

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

2-1-1918

Volume 36, Number 02 (February 1918)

James Francis Cooke

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Fine Arts Commons](#), [History Commons](#), [Liturgy and Worship Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 36, No. 02. Philadelphia: Theodore Presser Company, February 1918. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/643>

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

THE ETUDE

PRESSER'S MUSICAL MAGAZINE

FEBRUARY 1918



Clara
Haydn

Baronesse
Dorothea von Erdmannsdorf

Beethoven

Schuppanzigh
Anton Kraft

Albrechtsberger
Weise Count
Rasoumowsky

A MATINEE AT COUNT RASOUMOWSKY'S

\$1.50 A YEAR

"Greater Etude" 1918 Campaign

(Closes at Midnight, April 30th)

You are Entitled to a Share in the Profits of this Campaign

Wide-awake Music Lovers, Teachers, Students and Conservatories have already noted the new vitality, the increased charm, the fresh inspiration and the real helpfulness of the "Greater Etude."

In the last three issues alone there have been more practical articles by world-renowned musical authorities than we would have been able to present in a dozen issues a few years ago.

We want the "Greater Etude" known to at least twice the number of music lovers as those now receiving it. Therefore we propose to reward all Etude friends who can and will help us in this movement during the present Campaign.

Get These Novel Profit-Sharing Stamps Without Cost

Without any obligation of any kind we shall be glad to send you 25 of these Profit-Sharing Etude Stamps, which, when used as intended, will each be worth twenty-five cents or \$6.25 for the block of 25. Every stamp you use will mean a saving or a profit to you.



Remember, there is no cost of any kind whatsoever; you simply write for the stamps on a postal or in a letter, and your profits in the "Greater Etude" Campaign begin as soon as you use the stamps. The reputation of the Etude stands behind this plan.

Getting Out of a Musical Rut

These Profit-Sharing Stamps may help you to get out of a musical rut by increasing musical interest in your own community. Next month the Etude will print a series of letters from prominent American Musicians telling how they got out of a rut.

Initiative, the ability to start new things and the willingness to try things never tried before, has been the means of getting many men out of ruts. Don't hesitate to investigate this plan; it may be just what you should have to put new interest in your work.

The Etude is simply sharing its profits with active musical friends who, while they desire to spread Musical Culture and Musical Education through the "Greater Etude," at the same time deserve to be amply rewarded for entering this Four-Months' Campaign, closing midnight, April 30th.

Just Write This on a Postal

"Please send me 25 'Greater Etude' Profit-Sharing Stamps with all particulars"

No Cost

No Obligation

Just a Little Enthusiasm and Initiative

THEO. PRESSER COMPANY, PHILADELPHIA, PA.

FEBRUARY 1918

THE ETUDE Page 73



Bachus
Bauer
Busoni
Carreño
Gabrilowitsch
Ganz
Godowsky
Goodson
Grainger
Hambourg
Hofmann
Hutcheson
Jofias
Lambert

Fifth (new) Edition
Greatly Enlarged

Great Pianists on Piano Playing

By James Francis Cooke

PRICE, \$2.00

One Lesson from all the virtuosos who have given their intimate thoughts on Piano Playing in this book would amount to 100 times the cost of this handsome, new, 419-page edition of *Great Pianists on Piano Playing*. Yet many of the chapters, illustrated with the portraits and biographies of the master pianists, contain in their own words what it has taken them a lifetime to learn. The book is bound in cloth stamped with gold. Sent anywhere on receipt of price.

A Delightful Gift for
Any Music Lover

Anyone Can Earn These ETUDE Premiums

IN A FEW MINUTES OF SPARE TIME

Every minute has a money value if one knows how to cash it. A few minutes each day, spent in getting Etude subscriptions will enable anyone to

OBTAIN A FINE MUSICAL LIBRARY

Here is a splendid list of musical works that may be secured by merely obtaining Etude subscriptions, and sending them to us with a remittance of \$1.50 each. Simply say what premium is wanted by number. No red tape.

No. 1. For ONE Subscription (Not Your Own)

- 101 Album for the Young. Robert Schumann.
- 102 Album of Favorite Pieces. Brahms.
- 103 Album of Favorite Pieces. Liszt.
- 104 Album of Favorite Pieces. Chopin.
- 105 Anthems of Prayer and Praise. 31 Anthems.
- 106 Bach's Two and Three Part Inventions.
- 107 Beginners' Book for the Pianoforte. Theo. Presser.
- 108 Dictionary of Musical Terms. Schuler & Barrett.
- 109 Duet Hour.
- 110 First Dance Album. 25 Selections.
- 111 First Steps in Pianoforte Study. Theo. Presser.
- 112 Foxglove and Pines. 17 Duet. Grades 3 and 4.
- 113 Little Home Player. 28 pleasing piano pieces.
- 114 Modern Standard Graded Course of Studies. Vol. I. Grade 1 to Vol. VII. Grade 7. Any one volume.
- 115 Modern Standard Graded Course of Studies. Any two grades.
- 116 Modern Standard Graded Course of Studies. Any three grades.
- 117 Modern Standard Graded Course of Studies. Any four grades.
- 118 Modern Standard Graded Course of Studies. Any five grades.
- 119 Modern Standard Graded Course of Studies. Any six grades.
- 120 Modern Standard Graded Course of Studies. Any seven grades.
- 121 Modern Standard Graded Course of Studies. Any eight grades.
- 122 Modern Standard Graded Course of Studies. Any nine grades.
- 123 Modern Standard Graded Course of Studies. Any ten grades.
- 124 Modern Standard Graded Course of Studies. Any eleven grades.
- 125 Modern Standard Graded Course of Studies. Any twelve grades.
- 126 Modern Standard Graded Course of Studies. Any thirteen grades.
- 127 Modern Standard Graded Course of Studies. Any fourteen grades.
- 128 Modern Standard Graded Course of Studies. Any fifteen grades.
- 129 Modern Standard Graded Course of Studies. Any sixteen grades.
- 130 Modern Standard Graded Course of Studies. Any seventeen grades.
- 131 Modern Standard Graded Course of Studies. Any eighteen grades.
- 132 Modern Standard Graded Course of Studies. Any nineteen grades.
- 133 Modern Standard Graded Course of Studies. Any twenty grades.
- 134 Modern Standard Graded Course of Studies. Any twenty-one grades.
- 135 Modern Standard Graded Course of Studies. Any twenty-two grades.
- 136 Modern Standard Graded Course of Studies. Any twenty-three grades.
- 137 Modern Standard Graded Course of Studies. Any twenty-four grades.
- 138 Modern Standard Graded Course of Studies. Any twenty-five grades.
- 139 Modern Standard Graded Course of Studies. Any twenty-six grades.
- 140 Modern Standard Graded Course of Studies. Any twenty-seven grades.
- 141 Modern Standard Graded Course of Studies. Any twenty-eight grades.
- 142 Modern Standard Graded Course of Studies. Any twenty-nine grades.
- 143 Modern Standard Graded Course of Studies. Any thirty grades.
- 144 Modern Standard Graded Course of Studies. Any thirty-one grades.
- 145 Modern Standard Graded Course of Studies. Any thirty-two grades.
- 146 Modern Standard Graded Course of Studies. Any thirty-three grades.
- 147 Modern Standard Graded Course of Studies. Any thirty-four grades.
- 148 Modern Standard Graded Course of Studies. Any thirty-five grades.
- 149 Modern Standard Graded Course of Studies. Any thirty-six grades.
- 150 Modern Standard Graded Course of Studies. Any thirty-seven grades.
- 151 Modern Standard Graded Course of Studies. Any thirty-eight grades.
- 152 Modern Standard Graded Course of Studies. Any thirty-nine grades.
- 153 Modern Standard Graded Course of Studies. Any forty grades.
- 154 Modern Standard Graded Course of Studies. Any forty-one grades.
- 155 Modern Standard Graded Course of Studies. Any forty-two grades.
- 156 Modern Standard Graded Course of Studies. Any forty-three grades.
- 157 Modern Standard Graded Course of Studies. Any forty-four grades.
- 158 Modern Standard Graded Course of Studies. Any forty-five grades.
- 159 Modern Standard Graded Course of Studies. Any forty-six grades.
- 160 Modern Standard Graded Course of Studies. Any forty-seven grades.
- 161 Modern Standard Graded Course of Studies. Any forty-eight grades.
- 162 Modern Standard Graded Course of Studies. Any forty-nine grades.
- 163 Modern Standard Graded Course of Studies. Any fifty grades.
- 164 Modern Standard Graded Course of Studies. Any fifty-one grades.
- 165 Modern Standard Graded Course of Studies. Any fifty-two grades.
- 166 Modern Standard Graded Course of Studies. Any fifty-three grades.
- 167 Modern Standard Graded Course of Studies. Any fifty-four grades.
- 168 Modern Standard Graded Course of Studies. Any fifty-five grades.
- 169 Modern Standard Graded Course of Studies. Any fifty-six grades.
- 170 Modern Standard Graded Course of Studies. Any fifty-seven grades.
- 171 Modern Standard Graded Course of Studies. Any fifty-eight grades.
- 172 Modern Standard Graded Course of Studies. Any fifty-nine grades.
- 173 Modern Standard Graded Course of Studies. Any sixty grades.
- 174 Modern Standard Graded Course of Studies. Any sixty-one grades.
- 175 Modern Standard Graded Course of Studies. Any sixty-two grades.
- 176 Modern Standard Graded Course of Studies. Any sixty-three grades.
- 177 Modern Standard Graded Course of Studies. Any sixty-four grades.
- 178 Modern Standard Graded Course of Studies. Any sixty-five grades.
- 179 Modern Standard Graded Course of Studies. Any sixty-six grades.
- 180 Modern Standard Graded Course of Studies. Any sixty-seven grades.
- 181 Modern Standard Graded Course of Studies. Any sixty-eight grades.
- 182 Modern Standard Graded Course of Studies. Any sixty-nine grades.
- 183 Modern Standard Graded Course of Studies. Any seventy grades.
- 184 Modern Standard Graded Course of Studies. Any seventy-one grades.
- 185 Modern Standard Graded Course of Studies. Any seventy-two grades.
- 186 Modern Standard Graded Course of Studies. Any seventy-three grades.
- 187 Modern Standard Graded Course of Studies. Any seventy-four grades.
- 188 Modern Standard Graded Course of Studies. Any seventy-five grades.
- 189 Modern Standard Graded Course of Studies. Any seventy-six grades.
- 190 Modern Standard Graded Course of Studies. Any seventy-seven grades.
- 191 Modern Standard Graded Course of Studies. Any seventy-eight grades.
- 192 Modern Standard Graded Course of Studies. Any seventy-nine grades.
- 193 Modern Standard Graded Course of Studies. Any eighty grades.
- 194 Modern Standard Graded Course of Studies. Any eighty-one grades.
- 195 Modern Standard Graded Course of Studies. Any eighty-two grades.
- 196 Modern Standard Graded Course of Studies. Any eighty-three grades.
- 197 Modern Standard Graded Course of Studies. Any eighty-four grades.
- 198 Modern Standard Graded Course of Studies. Any eighty-five grades.
- 199 Modern Standard Graded Course of Studies. Any eighty-six grades.
- 200 Modern Standard Graded Course of Studies. Any eighty-seven grades.
- 201 Modern Standard Graded Course of Studies. Any eighty-eight grades.
- 202 Modern Standard Graded Course of Studies. Any eighty-nine grades.
- 203 Modern Standard Graded Course of Studies. Any ninety grades.
- 204 Modern Standard Graded Course of Studies. Any ninety-one grades.
- 205 Modern Standard Graded Course of Studies. Any ninety-two grades.
- 206 Modern Standard Graded Course of Studies. Any ninety-three grades.
- 207 Modern Standard Graded Course of Studies. Any ninety-four grades.
- 208 Modern Standard Graded Course of Studies. Any ninety-five grades.
- 209 Modern Standard Graded Course of Studies. Any ninety-six grades.
- 210 Modern Standard Graded Course of Studies. Any ninety-seven grades.
- 211 Modern Standard Graded Course of Studies. Any ninety-eight grades.
- 212 Modern Standard Graded Course of Studies. Any ninety-nine grades.
- 213 Modern Standard Graded Course of Studies. Any one hundred grades.

No. 2. For TWO Subscriptions

- 201 Album of Piano Compositions. E. G. O'Connell.
- 202 Album of Piano Compositions. E. G. O'Connell.
- 203 Album of Piano Compositions. E. G. O'Connell.
- 204 Album of Piano Compositions. E. G. O'Connell.
- 205 Album of Piano Compositions. E. G. O'Connell.
- 206 Album of Piano Compositions. E. G. O'Connell.
- 207 Album of Piano Compositions. E. G. O'Connell.
- 208 Album of Piano Compositions. E. G. O'Connell.
- 209 Album of Piano Compositions. E. G. O'Connell.
- 210 Album of Piano Compositions. E. G. O'Connell.
- 211 Album of Piano Compositions. E. G. O'Connell.
- 212 Album of Piano Compositions. E. G. O'Connell.
- 213 Album of Piano Compositions. E. G. O'Connell.
- 214 Album of Piano Compositions. E. G. O'Connell.
- 215 Album of Piano Compositions. E. G. O'Connell.
- 216 Album of Piano Compositions. E. G. O'Connell.
- 217 Album of Piano Compositions. E. G. O'Connell.
- 218 Album of Piano Compositions. E. G. O'Connell.
- 219 Album of Piano Compositions. E. G. O'Connell.
- 220 Album of Piano Compositions. E. G. O'Connell.
- 221 Album of Piano Compositions. E. G. O'Connell.
- 222 Album of Piano Compositions. E. G. O'Connell.
- 223 Album of Piano Compositions. E. G. O'Connell.
- 224 Album of Piano Compositions. E. G. O'Connell.
- 225 Album of Piano Compositions. E. G. O'Connell.
- 226 Album of Piano Compositions. E. G. O'Connell.
- 227 Album of Piano Compositions. E. G. O'Connell.
- 228 Album of Piano Compositions. E. G. O'Connell.
- 229 Album of Piano Compositions. E. G. O'Connell.
- 230 Album of Piano Compositions. E. G. O'Connell.
- 231 Album of Piano Compositions. E. G. O'Connell.
- 232 Album of Piano Compositions. E. G. O'Connell.
- 233 Album of Piano Compositions. E. G. O'Connell.
- 234 Album of Piano Compositions. E. G. O'Connell.
- 235 Album of Piano Compositions. E. G. O'Connell.
- 236 Album of Piano Compositions. E. G. O'Connell.
- 237 Album of Piano Compositions. E. G. O'Connell.
- 238 Album of Piano Compositions. E. G. O'Connell.
- 239 Album of Piano Compositions. E. G. O'Connell.
- 240 Album of Piano Compositions. E. G. O'Connell.
- 241 Album of Piano Compositions. E. G. O'Connell.
- 242 Album of Piano Compositions. E. G. O'Connell.
- 243 Album of Piano Compositions. E. G. O'Connell.
- 244 Album of Piano Compositions. E. G. O'Connell.
- 245 Album of Piano Compositions. E. G. O'Connell.
- 246 Album of Piano Compositions. E. G. O'Connell.
- 247 Album of Piano Compositions. E. G. O'Connell.
- 248 Album of Piano Compositions. E. G. O'Connell.
- 249 Album of Piano Compositions. E. G. O'Connell.
- 250 Album of Piano Compositions. E. G. O'Connell.
- 251 Album of Piano Compositions. E. G. O'Connell.
- 252 Album of Piano Compositions. E. G. O'Connell.
- 253 Album of Piano Compositions. E. G. O'Connell.
- 254 Album of Piano Compositions. E. G. O'Connell.
- 255 Album of Piano Compositions. E. G. O'Connell.
- 256 Album of Piano Compositions. E. G. O'Connell.
- 257 Album of Piano Compositions. E. G. O'Connell.
- 258 Album of Piano Compositions. E. G. O'Connell.
- 259 Album of Piano Compositions. E. G. O'Connell.
- 260 Album of Piano Compositions. E. G. O'Connell.
- 261 Album of Piano Compositions. E. G. O'Connell.
- 262 Album of Piano Compositions. E. G. O'Connell.
- 263 Album of Piano Compositions. E. G. O'Connell.
- 264 Album of Piano Compositions. E. G. O'Connell.
- 265 Album of Piano Compositions. E. G. O'Connell.
- 266 Album of Piano Compositions. E. G. O'Connell.
- 267 Album of Piano Compositions. E. G. O'Connell.
- 268 Album of Piano Compositions. E. G. O'Connell.
- 269 Album of Piano Compositions. E. G. O'Connell.
- 270 Album of Piano Compositions. E. G. O'Connell.
- 271 Album of Piano Compositions. E. G. O'Connell.
- 272 Album of Piano Compositions. E. G. O'Connell.
- 273 Album of Piano Compositions. E. G. O'Connell.
- 274 Album of Piano Compositions. E. G. O'Connell.
- 275 Album of Piano Compositions. E. G. O'Connell.
- 276 Album of Piano Compositions. E. G. O'Connell.
- 277 Album of Piano Compositions. E. G. O'Connell.
- 278 Album of Piano Compositions. E. G. O'Connell.
- 279 Album of Piano Compositions. E. G. O'Connell.
- 280 Album of Piano Compositions. E. G. O'Connell.
- 281 Album of Piano Compositions. E. G. O'Connell.
- 282 Album of Piano Compositions. E. G. O'Connell.
- 283 Album of Piano Compositions. E. G. O'Connell.
- 284 Album of Piano Compositions. E. G. O'Connell.
- 285 Album of Piano Compositions. E. G. O'Connell.
- 286 Album of Piano Compositions. E. G. O'Connell.
- 287 Album of Piano Compositions. E. G. O'Connell.
- 288 Album of Piano Compositions. E. G. O'Connell.
- 289 Album of Piano Compositions. E. G. O'Connell.
- 290 Album of Piano Compositions. E. G. O'Connell.
- 291 Album of Piano Compositions. E. G. O'Connell.
- 292 Album of Piano Compositions. E. G. O'Connell.
- 293 Album of Piano Compositions. E. G. O'Connell.
- 294 Album of Piano Compositions. E. G. O'Connell.
- 295 Album of Piano Compositions. E. G. O'Connell.
- 296 Album of Piano Compositions. E. G. O'Connell.
- 297 Album of Piano Compositions. E. G. O'Connell.
- 298 Album of Piano Compositions. E. G. O'Connell.
- 299 Album of Piano Compositions. E. G. O'Connell.
- 300 Album of Piano Compositions. E. G. O'Connell.

YOUR OWN SUBSCRIPTION FOR ONE YEAR FOR THREE SUBSCRIPTIONS

If the subject you desire on the book you want is not represented here, correspond with us, it can be supplied as a premium. Send for prospectus giving full list of premiums, both musical and otherwise.

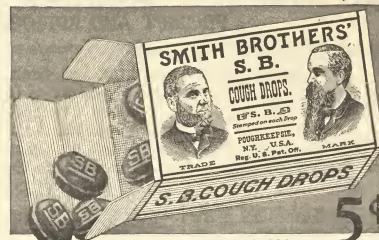
THE ETUDE, Theo. Presser Co., Publishers, Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.



Lhévinne
Mero
de Pachmann
Paderewski
Pauer
Rachmaninoff
Reisenauer
Samaroff
Sauer
Scharwenka
Schelling
Stojowski
Zeisler

SMITH BROTHERS' S.B. COUGH DROPS



NO ADVANCE

Do You Always Feel Sure of Your Voice?

A ticklish throat destroys confidence. Singers cannot do their best with husky voices. Keep your tones true by using Smith Brothers' to ward off colds. They clear the throat and protect the delicate membranes.

S.B. Cough Drops are pure. Absolutely. No drugs. One at bedtime keeps the breathing passages clear.

SMITH BROTHERS of Poughkeepsie

THE GEMS OF CZERNY ARRANGED AS A GRADED COURSE OF STUDIES

Selected "Czerny" Studies

Revised, Edited and Fingered, with Copious Annotations, by EMIL LIEBLING

IN THREE BOOKS " " " PRICE 90 CENTS EACH

A VALUABLE and noteworthy addition to the technical literature of the pianoforte. This work represents a diligent sifting and careful selection of material from the entire works of Czerny, including all the best of his studies, which are equally meritorious together with his best known, but less known, studies. Mr. Liebling's of the most exact and from both the technical sides; the annotations value and musical in volume, which are graded, the study, be- gressive order, range early second to the sev- mastery of technical de- tailed musical expression are was a most voluminous this present compila- tion is to present his very best studies of all grades in attractive and convenient form for general use. The success of this work has been of the most flattering character. It is the best work of the kind ever offered. It is printed from beautifully engraved special plates and substantially and thoroughly bound in heavy paper.



CZERNY

THEODORE PRESSER CO., Philadelphia, Pa.

Theo. Presser Co., Philada., Pa., Mail Order Music

PROMPT AND EFFICIENT SERVICE; A LARGE AND COMPLETE STOCK

To make sure that nothing has been omitted from your music list for 1918, take a pencil and go slowly down the left-hand side of each of the following columns and check those items that you will need. This valuable, complete, little catalog covers every field of pianoforte and vocal education from the earliest to the most advanced grades. Our "On Sale" music buying system virtually moves all the advantages of a great metropolitan music store right up to your front door.

PROGRESSIVE TEACHERS EVERYWHERE HAVE ADOPTED

PRIMERS—RUDIMENTARY WORKS

- BURROES' PIANOFORTÉ PRIMER. 15
- CLARKE, H. A. Theory of Harmony. 15
- CLARKE, H. A. Theory of Harmony. 15
- CUMMINGS, W. H. Rudiments of Music. 15
- EVANS, M. C. Primer of First About Music. 15
- KILGORE, C. C. Gibson's Cathedral of Music. 15
- JOHNSTON'S MUSICAL CATECHISM. 15
- LANDOW, C. W. Writing Book for Music Pupils. 15
- MARKS, E. F. Writing Book. 15
- MORRIS, M. S. Writing for Teachers. 15
- NEWMAN, J. H. Rudiments of Music. 15
- ROBERTS, J. H. Rudiments of Music. 15
- STANLEY, J. H. Rudiments of Music. 15
- WAGNER, E. D. First Instruction Book for the Piano. 15

PIANO INSTRUCTORS

- ABBOTT, M. A. T. A Method for Gaining a Perfect Keyboard. 15
- BATCHELOR-LANDOW. Manual Kindergarten Method. 15
- BATCHELOR-LANDOW. Manual Kindergarten Method. 15
- BATCHELOR-LANDOW. Manual Kindergarten Method. 15
- BATCHELOR-LANDOW. Manual Kindergarten Method. 15
- BATCHELOR-LANDOW. Manual Kindergarten Method. 15
- BATCHELOR-LANDOW. Manual Kindergarten Method. 15
- BATCHELOR-LANDOW. Manual Kindergarten Method. 15
- BATCHELOR-LANDOW. Manual Kindergarten Method. 15
- BATCHELOR-LANDOW. Manual Kindergarten Method. 15

PIANO TECHNIQUES AND STUDIES—Continued

- BEHL, A. Elements of Piano Playing. Op. 30. 15
- BURROES, J. H. Rudiments of Music. 15
- BURROES, J. H. Rudiments of Music. 15
- BURROES, J. H. Rudiments of Music. 15
- BURROES, J. H. Rudiments of Music. 15
- BURROES, J. H. Rudiments of Music. 15
- BURROES, J. H. Rudiments of Music. 15
- BURROES, J. H. Rudiments of Music. 15
- BURROES, J. H. Rudiments of Music. 15
- BURROES, J. H. Rudiments of Music. 15

PIANO TECHNIQUES AND STUDIES—Continued

- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15

PIANO TECHNIQUES AND STUDIES—Continued

- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15

PIANO TECHNIQUES AND STUDIES—Continued

- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15
- COHLER, L. First Studies. Op. 30. 15

Savory House for Schools and Teachers of Music

MOST LIBERAL ON SALE SYSTEM; TERMS AND PRICES UNEXCELLED.

Thousands of teachers know all about the Theo. Presser "On Sale" system (described at the bottom of this advertisement) but many have "put off" writing the first letter requesting a selection, with the privilege of having any of the following books right in their own homes to examine at leisure, to play over the pieces, etc. "On Sale" packages may be retained for six months or more, paying only for what is used. Now is the time to send for a selection of books and music for 1918.

THESE MODERN TEACHING PUBLICATIONS OF THEO. PRESSER CO.

PIANO COLLECTIONS

- BACH, J. S. Album of Favorite Pieces. 15
- BACH, J. S. Album of Favorite Pieces. 15
- BACH, J. S. Album of Favorite Pieces. 15
- BACH, J. S. Album of Favorite Pieces. 15
- BACH, J. S. Album of Favorite Pieces. 15
- BACH, J. S. Album of Favorite Pieces. 15
- BACH, J. S. Album of Favorite Pieces. 15
- BACH, J. S. Album of Favorite Pieces. 15
- BACH, J. S. Album of Favorite Pieces. 15
- BACH, J. S. Album of Favorite Pieces. 15

PIANO COLLECTIONS—Continued

- POPULAR HOME ALBUM. 15
- POPULAR HOME ALBUM. 15
- POPULAR HOME ALBUM. 15
- POPULAR HOME ALBUM. 15
- POPULAR HOME ALBUM. 15
- POPULAR HOME ALBUM. 15
- POPULAR HOME ALBUM. 15
- POPULAR HOME ALBUM. 15
- POPULAR HOME ALBUM. 15
- POPULAR HOME ALBUM. 15

VOCAL METHODS AND STUDIES

- GREENE, H. W. Standard Graded Course. 15
- MARCHESI, S. 20 Elementary and Progressive. 15
- MARCHESI, S. 20 Elementary and Progressive. 15
- MARCHESI, S. 20 Elementary and Progressive. 15
- MARCHESI, S. 20 Elementary and Progressive. 15
- MARCHESI, S. 20 Elementary and Progressive. 15
- MARCHESI, S. 20 Elementary and Progressive. 15
- MARCHESI, S. 20 Elementary and Progressive. 15
- MARCHESI, S. 20 Elementary and Progressive. 15
- MARCHESI, S. 20 Elementary and Progressive. 15

VOCAL COLLECTIONS

- ARTISTIC VOCAL ALBUM FOR HIGH VOICE. 15
- ARTISTIC VOCAL ALBUM FOR HIGH VOICE. 15
- ARTISTIC VOCAL ALBUM FOR HIGH VOICE. 15
- ARTISTIC VOCAL ALBUM FOR HIGH VOICE. 15
- ARTISTIC VOCAL ALBUM FOR HIGH VOICE. 15
- ARTISTIC VOCAL ALBUM FOR HIGH VOICE. 15
- ARTISTIC VOCAL ALBUM FOR HIGH VOICE. 15
- ARTISTIC VOCAL ALBUM FOR HIGH VOICE. 15
- ARTISTIC VOCAL ALBUM FOR HIGH VOICE. 15
- ARTISTIC VOCAL ALBUM FOR HIGH VOICE. 15

SENT ON EXAMINATION TO RESPONSIBLE PARTIES

CATALOGS THAT ARE CLASSIFIED GUIDES

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

OUR USUAL LIBERAL DISCOUNTS APPLY

THEO. PRESSER CO. "ON SALE" PLAN

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

NEW MUSIC AND NOVELTIES ON SALE

in pieces of new music we shall be glad to meet every wish of a selection of about 100 new pieces of music, including new and useful compositions for piano, voice, and orchestra which we are interested in.

THEO. PRESSER CO., PUBLISHERS,

172 CHESTNUT ST., PHILADELPHIA, PA.

Recent Publications of THEO. PRESSER CO.

SELECTED FROM THE LATEST PUBLICATIONS OF THEO. PRESSER CO.

FIRST AND SECOND GRADE TEACHING WORKS

SPELLING LESSONS IN TIME AND NOTATION

By Mathilda Butler Price, 30 Cents
This work acquaints the pupil with all phases of notation. What has troubled a great many young students in the study of this subject is the difficulty of learning to read the notes and rests. This book is designed to teach the pupil to read the notes and rests in a simple and easy manner. It contains a large number of examples and exercises, and is a most valuable work for the teacher and the student.

PICTURES FROM FAIRYLAND

By David Dick Slater Price, 75 Cents
A most agreeable and refreshing set of twelve pieces by a talented writer. None of the pieces go much beyond the second grade, yet all are real musical gems. The characteristic style is adhered to in each piece, and the music is of such a high and interesting character as to give the story. Some of these pieces are quite suitable for arduous recital work.

JUST WE TWO

Melodious First-Grade Pieces Price, 50 Cents
By Geo. L. Spaulding
These twelve pieces are of a high and interesting character, and are suitable for the first grade. They are all of a high and interesting character, and are suitable for the first grade. They are all of a high and interesting character, and are suitable for the first grade.

PIANO COLLECTIONS

STANDARD PARLOR ALBUM Price, 50 Cents
A collection of pieces of a high and interesting character, and are suitable for the first grade. They are all of a high and interesting character, and are suitable for the first grade. They are all of a high and interesting character, and are suitable for the first grade.

STANDARD ADVANCED PIECES

Price, 50 Cents
This volume contains twelve pieces of a high and interesting character, and are suitable for the first grade. They are all of a high and interesting character, and are suitable for the first grade. They are all of a high and interesting character, and are suitable for the first grade.

SUNDAY PIANO MUSIC

A Collection for Church or Home Price, 75 Cents
Pieces of the highest type, but of moderate difficulty, admirably adapted for Sunday playing at home or for use in church services. The pieces are all of a high and interesting character, and are suitable for the first grade. They are all of a high and interesting character, and are suitable for the first grade.

ALBUM OF PIANOFORTE PIECES

By Carl Heine Price, 75 Cents
All of these pieces are of an easy or elementary grade, but all are of a high and interesting character, and are suitable for the first grade. They are all of a high and interesting character, and are suitable for the first grade. They are all of a high and interesting character, and are suitable for the first grade.

MOSKOWSKI ALBUM FOR THE PIANO

Price, 75 Cents
The pianoforte compositions of Moszkowski constitute a large and important section in modern musical literature. The compositions in this album are carefully selected and arranged in a most attractive manner. They are all of a high and interesting character, and are suitable for the first grade. They are all of a high and interesting character, and are suitable for the first grade.

STUDENT'S BOOK

School of the Pianoforte Vol. Two Price, 75 Cents
By Theo. Presser
A logical sequel to the Beginner's Book, can be used by the student who has done the work of the first grade, but not yet reached the second grade. It contains a large number of examples and exercises, and is a most valuable work for the teacher and the student.

THREE-NOTE SPELLING BOOK

By Adele Sutor Price, 30 Cents
An up-to-date way of teaching and impressing the main principles of notation on the child mind is presented in this book. Words are printed in music notation on the staves and are to be written underneath in letters. This process is reversed, and printed letters words are to be spelled on the staff in notes. In addition to the spelling lessons, there are story lessons in which the printed words are used as a basis for writing letters, and the desired word.

NEW PIANO METHOD

In Two Books Price, \$1.00 Each
Specialty translated from the original French and carefully prepared by a French pianist, this book contains the necessary rudiments in a thorough yet pleasing manner. Book 2 is simply a continuation of Book 1 and takes the student through the minor scales and other advanced work up to the level of the most advanced character, and we can safely state that it is one of the most modern and useful instructors we have ever seen.

THEORY AND BIOGRAPHY

HARMONY BOOK FOR BEGINNERS By Preston Ware Orem Price, \$1.00
This book is "brief, simple, vital, practical, new, and distinct." It is a ground work in the study of harmony, and is a most valuable work for the teacher and the student. It contains a large number of examples and exercises, and is a most valuable work for the teacher and the student.

CHILD'S OWN BOOK OF GREAT MUSICIANS

By Theo. Presser Price, 15 Cents Each
These give the stories of the lives of the great composers in very simple language, and instead of having the names of the composers printed in large letters, the names are printed in small letters, and are suitable for the first grade. They are all of a high and interesting character, and are suitable for the first grade.

VIOLIN WORKS

BEL CANTO METHOD FOR THE VIOLIN By Theo. Presser Price, \$1.00
Positively the most elementary method ever written for the violin. It is the product of years of experience with young students, and is thoroughly practical. The material is all as attractive as it is possible to make it, and is a most valuable work for the teacher and the student.

INDIAN MELODIES FOR VIOLIN AND PIANO

By Theo. Presser Price, 75 Cents
These melodies are taken direct from native sources and the arrangements are genuine transcriptions, not imitations. The arrangements are of a high and interesting character, and are suitable for the first grade. They are all of a high and interesting character, and are suitable for the first grade.

BE CONVINCED THAT THE PUBLICATIONS OF THEO. PRESSER CO. ARE MUSICAL

To afford a better opportunity of judging the genuine value of the books listed on this page we have sent out a number of copies of the books free of charge. Further assist in the selection of music, we have a large number of books for sale at a very low price. We will gladly send you any of these gratis.

THEO. PRESSER CO., 1712 CHESTNUT STREET, PHILADELPHIA, PA.

PLEASANT PASTIMES FOR THE YOUNG PLAYER

By H. L. Cramm Price, 75 Cents

A recreation book for beginners by the writer of the very successful volume, "New Tunes and Games for the Pianoforte." This book is a most valuable work for the teacher and the student. It contains a large number of examples and exercises, and is a most valuable work for the teacher and the student.

MELODIES OF THE PAST

By M. Greenwald Price, 50 Cents
The good old tunes are always welcome and always in request. Each melody presented in this book is first given in its original harmonies and accompanied by a verse of the text. Then follows an interesting variation of the melody. All are easy to play. It might also be said of the variations that they are not flashy or commonplace, but are really fresh developments of the several themes and serve to enhance them.

CHILDREN'S SONGS AND GAMES

By M. Greenwald Price, 50 Cents
In this volume all the popular traditional children's songs and games are arranged in a most attractive manner. Each number is followed by a variation of the melody. The variations are of a high and interesting character, and are suitable for the first grade. They are all of a high and interesting character, and are suitable for the first grade.

VOCAL WORKS

GRADED STUDIES IN SIGHT SINGING By G. Viehl Price, 75 Cents
This book is a most valuable work for the teacher and the student. It contains a large number of examples and exercises, and is a most valuable work for the teacher and the student.

FOUR SACRED SONGS

By David D. Slater Price, 75 Cents
These songs are of moderate length and just right for church use. They are all of a high and interesting character, and are suitable for the first grade. They are all of a high and interesting character, and are suitable for the first grade.

A REVELATION TO THE VOCAL WORLD

By E. J. Meyer Price, 50 Cents
Years of experience, not only in singing and in teaching, but in examining first sources, writing books upon the subject, and in the composition of vocal music, have enabled E. J. Meyer, the author of this book, in a most attractive manner, to present a most valuable work for the teacher and the student.

MOTHER GOOSE ISLAND

OPERAETTA By Geo. L. Spaulding Price, 50 Cents
A bright, up-to-date work, suitable for boys and girls of from 8 to 14 years. Another of those characters are introduced in addition to modern boys and girls parts. The story is lively, the dialogues are of a high and interesting character, and are suitable for the first grade. They are all of a high and interesting character, and are suitable for the first grade.

THE CECILIAN CHOIR

A Sacred Two-Part Song for Women's Voices Compiled by J. C. Warburton Price, 50 Cents
A very useful collection for use in church or at religious meetings where a mixed choir cannot be had. This book contains anthems and hymns both old and new, and are arranged in a most attractive manner. They are all of a high and interesting character, and are suitable for the first grade. They are all of a high and interesting character, and are suitable for the first grade.

ORGAN

ORGAN MELODIES Gems from Classic and Modern Composers compiled and arranged for the Pipe Organ By C. W. Landon Price, \$1.00
A veritable mine of good things for the busy practical organist. It contains a large number of examples and exercises, and is a most valuable work for the teacher and the student.

THEO. PRESSER CO., 1712 CHESTNUT STREET, PHILADELPHIA, PA.

Subscription Price, \$1.50 per year in the United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Cuzco, Yucatan, and the City of Shanghai. In Canada \$1.75 per year. In England and Colonies, 9 Shillings in France, 11 Francs in Germany, 8 Marks. All other countries, 50 Cents per year.

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

REMITTANCES should be made by post-office or express money order, bank check, or registered letter. United States postage stamps are always received for cash, money sent in letters is dangerous, and we do not recommend it for its safety.

DISCONTINUANCES.—Owing to the educational character of THE ETUDE a majority of its readers are teachers and school children. If a teacher or school principal is placed to extend credit covering a twelve month subscription book, the subscription will be continued until the next year's subscription is received. These of our subscribers not wishing to discontinue their subscription, please send notice of discontinuance.

Entered at Philadelphia P. O., as Second-class Matter, Copyright, 1911, by Theodore Presser Co.

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, Copyright, 1911, by Theodore Presser Co.

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the date of issue, unless otherwise specified.

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

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the date of issue, unless otherwise specified.

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

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the date of issue, unless otherwise specified.

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

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the date of issue, unless otherwise specified.

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

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the date of issue, unless otherwise specified.

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

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the date of issue, unless otherwise specified.

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

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the date of issue, unless otherwise specified.

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

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the date of issue, unless otherwise specified.

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

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the date of issue, unless otherwise specified.

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

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the date of issue, unless otherwise specified.

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

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the date of issue, unless otherwise specified.

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

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the date of issue, unless otherwise specified.

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

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the date of issue, unless otherwise specified.

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

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the date of issue, unless otherwise specified.

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

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the date of issue, unless otherwise specified.

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

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the date of issue, unless otherwise specified.

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

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the date of issue, unless otherwise specified.

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

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the date of issue, unless otherwise specified.

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

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the sender on request.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the date of issue, unless otherwise specified.

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

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 expires, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for advance payment.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Copy on one side of the sheet only. Manuscripts will be returned to the sender on request. Manuscripts will be returned to the

"Pianoforte playing without expression is like fruit without flavor."—Dr. William Mason.



Dr. Mason in his Studio

Master Maxims from Dr. William Mason

"Of all the exercises of which I have knowledge, for stimulating, strengthening and limbering the fingers, the two-finger exercise is the most effective." (Franz Liszt concurred with Dr. Mason in this.)

"One may as well go to the A B C teacher every time to learn how to read a new book, as to depend upon the music teacher to correct mistakes incessantly."

"Don't aspire to take music lessons all your life. Try to become independent as soon as you can."

"The ear is always the best monitor and guide for the pedals."

"Hurry in playing must be vigilantly and unrelentingly avoided."

"The metronome must be in daily use. In no other way can rhythmic certainty be attained."

We Want You to Examine Dr. Mason's Famous "Touch and Technic" Right in Your Own Home

If you are not already familiar with this epoch-making work which many of the greatest pianists and teachers of the day term the finest system of its kind ever produced, let us send it to you "on sale." Look it over carefully and consider how simply and economically it can be adapted to your pupils. It simply means that we are lending you the copies to look at with the privilege of buying them, if you are aware to their great value.

"Touch and Technic" is so simple and so clearly explained that any intelligent teacher may begin to employ it after a short investigation

THEO. PRESSER CO., 1714 Chestnut St., Philadelphia, Pa.

America's Greatest Master of Pianoforte Study

Dr. William Mason,—America's most distinguished teacher,—permanently influenced the trend of pianoforte study throughout the entire world.

A son of the great American musical educator, Dr. Lowell Mason, he had the finest possible musical training from his earliest youth. Among his teachers were Moscheles, Hauptmann, Richter, Dreyshock and Franz Liszt.

His acquaintance with Schumann, Wagner, Brahms, Rubinstein, MacDowell and others gave him the greatest possible musical breadth and understanding.

An original and penetrating thinker and a real artist at heart, he fortunately preserved in his famous classic system of pianoforte practice, "Touch and Technic," a work that has been endorsed in superlative terms by Liszt, Paderewski, Joseffy, Gablewitsch and thousands of teachers who have used it with long-continued success.

"Experience shows beyond controversy that better results follow the study if the musical effect is borne in mind from the very beginning."

"Listen intently to your own playing, if you would form the habit of playing musically and with expression."

"Note the main objects of scale playing. They are:—

1. To form the hand to the key, 2. To establish automatic fingering, 3. To acquire rapidity, lightness and delicacy."

"Pupils can attain speed in a much shorter time by alternating slow and fast practice."

"Do not forget the three 'H's.' Understand with the Head, Feel with the Heart, Express with the Hand."

"The finger should fall upon the key rather than strike it. At the moment of contact—which does not mean collision, the finger settles upon the key with a determined and resolute pressure."

"The work is published in four books; the price of each is one dollar. Each book takes up one of the major phases of Pianoforte Technic and points the way to mastery in that branch of study. Part I—Two-Finger Exercises; Part II—Scales Rhythmically Treated, School of Brilliant Passages; Part III—Arpeggios, Rhythmically Treated, Passage School; Part IV—School of Octaves, Bravura Playing.

Liberal discount allowed.

THE ETUDE

FEBRUARY, 1918

VOL. XXXVII, No. 2

Bulwarks

Who are the real bulwarks of the musical profession?

Surely not the "great" virtuosos who come and go like the tides. A few really great figures stand out permanently in the pianistic world. Enduring reputation is usually due to composition rather than to virtuoso playing. We think of Liszt and Beethoven as pianists perhaps, but they were far greater as composers, as were the pianists, Brahms and Chopin. Thalberg, Herz, Kalkbrenner and Von Bülow and others, are great in memory today because of their reputations as performers.

Who is it then, to whom the greatest credit must be given for sustaining the musical development of our country? Everyone in music has a share and every share is important, from that of the music clerk and the engraver to the prima donna and the orchestral conductor. However, the most significant and least-heralded work is unquestionably that of the music teacher about whom comparatively few people of the globe hear during a lifetime.

It is human to measure success by fame—yet fame itself is the most capricious of things. Despite all that has been written and said about them, Theodore Roosevelt, Lloyd George, "Billy" Sunday, Paderewski and Caruso are still unknown to millions of human beings on the globe. To be known and eulogized by very many people is not the greatest joy in life. Let us not judge people by their fame but by their real worth.

A teacher recently died in an Eastern music center, who was one of the thousands of music teachers of whom you have never heard. Her work was able and she was faithful to it. As her hair grew grayer and grayer her smile grew brighter and brighter. Everyone who knew her loved her and said fine things about her. When she passed away, no one seemed to mourn, because no one can mourn a beautiful sunset. She carried good music and good sense and good cheer into hundreds of homes that were better because they had secured her services.

If anyone were to ask us who were the real bulwarks of musical education in America we would point to the army of faithful, earnest, hard-working music teachers who go cheerfully about their daily tasks caring more for their mission than for the expansion of their fame and endeavoring to make music help humanity in as many ways as possible.

Music and Business

THERE are thousands of men holding positions in America right now who do so because they can play some instrument. Most of these men play in bands and it is not uncommon to see in some Band Magazines pages of advertisements similar to this:—

GODD AMATEUR BANDMEN wanted in one of the best towns in Connecticut, and he willing to take lessons and play under one of the best schooled musical directors in the country in return for good positions in local stores or in a manufacturing plant. Box 3372.

The civic pride in having a good band is so great that the musician who can "hold down" some other job has little difficulty in finding employment where the person who has no musical training might.

Music is always welcome and many a man has studied the piano as an accomplishment only to find that it has been the means of establishing a common bond between himself and an employer which has resulted in the employee receiving frequent promotions. The editor personally knows of a man who has an annual salary of \$50,000 who has repeatedly said that music has been the means of gaining acquaintances who have in turn advanced him through various steps to his present position.

184,000 Golden Hours

"Whoso neglects learning in his youth, loses the past and is dead to the future."—EURIPIDES.

From the hour of birth until 21 years, when a man becomes of age, there is a span of 184,000 golden hours. That is the area of his youth and in that area he may build his structure in which he shall achieve his greatness or meet his failure.

Of those 184,000 fractions of eternity, it is said that only about 7,000 are spent in school—a very small contribution to so important a matter—about one-twenty-fifth of the whole glorious time of youth.

Let us say that the thorough music pupil receives two lessons a week for full eight years—a period much longer than that which the average pupil gives to music. He will then have had, at the most, 832 hours of musical instruction. As a matter of fact, many music pupils, taking one lesson a week and missing lessons by sickness and vacations, get, let us say, from 150 to 200 hours of musical instruction. With such a small fraction of youth devoted to music, both teacher and pupil should weigh every second and make it a vital one.

"Comparisons are Odious"

THIS past phrase, first attributed to Miguel de Cervantes in *Don Quixote*, has been used so frequently by so many noted writers in so many different countries that it has become one of the universal platitudes which, by their very common currency, lose their full meaning.

One of the most unjust things that a teacher can do is to compare the work of rival pupils,—especially before the pupil. Each pupil is an individual, and it is to be assumed that the pupil is doing his level best if the teacher is doing his part. To say that Wallace plays better than Irene, although they have taken the same number of lessons, is certainly unfair to one of the pupils.

Judge each pupil's work for its own worth. Consider the wonderful human variations in mentality which must modify the work of each individual. That is the only intelligent basis upon which the teacher can work. Why not drop the habit of comparing things and individuals?

THE ERRORS receives an occasional letter of inquiry such as this, "Who is the greatest pianist living?" Genius can never be measured by the yardstick, and to compare Paderewski with Bauer, or Sanaroff with Mero, would be like comparing an oak with a sequoia, or a palm with a willow. What good is accomplished when the comparison is completed?

Have You a Self-Starter?

By E. A. Cost

HAVE you a self-starter on your human machine? Well, you will probably say yes. You would have to admit that you were too far behind the times to have one.

But is it installed and in working order, or is it up in the gutter of your brain, out of order and covered with cobwebs? Test it out, and see if your batteries need re-charging.

Have you more pupils than you can take care of? Get one new pupil a day for the next consecutive days. Is there a music club in your town? Get one up, and have the first meeting a week from to-night.

Have you a class in history and musical elements for adults? Start one, and have the first meeting a week from to-morrow.

Is there a chorus or glee club in your town? Form one, and conduct the first rehearsal yourself a week from Wednesday.

Do your pupils subscribe to a good musical magazine? Get busy and get a new subscriber at every lesson you give this week.

Is your advertisement in the town paper? Send it in now.

All this sounds like a busy program—did you say? Well, get your self-starter working and see what you can do.

Rates of Tempo in the Past and Present

DR. WILLIAM MASON in his *Memories of a Musical Life*, comments on the exaggerated tempos which are more or less in vogue with many present-day players, especially in the case of Chopin's works. He says:—

"In recalling Liszt's playing I cannot help noticing the marked difference in rates of tempo as compared with those which were considered authentic fifty years ago. This is noticeable in many of Chopin's compositions, especially the larger ones, such as the sonatas, ballades, fantasies, etc., with all of which I am very familiar, having heard them played not only by Liszt in Weimar, but in other German cities, and by artists of the highest rank, many of whom were contemporaries and personal friends of Chopin. They all seemed to adopt a certain rate of speed, as if in conformity with the composer's intention, and it was in agreement with my own intuitions. Dreychock and Liszt had often heard the composer play his own pieces and must certainly have been familiar at least with his rates of tempo. I was very close to the Chopin day, having been in Germany only a few months when he died. Two of my teachers and nearly all of the musicians I had met were his contemporaries and had heard him play his own compositions. I certainly ought to have the Chopin traditions.

Electrocuting Chopin

"The question is, Should Chopin be played in accordance with the spirit of the time in which he lived; should his works be played in the tempo in which he played them, or, because electricity has brought about so many changes and has enabled us to do so many things much more rapidly than formerly, should Chopin's music be electrified, or, as it seems to me, electro-rapid movements in Chopin, and in fact, in all composers not of the extreme modern type, too fast. To play these movements rapidly and give the phrases with absolute clearance, one must have such breadth, command of rhythm, and repose in action that he can put the tones together like a string of pearls, so that each definite series of tones, and not like a lot of overblown playing the effect of speed is lost. The Chopin *Waltz in D major* is often played much too fast. The time is said to have been suggested to the composer by a lap-dog in his room suddenly beginning to chase his tail. Whether true or not, the story is suggestive of the contour of that waltz by playing it at too high a rate of speed, and the dog is no longer chasing his tail, but dashing aimlessly about the room."

Can Ugly Music Be Beautiful?

By Carl W. Grimm

IF BEAUTY depends upon natural laws, then the ugly must depend upon them. At present, there seems also to be taking place a reaction from the pursuit of the beautiful to that of the ugly. It is not our intention to throw stones at anyone who invents a new music, but succession, or employs a chord till now unused, but to show that the ugly, when it is not a mere combination of many composers of to-day prove that they incline more to the bizarre and harmonically sensational than to the expression of great ideas. The late Liszt wrote to Schumann: "I see what you are aiming at, and I assure you, it is my aim too, it is the only salvation: Beauty!"

The advocates of the newest music claim that "modern life vibrates with all kinds of noises, music therefore must render this sensation." With these noise-makers, dissonance has become an end in itself. They take their freak music much talked about and often accepted for a phase of true music; they assert they have arrived at the end of the musical road. It is amusing to note that they do not agree among themselves. One of the boasting manufacturers of great "smashing and distorted chords" and discords sundered into parts, said of Schoenberg, "He is all brain, no spirit. His music is mathematical. He does not feel it." We agree that all freak music is mathematical and never was inspired. There is an underlying basis for all methods of composition, and this basis can be formulated. Some music makers "come in a night and play in a night." They may be active for a decade or more, but because they are the expression of a passing fad they are doomed to oblivion.

Such crazes must have existed before, can be gauged by looking words of Mozart: "Truth in all things is no longer either known or valued; to gain applause, one must write things so insane that they might be played on grind-organs, or so unintelligent that no rational being can comprehend them though on that very account they are likely to please."

No Chance in Harmony

Strictly speaking, a musical composition is only forced out of tune, because the tone-world has its own natural laws. It must be accepted as a fundamental truth that certain chord successions and certain arrangements (positions) of the tones of chords will always produce certain effects. Consequently there must be uniformity in the total world, and laws governing it. Every effect is the result of some cause. There is no chance in harmony.

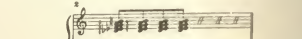
Conceiving the tone-world as a grand unity, possessing a rational order in all the variety of chords and their changes, and accepting the idea of uniformity of the mind, we must admit a co-ordination, selection and combination of all art-music. Regarding the technique of composition, Wagner wrote: "The technique of composition is the joint property of artists of all times, one inherits it from the other as well as he can." We will add that harmony is nobody's arbitrary invention, no gift from

above, but the slowly formed creation of ages; effort; it is a gradual growth. Harmony is not arbitrary; it is always in process, and naturally a progression from simple to more complex.

It is certainly instructive to read in a letter to a friend of Liszt's that he had become an entirely disinterested in "harmonies." Liszt made many variations in harmony and was the first to divulge it to the world. He did not know of the chromatic scale, and the chord of the two tones, and other tones! In a letter to Ingeborg Stark (Summer 1860) Liszt wrote "The existing elementary exercises of the piano methods."



which are of a sonorousness as disagreeable as they are incomplete, ought to be replaced by this one,



which will thus form the unique basis of the method of harmony—all the other chords, in use or not, being unable to be employed except by the arbitrary curtailment of such and such an interval.

In fact it will soon be necessary to complete the system by the admission of quarter and half-quarter tones until something better turns up!

"Behold the abyss of progress into which the abominable *Musicians of the Future* precipitate us!"

In a letter to von Bulow, Wagner criticised in the young composer's Phantasia certain "unwarranted, rough and consequently cheap chord successions." Wagner always aimed at harmonic euphony, and how particular he was in this may be gleaned from the fact that he wrote one chord succession in "Parsifal" over thirty times before he was satisfied with it.

In spite of his exalted position as a creative artist, Wagner always displayed a great interest in educational and technical problems, which many lesser composers consider beneath their notice. Just six days before his death he wrote a letter to the theorist Tiersch. These remarks ought to dispel the idea that great composers do not think about the technical problems of their art; their aim is perfection and beauty, and it is beauty that charms the world and lives forever in music.

Get Rid of Fear

By Florence Belle Soule

AFTER a dozen years of music teaching, I am more firmly convinced than ever, that the reason for many of our failures is simply Fear. Many of us are actually afraid to succeed. Most of us are well fitted for our work, being properly prepared, tactful, and with abundant talent, love for our work and the earnest desire to do it well, but we lack the supreme gift, self-confidence, which enables us to make a success of things. Fear is a small word with a large meaning.

After sharing the great Madame Nightingale sing a famous aria, little Miss Highvoice feels certain that her voice sounds like a tin whistle, and never wants to sing in public again.

Little Willie Pound-the-Keys, hears the wonderful Maestro Forzando play his new concerto, returns home in disgust, closes his piano, and goes on a vacation.

Don't say it is to forget that hard work for long years, coupled with talent and great determination are required to make a finished artist? How many of us

are afraid of the long years, the hard work and the privations?

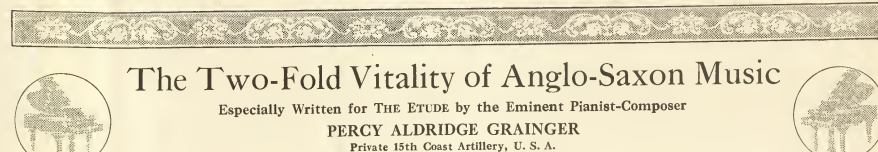
My message to all artists and teachers is simply this: love your work and think it the most glorious and wonderful thing, personally and in general, that you can do. These two qualities make a splendid team and cannot be beaten. Both of these attributes are contagious and will help you and your work immensely.

Be sure you do the things that you want to do. Remember that you can travel only as far as your self-confidence carries you.

What is there to fear? What has been accomplished in the past, can be done again. Success can always be won by hard work, plus right thinking. Practice deep breathing.

Say to yourself over and over again: I will succeed; I will succeed; I will succeed now.

Get rid of Fear.



The Two-Fold Vitality of Anglo-Saxon Music

Especially Written for THE ETUDE by the Eminent Pianist-Composer

PERCY ALDRIDGE GRAINGER

Private 15th Coast Artillery, U. S. A.

(See Special Biographical Note on following page)

HOWEVER much the various English-speaking people of America, Europe, Africa and Australasia may differ from one another in many respects, I think it may be safely asserted that in one matter they are all alike—in that they are an active, progressive race, rather than a contemplative and staid one. This dominant characteristic of their racial life is a determining factor in their music as well as in all their other arts, sports and tendencies, and to grasp the true nature of Anglo-Saxon music and to judge with insight as to our success or failure in the realm of music, I venture to assert that our muse must be viewed first and last as the muse of an actively active and impulsive race. It is the active, unthinking, reckless, untutored temperament of the English-speaking people that have led them to become colonizers and pioneers. Not only is the Anglo-Saxon particularly prone to leave his native heath as soon as he is threatened with commercial competition (or any other social stress involving a life of great mental concentration), but when he settles in the new land or new country, or State he chooses instinctively the out-door pioneer careers (the hewing of forests, mining, ranching, etc.) in preference to the more townified small trades such as bookmaking, shoe-making, factory work, etc., which appeal more naturally to most of the European Continental peoples.

All this has its effect on Anglo-Saxon music, especially in the earlier stages of its career. Singing is more naturally the musical expression of pioneer races than is involved instrumental music, and those instruments that are favored by the pioneer races, such as the lute, the tambourine, the shabbel, the mandolin, are portable and durable. ("I travel mild the cooking pots and pans," sings Kilpatrick of the lute, and adapted to the accomplishment of the *single voice*, for the song of the pioneer is, very naturally, a solo song.)

The military band and the symphony orchestra are the musical counterparts of more highly socialized and less typically Anglo-Saxon phases of life, whereas the restaurant orchestras of America, with their lanterns, mandolins, guitars, etc., still reflect a more native outlook, and suggest a kind of making that originated in picnic, outings, and unheeded and unmannered gatherings in general.

Working Songs

But there is another very wide-reaching characteristic of Anglo-Saxon music; the fact that it is so largely, in its origin at least, occupation-music—made to facilitate and enliven and spiritualize the daily tasks of the race, whether the tasks be carried out singly or communally. Plough-songs and many forms of folk-songs originated in singly accomplished tasks, whereas, on the other hand, sea-chants (sailors' songs accompanying work on sailing ships), Scotch "walking" songs (the wauling of the wool, i. e., "driving of the sheep"), and many American Negro plantation songs are instances of music adapted to the needs of folk working together in groups or communities. In judging the soulful value of Anglo-Saxon music, it would, I think, be very narrow minded to overlook the spiritualizing import of such occupation-music. Viewed from a humanistic viewpoint, perhaps no art has a more golden mission than just such music. While the body is busy rowing, hauling, marching, digging, slaving in a thousand ways, the soul, not immersed in the labor in hand, is able to soar away into the spiritual and spiritual realms of music, bringing untold relief and refreshment to the worker. We must remember, further, that occupation-music does not express musically the occupation accompanied, so much as it expresses the mood from what other country to-day can boast of so much original, profound and emotionally significant living composers as Delius, Elgar and Cyril Scott? Can we name any one of the following who is not a native-born of Russia, Austria, Finland, Scandinavia, Holland or Spain—any three living native-born composers of classical music that mean as much to the emotional life of Ger-

Photograph Copyright by Adam Dreger.

MR. PERCY ALDRIDGE GRAINGER.

man a somewhat similar interest in choral singing, orchestras and bands, and it is, of course, to the vastly growing facilities (throughout the English-speaking countries), born of the opportunity of massing together complex instrumental and vocal combinations (called "classical music"), that we owe the appearance of such musical creators as Arthur Sullivan, Ethelbert Neve, Elgar, Delius, MacDowell, Cyril Scott, Joseph Holbrooke, Elym Smith, Chadwick, Mrs. H. H. A. Beach, Edward German, Roger Quilter, John Arlidge, Vincent Herbert, Frederic Converse, Arnold Bax, Gustave von Holst, Arthur Whiting, Frederick Austin, Horatio Parker, Balfour Gardiner, Charles Villiers Stanford, Percy, Carl Dixon, Daniel Gregory Mason, Henry Huddle, Charles T. Griffes, Will Marion Cook, Nathaniel Dett, etc., within the last few generations. There is, indeed, no lack of "classical" creative musical life in Anglo-Saxon lands nowadays. Take England alone, excluding even Scotland, Ireland and Wales, from what other country to-day can boast of so much original, profound and emotionally significant living composers as Delius, Elgar and Cyril Scott? Can we name any one of the following who is not a native-born of Russia, Austria, Finland, Scandinavia, Holland or Spain—any three living native-born composers of classical music that mean as much to the emotional life of Ger-

many, Austria, England and America as these three men? Any other race but the Anglo-Saxon would be proud of such geniuses, and their names would be household words in their home countries. But it is apparently not part of the scheme or ideal of Anglo-Saxon races to admire over-very their geniuses, or even to be conscious of their existence to any real extent.

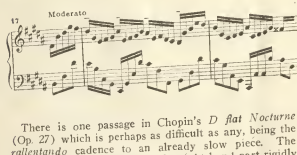
The Race of Activity

I say this entirely without resentment or regret, for surely every race has a right to its own special artistic viewpoint and destiny. And repeat again that the Anglo-Saxon apparently prefers activity to contemplation in all matters. The race is exceedingly able to produce great contemplative geniuses, philosophical seers or mystical emotionalists, such as Walt Whitman, Swinburne, Edgar Lee Masters, Bernard Shaw, Delius, Elgar, Augustus John, George Moore, etc., but having produced them, it profigately ignores their existence and their message. Would a European Messiah of Walt Whitman's transcending size and quality have had less influence on European Continental thought and morals than Nietzsche had on German thought? Are E. L. Masters, Shaw and George Moore more likely than Whitman to have any real effect on the national life of English-speaking peoples; any effect comparable to that of Tolstoy in Russia, George Brandes in Denmark, Ibsen in Norway, Multatuli in Holland? Though Delius, Elgar and Cyril Scott are as yet typical of English emotionalism as John Alden Carpenter is of American, yet it is in foreign lands that they harvested most of their first and furthest-reaching successes. This is not merely a modern phenomenon. Such old songs as *Julius Caesar* (Hutton), *Olden's (Foster)* and *I'll Sing Thee Songs of Arabia* (Henry Clay) are beloved by English and American singers and audiences, yet how many people, "musical" or "unmusical" in our countries, would think of talking of them as works of genius comparable to Schubert's *Haidenrosen*, Brahms' *Vergebliches Ständchen*, or Fauré's *Serenade Luscane* (*Après un Réve*)? Yet in that respect (as regards melodic invention, harmonic fragrance and emotional sublimity), I ask, are they inferior to songs of genius of their own class from any country? These Anglo-Saxon songs are beloved in their countries of origin, but they are sung and widely known, yet what typical, every-day, common-or-garden variety Anglo-Saxon associates the idea of genius with them, or knows, or even to know, even the names of the composers, as a typical European Continental would in a similar case? Anglo-Saxons are fond of sweet songs, but the idea of genius (the thought of one solitary man out-singing heroically his fellows) does not make of them particular appeal to their democratized natures—and why should it?

The typical Anglo-Saxon does not feel himself called upon to worship incidentally at the feet of iconoclastic war-torn geniuses such as that of Walt Whitman, though he is quite willing to be a loyal part of such gifted interpreters of life as Harry Lauder, O. Henry and Charley Chaplin, provided the range of subjects touched upon is not too outside the range of everyday middle-class existence, and always provided that the attitude of the interpreting one reflects the already settled convictions of Anglo-Saxon morality and does not propose to exert any ethical "influence" of any kind.

The Anglo-Saxon likes to impress the national thought and morality upon his national artists, and utterly refuses to allow his national artists to mould or alter the national thought and morality if he can possibly help it. As a result, the Anglo-Saxon, the active type, enjoying in a healthy and whole-souled way the delights of commerce, sport, "society," pioneering and politics, and not desiring or needing to be drawn aside from these pleasures and occupations by what he con-

but passages like the following are common in the works of Scriabine. This one is particularly baffling because of the waywardness of the left-hand part.



There is one passage in Chopin's *D-flat Nocturne* (Op. 27) which is perhaps as difficult as any, being the *ralentissimo* cadence to an already slow piece. The experienced player will keep the right hand part rigidly, even, and by taking the left-hand skips rather lazily, effect just sufficient drag to lose one semiquaver's worth of time in each group, the difficulty being to keep the "drag" evenly-distributed.

There is your right-hand accent!

As before remarked, the principle to be kept in mind when playing three against two, four, or any other number of notes, is that the *three* is the ruling accent, whether it be the melody or the accompaniment. In reasonable music there are not many important examples of five against three, which is about the most difficult and uncomfortable of these mixed accents, because there is no least common multiple. One can pardon the diverse combinations in Chopin's *Third Nocturne* (Op. 9), and the *16th* (Op. 55), which none but an accomplished artist would attack, but it was really unkind of so great a writer to put, in his comparatively easy *Nocturne in A-flat*, (Op. 32), such a passage as this—



It generally gets performed by the amateur as though he (or she) were intoxicated. I find the only way to deal with it (for ordinary pupils) is to make the second semiquaver of each group a quarter, so as to make a sextolet with a syncopation in it. When the pupil has learned it thus you can generally get her to reduce it to evenness, syncopation being always a weak point with amateurs.

When we come to groups of 7, 8 or more notes against three—specimens of which abound in the *Third Nocturne* above-mentioned—the groups are never so slow as to require subordinate accents, and therefore do not present very great difficulty in the fitting. It is not so much actual independence of finger as evenness and fluency that is required. Scale passages or arpeggios in all these different combinations may be practiced, but it does not seem to me that they help appreciably. Each fresh passage requires always to be memorized by the finger muscles, and that is all.

More Complex Combinations and Irregular Groups

Where a group of five notes is treated as unit of rhythm no subordinate accent is generally intended by the composer. There is a study by Cherny in his *Introduction to Velocity* (Op. 636), which is intended for pupils of grade 2 or 3.



It commences and, thanks to the admirable way in which it is made to tie under the five fingers, is both easy and profitable to the juvenile pianist. But occasional groups of this character are to be met with everywhere and it is necessary to think of them as one strong accent followed by four weak ones, a rare, but by no means impossible rhythm in the English language, as witness the words

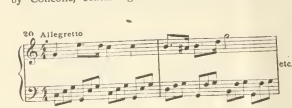
naturalizing supercilious notabilities.

The almost unique and rather unsatisfactory example in Chopin's *F sharp Nocturne* (Op. 15) is only too well known:—



these cannot be imagined as without subdivision, and are accordingly broken up as occasion demands.

There is one important case of irregular combination which demands mention here from the frequency of its occurrence. In a recent American book on playing, two against three (*Playing Two Notes Against Three*, Chas. W. Landon), a passage is quoted from a study by Concone, containing the following:—



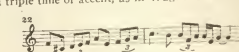
Now this $\frac{2}{3}$ was never thought of as anything but $\frac{2}{3}$, and it may be said that until the time of Chopin even the greatest composers considered $\frac{2}{3}$ and $\frac{3}{2}$ to be, for all practical purposes identical. The confusion came about, easily enough, when a piece in common time occasionally drifted into $\frac{3}{4}$, or perhaps was really in $\frac{3}{4}$ altogether. In all the compositions of Bach, Mozart, Schubert or Beethoven, where this combination occurs with tolerable frequency, it may be affirmed

that the semiquaver was always expected to be played at its accurate value, but as a triplet-quaver, a whole bar might be compiled out of anomalous examples of this point, but I have only space to speak of two. In Schumann's first *Nocturne*, the second subject has a melody in $\frac{3}{4}$, while the accompaniment is really in $\frac{3}{4}$. The composer sometimes writes his melody in $\frac{3}{4}$, and sometimes $\frac{3}{8}$, meaning the same note-values each time! In Chopin's *Polonaise-Fantasia* (Op. 61) there is a vigorous bass melody in $\frac{3}{4}$ rhythm against triplet chords in the right hand. These could be played in their correct times, but 15 bars further on the passage comes into unison and the right-hand part is written—clearly proving the composer's intention to have been otherwise.



Combinations and Alternations of Duple and Triple Time

Quintuple time, save when very rapid, can seldom be felt as such: it is more usually a juxtaposition of 3 and 2 time. In the familiar instance of the Tchaikowsky symphony (2nd movement) it is unchangingly 2 followed by 3; in the pretty duet in Gounod's *Birelli* it is 3 and 2 throughout, but there are many cases where the composer has purposely varied the order with the idea of obtaining a truer 5; this always tends to give a fidgety, unnatural feeling to the music. There is indeed a violin sonata by Cuvillier in which no two consecutive bars have the same time-signature, this being changed over for the last bar, which contains only one note; but one cannot regard such a procedure as anything but a freak. A common and very real difficulty is the close and irregular succession of duple and triple time or accent, as in Wagner's *Meisteringer*:

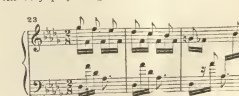


which is hard to get even a trained orchestra to execute correctly.

The second subject of the *Allegro* in Chopin's *Minor Fantasia* has the same difficulty, intensified by the passage at a high speed. The tendency to convert all the two into $\frac{3}{4}$ and all the three into $\frac{3}{4}$ is quite curious. There are several of Scriabine's later pieces which seem quite devoid of rhythm, the composer having so mixed up both the note-groups and the time that there is nothing left to take hold of.

Discordant Accent and Rhythm

The simplest example of this is syncopation in one hand and ordinary accent in the other. This was a perfect mania with Schumann, who sometimes tied notes up without rhyme or reason. Those who know the last of his *Kreisleriana* or the *Allegro molto* of his *Humoreske*, will know what I mean when I speak of a drunken bass. The vigorous bass-notes are syncopated and tied in the most unexpected manner, forcing the accent a little earlier than it wants to be, with grotesque effect. But in his pretty piece, *Evening* (No. 1 of the *Fantasia Stucke*) he combines $\frac{3}{4}$ and $\frac{3}{8}$ times with very perplexing result.



The idea is that the melody shall appear to be syncopated all the way through, but the ear refuses to accept this and after a bar or two we cannot help feeling the bass is $\frac{3}{4}$ against a melody in three time. Similarly, in the *Scenes of Childhood*, No. 10—*Almost too serious*—the ear refuses to believe that the melody can be syncopated throughout; such a thing is self-contradictory; consequently the bass always seems wrong.

(Continued on page 88)



SIGIFRED

LOHENGGRIN

PARISAL

TANNHAUSER

TRISTAN AND ISOLDE

The Case of Richard Wagner vs. Democracy

To be Tried Before THE ETUDE Readers as a Grand Jury
Should the Operas of Richard Wagner be Debarred in America Now?

The Managements of the Grand Opera Houses in America have Announced that all German Operas shall be debarred during the War.

THE ETUDE has carefully refrained from entering into any discussion bearing upon the propriety of discontinuing the services of German musical artists in America during the present war.

As an American publication, educational in its aim and contents, THE ETUDE pursues a consistent policy in all such matters.

There is a difference, however, between the music of German masters of the past and the musicians of the present who may or may not be helping Germany through their earnings in America.

When Bach and Handel were born, America was still, to a very large extent, the land of the Redman. Shall Americans deprive themselves of the music of those masters who could hardly dream of any conflict between unexplored America and their native land?

Moreover, the music of the great German masters of the past is admittedly the result of phases of civilization far different from those which inspire the Germany of to-day.

If we were at war with England would we repudiate Shakespeare, Milton, Scott, Dickens, Thackeray or Tennyson?

Is it a part of our patriotism to renounce all the beautiful music that has come from Germany in the past in order to combat the enemy of the present?

THE ETUDE is not deciding these questions. It merely propounds them. We would like to have the great number of our readers render a decision in

THE TRIAL OF RICHARD WAGNER

THE ETUDE does not hold a brief for or against Richard Wagner. Richard Wagner was unquestionably a German. He was born at Leipzig, May 22nd, 1813. His parents were German.

It has frequently been contended that he was a Hebrew—that his maternal ancestral name was Adler. Mr. Oscar Sonneck, formerly Librarian of Congress, has gone to great lengths to show that Wagner was not a Hebrew.

Wagner's education was typically German.—Day School, Gymnasium and ultimately the Leipzig University.

Practically all of Wagner's youth was spent in the country of his birth, Saxony. Saxony was long the arch-enemy of Prussia in many wars. Saxony did not join with Prussia in the German Empire until Wagner was fifty-seven years of age.

Six of Wagner's Great Music Dramas (*Tannhäuser, Meistersinger, Rheingold, Walküre, Siegfried and Götterdämmerung*) are monuments of German life, tradition and mythology. His other operas (*Die Feen, Flying Dutchman, Lohengrin, Tristan and Isolde and Parsifal*) are laid in other fields.

In England, some extremists have gone so far as to say that the works of Wagner are responsible for the present world unrest—that they have been the ferment which have been the greatest German psychological influence upon the present generation.

At the same time, Wagner concerts have been given in London during the war with great success. Again, this son of a Police Clerk was at one time so wholly democratic that if he had had his own way Germany would have been a republic as long ago as 1840.

The suppression of the May Revolution in Germany (1849) caused the exile of many of Germany's bravest thinkers. Among them were Carl Schurz and Franz Sigel, who became Major Generals in the United States Volunteer Army in the Civil War. Wagner at the same time was forced into exile and penury (for eleven years) because of his emphatic attitude against the Prussian Government.

It is true that in his later years he was forced to seek the patronage of a Bavarian King, but at the same time he was essentially a Democrat with infinite vision into the future.

Mr. Henry T. Fink in his two-volume *Life of Richard Wagner* says: "On June 14, 1848, Richard Wagner printed in a newspaper extra a fiery address containing some remarkably bold statements. In it Wagner demanded, besides general suffrage, nothing less than the complete abolishment of the aristocracy or well as the standing army, and the proclamation of Saxony as a Republic by the king himself, who was to remain its president."

One of Wagner's biographers, R. Pohl, who was

called by Wagner "the oldest Wagnerite" states that Wagner did not stand much in hand on the barricades, when the Prussian troops came to suppress the revolution, but that he had charge of the "musical direction" of the revolution—the sounding of alarm bells and the giving of signals. Pohl also states that Wagner organized the convicts coming from outside and gave them encouragement to fight.

However serious Wagner's offence against the German aristocracy may have been, it was sufficient to cause him to seek flight disguised as a coachman and deprived him of the support of his fellow-citizens for many years.

Allowing that Wagner Opera could be given in the English language in America, without rendering personal assistance to dangerous alien enemies, should they be debarred from our stage at the present time?

This is the question we wish our readers to decide. Is it necessary or advisable for the safety of our Government and the satisfaction of the feelings of the public to forego for the time what one well known American critic has called "The grandest and most original musical-dramatic compositions of all times?"

In a forthcoming issue of THE ETUDE we will print the best brief for and the best brief against this issue. For each brief give

A PRIZE OF TEN DOLLARS CONDITIONS

All briefs must be received before May 15th, 1918. All briefs to be in the form of personal letters to THE ETUDE and no brief to be longer than 500 words.

Vituperative, irrational, fanatical answers will not be considered. THE ETUDE wants the sane judgment of as many of its readers as possible.

In presenting the Prize letters in THE ETUDE THE ETUDE will withhold the names of the prize winners if desired.

The number of replies pro and con will be counted and the number given in THE ETUDE. If you are interested and do not care to compete for the prize you are requested to cast your vote, "yes" or "no."

Letters for this Contest must be addressed to The Etude: "Richard Wagner Trial," Philadelphia, Pa.

Richard Wagner Wrote in 1859 after Ten Years' Exile

"It is interesting that, upon an outbreak between Germany and France, I should be seeking refuge in the enemy's country. I am much afraid of losing all my patriotism, and being

secretly delighted if the Germans receive another sound thrashing. Bonapartism is an acute, a passing ailment for the world—but German-Austrian reactionism a chronic, an abiding one."

Every ETUDE reader who so desires is requested to cast a vote in this Trial. If you oppose the production of Wagner's Operas under the conditions mentioned in America at this time vote "No." If you would allow their production vote "Yes."

Make Every Note Distinct

What the Keys Suggest

C major suggests innocence, simplicity, the artlessness of childhood.
F major, mild pleasures, repose.
B flat major, happy, tranquil love, peace of mind, hope.
E flat major, the key of love and devotion.

E flat minor gives a feeling of dread, despondence and anguish. The tones for the speech of ghosts.

Many Etude readers have written saying that they have not re-

Copies of these issues with these supplements can be supplied to those making a collection.

Constant Finger Activity

By Wilbur Follett Unger

Can You Tell?

Can You Tell?

1. What a passing note is?
 2. How is a musical tone distinguished from noise?
 3. What does the word *Maestro* mean?
 4. Who wrote the "Domestic Symphony"?
 5. What is the nationality of the following composers: Scriabine, Joachim, Busoni, Yradier?
 6. What is a glissando?
 7. What is meant by *tempo rubato*?
 8. How does a *Sonata* differ from a *Suite*?
- (The answers will appear next month.)

Count Rasoumowsky

(The fingering of the 'cello was not so well tematised in that day: at the present time the would not offer any sensational difficulty to a professional player.)

The fact that, in addition to the four string players, a lady pianist appears in the picture, calls for a word of explanation. It was a common custom up to about the middle of the nineteenth century to use a piano in connection with the string quartet, at least at the first rehearsals. This did not, however, constitute what would be properly termed a quintet, as the piano had no independent part merely played from the quartet score, doubling some of the stringed instruments. The true *lady quintet*, of which Schumann has given us so good an example in his work of that name in *Ellen*, was a later development.

Constant Finger Activity

By Wilbur Follett Unger

SUMMED UP in a few words, from a philosophical standpoint, life consists of motion. Death is the cessation of motion. Now to keep one's technique of motion is it quite essential to keep in motion those of the body which are brought into play: i. e., the legs, wrists and arms. When we rest for any length of time between "practising," we all notice a restlessness or rustiness in our technique. No machine remains long in idleness without becoming rusty. Any engineer will tell you that it is good practice to keep a machine to be kept in motion; mind you, I do not mean that it should be "run to death" nor placed under strain, but kept to a normal amount of action, to keep it in good order.

A once great pianist used to keep moving his hands and fingers constantly between times of actual practice, even going so far as to "practice" on the back of his shoulders of a nearby friend while waiting to take the stage just prior to a recital.

While it is scarcely necessary to make such full use of the shoulders of our friends, it would be an excellent plan for all piano students to conserve time (and, incidentally, the ears of other people) by doing much chair-arm and table work between lessons. The simple principle of the five-finger exercise is this:—

will help a great deal if practiced continuously, sit in a chair, at the dining-table, or riding

FEBRUARY 1918

The Teachers' Round Table

Conducted by N. J. COREY

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

Recital Aversion

"I had such an aversion to concert playing that I chose teaching in preference. Is it to my disadvantage not to play in public when asked to do so? I have no pupils' recitals, and yet I have managed to keep ahead of my pupils and to do much better when I omit the recitals. My teacher never had them, yet he became famous. Of course, I realize that teaching is a more certain means of advertisement, but if one chooses not to, is it contrary to the 'ethics of the profession'? Could private musical afternoons and teas be substituted, and would they serve the same purpose?"

LEIBERTH.

The advantage of concert playing in your own community is that it gives your public a first-hand knowledge of your ability and attainments. As to whether or not you wish to give this knowledge is a matter which you will have to decide for yourself. If you have an unconquerable repugnance to it, as you describe in detail in your long letter, too long to print, and you find you have no trouble in keeping your lesson book filled, I see no reason why you should force yourself to do an unnecessary penance. You are, however, letting a phase of your talent go to waste, for you could undoubtedly give much pleasure.

Public playing is of two kinds. A young man who I knew in Boston was in the habit of playing around musical societies and concert, and acquired a considerable reputation as a fine pianist, and his business thrived in consequence. He was really a player of very excellent attainments. One season he engaged the leading recital hall where famous pianists were in the habit of playing, and announced three recitals. The concerts were advertised, and of course the critics attended, for he had placed himself in the same class with the leading virtuosi. While the critics on the press pointed out many merits, they also indulged in some rather harsh remarks regarding certain faults, as it their wont. Later I asked him if his recitals had been of advantage

He answered that they had done him incalculable injury, but he did not understand how to place the criticisms of the press. The concert playing that he had done when he was under fire had been tributary to his class of work, and he was not in a position to care for the criticism. He was undoubtedly true that the public does not know what to make of their critical remarks, and do place a false interpretation upon them. I do not blame teachers for not the time to properly prepare themselves for it. But the semi-public performances that are ordinarily heard are, in many cases, of advantage to teachers, providing they are not overdone to the point where the student is so exhausted that he is unable to give his best. It is not to become a brilliant pianist, it does seem as if you should have some outlet for that talent aside from playing for people in your own drawing room, especially if you are a young man. I would advise you to hear, you, the part of the community.

With a thoroughly conscientious teacher the primary object of a pupils' recital is not advertising, although as a secondary object that is perfectly legitimate and even desirable. The teacher should expect that the pupil to do better work. It is well known that the average pupil will work more eagerly and industriously for an occasion than for a lesson. Most pieces would be better learned by recital than by lesson. The student must get, and students will work long and ardently to prepare a number for the recital. Second, frequent appearances assist the student in overcoming nervousness and stage fright. Hence it is generally to be believed that frequent appearances are better than rare ones. Third, the spirit of emulation is aroused in students when they listen to their companions play. Each one desires to do as well as the others and many will be stimulated to do better work with renewed energy after each recital. The recitals are a good thing even if no one is present but the pupils. The main thing is for them to listen to each other.

admitted to the recitals, they advertise the results that a teacher is able to produce in an entirely unobjectionable manner. The manner in which you give your recitals is something no one else can decide. Your own convenience and judgment should guide you. Recitations, musical tests, etc., have some features that exceed the formal recital, for it brings all in musical context in a pleasant way. Although the attendance is limited on such occasions, yet if people enjoy them they often talk about them in a manner that is more effective than the impression that is made in a formal concert room. There is no "ethics of the profession" as regards these things. Each teacher must decide them for himself. If you feel that you do not need them, that your pupils do better without them, then there is no reason why you should give them, and it is no one's concern.

Shy Nerve

"I have a pupil of ten years who has studied with me three seasons. All my pupils are required to take part in studio recitals every two months. The first season she played a little melody from memory with the greatest ease. The second season she seemed to lose her nerve and made several errors. Last week she broke down completely and wept. Did an over-anxious mother, and my continual warnings against breaking down, help cause it?"—B. K.

Your pupil's trouble is doubtless partly due to his gradually dawning art-consciousness, and the self-consciousness that comes with it. Children do well when oblivious of themselves, but the moment they begin to center their attention upon themselves, then they begin to realize that other people are looking too, and the effect is disastrous in accordance with the nature of the child. They are growing up, in other words. Many of the great stars suffer severely from stage-fright and it is not surprising that young and incipient talent should be affected in like manner.

Children should be led to have as much confidence in themselves as possible. To induce this state they should be encouraged at first. They do not thrive on being told to "do it" and "do it right." Encourage them. They should be convinced they are doing it right, and that they can do better. The principle of auto-suggestion is very powerful with them, and if you create the feeling that they are apprehensive, the same feeling will be in the child. There is no more useful piece of advice than to tell a child to "do it right." Break down. The directly opposite course should be taken—that it is a matter of no serious consequence if one makes errors or break down. That such mistakes are necessary accidents that go with training. After the necessary accidents that go with training, after the child has been through a series of mistakes should not be reprimanded, nor made to feel that a heinous offence had been committed. Such a course is sure to shatter the nerves and fill the child with apprehensions, and result in another breakdown at the next recital.

In preparing for another recital she found something that is very short and not so difficult as to be a tax. It should also be very funny. Let her be made to feel that if it will not do any harm if she does not tread upon the toes of those who are coming ahead of her. Little troubles are only a part of her training and will come by frequent appearances before others she will gradually find herself once more, and in time will find no need to play her pieces through from end to end.

It may be that she has been told to play a piece, playing, a very common fault. If so she should be taught to memorize a good deal. The mind is more apt to wander while reading from notes than when she reads from memory. By observation, not by direct statement, that she is coming to know that she must learn to play without notes. She will have companion pupils. Arouse the spirit of emulation in any way you can. If any of her companions are playing better than her let her hear them. She will thereby become more interested in what she plays and will be encouraged to increase her own efforts.

Superficiality

"I have a pupil who plays fifth grade music with feeling and technique. She has a distaste for scales and arpeggios, will not learn the minor scales, and knows nothing of harmony, and her work is generally superficial. I can only keep her interested by giving her showy music. Says she is going to a famous conservatory in a city center next fall, I can imagine her chagrin and disappointment when she is examined there. Is there anything I can do to arouse her interest?"—H. B.

There is nothing more widespread than superficiality. Its ramifications penetrate everywhere, adding difficulty to the prosecution of every serious work, or, if you prefer, endeavor to interest the public in anything that is on a higher level. It is universal and overwhelming, and a sort of quasi-disease which can only be overcome by internal coercion. The only external force that can be applied is the awakening of a strong ambition to encompass some desired result, something on which the mind is fixed.

In your own case you seem to be suffering, so far as this pupil is concerned, with a lack of respect for her opinion or advice of anyone close at home. The teacher in this case is the "homeless prophet at home" as has been deep in human nature. The teacher in this case has been found to eradicate the feeling of being a "homeless prophet at home" in human experience that every one has to discover for himself, and this seems to be the case with them. Enormous sums are wasted, and unlimited time is consumed in a preliminary study that could have been just as well done at home. The teacher in this case is just as well done at home. The teacher in this case is just as well done at home to learn things that should have been acquired from the home teacher. Many students have gone to Europe with just enough money to last them one year. When they return home, in attainment they have just reached the point at which they should have started in their first foreign home. The teacher in this case could have been acquired at small expense and looks as if your pupil was going to render herself able to the same uncomfortable experience. She will go to some "homeless prophet at home" and pay a high price to some teacher to give her the same thing. She will go to her in the technical passages that she should have learned at home, besides having to meet all the living expenses. The most valuable information and training she should receive from that teacher will not be touched upon, and the result will be that she will not be ready to receive it. Advanced aesthetic training will be given, and she should be ready to receive when she leaves you. She will have had so many musicians say to me:—"If I had only had sense enough to attend to all preliminaries before I came to you, I could have spent all the little time I had on advanced study. As it is I have had to come home just as I was ready to begin a new kind of work I thought I was going away to obtain." Those hands have delivered themselves of this cry of woe and

Know of nothing you can do for your pupil except to help him realize the truth, and to thoroughly versed in all the technical routine of ordinary piano playing, such as scales, in all forms; arpeggios, octaves, etc. In selecting music for her, I have chosen pieces that are of a high character, even though "showing" development of her taste for such music is a very gradual process. The most superficially attractive pieces from such composers will have to be selected for her, and you can accomplish nothing after all your efforts, and your best investment, your responsibility, is ended. You are not to blame if she does not receive. If, as many others have done, she takes the most expensive way in which to acquire her education, that will be her loss and not yours. You have no warning signals, you can do no more. The consequences are yours.

Success in Teaching Sight Playing

By Dr. Henry G. Hanchett

SYSTEMATIC training in sight-reading of music is perhaps the most important single item in a musical education. In literature it is not the spelling of words, the conjugation of verbs, the writing and delivery of lectures, or the listening to masters of elocution that counts most, but the range of one's reading. So in music, not diligent practice of techniques, or so polishing of concertos, or painstaking memorizing of a limited repertory, but familiarity with and command of the world's musical thinking is what qualifies one to enjoy the best, and rank as an educated musician. Such familiarity can be acquired only by reading music. One must read books. To learn so to read music it is necessary that one should practice sight-playing, sight-

The feature of prime importance in teaching sight-playing is steady timekeeping. Correct time selection does not matter so much—rather let us take *Vivace* to mean *Lento*, *Allegro* to mean *Andante* or even *Adagio*; but whatever the time adopted, be sure above all else that it is maintained steadily. If it is too fast, as shown by an inordinate number of mistakes, deliberately change it for a slower time—the time should be chosen so as to reduce mistakes to a minimum—but whatever the time selected insist upon steady adherence to it.

The Ensemble Class Indispensable

[illegible]

way

From Flats to Sharps

By Mrs. John Edwin Worrel

OCCASIONALLY one finds it necessary to transpose a hymn-tune that is written in flats, a half step higher. To illustrate how it is done let us take a tune in the key of B flat and raise it a half tone. The first step is to learn the signature of the new key. To do this we subtract B flat's signature (two flats) from 7 and get 5. This means that the new key has five sharps and is called B natural. Second step. Mentally change the signature from two flats to five sharps and proceed as though written in the new key, then, if any accidentals occur, consult the following rules:

1. *Cancel all accidental flats, i. e., read them as naturals.*
2. *Double all accidental sharps.*
3. *Cut in two all double-flats.*
4. *Sharpen all accidental naturals.*

These rules may seem complicated at first sight, but the student will find that

and drawing them all into the hall for the class lesson, or at least bringing them to the doorways of the several rooms so that the teacher can catch the eye of each pupil, provision can be made for large castors, and the student be provided with extra large castors, and the student themselves be necessary. But have a care so to arrange matters that there shall be a strong clear sound strain upon any pupil's eyes. Consider the class page of music. Don't let the ensemble teachers accumulate three or four pianos in a single room specially for the purposes of the ensemble class, and with these it is perfectly feasible to associate several practice clavier instruments. In fact it is desirable to do so. And all these are included in the class membership any student of violin or other orchestral instrument that are available.

After playing through a piece or movement the pupils should exchange places—those that were playing the first part now going to the pianos, those that had played *primo* now going to *secondo*, and so on. Those that had played *secondo* now going to the lower ones, those that were placed where they had been less convenient for the teacher should observe them now going to more convenient positions. Such removals should be frequent during the lesson, and at successive lessons the same should be broken up so that the same two "vacant places" do not always sit together. If there are two vacant places piano pupils it will be well to have each pupil a separate piano even for the vacant seats—the teacher can often profitably use the vacant seats in turn.

What Arrangements to Use

What Arrangements to Use

The music to be studied should consist of standard works arranged for eight hands and two standard works arranged for eight voices. It is supposed to be made up of students, and not of a mixture of high and low advancement, but there is no necessity for restricting the membership to those of equal attainments. If the teacher has only one player, let that the piece chosen is to be done in four or eight-hand arrangement. If the student cannot play from both staves with two hands, one staff playing either with two hands or with two hands may still be possible. If the teacher has only one pupil supplies the other part. If the student cannot play all the notes even for all the staves, then some of the notes may be omitted. If the student has then some of them may be skipped; all will be well so long as the student makes a sincere effort and plays some of the music. It is not desirable to skip notes, to omit fragments, or to make mistakes, but bear in mind that it is the purpose of the class. We are not to be working specifically at the art of playing, but at the interpretation of the music. It is not to be a special accomplishment. The portions played without mistake, even though brief and fragmentary, may be regarded as steps taken on the road toward expert mastery of the

Will There Always be Pianists?

By Earl K. Tinsla

he rarely, if ever, has use for all four rules in any one hymn-tune.

The key of C is not, strictly speaking, a flat key, but it falls under these rules and must be included. The scale of its new key (7 sharps) falls on the same piano keys as the D flat scale, but in transposing into it we must *think* in C sharp.

When raising from F to F sharp every note of the scale is sharpened except B. This is the exact reverse of the F natural scale. B is the only altered note.

Practice first on hymns containing as few accidentals as possible. When raising a hymn-tune from flats to sharps always *think up hill* when accidentals occur and it will help to fix the rules in

By exactly reversing all these rules, one may transpose equally well from sharps to flats.

very desirable art of reading and playing music at sight. The teacher with baton in hand can profitably point out the proper measures to a pupil who has lost the place or finds difficulty in keeping up; this will aid the pupil to come in again and to acquire the important art of maintaining steady timekeeping.

[illegible]

One for the Leaves, One for the Pedals

Where two persons play at the same game, the duty of *primus* to turn the game over to the duty of *secundo* to manipulate the pieces. There are occasional exceptions to this rule as to all other rules, but teach the rule and fix responsibility in accordance with it. The composition or set of pieces is not the subject of the meeting, and the seating of the class can be effected in any way. In that way no one will read easily and in time, but a little of the slight weariness involved in doing the work. Start each new lesson with new music, and after several lessons it will be read more easily again. Some of the music should be read, and regulate the time of each movement so as to get the best music possible from the class as a whole. The teacher should be judged by the correctness of intonation, and the class will be found both interesting and profitable.

Just at the present day, there is a fad for the Ukulele. A few years ago the Mandolin enjoyed a passing, popular vogue; and going back some twenty-five years, we find the Banjo greatly in favor. A generation earlier the Guitar was most affected. These lesser instruments come and go, but the piano, the organ and the standard orchestral in-

organ and the standard orchestral instruments hang on forever. Aside from the piano and the organ nothing but permanent professional use in the orchestra seems capable of keeping an instrument in vogue. Many really beautiful instruments have become obsolete along with others less worthy of perpetuation. The *Clavichord*, of Bach's special beauties of its

day, had some special beauties of its own, such as the control of a tone after the key was struck, but was too feeble to be heard in a large hall. The *Recorder* (now found only in museums) had

the soft tones of a flute, carried into the tenor and bass compass in the larger sizes, but it, too, was too soft for effective use. The *Viola da Gamba*, *Viola d'Amour*, *Flageolet*, *Harpsichord* and several other instruments of former good standing (we have grouped them regardless of classification), were all too soft to hold their own in the presence of violins and other more incisive-toned instruments of the modern orchestra.

There appears to have been a sort of survival of the *loudest* as well as of the fittest. Who shall be bold enough to predict immortality even for the pianoforte? The only thing in musical composition that seems practically certain to go down to future ages unchanged in its medium of performance is music for unaccompanied human voices.

DANSE NORVEGIENNE

No. 3

GERARD TONNING

A delightful, characteristic folk dance, fresh and original. Mr. Tønning is an American teacher and composer of Norwegian extraction. Grade IV.

Allegro con grazia M. M. ♩ = 126

This image shows a page of a musical score for piano, consisting of ten staves. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). There are also markings for *cresc.* (crescendo), *marcato*, *dim.* (diminuendo), *rall.* (rallentando), *poco ril.* (poco ritardando), *a tempo*, *dim. molto*, and *Con anima*. The notation includes many beamed notes, suggesting a fast or rhythmic passage. The page is numbered '1' in the bottom left corner.

BLOWING BUBBLES

SCHERZETTO

WM. M. FELTON

An attractive scherzo movement. A good study in style and delicacy and valuable for recital use. Grade III.
Lively and lightly M.M. ♩ = 144

mf

p

poco a poco dim.

f

mf

last time to Coda

mf

f

p cres.

mf

f

CODA

a little faster

very rapidly

ff

LULLABY

"Hush, my dear, lie still and slumber,
Holy angels guard thy bed!
Heavenly blessings without number
Gently falling on thy head."

MARY HELEN BROWN

A dainty and well-written cradle song by a successful American woman composer. Grade II $\frac{1}{2}$
Slowly and sustained M.M. ♩ = 72

p legato

f

mf

poco rit

a tempo

poco rit

a tempo

mf

mp

rall e dim, al fine

SOUND THE BUGLES MARCH CHARACTERISTIC

BERT R. ANTHONY, Op. 113, No. 1
Grade II.

This little military march is made up almost entirely of bugle call motives, with a good drum imitation. Grade II.

Tempo di Marcia M.M. ♩ = 120

Handwritten musical score for 'Sound the Bugles' in G major, 2/4 time. It features a piano introduction with a drum imitation in the left hand and bugle call motifs in the right hand. The score includes fingerings, dynamics (mf), and a 'Fine' marking. A 'TRIO' section begins with a change in key signature to F major and a new melody. The piece concludes with a 'D.C.' (Da Capo) instruction.

British Copyright secured

Copyright 1918 by Theo. Presser Co.

A WINTER TALE SONG WITHOUT WORDS

BERT R. ANTHONY, Op. 113, No. 5

A very pretty teaching or recital piece, based upon one of the taking left hand melodies, which have helped to popularize Mr. Anthony's work. This and the preceding are from a new set entitled *Memory Picture's*. Grade II.

Andantino M.M. ♩ = 50

Handwritten musical score for 'A Winter Tale' in F major, 3/4 time. It is a lyrical piece with a flowing melody in the right hand and a supporting accompaniment in the left hand. The score includes various dynamics (p, mf, f), articulations (poco cresc., rall., dim.), and a 'Fine' marking. The piece ends with a 'D.C.' instruction.

British Copyright secured

Copyright 1918 by Theo. Presser Co.

DAINTY FINGERS

IMPROMPTU

H.D. HEWITT

A bright, melodious number affording excellent practice in finger facility. Grade III.

Allegretto M.M. ♩ = 108

Handwritten musical score for 'Dainty Fingers' in G major, 2/4 time. It is a technical piece designed for finger facility, featuring rapid sixteenth-note passages and complex fingering patterns. The score includes dynamics (p, mf), articulations (poco cresc., rall.), and a 'Fine' marking. The piece concludes with a 'D.C.' instruction.

British Copyright secured

Copyright 1918 by Theo. Presser Co.

JOY AND FESTIVITY PROCESSIONAL MARCH SECONDO

GEO. DUDLEY MARTIN

An unusually effective duet of the grand march type. Play in a dignified manner, with large round tone. Grade IV.
Maestoso M.M. ♩ = 108

JOY AND FESTIVITY PROCESSIONAL MARCH PRIMO

GEO. DUDLEY MARTIN

Maestoso M.M. ♩ = 108

SECONDO

p

p

f

ff

D.C.

MARSEILLAISE HYMN

ROUGET DE LISLE

Moderato maestoso

SECONDO

f

risoluto

ff

mf

f

ff

f

ff

marcato

ff

PRIMO

p

f

ff

D.C.

MARSEILLAISE HYMN

ROUGET DE LISLE

Moderato maestoso

PRIMO

f

risoluto

ff

mf

f

ff

f

ff

f

ff

marcato

fff

ITALIA
TARANTELLE

FEBRUARY 1918

PAUL WACHS

Paul Wachs (1851-1915) was one of the most admired of modern French writers of drawing room music. *Italia* is an excellent specimen of his work. It lies so well under the hands that a high rate of speed, with consequent brilliance of effect, may be obtained. Grade III $\frac{1}{2}$

Vivo assai M.M. $\text{♩} = 144$

p
leggiere
Ped. simile
Fine
mf
f
sempre leggiere
*D.S.**
mf
Ped. simile
TRIO
mf

* From here go back to ♩ and play to Fine; then play Trio.
Copyright 1911 by Ed. Hanellie file

FEBRUARY 1918

THE ETUDE Page 107

p
leggiere
Ped. simile
Fine
mf
f
sempre leggiere
*D.S.**
mf
Ped. simile
TRIO
mf

DANSE GROTESQUE

HERBERT RALPH WARD, Op. 42, No. 1

A tasteful characteristic piece in semi-classic style. Grade III.

Allegro M.M. $\text{♩} = 92$

mf
f rit.
a tempo
Fine
mp
mf
f
D.C.

COMRADES IN ARMS

F. CLIFTON HAYES

A showy exhibition number which may be used either as a *march* or a *galop* depending upon the rate of speed. Grade IV.

Con spirito M.M. ♩ = 120-126

A showy exhibition number which may be used either as a "march" or a "gato" depending upon the tempo.

Con spirito M.M. ♩ = 120-128

ff

mf

Ped. simile

brillante

cresc.

p

Ped. simile

ff

sfz

TRIO

il basso sempre ben marcato

British Copyright secured

This page of a musical score for piano contains ten systems of staves. The music is written in a minor key with a 3/4 time signature. The notation includes a variety of chords, arpeggios, and melodic lines, often with slurs and accents. Dynamic markings are used throughout, including *cresc.*, *ff*, *f marcato*, *Ped. simile*, *dim.*, and *D.C.* (Da Capo). The score shows a progression of musical ideas, with some sections featuring more complex rhythmic patterns and others being more chordal. The page ends with a double bar line and a repeat sign.

To my Sons, Herman, Carl and Hans.

AMERICA POLONAISE

CARL MOTER.

A dignified and sonorous number, full of patriotic fervor, introducing effectively "My Country 'Tis of Thee." Grade V.

Allegro con brio M.M. = 96

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

To Melville Bradley
HEATHER BLOOM

WILLIAM E. HAESCHE

A taking and original inspiration, with a singularly effective rhythmic treatment just suited to the character of the violin. Play it daintily and trippingly.

VIOLIN *Allegretto M.M. = 108*

PIANO

1st time *last time only*

molto rit. *f* *Fine*

Allegro appassionato

ff

Tempo I. *p* *pp* *D.S.*

THE MERMAID'S SONG

J. HAYDN

The Twelve Canonets by Haydn were written in London in 1796. The Mermaid's Song is No. 1 of the set.

Allegretto M. M. ♩ = 80

mp cresc. p p

1. Now the danc - ing sun - beams
2. Come be - hold what trea - sures

play, On the green and glass - y sea; Come, and I will
lie, Far be low and the roll - ing waves; Rich - es, hid from

lead the way, Where the pearl - y trea - sures be,
hu - man eye, Dim - ly shine in o - cean's caves,

cresc. Where the pearl y
Storm y winds are
Come, and I will lead the way
Ebb - ing tides bear, no de - lay.

trea far sures be, Where the pearl - y trea - sures be, Where the pearl - y trea - sures
far a - way, Storm - y winds are far a - way, Storm - y winds are far a - way

be. way. Come with me, and we will go Where the

rocks of co - ral grow, of co - ral grow, Fol - low, fol - low, fol - low me, fol - low, fol - low, fol - low me,

Come with me, and we will go Where the rocks of co - ral grow, Where the rocks of co - ral

grow, Fol - low, fol - low, fol - low me, fol - low, fol - low me.
colla voce f p

ANON

THE WORLD'S REDEEMER

JEAN BOHANNAN

A broad and stirring sacred song, adapted for general use.

Allegro moderato

mf

poco rit. e dim. p

p with deep feeling

1. Filled with re-pent - nance for my sins I come to the Mer - cy seat;
2. None Lord, but Thee, can the heart re-new, Make pure what is black with sin.

Where Thou art wait - ing with out - stretched hands The con - trite soul to greet;
None, Lord, save Thee can make whole a - gain The strife - brok - en soul with in.

mf

There I shall see the smile of love Thou dost on Thine own be - stow, And
But on the tru - ly re - pent - ant heart, Thou'rt wait - ing Thy Grace to pour The

mf

there I shall know my sins are for giv - ing, My soul made as driv - en snow.
soul fill'd with long - ing for right - eous - ness Shall re - ceive from Thy boun - teous store.

mf rit.

f broadly

Thou, Christ, art the whole world's Re-deem - er, — Thou a - lone canst save from strife and sin; Ten - der, and of wondrous com -

cresc.

Copyright 1917 by Theo. Presser Co.

British Copyright secured

pass - ion, And Thy love ev - ry heart shall win.

ff

THE SWING

ROBERT LOUIS STEVENSON

WARD-STEPHENS

A dainty encore song, very effective.

Allegretto semplice

How would you like to go up in a swing, up in the air so blue;

con Pedale

Oh I do think it the pleas - antest thing Ev - er a child can do. Up in the air and

o - ver the wall Till I can see so wide Riv - ers and trees and cat - tle and all

O - ver the coun - try - side Till I look down on the gar - den green, Down on the roof so

brown, Up in the air I go fly - ing a - gain, up in the air and down.

Copyright 1909 by Pictorial Review Co.
Copyright 1917 by Theo. Presser Co.

Department for Voice and Vocal Teachers

Edited by Well-Known Specialists

"The Human Voice is Really the Foundation of All Music."—RICHARD WAGNER

A Lesson from the Life and Songs of Robert Franz

By Dr. Herbert Sanders

FRANZ's real name was Robert Franz Knauth, but he dropped his surname for the more euphonious middle name. By a curious coincidence, name and music both link him with the other two song-writers who rank with him in the quality of their work—Robert Schumann and Franz Schubert. Franz was born at Halle, the birth-place of the mighty Saxon, Handel. His father was fond of music and it is recorded that he sang music of a religious nature, such as chorales, to his son very evening; an atmosphere which doubtless helped the growth of a love for music in the boy, as well as assisting in forming his taste. If the work of a man is an expression of his personality and temperament, the son must have inherited his father's religious disposition as well as his love for music, for though the more famous of Franz's songs are not set to religious words (that is employing the word according to common usage), yet his music is essentially religious in spirit. Notwithstanding his father's powerful opposition, young Robert—the other Robert—decided to enter the musical profession. Fortunately, or unfortunately, the father was no more the head of the household in 1815 than he is in 1915, and if Robert couldn't win his father he could win his mother. Accordingly at the age of twenty he fled to Dessau to study organ, piano and theory under Frederick Schneider. As Schneider had been organist at St. Thomas', Leipzig, (and so probably sat on the same organ stool as Father Bach) he must be credited with possessing enough insight and knowledge to prescribe a healthful music fare; which he did. His prescription was:

BACH. HANDEL. SCHUBERT and it is reasonable to suppose that the pupil gained his general efficiency from his study of Bach while his melodic instinct would be strengthened and quickened by dieting on Bach and feasting on the dramatic arias of Handel, and the atmospheric songs of Schubert. At the end of two years he returned home, when he devoted most of his time to composition, but being dissatisfied with the result, he destroyed most of his manuscripts. In 1843, however, he published a dozen songs; this was made possible by the encouragement of Schumann. His recognition as a writer of art-song was instantaneous and Schumann's artistic valuation of Franz's work was confirmed by Mendelssohn, Liszt and Gade. While his reputation in the big world was steadily increasing his local influence correspondingly grew and he was appointed head of the Singing Academy at Halle and later the Musical Director of the University.

In 1868, shortly after his marriage to Marie Heinrichs, who was an excellent musician, he became deaf through the shriek of a locomotive; he lost partial use of his hands through paralysis so that he could neither write, play nor hear; his mind as well as his body weakened, his purse became lighter, his reputation waned and, perhaps worse of all, his

friends began to ignore and desert him. But into the darkness appeared a light. Liszt came to his aid—(did anybody appeal to Liszt in vain!)—and with Joachim arranged a series of concerts, the proceeds of which, together with monetary gifts from Mr. Otto Dresel, of Boston, Mass., placed Franz in comparative comfort for life. It is worthy of note that Franz had a warm spot in his heart for Americans. This was due to Mr. Frank Osgood, and still more to the late Mr. Dresel, who has been described as Franz's "most devoted friend, his best critic, and his staunchest and most ardent admirer and advocate." Mr. Dresel was the first to make known the songs of Franz in America, and, as a matter of fact, America was the first to recognize their worth and genius.

Franz wrote two hundred and fifty-nine songs, of which fifty are generally considered masterpieces. Mr. Louis Elson in his *German Songs and German Song-writers* has compiled a selection: *My Love is Here; Abends; an Ave Maria, which he describes as a 3 tone-pictorial of religious exaltation; the folksongs, The Thorn-Bush; My Mother Loves Me Not; Rosemary; In Autumn; The Lotzblume and the May Song. Of these he wrote: "Franz has sung of love, of spring, of bright green woods, of death and to these subjects his work has given a subtle charm. . . . All his work has a divine spark and the larger number of them are master works."*

In order to estimate the work of Franz and its probable ultimate position in musical art it is necessary to state some of the essential elements of art-songs. A full analysis is, of course, beyond the scope of this essay, but we will give a few and apply them to the songs of Franz as concisely as possible:

(a) The words must be worthy of the music.

In the art-songs and music are one; the two combined make up the work of an artist. An art-song can no more be perfect with indifferent words than a piece of sculpture can be perfect with a poor

quality of marble or material. It is worthy of note that unlike many other composers, Franz's instinct for good poetry was unerring, and he was wise in drawing on the acknowledged masters for his supply.

(b) Words and music must be appropriate and give rise to the same emotion, the one intensifying the other; the words must be translated into music, or, to change the figure, one must be a photograph of the other.

The master with a supreme gift in this direction was Schubert, who could read a poem through and set it to music forthwith, Franz had the same impressionable gift but it is not recorded that he was so ready. As a matter of fact the result of the slower process will be translated into a more searching analysis, and in the setting of words to music Franz never repeats a word or a line, never garbles a sentence or muddles a phrase, a procedure which, of course, makes the faster composer is sometimes guilty.

(c) The accompaniment must be individual and independent of the song.

An independent accompaniment is a sine qua non for artistic song writing, a fact readily observed by those who sing the songs of Parry, MacDowell, Stanford, Elgar and Strauss. In this respect Franz falls short of his contemporaries, Schumann, Schubert and Liszt.

(d) The composer must have a large harmonic, melodic, rhythmic and modulatory resource.

In the matter of modulation Franz was the equal of Schumann, who is really the father of modern modulation; his rhythmic resource, too, is small when compared to his contemporaries and later writers like Grieg and Strauss. But when we come to the question of melody he eclipses them all, for here our analysis, faculty fails, it ceases to work; his music came from heart and not from brain; from heaven, not earth. The man who could write such melody must have had heaven in his heart.



ROBERT FRANZ.

(e) The emotional scope must include the whole gamut of human feeling; heaven—hell; pain—pleasure; the idyll of the lake; the drama of the storm.

The late Dr. Swinerton Hegg, one of the best known English musicians of his day, dropped the remark during a lesson on composition that the deficiency in the music of the late Sterndale Bennett (who was looked on by many as the coming second Henry Purcell) "The music reflects the charming gentleness of the man; it lacks temper and passion; it is too self-possessed." The same may be said of the music of Franz except that with Franz we do not wish for force; it would not be of that spirit which leads us upwards and heavenwards. The music of Franz is human nature without its base alloy; it is a glimpse of heaven without a memory of earth to mar the vision.

The position of Franz as an artist has been admirably summed up by Mr. Edward Dainreuther as follows: "Without Schubert's dramatic passion, or Schumann's concentrated heat or restlessiveness of emotion, Franz's work is a static sentiment, with far less specific musical invention—(melodic, harmonic or rhythmic—than Schubert or even than Schumann. Franz impresses himself nevertheless as a rare master—a muted individuality, complete and perfect in its way."

Before the Concert

By Hermann C. Watrous

ALL sorts of remedies and beverages are mentioned as desirable to take just before singing. Here are some of the famous ones:

A raw egg.
White of a raw egg.
A raw egg with sherry.
Oysters.
Effervescent (carbonated) waters.
Champagne.
A pinch of salt.
Raw beef juice.
Hot beef tea.
Lemon juice.
Cold water.

The sensible, experienced singer knows that all stimulants are bad in the long run and that unless the throat is in prime condition through right practice it is a mistake to take anything. When there is any inflammation it often happens that lozenges approved by long popularity with the public afford important and temporary relief, but when the throat is well the best thing to take is a few sips of cold water and nothing else. Alcohol is always inadvisable. Even though you are Caruso or Melba you can not afford to make a practice of drinking champagne before your performances.

LONG-CONTINUED exertion should not be expected of the voice at first; even if the effects of it are not immediately felt, a damage is done in some way.—LUDWIG LEHMANN.

The Simplicity of Breathing

By Dr. Roland Diggle

It has been said, and wisely so, that more voices are ruined by breathing faults than by any other type of vocal chiarismo. These victims can be told at a glance. One forces his lungs down into a space where they have no reason to be; another merely fills the top of his lungs and consequently suffers from shortness of breath. Others do equally ridiculous things.

Really healthy breathing is one of the most simple things imaginable. Because of this simplicity, pupils are imposed upon; like the man of old who was told to wash seven times in Jordan, they are told to do something more difficult. The most important thing is to lift the chest as high as possible and to keep it there

while singing; this not only gets it out of the way and gives free play to the lungs, but materially increases the resonance of the voice. Now, having the chest high, breath in slowly, with the lungs full, hold all taut for a few seconds, then breathe out just as slowly as ever you can, remembering that long phrasing depends, not on the amount of breath taken in, but on the small amount given out.

Breathing should be neither seen nor heard so don't be disappointed if the amount taken in feels small. Having your chest raised, you have no need to push out when you breathe, hence the lungs fill automatically without any effort at all.

Specialists in Voice Teaching

By John D. Carey

THE average business man fails to realize what it is possible for a singing teacher to give all his time to training the voice and not pretend to teach sight-reading, songs, oratorios, etc. He feels that he should do all. Indeed, he is not far out in this, as the man who is capable of being a good singing teacher should know all branches of his art. However, the teachers who frequently earn the largest incomes are those who give their attention almost entirely to the following matters:—

Securing a beautiful tone.
Securing a full tone.
Securing a good pianissimo.
Securing vocal flexibility.
Securing evenness of voice.
Securing perfect legato.
Securing the widest attainable range.
Securing good phrasing.
Securing perfect breath control.
In other words, their job is distinctly that of making the vocal part of the singer. All the material they use is sub-

servient to that. They are glad to let others teach the singer harmony, sight-singing, songs, oratorios, operas, stage department, etc. Many of the greatest singing teachers who have ever lived have been men and women who have given their attention almost exclusively to voice training, as it is called. Many have an unmistakable gift for this. A good ear, common sense, immense patience and a wide acquaintance with all of the best experience of the past are needed by all who would become "voice specialists."

I know of one teacher in an eastern city who rarely ever teaches a song. In fact, he cannot play song accompaniments and gives over that department of his work to another person. His work is solely training the voice. When the singer has been coached in singing the song or aria, the voice specialist takes the singer in hand and points out where the voice is not used properly. This man has a handsome income and has turned out many successful pupils.

Why the Coloratura Singer Failed

By Emmet Skidmore

THESE are now a few excellent coloratura singers before the public, keeping up the high traditions of an art that otherwise might have become dead. The reason why the public lost interest in coloratura singing was largely due to the coloratura singers themselves. They demanded that everything should be subservient to their vocal gymnastics. The Catalani was a notable example. Catalani was born at Singilia, Italy, in 1780, and died at Paris in 1849. She was known by some as the Empress of Song, and the way in which she ruled all those who surrounded her did not make her title a dubious one. Among her achievements was to sing complicated pieces originally written for the flute or for the violin and then brag that her technique excelled that of the best violinists and

the best flutists, as indeed it may have done. Her voice was one of enormous power, and another feat was to sing so loud that she would be heard above large choruses and orchestras. She would have no rivals and refused to sing in companies where there were either male or female singers who might secure applause that would approach hers. She demanded that the most sincere art demanding higher intellectual quality appeared, the coloratura singers naturally passed into the background. Only the singer with exceptional gifts and a wonderful technique, sympathetically and artistically supported, can succeed in coloratura at this time.

Grands, uprights, players—we build them all, in but one quality—the best. A helpful catalogue and letter with valuable information sent on request to any intending buyer. Where we have no dealer ship direct from factory on convenient "little payment" terms. Liberal allowance for old pianos in exchange. Write us to-day.

Nasal Resonance

By Fred Green

NASAL Resonance does not mean a nasal sound. It is the ringing, reverberating tone that gives carrying power to the voice. The following exercise, if practiced five or ten minutes a day will help greatly in cultivating this resonance:



Hold the g in ring, cutting short the first three letters. The resonance of the g should be felt quite distinctly in the nasal cavities.

IVERS & POND PIANOS



Length 5 ft. 2 in.

THE PRINCESS GRAND A MUSICIAN'S PIANO

WHEN musical critics select an instrument they are not influenced by sentiment, name or hearsay but demand intrinsic quality in tone, touch and structural detail. The Ivers & Pond is their logical choice.

We early foresaw the artistic possibilities of the small grand—the piano of today. This experience is summed up in the "Princess" grand. Those qualities which have made the Ivers & Pond the choice of 450 Musical and Educational Institutions and nearly 65,000 discriminating private buyers, find their highest expression in this delightful piano.

Grands, uprights, players—we build them all, in but one quality—the best. A helpful catalogue and letter with valuable information sent on request to any intending buyer. Where we have no dealer ship direct from factory on convenient "little payment" terms. Liberal allowance for old pianos in exchange. Write us to-day.

Ivers & Pond Piano Co.
141 BOYLSTON ST. BOSTON, MASS.

Take the Ocean Route TO FLORIDA

The trip on big coastwise liners is comfortable, inexpensive and most enjoyable. No interruption in service; fast crossings; ready lunch; direct routes to rail connections at Jacksonville and Miami.

St. Augustine, Palm Beach, Key, Tampa, St. Petersburg, Belleair, Havana

Also to Carolina and Georgia Ports, via Charleston, S. C. and to Texas via Galveston.

Water and Rail Circle Tours
Cruise by the liner, with generous stop-over privileges at resorts and cities of interest.

Miami—12 Days—\$65.40
Including Key West, Florida East Coast Resorts and Charleston, S. C.

Jacksonville—5 Days—\$51.05
Cruise by steamer and returning by rail with stop-over privileges at southern cities and resorts.

Other tours 19 Cuba, Porto Rico, Santo Domingo, etc. Write for full information

CLYDE-MALLORY LINES

For St. North River, New York
Boston: 121 Washington St., Philadelphia: 70 Chestnut St., New York: 489 Fifth Ave., at 42nd St.

HOTEL MARTINIQUE

BROADWAY, 324 ST., NEW YORK
One block from 60th Street
Elevator Conveyer for
Amusements, Shopping
157 Rooms, Day
\$2.50 PER DAY
With Private Bath, facing street,
1300 PER DAY
Also, Reception Room from
Mid-1300
The Restaurant Prices Most Moderate

YOUR MUSIC IS TORN!

It will Take One Minute to Repair it by Using
Multum-in-Parse Binding Tape
Saves half of what is lost on the tape
of paper, 50 cents each, postage.

Transparent Adhesive Mending Tissue

10¢ each package

Write for your music dealer does not carry, is sent to you

Theo. Presser Co., Philadelphia, Pa.

Multum-in-Parse Binder Co., 624 Arch Street, Philadelphia, Pa.

Learn Harmony and Composition

Teach by Mail, systematically, practically, step-by-step. In this you need not know any music. You can learn piano. In this you need not know any music. You can learn piano. In this you need not know any music. You can learn piano.

Wilson School of Composition

Box E, 225 Fifth Ave., New York City, N. Y.

To Prevent Coughs

Keep a box of Brown's Bronchial Trochets at hand, to protect the throat against irritation, inflammation, and coughing.

BROWN'S

TROCHETS

help keep the throat cool, moist, and healthy.

After the voice and throat are healthy, the voice is clear and strong.

At all drug stores, 10¢ each.

If not supplied, write for full information.

John J. Brown & Son, Boston, Mass.

EDAGE'S

GLUE

WILL MEND IT

Please mention THE ETUDE when addressing our advertisers.

That Top Note

By Erik Swanson

A wise writer has said that the things which the public most remembers about a song are its melody, its lyrics, its beginning, its end, its top note and its bottom note. Of course good singing teachers know better than that. They know that the general impression that the song leaves is influenced by its artistic presentation and next by the vocal quality and the intelligence of the individual. However, there is no getting away from that high note, particularly when it comes upon a climax near the end of the song. In a recent visit to the studios of several of my conferees I have collected some of their prescriptions for the high note and I pass them on to teachers now for what they are worth.

"When you are approaching the high note try to avoid any suggestion of fear or dread. Feel as though you were going

to enjoy singing it. Relax both your throat and your body."

"As you are coming to the high note, never forget to smile gently. There is nothing like a gentle smile to relax all the muscles so that there is no over-effort."

"As you are approaching the higher notes think of the feeling you naturally have when you sing the vowels *e* and *o* of the mouth and, no matter what vowel you are singing on, try to feel a reverberation there."

"Used as though the tones were permitted to soar directly upward from the throat. That is, don't try to direct them forward but feel as though they floated straight up unimpeded by muscular effort."

Scientific or unscientific as these ideas may be, they do seem to produce results when properly applied.

Who Are the Ten Great Masters of Opera?

AMERICA CASTS her eyes toward pinnacles. We are a people of superlatives and when we do not take it out in sky-scrapers we hunt around for the great and lofty in other directions. We want to know who are the really great in all branches of human endeavor. Numann, the German musical historian, picked out six great masters of music and named them in the order: Bach, Handel, Gluck, Haydn, Mozart, and Beethoven. Two of these would unquestionably go in a list of the ten great masters of opera—all opera-goers will identify them. Mozart and Gluck. Beethoven, with his *Fidelio* (a really splendid work, still performed occasionally), and Handel, with his large number of forgotten operas cannot be included. Verdi and Wagner, certainly must be admitted to the list as were the greatest of operatic composers, if the consensus of musical and popular opinion is to be taken. Next, one would probably include, at this time, Bizet, the composer of *Carmen* and the *Pearl Fishers*,

whose accomplishments indicate what greatness he might have attained with other works had he lived to do them. Rossini must be omitted, though the latter part of his life was given to the entertainment of himself rather than his public. Donizetti and Meyerbeer, despite the latter's spectacular artistry, doubt he included. Of modern masters of opera, Puccini certainly has the highest claim. Surely we cannot omit Gounod. Now we have in the possible order of their operatic popularity, Verdi, Wagner, Puccini, Mozart, Gounod, Bizet, Rossini, Donizetti, Meyerbeer, Gluck.

What of Bellini, Mascagni, Leoncavallo, or anything of the great Italian fathers of opera, Neri and Monteverdi, or that group of operatic Italians who suffered their fame in other lands, Spontini, Cherubini, and Lully? What of Massenet, Berlioz, Thomas, Strauss, and Humperdinck? Who shall decide?

American Operas

Mr. BRANDEN MATTHEWS in his *Book About the Theatre*, points out that "We enjoy the opera because it is not 'natural,' not 'real' in the meaning of these words, and if the plot and the people are aggressively modern and matter-of-fact, our attention is necessarily called to the unnaturalities of their incessant vocalization." Here he has hit upon one of the main reasons why there have been few American opera settings that have been in any way acceptable to American audiences.

The Spanish, English and French cavaliers that came to America did, it is true, lead a more or less romantic life; a life with a savings shadow constantly hovering over them; but therein little may be found that falls under the definition of romantic. The Spaniards are as much out of the question for operatic purposes as would be the Pennsylvania "Dutch" because of the dull and sombre costumes of our Pilgrim Fathers. Hardly, the legend of Miles Standish has been put into operatic form many times, but with no more than mild success.

This constant playing of single tones or chords on the piano when one practices vocal exercises is wrong. It is enough for a musical person to strike a single note on the piano when he practices singing or perhaps a common chord, after which

the body and hands should return to their quiet, natural position. Only in a standing posture can a free, deep breath be drawn, and mind and body be properly prepared for the exercise or song to follow.—LILA LEHMANN, in *How to Sing*.

Success in Platform Art

ARE YOU A SPEAKER—An Entertainer, A Musician?

Would you like a career upon the platform? The first step is to learn what others have done—and how they did it. The platform is a world of success. In great numbers are available themselves in information departments without charge. Practical experience given, and real income offered to worthy beginners. Subscription price \$1.00 per year. Sample copy 5c.

THE PLATFORM

is a Magazine for those interested in the platform art. It is a great valuable source of information. It is a platform for a world of success. In great numbers are available themselves in information departments without charge. Practical experience given, and real income offered to worthy beginners. Subscription price \$1.00 per year. Sample copy 5c.

DEPARTMENT A
The Platform, Broadway Hall, Chicago

ROOT'S TECHNIC AND ART OF SINGING

A Method of Instruction in the Art of Singing, for the Voice, Piano, and Organ. By FREDERIC W. ROOT. Part I. The Beginning. Part II. The Intermediate. Part III. The Advanced. Part IV. The Professional. Part V. The Master. Part VI. The Artist. Part VII. The Composer. Part VIII. The Conductor. Part IX. The Critic. Part X. The Listener. Part XI. The Student. Part XII. The Teacher. Part XIII. The Performer. Part XIV. The Audience. Part XV. The Musician. Part XVI. The Composer. Part XVII. The Conductor. Part XVIII. The Critic. Part XIX. The Listener. Part XX. The Student. Part XXI. The Teacher. Part XXII. The Performer. Part XXIII. The Audience. Part XXIV. The Musician. Part XXV. The Composer. Part XXVI. The Conductor. Part XXVII. The Critic. Part XXVIII. The Listener. Part XXIX. The Student. Part XXX. The Teacher. Part XXXI. The Performer. Part XXXII. The Audience. Part XXXIII. The Musician. Part XXXIV. The Composer. Part XXXV. The Conductor. Part XXXVI. The Critic. Part XXXVII. The Listener. Part XXXVIII. The Student. Part XXXIX. The Teacher. Part XL. The Performer. Part XLI. The Audience. Part XLII. The Musician. Part XLIII. The Composer. Part XLIV. The Conductor. Part XLV. The Critic. Part XLVI. The Listener. Part XLVII. The Student. Part XLVIII. The Teacher. Part XLIX. The Performer. Part L. The Audience. Part LI. The Musician. Part LII. The Composer. Part LIII. The Conductor. Part LIV. The Critic. Part LV. The Listener. Part LVI. The Student. Part LVII. The Teacher. Part LVIII. The Performer. Part LIX. The Audience. Part LX. The Musician. Part LXI. The Composer. Part LXII. The Conductor. Part LXIII. The Critic. Part LXIV. The Listener. Part LXV. The Student. Part LXVI. The Teacher. Part LXVII. The Performer. Part LXVIII. The Audience. Part LXIX. The Musician. Part LXX. The Composer. Part LXXI. The Conductor. Part LXXII. The Critic. Part LXXIII. The Listener. Part LXXIV. The Student. Part LXXV. The Teacher. Part LXXVI. The Performer. Part LXXVII. The Audience. Part LXXVIII. The Musician. Part LXXIX. The Composer. Part LXXX. The Conductor. Part LXXXI. The Critic. Part LXXXII. The Listener. Part LXXXIII. The Student. Part LXXXIV. The Teacher. Part LXXXV. The Performer. Part LXXXVI. The Audience. Part LXXXVII. The Musician. Part LXXXVIII. The Composer. Part LXXXIX. The Conductor. Part LXXXX. The Critic. Part LXXXXI. The Listener. Part LXXXXII. The Student. Part LXXXXIII. The Teacher. Part LXXXXIV. The Performer. Part LXXXXV. The Audience. Part LXXXXVI. The Musician. Part LXXXXVII. The Composer. Part LXXXXVIII. The Conductor. Part LXXXXIX. The Critic. Part LXXXXX. The Listener. Part LXXXXXI. The Student. Part LXXXXXII. The Teacher. Part LXXXXXIII. The Performer. Part LXXXXXIV. The Audience. Part LXXXXXV. The Musician. Part LXXXXXVI. The Composer. Part LXXXXXVII. The Conductor. Part LXXXXXVIII. The Critic. Part LXXXXXIX. The Listener. Part LXXXXXX. The Student. Part LXXXXXXI. The Teacher. Part LXXXXXXII. The Performer. Part LXXXXXXIII. The Audience. Part LXXXXXXIV. The Musician. Part LXXXXXXV. The Composer. Part LXXXXXXVI. The Conductor. Part LXXXXXXVII. The Critic. Part LXXXXXXVIII. The Listener. Part LXXXXXXIX. The Student. Part LXXXXXXX. The Teacher. Part LXXXXXXXI. The Performer. Part LXXXXXXXII. The Audience. Part LXXXXXXXIII. The Musician. Part LXXXXXXXIV. The Composer. Part LXXXXXXXV. The Conductor. Part LXXXXXXXVI. The Critic. Part LXXXXXXXVII. The Listener. Part LXXXXXXXVIII. The Student. Part LXXXXXXXIX. The Teacher. Part LXXXXXXXX. The Performer. Part LXXXXXXXXI. The Audience. Part LXXXXXXXII. The Musician. Part LXXXXXXXIII. The Composer. Part LXXXXXXXIV. The Conductor. Part LXXXXXXXV. The Critic. Part LXXXXXXXVI. The Listener. Part LXXXXXXXVII. The Student. Part LXXXXXXXVIII. The Teacher. Part LXXXXXXXIX. The Performer. Part LXXXXXXXX. The Audience. Part LXXXXXXXXI. The Musician. Part LXXXXXXXII. The Composer. Part LXXXXXXXIII. The Conductor. Part LXXXXXXXIV. The Critic. Part LXXXXXXXV. The Listener. Part LXXXXXXXVI. The Student. Part LXXXXXXXVII. The Teacher. Part LXXXXXXXVIII. The Performer. Part LXXXXXXXIX. The Audience. Part LXXXXXXXX. The Musician. Part LXXXXXXXXI. The Composer. Part LXXXXXXXII. The Conductor. Part LXXXXXXXIII. The Critic. Part LXXXXXXXIV. The Listener. Part LXXXXXXXV. The Student. Part LXXXXXXXVI. The Teacher. Part LXXXXXXXVII. The Performer. Part LXXXXXXXVIII. The Audience. Part LXXXXXXXIX. The Musician. Part LXXXXXXXX. The Composer. Part LXXXXXXXXI. The Conductor. Part LXXXXXXXII. The Critic. Part LXXXXXXXIII. The Listener. Part LXXXXXXXIV. The Student. Part LXXXXXXXV. The Teacher. Part LXXXXXXXVI. The Performer. Part LXXXXXXXVII. The Audience. Part LXXXXXXXVIII. The Musician. Part LXXXXXXXIX. The Composer. Part LXXXXXXXX. The Conductor. Part LXXXXXXXXI. The Critic. Part LXXXXXXXII. The Listener. Part LXXXXXXXIII. The Student. Part LXXXXXXXIV. The Teacher. Part LXXXXXXXV. The Performer. Part LXXXXXXXVI. The Audience. Part LXXXXXXXVII. The Musician. Part LXXXXXXXVIII. The Composer. Part LXXXXXXXIX. The Conductor. Part LXXXXXXXX. The Critic. Part LXXXXXXXXI. The Listener. Part LXXXXXXXII. The Student. Part LXXXXXXXIII. The Teacher. Part LXXXXXXXIV. The Performer. Part LXXXXXXXV. The Audience. Part LXXXXXXXVI. The Musician. Part LXXXXXXXVII. The Composer. Part LXXXXXXXVIII. The Conductor. Part LXXXXXXXIX. The Critic. Part LXXXXXXXX. The Listener. Part LXXXXXXXXI. The Student. Part LXXXXXXXII. The Teacher. Part LXXXXXXXIII. The Performer. Part LXXXXXXXIV. The Audience. Part LXXXXXXXV. The Musician. Part LXXXXXXXVI. The Composer. Part LXXXXXXXVII. The Conductor. Part LXXXXXXXVIII. The Critic. Part LXXXXXXXIX. The Listener. Part LXXXXXXXX. The Student. Part LXXXXXXXXI. The Teacher. Part LXXXXXXXII. The Performer. Part LXXXXXXXIII. The Audience. Part LXXXXXXXIV. The Musician. Part LXXXXXXXV. The Composer. Part LXXXXXXXVI. The Conductor. Part LXXXXXXXVII. The Critic. Part LXXXXXXXVIII. The Listener. Part LXXXXXXXIX. The Student. Part LXXXXXXXX. The Teacher. Part LXXXXXXXXI. The Performer. Part LXXXXXXXII. The Audience. Part LXXXXXXXIII. The Musician. Part LXXXXXXXIV. The Composer. Part LXXXXXXXV. The Conductor. Part LXXXXXXXVI. The Critic. Part LXXXXXXXVII. The Listener. Part LXXXXXXXVIII. The Student. Part LXXXXXXXIX. The Teacher. Part LXXXXXXXX. The Performer. Part LXXXXXXXXI. The Audience. Part LXXXXXXXII. The Musician. Part LXXXXXXXIII. The Composer. Part LXXXXXXXIV. The Conductor. Part LXXXXXXXV. The Critic. Part LXXXXXXXVI. The Listener. Part LXXXXXXXVII. The Student. Part LXXXXXXXVIII. The Teacher. Part LXXXXXXXIX. The Performer. Part LXXXXXXXX. The Audience. Part LXXXXXXXXI. The Musician. Part LXXXXXXXII. The Composer. Part LXXXXXXXIII. The Conductor. Part LXXXXXXXIV. The Critic. Part LXXXXXXXV. The Listener. Part LXXXXXXXVI. The Student. Part LXXXXXXXVII. The Teacher. Part LXXXXXXXVIII. The Performer. Part LXXXXXXXIX. The Audience. Part LXXXXXXXX. The Musician. Part LXXXXXXXXI. The Composer. Part LXXXXXXXII. The Conductor. Part LXXXXXXXIII. The Critic. Part LXXXXXXXIV. The Listener. Part LXXXXXXXV. The Student. Part LXXXXXXXVI. The Teacher. Part LXXXXXXXVII. The Performer. Part LXXXXXXXVIII. The Audience. Part LXXXXXXXIX. The Musician. Part LXXXXXXXX. The Composer. Part LXXXXXXXXI. The Conductor. Part LXXXXXXXII. The Critic. Part LXXXXXXXIII. The Listener. Part LXXXXXXXIV. The Student. Part LXXXXXXXV. The Teacher. Part LXXXXXXXVI. The Performer. Part LXXXXXXXVII. The Audience. Part LXXXXXXXVIII. The Musician. Part LXXXXXXXIX. The Composer. Part LXXXXXXXX. The Conductor. Part LXXXXXXXXI. The Critic. Part LXXXXXXXII. The Listener. Part LXXXXXXXIII. The Student. Part LXXXXXXXIV. The Teacher. Part LXXXXXXXV. The Performer. Part LXXXXXXXVI. The Audience. Part LXXXXXXXVII. The Musician. Part LXXXXXXXVIII. The Composer. Part LXXXXXXXIX. The Conductor. Part LXXXXXXXX. The Critic. Part LXXXXXXXXI. The Listener. Part LXXXXXXXII. The Student. Part LXXXXXXXIII. The Teacher. Part LXXXXXXXIV. The Performer. Part LXXXXXXXV. The Audience. Part LXXXXXXXVI. The Musician. Part LXXXXXXXVII. The Composer. Part LXXXXXXXVIII. The Conductor. Part LXXXXXXXIX. The Critic. Part LXXXXXXXX. The Listener. Part LXXXXXXXXI. The Student. Part LXXXXXXXII. The Teacher. Part LXXXXXXXIII. The Performer. Part LXXXXXXXIV. The Audience. Part LXXXXXXXV. The Musician. Part LXXXXXXXVI. The Composer. Part LXXXXXXXVII. The Conductor. Part LXXXXXXXVIII. The Critic. Part LXXXXXXXIX. The Listener. Part LXXXXXXXX. The Student. Part LXXXXXXXXI. The Teacher. Part LXXXXXXXII. The Performer. Part LXXXXXXXIII. The Audience. Part LXXXXXXXIV. The Musician. Part LXXXXXXXV. The Composer. Part LXXXXXXXVI. The Conductor. Part LXXXXXXXVII. The Critic. Part LXXXXXXXVIII. The Listener. Part LXXXXXXXIX. The Student. Part LXXXXXXXX. The Teacher. Part LXXXXXXXXI. The Performer. Part LXXXXXXXII. The Audience. Part LXXXXXXXIII. The Musician. Part LXXXXXXXIV. The Composer. Part LXXXXXXXV. The Conductor. Part LXXXXXXXVI. The Critic. Part LXXXXXXXVII. The Listener. Part LXXXXXXXVIII. The Student. Part LXXXXXXXIX. The Teacher. Part LXXXXXXXX. The Performer. Part LXXXXXXXXI. The Audience. Part LXXXXXXXII. The Musician. Part LXXXXXXXIII. The Composer. Part LXXXXXXXIV. The Conductor. Part LXXXXXXXV. The Critic. Part LXXXXXXXVI. The Listener. Part LXXXXXXXVII. The Student. Part LXXXXXXXVIII. The Teacher. Part LXXXXXXXIX. The Performer. Part LXXXXXXXX. The Audience. Part LXXXXXXXXI. The Musician. Part LXXXXXXXII. The Composer. Part LXXXXXXXIII. The Conductor. Part LXXXXXXXIV. The Critic. Part LXXXXXXXV. The Listener. Part LXXXXXXXVI. The Student. Part LXXXXXXXVII. The Teacher. Part LXXXXXXXVIII. The Performer. Part LXXXXXXXIX. The Audience. Part LXXXXXXXX. The Musician. Part LXXXXXXXXI. The Composer. Part LXXXXXXXII. The Conductor. Part LXXXXXXXIII. The Critic. Part LXXXXXXXIV. The Listener. Part LXXXXXXXV. The Student. Part LXXXXXXXVI. The Teacher. Part LXXXXXXXVII. The Performer. Part LXXXXXXXVIII. The Audience. Part LXXXXXXXIX. The Musician. Part LXXXXXXXX. The Composer. Part LXXXXXXXXI. The Conductor. Part LXXXXXXXII. The Critic. Part LXXXXXXXIII. The Listener. Part LXXXXXXXIV. The Student. Part LXXXXXXXV. The Teacher. Part LXXXXXXXVI. The Performer. Part LXXXXXXXVII. The Audience. Part LXXXXXXXVIII. The Musician. Part LXXXXXXXIX. The Composer. Part LXXXXXXXX. The Conductor. Part LXXXXXXXXI. The Critic. Part LXXXXXXXII. The Listener. Part LXXXXXXXIII. The Student. Part LXXXXXXXIV. The Teacher. Part LXXXXXXXV. The Performer. Part LXXXXXXXVI. The Audience. Part LXXXXXXXVII. The Musician. Part LXXXXXXXVIII. The Composer. Part LXXXXXXXIX. The Conductor. Part LXXXXXXXX. The Critic. Part LXXXXXXXXI. The Listener. Part LXXXXXXXII. The Student. Part LXXXXXXXIII. The Teacher. Part LXXXXXXXIV. The Performer. Part LXXXXXXXV. The Audience. Part LXXXXXXXVI. The Musician. Part LXXXXXXXVII. The Composer. Part LXXXXXXXVIII. The Conductor. Part LXXXXXXXIX. The Critic. Part LXXXXXXXX. The Listener. Part LXXXXXXXXI. The Student. Part LXXXXXXXII. The Teacher. Part LXXXXXXXIII. The Performer. Part LXXXXXXXIV. The Audience. Part LXXXXXXXV. The Musician. Part LXXXXXXXVI. The Composer. Part LXXXXXXXVII. The Conductor. Part LXXXXXXXVIII. The Critic. Part LXXXXXXXIX. The Listener. Part LXXXXXXXX. The Student. Part LXXXXXXXXI. The Teacher. Part LXXXXXXXII. The Performer. Part LXXXXXXXIII. The Audience. Part LXXXXXXXIV. The Musician. Part LXXXXXXXV. The Composer. Part LXXXXXXXVI. The Conductor. Part LXXXXXXXVII. The Critic. Part LXXXXXXXVIII. The Listener. Part LXXXXXXXIX. The Student. Part LXXXXXXXX. The Teacher. Part LXXXXXXXXI. The Performer. Part LXXXXXXXII. The Audience. Part LXXXXXXXIII. The Musician. Part LXXXXXXXIV. The Composer. Part LXXXXXXXV. The Conductor. Part LXXXXXXXVI. The Critic. Part LXXXXXXXVII. The Listener. Part LXXXXXXXVIII. The Student. Part LXXXXXXXIX. The Teacher. Part LXXXXXXXX. The Performer. Part LXXXXXXXXI. The Audience. Part LXXXXXXXII. The Musician. Part LXXXXXXXIII. The Composer. Part LXXXXXXXIV. The Conductor. Part LXXXXXXXV. The Critic. Part LXXXXXXXVI. The Listener. Part LXXXXXXXVII. The Student. Part LXXXXXXXVIII. The Teacher. Part LXXXXXXXIX. The Performer. Part LXXXXXXXX. The Audience. Part LXXXXXXXXI. The Musician. Part LXXXXXXXII. The Composer. Part LXXXXXXXIII. The Conductor. Part LXXXXXXXIV. The Critic. Part LXXXXXXXV. The Listener. Part LXXXXXXXVI. The Student. Part LXXXXXXXVII. The Teacher. Part LXXXXXXXVIII. The Performer. Part LXXXXXXXIX. The Audience. Part LXXXXXXXX. The Musician. Part LXXXXXXXXI. The Composer. Part LXXXXXXXII. The Conductor. Part LXXXXXXXIII. The Critic. Part LXXXXXXXIV. The Listener. Part LXXXXXXXV. The Student. Part LXXXXXXXVI. The Teacher. Part LXXXXXXXVII. The Performer. Part LXXXXXXXVIII. The Audience. Part LXXXXXXXIX. The Musician. Part LXXXXXXXX. The Composer. Part LXXXXXXXXI. The Conductor. Part LXXXXXXXII. The Critic. Part LXXXXXXXIII. The Listener. Part LXXXXXXXIV. The Student. Part LXXXXXXXV. The Teacher. Part LXXXXXXXVI. The Performer. Part LXXXXXXXVII. The Audience. Part LXXXXXXXVIII. The Musician. Part LXXXXXXXIX. The Composer. Part LXXXXXXXX. The Conductor. Part LXXXXXXXXI. The Critic. Part LXXXXXXXII. The Listener. Part LXXXXXXXIII. The Student. Part LXXXXXXXIV. The Teacher. Part LXXXXXXXV. The Performer. Part LXXXXXXXVI. The Audience. Part LXXXXXXXVII. The Musician. Part LXXXXXXXVIII. The Composer. Part LXXXXXXXIX. The Conductor. Part LXXXXXXXX. The Critic. Part LXXXXXXXXI. The Listener. Part LXXXXXXXII. The Student. Part LXXXXXXXIII. The Teacher. Part LXXXXXXXIV. The Performer. Part LXXXXXXXV. The Audience. Part LXXXXXXXVI. The Musician. Part LXXXXXXXVII. The Composer. Part LXXXXXXXVIII. The Conductor. Part LXXXXXXXIX. The Critic. Part LXXXXXXXX. The Listener. Part LXXXXXXXXI. The Student. Part LXXXXXXXII. The Teacher. Part LXXXXXXXIII. The Performer. Part LXXXXXXXIV. The Audience. Part LXXXXXXXV. The Musician. Part LXXXXXXXVI. The Composer. Part LXXXXXXXVII. The Conductor. Part LXXXXXXXVIII. The Critic. Part LXXXXXXXIX. The Listener. Part LXXXXXXXX. The Student. Part LXXXXXXXXI. The Teacher. Part LXXXXXXXII. The Performer. Part LXXXXXXXIII. The Audience. Part LXXXXXXXIV. The Musician. Part LXXXXXXXV. The Composer. Part LXXXXXXXVI. The Conductor. Part LXXXXXXXVII. The Critic. Part LXXXXXXXVIII. The Listener. Part LXXXXXXXIX. The Student. Part LXXXXXXXX. The Teacher. Part LXXXXXXXXI. The Performer. Part LXXXXXXXII. The Audience. Part LXXXXXXXIII. The Musician. Part LXXXXXXXIV. The Composer. Part LXXXXXXXV. The Conductor. Part LXXXXXXXVI. The Critic. Part LXXXXXXXVII. The Listener. Part LXXXXXXXVIII. The Student. Part LXXXXXXXIX. The Teacher. Part LXXXXXXXX. The Performer. Part LXXXXXXXXI. The Audience. Part LXXXXXXXII. The Musician. Part LXXXXXXXIII. The Composer. Part LXXXXXXXIV. The Conductor. Part LXXXXXXXV. The Critic. Part LXXXXXXXVI. The Listener. Part LXXXXXXXVII. The Student. Part LXXXXXXXVIII. The Teacher. Part LXXXXXXXIX. The Performer. Part LXXXXXXXX. The Audience. Part LXXXXXXXXI. The Musician. Part LXXXXXXXII. The Composer. Part LXXXXXXXIII. The Conductor. Part LXXXXXXXIV. The Critic. Part LXXXXXXXV. The Listener. Part LXXXXXXXVI. The Student. Part LXXXXXXXVII. The Teacher. Part LXXXXXXXVIII. The Performer. Part LXXXXXXXIX. The Audience. Part LXXXXXXXX. The Musician. Part LXXXXXXXXI. The Composer. Part LXXXXXXXII. The Conductor. Part LXXXXXXXIII. The Critic. Part LXXXXXXXIV. The Listener. Part LXXXXXXXV. The Student. Part LXXXXXXXVI. The Teacher. Part LXXXXXXXVII. The Performer. Part LXXXXXXXVIII. The Audience. Part LXXXXXXXIX. The Musician. Part LXXXXXXXX. The Composer. Part LXXXXXXXXI. The Conductor. Part LXXXXXXXII. The Critic. Part LXXXXXXXIII. The Listener. Part LXXXXXXXIV. The Student. Part LXXXXXXXV. The Teacher. Part LXXXXXXXVI. The Performer. Part LXXXXXXXVII. The Audience. Part LXXXXXXXVIII. The Musician. Part LXXXXXXXIX. The Composer. Part LXXXXXXXX. The Conductor. Part LXXXXXXXXI. The Critic. Part LXXXXXXXII. The Listener. Part LXXXXXXXIII. The Student. Part LXXXXXXXIV. The Teacher. Part LXXXXXXXV. The Performer. Part LXXXXXXXVI. The Audience. Part LXXXXXXXVII. The Musician. Part LXXXXXXXVIII. The Composer. Part LXXXXXXXIX. The Conductor. Part LXXXXXXXX. The Critic. Part LXXXXXXXXI. The Listener. Part LXXXXXXXII. The Student. Part LXXXXXXXIII. The Teacher. Part LXXXXXXXIV. The Performer. Part LXXXXXXXV. The Audience. Part LXXXXXXXVI. The Musician. Part LXXXXXXXVII. The Composer. Part LXXXXXXXVIII. The Conductor. Part LXXXXXXXIX. The Critic. Part LXXXXXXXX. The Listener. Part LXXXXXXXXI. The Student. Part LXXXXXXXII. The Teacher. Part LXXXXXXXIII. The Performer. Part LXXXXXXXIV. The Audience. Part LXXXXXXXV. The Musician. Part LXXXXXXXVI. The Composer. Part LXXXXXXXVII. The Conductor. Part LXXXXXXXVIII. The Critic. Part LXXXXXXXIX. The Listener. Part LXXXXXXXX. The Student. Part LXXXXXXXXI. The Teacher. Part LXXXXXXXII. The Performer. Part LXXXXXXXIII. The Audience. Part LXXXXXXXIV. The Musician. Part LXXXXXXXV. The Composer. Part LXXXXXXXVI. The Conductor. Part LXXXXXXXVII. The Critic. Part LXXXXXXXVIII. The Listener. Part LXXXXXXXIX. The Student. Part LXXXXXXXX. The Teacher. Part LXXXXXXXXI. The Performer. Part LXXXXXXXII. The Audience. Part LXXXXXXXIII. The Musician. Part LXXXXXXXIV. The Composer. Part LXXXXXXXV. The Conductor. Part LXXXXXXXVI. The Critic. Part LXXXXXXXVII. The Listener. Part LXXXXXXXVIII. The Student. Part LXXXXXXXIX. The Teacher. Part LXXXXXXXX. The Performer. Part LXXXXXXXXI. The Audience. Part LXXXXXXXII. The Musician. Part LXXXXXXXIII. The Composer. Part LXXXXXXXIV. The Conductor. Part LXXXXXXXV. The Critic. Part LXXXXXXXVI. The Listener. Part LXXXXXXXVII. The Student. Part LXXXXXXXVIII. The Teacher. Part LXXXXXXXIX. The Performer. Part LXXXXXXXX. The Audience. Part LXXXXXXXXI. The Musician. Part LXXXXXXXII. The Composer. Part LXXXXXXXIII. The Conductor. Part LXXXXXXXIV. The Critic. Part LXXXXXXXV. The Listener. Part LXXXXXXXVI. The Student. Part LXXXXXXXVII. The Teacher. Part LXXXXXXXVIII. The Performer. Part LXXXXXXXIX. The Audience. Part LXXXXXXXX. The Musician. Part LXXXXXXXXI. The Composer. Part LXXXXXXXII. The Conductor. Part LXXXXXXXIII. The Critic. Part LXXXXXXXIV. The Listener. Part LXXXXXXXV. The Student. Part LXXXXXXXVI. The Teacher. Part LXXXXXXXVII. The Performer. Part LXXXXXXXVIII. The Audience. Part LXXXXXXXIX. The Musician. Part LXXXXXXXX. The Composer. Part LXXXXXXXXI. The Conductor. Part LXXXXXXXII. The Critic. Part LXXXXXXXIII. The Listener. Part LXXXXXXXIV. The Student. Part LXXXXXXXV. The Teacher. Part LXXXXXXXVI. The Performer. Part LXXXXXXXVII. The Audience. Part LXXXXXXXVIII. The Musician. Part LXXXXXXXIX. The Composer. Part LXXXXXXXX. The Conductor. Part LXXXXXXXXI. The Critic. Part LXXXXXXXII. The Listener. Part LXXXXXXXIII. The Student. Part LXXXXXXXIV. The Teacher. Part LXXXXXXXV. The Performer. Part LXXXXXXXVI. The Audience. Part LXXXXXXXVII. The Musician. Part LXXXXXXXVIII. The Composer. Part LXXXXXXXIX. The Conductor. Part LXXXXXXXX. The Critic. Part LXXXXXXXXI. The Listener. Part LXXXXXXXII. The Student. Part LXXXXXXXIII. The Teacher. Part LXXXXXXXIV. The Performer. Part LXXXXXXXV. The Audience. Part LXXXXXXXVI. The Musician. Part LXXXXXXXVII. The Composer. Part LXXXXXXXVIII. The Conductor. Part LXXXXXXXIX. The Critic. Part LXXXXXXXX. The Listener. Part LXXXXXXXXI. The Student. Part LXXXXXXXII. The Teacher. Part LXXXXXXXIII. The Performer. Part LXXXXXXXIV. The Audience. Part LXXXXXXXV. The Musician. Part LXXXXXXXVI. The Composer. Part LXXXXXXXVII. The Conductor. Part LXXXXXXXVIII. The Critic. Part LXXXXXXXIX. The Listener. Part LXXXXXXXX. The Student. Part LXXXXXXXXI. The Teacher. Part LXXXXXXXII. The Performer. Part LXXXXXXXIII. The Audience. Part LXXXXXXXIV. The Musician. Part LXXXXXXXV. The Composer. Part LXXXXXXXVI. The Conductor. Part LXXXXXXXVII. The Critic. Part LXXXXXXXVIII. The Listener. Part LXXXXXXXIX. The Student. Part LXXXXXXXX. The Teacher. Part LXXXXXXXXI. The Performer. Part LXXXXXXXII. The Audience. Part LXXXXXXXIII. The Musician. Part LXXXXXXXIV. The Composer. Part LXXXXXXXV. The Conductor. Part LXXXXXXXVI. The Critic. Part LXXXXXXXVII. The Listener. Part LXXXXXXXVIII. The Student. Part LXXXXXXXIX. The Teacher. Part LXXXXXXXX. The Performer. Part LXXXXXXXXI. The Audience. Part LXXXXXXXII. The Musician. Part LXXXXXXXIII. The Composer. Part LXXXXXXXIV. The Conductor. Part LXXXXXXXV. The Critic. Part LXXXXXXXVI. The Listener. Part LXXXXXXXVII. The Student. Part LXXXXXXXVIII. The Teacher. Part LXXXXXXXIX. The Performer. Part LXXXXXXXX. The Audience. Part LXXXXXXXXI. The Musician. Part LXXXXXXXII. The Composer. Part LXXXXXXXIII. The Conductor. Part LXXXXXXXIV. The Critic. Part LXXXXXXXV. The Listener. Part LXXXXXXXVI. The Student. Part LXXXXXXXVII. The Teacher. Part LXXXXXXXVIII. The Performer. Part LXXXXXXXIX. The Audience. Part LXXXXXXXX. The Musician. Part LXXXXXXXXI. The Composer. Part LXXXXXXXII. The Conductor. Part LXXXXXXXIII. The Critic. Part LXXXXXXXIV. The Listener. Part LXXXXXXXV. The Student. Part LXXXXXXXVI. The Teacher. Part LXXXXXXXVII. The Performer. Part LXXXXXXXVIII. The Audience. Part LXXXXXXXIX. The Musician. Part LXXXXXXXX. The Composer. Part LXXXXXXXXI. The Conductor. Part LXXXXXXXII. The Critic. Part LXXXXXXXIII. The Listener. Part LXXXXXXXIV. The Student. Part LXXXXXXXV. The Teacher. Part LXXXXXXXVI. The Performer. Part LXXXXXXXVII. The Audience. Part LXXXXXXXVIII. The Musician. Part LXXXXXXXIX. The Composer. Part LXXXXXXXX. The Conductor. Part LXXXXXXXXI. The Critic. Part LXXXXXXXII. The Listener. Part LXXXXXXXIII. The Student. Part LXXXXXXXIV. The Teacher. Part LXXXXXXXV. The Performer. Part LXXXXXXXVI. The Audience. Part LXXXXXXXVII. The Musician. Part LXXXXXXXVIII. The Composer. Part LXXXXXXXIX. The Conductor. Part LXXXXXXXX. The Critic. Part LXXXXXXXXI. The Listener. Part LXXXXXXXII. The Student. Part LXXXXXXXIII. The Teacher. Part LXXXXXXXIV. The Performer. Part LXXXXXXXV. The Audience. Part LXXXXXXXVI. The Musician. Part LXXXXXXXVII. The Composer. Part LXXXXXXXVIII. The Conductor. Part LXXXXXXXIX. The Critic. Part LXXXXXXXX. The Listener. Part LXXXXXXXXI. The Student. Part LXXXXXXXII. The Teacher. Part LXXXXXXXIII. The Performer. Part LXXXXXXXIV. The Audience. Part LXXXXXXXV. The Musician. Part LXXXXXXXVI. The Composer. Part LXXXXXXXVII. The Conductor. Part LXXXXXXXVIII. The Critic. Part LXXXXXXXIX. The Listener. Part LXXXXXXXX. The Student. Part LXXXXXXXXI. The Teacher. Part LXXXXXXXII. The Performer. Part LXXXXXXXIII. The Audience. Part LXXXXXXXIV. The Musician. Part LXXXXXXXV. The Composer. Part LXXXXXXXVI. The Conductor. Part LXXXXXXXVII. The Critic. Part LXXXXXXXVIII. The Listener. Part LXXXXXXXIX. The Student. Part LXXXXXXXX. The Teacher. Part LXXXXXXXXI. The Performer. Part LXXXXXXXII. The Audience. Part LXXXXXXXIII. The Musician. Part LXXXXXXXIV. The Composer. Part LXXXXXXXV. The Conductor. Part LXXXXXXXVI. The Critic. Part LXXXXXXXVII. The Listener. Part LXXXXXXXVIII. The Student. Part LXXXXXXXIX. The Teacher. Part LXXXXXXXX. The Performer. Part LXXXXXXXXI. The Audience. Part LXXXXXXXII. The Musician. Part LXXXXXXXIII. The Composer. Part LXXXXXXXIV. The Conductor. Part LXXXXXXXV. The Critic. Part LXXXXXXXVI. The Listener. Part LXXXXXXXVII. The Student. Part LXXXXXXXVIII. The Teacher. Part LXXXXXXXIX. The Performer. Part LXXXXXXXX. The Audience. Part LXXXXXXXXI. The Musician. Part LXXXXXXXII. The Composer. Part LXXXXXXXIII. The Conductor. Part LXXXXXXXIV. The Critic. Part LXXXXXXXV. The Listener. Part LXXXXXXXVI. The Student. Part LXXXXXXXVII. The Teacher. Part LXXXXXXXVIII. The Performer. Part LXXXXXXXIX. The Audience. Part LXXXXXXXX. The Musician. Part LXXXXXXXXI. The Composer. Part LXXXXXXXII. The Conductor. Part LXXXXXXXIII. The Critic. Part LXXXXXXXIV. The Listener. Part LXXXXXXXV. The Student. Part LXXXXXXXVI. The Teacher. Part LXXXXXXXVII. The Performer. Part LXXXXXXXVIII. The Audience. Part LXXXXXXXIX. The Musician. Part LXXXXXXXX. The Composer. Part LXXXXXXXXI. The Conductor. Part LXXXXXXXII. The Critic. Part LXXXXXXXIII. The Listener. Part LXXXXXXXIV. The Student. Part LXXXXXXXV. The Teacher. Part LXXXXXXXVI. The Performer. Part LXXXXXXXVII. The Audience. Part LXXXXXXXVIII. The Musician. Part LXXXXXXXIX. The Composer. Part LXXXXXXXX. The Conductor. Part LXXXXXXXXI. The Critic. Part LXXXXXXXII. The Listener. Part LXXXXXXXIII. The Student. Part LXXXXXXXIV. The Teacher. Part LXXXXXXXV. The Performer. Part LXXXXXXXVI. The Audience. Part LXXXXXXXVII. The Musician. Part LXXXXXXXVIII. The Composer. Part LXXXXXXXIX. The Conductor. Part LXXXXXXXX. The Critic. Part LXXXXXXXXI. The Listener. Part LXXXXXXXII. The Student. Part LXXXXXXXIII. The Teacher. Part LXXXXXXXIV. The Performer. Part LXXXXXXXV. The Audience. Part LXXXXXXXVI. The Musician. Part LXXXXXXXVII. The Composer. Part LXXXXXXXVIII. The Conductor. Part LXXXXXXXIX. The Critic. Part LXXXXXXXX. The Listener. Part LXXXXXXXXI. The Student. Part LXXXXXXXII. The Teacher. Part LXXXXXXXIII. The Performer. Part LXXXXXXXIV. The Audience. Part LXXXXXXXV. The Musician. Part LXXXXXXXVI. The Composer. Part LXXXXXXXVII. The Conductor. Part LXXXXXXXVIII. The Critic. Part LXXXXXXXIX. The Listener. Part LXXXXXXXX. The Student. Part LXXXXXXXXI. The Teacher. Part LXXXXXXXII. The Performer. Part LXXXXXXXIII. The Audience. Part LXXXXXXXIV. The Musician. Part LXXXXXXXV. The Composer. Part LXXXXXXXVI. The Conductor. Part LXXXXXXXVII. The Critic. Part LXXXXXXXVIII. The Listener. Part LXXXXXXXIX. The Student. Part LXXXXXXXX. The Teacher. Part LXXXXXXXXI. The Performer. Part LXXXXXXXII. The Audience. Part LXXXXXXXIII. The Musician. Part LXXXXXXXIV. The Composer. Part LXXXXXXXV. The Conductor. Part LXXXXXXXVI. The Critic. Part LXXXXXXXVII. The Listener. Part LXXXXXXXVIII. The Student. Part LXXXXXXXIX. The Teacher. Part LXXXXXXXX. The Performer. Part LXXXXXXXXI. The Audience. Part LXXXXXXXII. The Musician. Part LXXXXXXXIII. The Composer. Part LXXXXXXXIV. The Conductor. Part LXXXXXXXV. The Critic. Part LXXXXXXXVI. The Listener. Part LXXXXXXXVII. The Student. Part LXXXXXXXVIII. The Teacher. Part LXXXXXXXIX. The Performer. Part LXXXXXXXX. The Audience. Part LXXXXXXXXI. The Musician. Part LXXXXXXXII. The Composer. Part LXXXXXXXIII. The Conductor. Part LXXXXXXXIV. The Critic. Part LXXXXXXXV. The Listener. Part LXXXXXXXVI. The Student. Part LXXXXXXXVII. The Teacher. Part LXXXXXXXVIII. The Performer. Part LXXXXXXXIX. The Audience. Part LXXXXXXXX. The Musician. Part LXXXXXXXXI. The Composer. Part LXXXXXXXII. The Conductor. Part LXXXXXXXIII. The Critic. Part LXXXXXXXIV. The Listener. Part LXXXXXXXV. The Student. Part LXXXXXXXVI. The Teacher. Part LXXXXXXXVII. The Performer. Part LXXXXXXXVIII. The Audience. Part L

THEO. PRESSER CO.
PHILADELPHIA, PA.



Bright Ideas for Little Folks and Their Teachers

"Children must learn to creepe ere they can learne to goe."—HEYWOOD (1565)

Franz Peter Schubert

(A Playlet to be Read or Acted)
By JO-SHIPLEY WATSON

ACT I.

SCENE: Room in the Schubert house. Sofa in the center, clavier to left, cello and violin near by. Table, desks and chairs.

CHARACTERS: Father Schubert, Little Franz Schubert, his brothers Ferdinand and Ignaz.

FATHER SCHUBERT (rising). Come Franchen, it's time now for thy violin lesson. (Picks up the violin and stands waiting.)

LITTLE FRANZ (writing music on some ruled paper, pays no attention to his father).

FATHER SCHUBERT (glancing at the boy). Come lad, Thou must have thy lessons regularly, otherwise how wilt thou be able to enter the Imperial Choir?

LITTLE FRANZ (pettily). But I don't want to enter the Imperial Choir! I want to write! (Continues writing on the scrap of ruled paper.)

FERNAND (entering from the right unobserved). What is this I hear? Our Fritz does not want to be in the Imperial Choir!

LITTLE FRANZ (looks at his elder brother defiantly). No, I don't! I hope dear Ferdinand, thou art not deaf. I don't want to be in the choir! (Beats over his work.)

FATHER SCHUBERT (crossing the room, takes Franz by the shoulder). Come lad, no more of this. Thou knowest not what thou sayest. (Pushes Franz before him into the adjoining room.)

LITTLE FRANZ (makes a grimace at Ferdinand and flings the music at him in passion).

FERNAND (calling after him). Remember Fritz, to-morrow thou hast a piano lesson with me! (Laughs as Franz slams the door behind him. Sounds of violin practice come from the outside; Ferdinand is busily straightening the music on the clavier; he picks up the cello and examines it carefully.) This must have another string before to-morrow. 'Tis to-morrow we try the new Mozart quartet (absently). I wonder why our Fritz is so naughty today? What is this nonsense about writing?

IGNAZ (entering from the right, holds music in his hand). Here brother, is the Mozart quartet. Where, pray do you think I found it?

FERNAND (looking up from the cello). Haven't I asked? I've hunted for it two days myself and gave it up as lost.

IGNAZ (holding up the quartet and taking some papers from his pocket). I found it in Fritzen's room, and all this rubbish besides.

FERNAND (takes the quartet and places it on the clavier. Turning toward his brother he takes a large bundle of manuscript and examines it). The scamp! Why this is my new music paper, only bought it yesterday and he's scribbled it from top to bottom! (Looks more closely at the music, goes to the clavier, tries

over some of the music.) That's not so bad, Ignaz, not in his pockets! I say, Ignaz (looking over Ferdinand's shoulder). Did our Fritz write that! It may be something of old Holzer's.

FERNAND (laughing). Why brother it does not sound like Holzer and besides here is Fritz's name at the top and the date. What a lad! Think of it, a composer!

IGNAZ (laughing and tapping his chest). He's a genius, of course. What can you expect? Are we not a musical family? (Laughs aloud as sounds of violin practice are heard from the adjoining room.)

FERNAND (seriously). I do believe the boy will outstrip us all.

IGNAZ (points a finger at Ferdinand). Not so fast, dear Ferdinand, the boy may not have written this. (Takes manuscript from the clavier, looks at it carefully.)

FERNAND (nodding). The boy has talent at any rate. Truly we should see that he has another teacher. Old Holzer admitted to me just yesterday, that the lad was beyond him. He said, "When I wish to teach him anything fresh he always knows it better" and father knows that the boy has harmony in his finger tips.

IGNAZ (thoughtfully). I have thought for some time that the boy knew more than any of us.

FERNAND (seriously). We must speak to father at once and the lessons should be with the best teachers in Vienna. (Sounds of scales and exercises from the adjoining room.) Father is giving him a stiff lesson.

IGNAZ (holds up the manuscript). Perhaps he deserves something better than a lesson for scribbling up all this nice clean music paper! (Ferdinand grabs the paper.) This is mine, and I am glad he did it! (Curtain closes.)

ACT II.

SCENE: Room in the Covert school. Desk and dossal furnishings. Table and chair.

CHARACTERS: Franz Schubert, school boys and the thoroughbass master.

FRANZ (sitting at a school desk, absently). I wonder if I will be forgiven if I do not practice to-day. (Blows on his fingers.)

FERNAND (looking up from the cello). Haven't I asked? I've hunted for it two days myself and gave it up as lost.

IGNAZ (holding up the quartet and taking some papers from his pocket). I found it in Fritzen's room, and all this rubbish besides.

FERNAND (takes the quartet and places it on the clavier. Turning toward his brother he takes a large bundle of manuscript and examines it). The scamp! Why this is my new music paper, only bought it yesterday and he's scribbled it from top to bottom! (Looks more closely at the music, goes to the clavier, tries

FIRST SCHOOL BOY (enters from rear with hands in his pockets). I say, Franz, I'm half starved. Haven't an extra penny have you?

FRANZ. I have spent my last cent for music paper. There is nothing left. (Pulls out his empty pockets.)

FIRST BOY. Silly boy! Why Fritz, you need a pretzel more than you need music paper!

SECOND BOY (enters from rear, whistles and turns up his coat collar). Say boys, anybody got a penny handy? I'm hungry to keep a mouse alive! (Give us some food! First boy puts fingers to his lips.)

SECOND BOY. Well say it! Say it! First Boy (looking to right and to left). Hiss-ah!

SECOND BOY (whistling). Wish I had a penny!

FRANZ (laughing). While you are wishing, Karl, why not wish for three good meals a day?

FIRST BOY (taking manuscript from Franz's pocket). And is this what you have spent your pennies for, Fritz?

FRANZ (angrily). Don't touch those papers, Ludwig! (Starts after the first boy, who runs around the room.)

SECOND BOY (watching the race). What to know what I heard yesterday?

FIRST BOY (stopping to listen). What? SECOND BOY. I heard that Franz slept in his spectacles to save time.

FRANZ (indifferently). I often write in bed.

FIRST BOY (boastfully). And I have heard the thoroughbass master say that Franz must have learned music direct from heaven.

SECOND BOY (throwing his arm around Franz). Fritz, we meant no harm. You know we boys are all proud of you.

FRANZ (coquishly). Come Fritz let's see what you have written this time. (Pushes Franz towards the door, the three go out, sounds of music from the adjoining room.)

THOROUGH-BASS MASTER (excitedly). Where are those boys! They should have been at their lessons an hour ago! (Stops suddenly and listens.) Ah, 'tis Franz! Our Franz! (Gives his eyes reverently.) It comes from there, (Points upward.)



FEBRUARY 1918

SCENE: A summer garden in Vienna. A group of young students seated around small tables. Some are laughing and talking, others are reading.

CHARACTERS: Students, Schubert, Vogl, Schöber and Mayrhofer.

FIRST STUDENT (reading aloud from Schubert's Cymbeline). Listen! (All stop talking.)

"Hark! Hark! the lark at heaven's gate sings."

And Phœbus' glads arise, His steeds to water at those springs On clovelly flowers that their fountains

And winking May-buds begin To ope their golden eyes. With everything that prettily, In sky, in land, in air, arise, Arise, arise!

SECOND STUDENT. Bravo! If our Franz were here, we would have music to take in a trice!

THIRD STUDENT (glancing about his garden). What has become of him?

FIRST STUDENT (looking up from his book). He's out for a walk.

SECOND STUDENT (smiling). I saw him pass the Esterhazy palace not over an hour ago. Perhaps he makes love to the fair Caroline?

THIRD STUDENT (firmly). Nonsense! Our Franz has other things to think of, and besides the girl is of the nobility and scarcely out of her teens at that.

FIRST STUDENT (laying aside his book). Well spoken, Wilhelm! Caroline is a hazy is a child and Franz is her tutor. The count and countess hold him in high esteem and it is good that Franz is respected with so cultured and amiable a family.

SECOND STUDENT. But how stupid to a genius like our Franz to be troubled mere children.

THIRD STUDENT. These children are talented, I hear, and Franz loves them. Then, too, he meets at the Esterhazy, the best talent in Vienna.

FIRST STUDENT. You may be glad to know that the Baron van Schönten, who is one of the count's family, is to introduce some of our Franz's songs at the next Esterhazy musicale. The Baron you know, has a wonderful baritone voice.

SECOND STUDENT. Ah, that may have heard the Baron sing; but in my opinion, Vogl is Franz's true interpreter. His voice is rich and his style is full and with his deep religious nature and intense feeling for music he is bound to win a large following for Franz.

THIRD STUDENT. I have noted this. Franz spends much time in Schubert's rooms.

FIRST STUDENT. Ah, I am glad of that. They are trying over new songs. His voice is great it will be like a voice with Franz at that piano! Franz was a great singer. His family was musical and had been for centuries. He was left an orphan and was cared for by a strict tutor, who forbade him the use of a

FEBRUARY 1918

comes! (Franz Schubert enters, swinging his hat. Wipes his forehead and seats himself at the deserted table.)

FRANZ SCHUBERT (picking up the copy of Shakespeare). Well what have we here! (Reads aloud.)

"Hark! Hark! the lark at heaven's gate sings."

(All look intently to the reading of the poem.) Such a lovely melody has come into my head, if I had but some music paper. (Turns toward first student.)

FIRST STUDENT (hastily rilling some paper on the back of the bill of fare). Here, Franz, this is the best music paper I have seen. (Schubert takes the paper and begins to write; students bend over him, eagerly watching. Schöber, Mayrhofer and Vogl enter unobserved.)

Vogel (in a whisper). Look, what is going on here?

SCHÖBER (pointing to the group). I dare say something has inspired our Fritz again.

MAYRHOFFER (reverently). It seems that everything he touches turns to music.

Vogel. 'Tis true. Franz sings as the birds sing, in any place, at any time and quite as easily.

SCHÖBER (advancing). Shall we not join them?

SCHUBERT (looking up and waving the bill of fare). 'Tis finished and it is a lovely melody. Come, let us try it! (First student turns to Franz, Schöber and Mayrhofer, points to Schubert.) Behold our Franz has written another masterpiece! (Vogel looks over the song, then embraces Schubert affectionately; all go out together. Mark! Hark! the Lark! Curtain closes.)—J. S. W.

The Musical Spelling Bee

By Arthur Spark

A WELL-KNOWN Boston music-teacher employs a unique and successful method of giving instruction to the instruction given in ear-training, by making it a "contest" after the fashion of the familiar spelling Bee.

The contest is participated in by several pupils at a time, all blindfolded to prevent their seeing the keys of the piano. One is struck, and the contestants are asked to name it, by ear. Those who answer incorrectly are "out," and the contest goes on until there is only one "winner." This is declared the victor.

The notes are required to be named accurately as regards sharps and flats, and the number of the octave may also be named.

With beginners, of course, it will be nothing more than a mere guessing contest, but desire to excel leads them to

listen carefully, and sooner or later they are sure to acquire the power of recognizing pitch correctly, which is the object aimed at.

In the case of remarkably talented pupils, who already have gained the sense of "absolute pitch," the test may be made more difficult by employing chords of two, three, or even four notes, in the place of single tones.

This "Musical Spelling Bee," as we may call it, is especially adapted to music schools or at other places where a number of music-students happen to be assembled. It requires no other apparatus than a well-tuned piano. (Even the piano is not essential, if the students are sufficiently advanced to play the instrument, or if the one who strikes the keys is hidden by a screen.)

With beginners, of course, it will be nothing more than a mere guessing contest, but desire to excel leads them to

A Word About Watching the Clock

By Mac-Allen Erb

A CHILD should never be allowed to "time" his practice himself. This will lead to the harmful habit of watching the clock, and practicing with one eye on the clock itself, you can judge what the results of such practice will be. "A good workman never watches the clock."

The pupil should be so interested in the progress of his playing that the passing of time would be but a secondary matter. However, that the pupil remains in the piano the specified length of time, the mother should WATCH the clock for the child. In doing this it is important to be exact; if the practice time is from four to five, the pupil should be

called PROMPTLY on the stroke of five. A child is very observant, and if the mother forgets to remind him of "time up" until ten or fifteen minutes overtime, he will naturally resent it and feel that mother does not "play fair," and his practice after that will be a disturbed one if he suspects that the same "trick" will be played on him again.

Let the child have entire confidence in his "clock-watching." It is far better to release the little pupil three or five minutes ahead of time occasionally, to give him the feeling that he is not being imposed upon.

Story of a Great Composer

By Jo-Shipley Watson

(From the following facts construct a story.)

1. This is to be a story about....., who you know....., who was born in 1685 and died in 1750.

2. Birthplace, a small village in Thurgau.

3. Write the name of the castle that overlooks the village.

4. Name one of his most important compositions.

The composer was twice married; four of his sons became noted musicians. Out of his music, he led a simple, uneventful life. As a child he had a fine ear and began his musical career at an early age. His family was musical and had been for centuries. He was left an orphan and was cared for by a strict tutor, who forbade him the use of a

coverted music-book. He strained his eyes by copying it secretly in the moonlight. At the age of nineteen he became an organist of note, and as years went by he advanced organ playing until he was known as the greatest organist of the eighteenth century.

His most sublime works are in the line of sacred music. He also composed for the piano, or rather the clavichord (an instrument much used in his day, having a keyboard like the piano, but a soft, sweet and rather feeble tone). For a century his music was forgotten; no one seemed to care to play it until Felix Mendelssohn brought it to notice through a great concert. For the money taken in at this concert, a monument was erected to the memory of the master, who died in Leipzig.

AN IMMEDIATE SUCCESS

Harmony Book For Beginners

By Preston Ware Orem

Price \$1.00

Brief, Simple, Vital, Practical, New and Distinctive

Admirable for Self-Help

Lays a strong foundation for future musicianship by giving the main essentials of the subject in such simple, understandable and interesting manner that it will prove invaluable in the class or for self-help work.

This is not a re-hash of the old "cut and dried" harmonies, but a fresh, new, sound treatment along modern lines.

Read this letter from Charles Wakefield Cadman, Successful American Composer and Specialist in Indian Music:

I have never seen anything just like it and it fills a long-felt want. Few learners of harmony can instantly grasp the first elements of the subject because they meet with a maze of useless words and puzzles. It seems to me you have simplified things tremendously in this little book and I am sure it will meet with ready response.

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

NEWEST AND BEST

THE BEGINNER'S BOOK

School of the Pianoforte

By THEO. PRESSER

PRICE 75 CENTS

This elementary piano instructor has had an unprecedented success, being welcomed by teachers everywhere as just the thing for the young beginner; the next thing to a kindergarten method.

Send for a copy for examination

THEO. PRESSER COMPANY, Philadelphia, Pa.

A PRONOUNCED SUCCESS

THE STUDENT'S BOOK

School of the Pianoforte

By THEO. PRESSER

PRICE, 75 CENTS

Intended to follow THE BEGINNER'S BOOK or any other first instructor, this volume has met with a flattering reception. It bridges the gap between the instruction book and the graded course or the conventional series of studies and exercises.

Send for a copy for examination

THEO. PRESSER CO., Philadelphia, Pa.

The Standard History of Music

A First History for Students at All Ages

By JAMES FRANCIS COOKE

Price, \$1.25

The Romance of Music Told in the Most Fascinating Manner in a Thoroughly Practical Text-Book

40 STORY LESSONS 250 PAGES 150 ILLUSTRATIONS

Hundreds of successful Teachers have greatly enhanced the interest of their pupils through this excellent work which has been strongly endorsed by such musical celebrities as Fannie Blomfield-Zeisler, Emil Saenger, Isidor Philips, Madame E. Pachmann, Henry T. Pachmann, Louis C. Elson and others.

The 40 story lessons fit the 40 weeks of the school year. They demand no previous experience in teaching music history. All foreign words self-pronounced. All technical terms explained. 300 foremost masters discussed, including great present-day composers, teachers, as well as composers of latter pieces (Goddard, Sinding, Schott, Chamade, etc.). The work has 250 pages, 150 illustrations. Bound in red cloth, stamped with gold.

The Most Popular of All Musical Histories

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

Please mention THE ETUDE when addressing our advertisers.

Victor

"HIS MASTER'S VOICE"

REG. U.S. PAT. OFF.

To insure Victor quality, always look for the famous trademark, "His Master's Voice." It is on all genuine products of the Victor Talking Machine Company.

The greatest music by the greatest artists -only on Victrola Records

Who are the greatest artists?

The talented singers and instrumentalists who by reason of their superior artistry are famous the whole world over

—who charm hosts of music-lovers upon their appearance on the opera and concert stage

—who have chosen Victrola Records exclusively to carry their art to all the world and immortalize them for all time.

Hear your favorite music today at any Victor dealer's. He will gladly play for you any Victrola Records by the world's greatest artists, and give you a copy of the Victor Record catalog—the most complete catalog of music in all the world. Ask to hear the Saenger Voice Culture Records.

Victor Talking Machine Co., Camden, N. J., U. S. A.
Berliner Gramophone Co., Montreal, Canadian Distributors

Important Notice. Victor Records and Victor Machines are scientifically constructed and synchronized by our special processes of manufacture, and their use, one with the other, is absolutely essential to a perfect Victor reproduction.

New Victor Records demonstrated at all dealers on the 1st of each month

Victor Supremacy

"Victrola" is the Registered Trade-mark of the Victor Talking Machine Company, denoting the products of this Company only. The use of the word Victrola upon or in the promotion or sale of any other Talking Machine or Phonograph products is misleading and illegal.

- | | |
|-------------------------------------|-----------------------------------|
| 1 Corneo as Rhodanus in Aida | 6 McCormack as Sir Edgar in Lucia |
| 2 Melba as Marguerite in Faust | 7 Gluck as Nickia in Iphigenia |
| 3 Galli-Curci as Gilda in Rigoletto | 8 Scotti as Scarpia in Tosca |
| 4 Formis as Isola | 9 Homer as Amneris in Aida |
| 5 Schumann-Held as Isola in Treason | 10 Ruffo as Rigoletto |
| 21 Efrem Zimbalist | |

- | |
|-----------------------------------|
| 11 Tietze as Lohengrin |
| 12 Harrison as Queen in Huguette |
| 13 Martinelli as Vero in Lucia |
| 14 Calvé as Carmen |
| 15 Jarnet as Iphigenia in Treason |
| 22 Jascha Heifetz |

- | |
|--|
| 16 Alda as Desdemona in Othello |
| 17 Benzi as Marina in Pore Gudenus |
| 18 Luca as Figure in Barber of Seville |
| 19 Washell as Juliet in Rigoletto |
| 20 Mascha Elman |
| 23 Maud Powell |

© Minkus-Peter Dugan-Best Company
Pulley, New York