the Cloister O*	116 "
Gounod, *Faust*	25 "
Mendelssohn, *Elijah*	56 "
Handel, *Messiah*	20 "

Address Edmon Morris, Director Spartanburg Music Festival, Spartanburg, S. C.

LOUIS ARTHUR RUSSELL. Summer classes in June and early August. Unusual advantages for teachers and professional students. Piano forte, voice and theory. The Russell Method, the Russell Books present the most serious music pedagogy of the day. The Russell philosophy and practice material for Singers. Pianists and Teachers represent the deeper American spirit in music. The methods are fundamental, and they reach through to the requirements of the Artist and Teacher. Unprejudiced investigation is invited. The Summer Schools of the Russell Studios are preparing many teachers for the higher purposes of music pedagogy. Interesting literature on request. The Russell Studios, Carnegie Hall, Manhattan, New York; College of Music, Newark, N. J.

The Giver of All Good

THE religious devotion of Bach, Haydn and of Mozart was marked. The simple trust in God which these musical children learned from their parents never forsook them.

When Haydn wrote *The Creation* he was deeply moved, and at the top of every page he wrote this phrase, "To the sole glory of God." When he was composing he did not think of the applause of the public, he thought only of the beauties of creation, and he gave thanks in his heart to the Giver of all good. When the work was produced the whole house rose at the burst of marvelous music, *"Let there be light!"* They shouted for the composer, they demanded his presence; when Haydn was led forward tears were seen coursing down his cheeks, he waved his hand saying with deep emotion, *"It came from God; it is not mine! Give glory to God!"*

Mozart's religious nature is revealed in the following letter which he wrote to his father, he said:

"I never lose sight of God, I acknowledge His power and dread His wrath, but at the same time I love to admire His goodness and mercy to His creatures. He will never abandon His servant. By the fulfillment of His will mine is satisfied."

Children's Department

(*Continued from page 536*)

"The Sextette from 'Lucia' "

Do you like really truly stories? I do, and the one I am to tell you happened last winter in a grimy mining town on the edge of Lake Superior. In the summer they call it "The Land of the Sky Blue Water," in winter it is bleak and cold and there is nothing very poetic about it. Though there is real poetry in my story. It all started in school where Pietro and Maria go, the teacher didn't know a thing about it until it was all over and then she told me.

It was a town of mixed races, there were Poles and Norwegians and Italians and the little ones spoke a mixed language, sometimes the teacher could not understand. There had been much mysterious whispering going on for weeks, at noon, at recess, even after school in the evening Pietro could be seen with the other girls and boys counting pennies and putting them into an old soap box. The teacher watched and waited; what could this be, so much mystery and so many pennies? The box was quite heavy, for the teacher kept it locked safely in her desk. At last the box was full and another box was started; excitement increased and so did the number of pennies. Time went on and one day Pietro assisted by Maria took the boxes away. The next day at recess Pietro followed by the other children came to the teacher's desk handing out to her a round black disk. Can you not guess what it was? It was the record of the famous Sextette from "Lucia" and these dear Italian lovers of music had bought the record and there was not a machine to play it upon. But they were happy, they carried it to school and they carried it home; they felt of it with their tiny fingers. What a tremendously happy although it was soundless music they had in their hands. One memorable day Hans, the foreman of the mines invited the children to his house and behold there was a machine for the famous Sextette and Pietro was the one to put it on. Now do you think little American children would have done this? Even supposing that little American children had saved pennies for a record what would they have bought? I have guessed it already.

World of Music

(Continued from page 477)

At Home

The musical festival of Central New York (State), recently held at Syracuse, proved a complete success. The festival chorus combined with the Syracuse University Chorus numbered 500 voices, trained under the leadership of Tom Ward, with Howard Lyman as assistant. The soloists heard during the three days were Bauer, Gutheltwitch, Hempel, Nielson, Hamlin, Miller, Middleton, Jordan and others. The total attendance during the three days was approximately 18,000, which is two thousand less than last year. A notable success was achieved by the Philadelphia Orchestra under Leopold Stokowski, which furnished the orchestral support at all concerts. One of the most timely events in the excellent programs provided was the latter half of the first evening's entertainment, which was devoted to Shakespearean lyrics, orchestral music and part-songs. The chorus was heard to advantage in selections from Saint-Saëns' *Samson et Delila* and Gounod's *Faust*, as well as in part-songs. Much interest was evinced in Wednesday afternoon's concert, in which 650 children took part.

The death has taken place in Chicago of Bryan Lathrop. Mr. Lathrop was president of the Chicago Orchestral Association, of which association he was one of the founders. He has been a prominent figure in Chicago civic and artistic affairs. The bulk of his will the Orchestral Association is made the residuary legatee of his estate. During her lifetime the income will go to Mrs. Lathrop, who, by the way, is a sister of Thomas Nelson Page, United States Ambassador to Italy. It is estimated that the Orchestral Association will eventually receive $700,000. The income from $300,000 of this will provide a sum of $10,000 a year, to be applied to any deficit should the year's balance show one for the pension fund. The remaining $400,000 will go toward the building of a public school of music in the city of Chicago, affiliated with the orchestra and governed entirely by the Orchestral Association. It is believed that even this large sum is inadequate for the full scope of work involved, but it will serve as a nucleus for a larger fund to be provided by the generosity of other philanthropists. The testator's will has expressly forbidden the use of his name in connection with the school.

The twenty-second biennial May Festival, held in Cincinnati during the first week in May, added one more to the long list of notable musical achievements of the year. Space does not permit of more than the briefest notice of this event. The daily concerts were as follows: Tuesday evening (May 2), Mendelssohn's *St. Paul* with a chorus of 800 voices; Wednesday afternoon, Beethoven's Ninth Symphony and *Solemn Mass in D*; Thursday afternoon, the principal work given was the new *Alpine Symphony* of Richard Strauss; Friday evening, Pierné's *Children's Crusade*, in which a chorus of 700 children took part; Saturday afternoon, a miscellaneous orchestral concert; Saturday evening, Brahms' *Requiem Mass*. The principal soloists engaged included Florence Hinkle, Sophie Brasiau, Olive Fremstad, Mme. Schumann-Heink, Morgan Kingston, Clarence Whitehill and Arthur Middleton. Alfred Hartzel was assistant choral director, Adolph Stadermann the festival organist, and Ernst Kunwald, conductor of the Cincinnati Orchestra, was the presiding genius over all, whose enthusiasm and skill contributed immensely to the success of the entire festival. The success of the festival may be gauged from the concise statement of J. Herman Thuman, business manager, that to-day there is $61,000 in the treasury and the festival will about add $10,000 to this fund. A very large number of prominent American musicians was present, including the former Cincinnati Festival conductor, Frank van der Stücken.

A benefit concert was recently given at the Metropolitan Opera House in New York on behalf of the children of Enrique Granados. Granados and his wife were returning to Spain after the production in New York of his *Goyescas*, and were drowned when a German torpedo sunk the *Sussex* in the English Channel. Over $11,000 was realized, and will be given to the six children left destitute by the death of their father and mother. Among the artists who took part in the concert were Paderewski, Kreisler, Gabrilowitsch, Maria Barrientas, de Segurola and John McCormack.

A contemporary musical journal estimates that there will be ten opera companies in the field next season, the most important being the Metropolitan of New York, the Boston and Chicago companies, the Aborns, the San Carlo, C. A. Ellis' and the Shubert-Garden, and the La Scala Company forming in California, in addition to this, Percy Hemus, formerly from Cuba, promises an interesting season. Hugo Gorlitz promises yet another with Sir Thomas Beecham in charge of the orchestra. There is an interesting possibility that an opera company formed in Philadelphia with the Paris Opera Comique will attempt an American season. Ten possibilities, and not a word about Oscar Hammerstein!

Unfortunately no adequate account of the great success of the annual dinner of the Philadelphia Music Teachers' Association, which now serves as a model to numerous similar organizations in other parts of the country, can as yet be given in this issue of The Etude. The dinner was given on June 7th, this year, just as The Etude was going to press. This was the twenty-fifth anniversary of the organization of the Association. Two hundred and thirty-one guests were seated at the tables and the enthusiasm and friendly spirit will long be remembered by those present. A fuller report will be given in the August issue.

Abroad

The Royal Philharmonic Society of London recently celebrated its hundred and fourth anniversary.

Director Ghensi, of the Paris Opera Comique, is declared by the London *Daily Telegraph* to have received more than one hundred manuscript compositions. One of these, sent in anonymously, is said to be a genuine masterpiece. M. Ghensi called in a number of musical friends and went to work, thinking it might be the work of some well-known composer who wished to test the value of his criticism solely on its merits. They were unable to "place" it in this way, but all agreed as to its high musical value.

The English commentators seem to be full of praise for Sir Charles Stanford's new opera based on Sheridan's *The Critic*. If the opera is anywhere near half as good as the play the sooner we have it over here the better. Sheridan poked fun at his contemporaries in *The Critic* in much the same way that the redoubtable Mr. George Bernard Shaw does to-day. His witticisms are none the less barbed because those at whom he aimed them have long ago passed away, for if the people are gone their prototypes are with us, and Sheridan's humor was the stuff of which genuine comedy is made. Stanford's share in providing music is said to be full of much sprightliness of musical wit and great skill in musical characterization. These gifts the genial Irish composer is known to possess, and provided they are present in the music he provides, there is no doubt that they have been brought out in the score with consummate craftsmanship.

There is a certain irony, remarks the the London *Daily News*, in the fact that the building which has housed a number of the greatest patriotic meetings in England should have been built by a remarkable man who left Germany in poverty and amassed a fortune in America. The German referred to is Jacob Wrede Astor, who built the London Opera House on the same lines as the one he had previously erected in Philadelphia.

Before Mme. Nellie Melba landed in Australia recently she received news by wireless of the death of her father. He was a Scotchman named David Mitchell, and went to Australia in his twenties. He was successful in Melbourne as a builder and contractor, and died at the age of seventy-eight. Mme. Melba was in Suva when the news first reached her and had just given a concert aiding the Red Cross fund by an addition of $2,000. She also gave a concert for the benefit of the same fund on shipboard which added to this sum a further $2,650.

The blind organist and composer, Emile Hilleton, of Arras, France, has recently escaped from that city to Paris with his family. This unhappy city has changed hands several times since the war started, and is completely destroyed. Two hundred and fifty-five of fifteen thousand inhabitants of the city that still remained in the winter, now at this end of the town and now at the other. M. Billeton's affliction must have seriously hampered him, but it surely spared him many awful sights. Since winning his way to Paris he has been much fêted.

Two one-act operas, by Erich Korngold, the youthful prodigy-composer, have been given a first hearing in Munich. One is a tragedy entitled *Violanta*, and the other, *The Ring of Polykrates*, is in a comic vein. Korngold has now reached his years of indiscretion, being eighteen years old. This perhaps is why the Munich critics found his latest productions absolutely devoid of melody and extremely muddled in its instrumentation. Poor Korngold! It is evident that his education is about to commence.

The girl with the clear skin wins

Many an otherwise attractive person is a social failure because of a poor complexion. If *your* skin is not fresh, smooth and healthy, or has suffered from an unwise use of cosmetics, see if the daily use of Resinol Soap will not greatly improve it.

Resinol Soap is not only unusually cleansing and softening, but its regular use helps *nature* give to the skin and hair that beauty of perfect health which is impossible to imitate. Tendency to pimples is lessened, redness and roughness disappear, and in a very short time the complexion usually becomes clear, fresh, and velvety.

The soothing, restoring influence that makes this possible is the *Resinol* which this soap contains and which physicians have prescribed for over twenty years, in Resinol Ointment, for skin and scalp troubles.

This same gentle medication, together with its freedom from harsh, irritating alkali, adapt Resinol Soap admirably to the care of the hair, and of a baby's delicate skin.

If the skin is in really bad condition through neglect or improper treatment, Resinol Soap should at first be aided by a little Resinol Ointment.

Resinol Soap is sold by all druggists and dealers in toilet goods. For a free sample cake, write to Dept. 8-K, Resinol, Baltimore, Md.

Discriminating men like Resinol Shaving Stick because it soothes and refreshes the face, while supplying a rich, creamy, non-drying lather.

Resinol Soap