

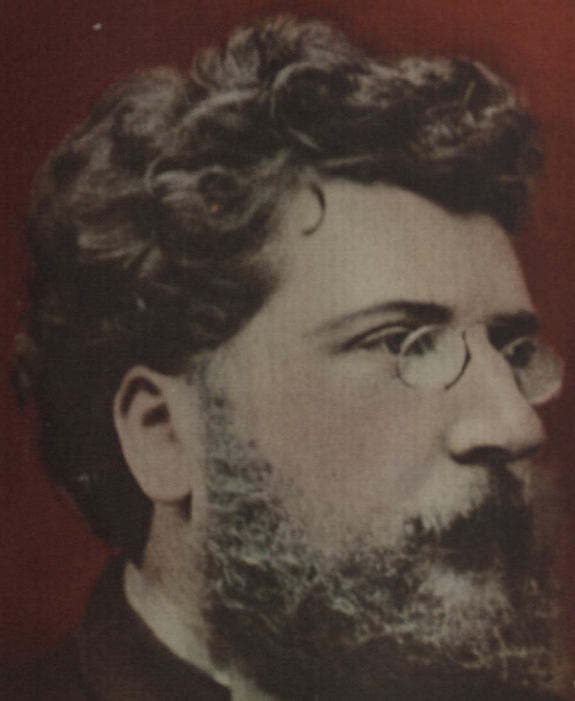
THE ETUDE

FEBRUARY 1912

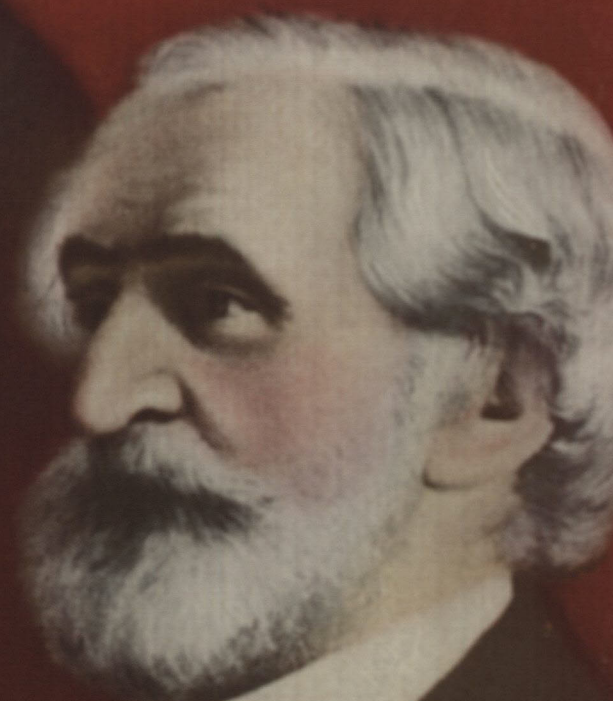
PRICE
\$1.50 PER



WAGNER
(GERMANY)



BIZET
(FRANCE)



VERDI
(ITALY)

GRAND OPERA NUMBER II

New Publications

Gallery of Eminent Musicians Of To-Day and Yesterday

Price, in Paper, 75 Cts.; Morocco, \$1.50

This is a new volume similar in make-up to our successful former publication, "Musical Celebrities." It contains portraits and short biographies of famous composers and musicians not included in the preceding volume. All these have been selected from THE ETUDE and published in response to a general demand. The two works combined make a complete source of reference, unique in condensation of material and beauty of illustration.

Treble Clef Album FOR THE PIANOFORTE

Price, 50 Cents

A delightful volume for beginners and young pupils. All the pieces in this book lie in the treble clef for both hands. The pieces are by some of the most popular composers, and all are exceptionally attractive. The numbers are arranged in progressive order, lying exclusively in grades I and II. The best possible book from which to select the pupil's very first pieces.

Preparatory School of Technique FOR THE PIANOFORTE

By I. PHILIPP Price, \$1.00

A splendid volume for use in daily practice, containing all technical essentials, which may be taken up during the early grades and continued, in whole or in part, for several years. It may be used to precede the "Complete School of Technique," by the same author, or any other large technical work. It may be used freely in conjunction with any system or method of teaching.

Sacred Duets For All Voices and General Use

Price, 75 Cents

One of the best collections of sacred duets. All combinations of voices are represented in this volume. The duets are all original and by American composers. None have appeared in any previous volume. There are numbers suited to all occasions, all melodious, artistic and beautifully harmonized. It will prove a convenient volume to have on hand, either for regular or for emergency use.

Richard Wagner HIS LIFE AND WORKS

Price, \$1.50

A complete life of the great modern master; literary and critical. This work is a literary gem, containing a wealth of information, fascinating in style and full of human interest. It makes a handsome volume of 480 pages, profusely illustrated, containing 15 portraits of the master, together with scenes from his various music dramas, caricatures, autographs, etc. No more appropriate musical gift book could be found.

Piano Instruction During the First Months

By RUDOLF PALME Price, 75 Cents

A valuable pedagogical work, specially translated from the German. This practical little volume gives all the necessary materials and instructions for the earlier stages of piano teaching. It is especially valuable for young teachers who are mapping out plans and methods for elementary work. All the various subjects are logically and clearly treated.

FOR SALE AT LOW ADVANCE PRICES

NEW BEGINNERS' METHOD, FOR THE PIANOFORTE. Arranged and compiled by Mr. Theodore Presser.
THE VIRTUOSO PIANIST, C. E. Hanon.
CANONS FOR THE PIANOFORTE. Konrad Max Kunz.

NEW GRADUS AD PARNASSUM ARPEGGIOS, Philipp.
INSTRUCTIVE ALBUM FOR THE PIANO, FORTE, C. Koelling.
NURSERY SONGS AND GAMES, MAYBELLS, OP. 44, F. Spindler.
OPERATIC ALBUM FOR THE PIANO, FORTE.

SEND FOR BULLETIN
VOCAL STUDIES, H. W. Petrie.
MUSIC PUPILS' LESSON BOOK AND PRACTISE RECORD, F. F. Guard.
ALBUM FOR THE YOUNG, OP. 131, F. Spindler.
INSTRUCTIVE CLAVIER PIECES FOR THE YOUTH, OP. 123, Geza Horvath.

FOR further information about New Works In Press see "Publisher's Notes"

Theo. Presser Co., Philadelphia, Pa.

Master Lessons in Piano-forte Playing

By EDWARD MORRIS BOWMAN

Price, \$1.00

This valuable pedagogical work consists of a series of lessons in the form of "Letters from a Musician to His Nephew," giving the essentials of a course of study in artistic piano-forte playing, self-help, short cuts and vital suggestions for the guidance of the student, the teacher, the artist, the parent and the educator. Mr. Bowman is one of the leading American teachers, a fellow worker with the late Dr. William Mason. No one can read through this work without receiving splendid new ideas presented with the wholesome common sense which has marked most of the works of American pedagogues.

Imaginary Biographical Letters from Great Masters of Music to Young People

By Alethea Crawford Cox and Alice Chapin

Price, \$1.25

In this fanciful work the great departed musicians tell their life stories by means of imaginary autobiographical letters. Young and old alike will enjoy reading them. The book is handsomely and attractively gotten up, with many appropriate and original illustrations.

Anthems of Prayer and Praise

A collection of anthems for general use, suited to either quartet or chorus choirs, and peculiarly adapted for volunteer choirs; pleasing and singable, of but moderate difficulty, varied in character.

This is the fifth and latest volume of our highly successful series of anthem collections, of which more than 100,000 have been sold. In this new volume we have surpassed all our previous efforts. Several new and important features have been added. The plates have all been especially engraved and short score has been adapted, which means, by the use of two staves instead of four, space is saved and sight reading simplified, and with the result that a larger number of anthems has been included.

The price is 25c. each, postpaid, or \$1.80 per dozen, not postpaid. Sample pages for the asking.

Piano Players' Repertoire of Popular Pieces

Price, 50 Cents

Just the volume for general use; for the home, for light recital work; for sight reading practice, for self-amusement. The pieces are of various styles: caprices, song without words, reveries, idyls, characteristic numbers, etc., all bright and melodious, many of them lying in the third grade, none going beyond the fourth grade. None have appeared in previous collections.

Musical Picture Book FOR THE PIANOFORTE

By OCTAVIA HUDSON

Price, 50 Cents

An attractive recreation book for elementary pupils. The little pieces have characteristic titles each being accompanied by appropriate verses. The book is in oblong form, clearly printed in large notation. From the teacher's standpoint these pieces will prove useful in teaching technique and note-reading. They may be used to supplement any instruction book, or in kindergarten work.

IN PRESS

NEW GRADUS AD PARNASSUM ARPEGGIOS, Philipp.
INSTRUCTIVE ALBUM FOR THE PIANO, FORTE, C. Koelling.
NURSERY SONGS AND GAMES, MAYBELLS, OP. 44, F. Spindler.
OPERATIC ALBUM FOR THE PIANO, FORTE.

SEND FOR BULLETIN
VOCAL STUDIES, H. W. Petrie.
MUSIC PUPILS' LESSON BOOK AND PRACTISE RECORD, F. F. Guard.
ALBUM FOR THE YOUNG, OP. 131, F. Spindler.
INSTRUCTIVE CLAVIER PIECES FOR THE YOUTH, OP. 123, Geza Horvath.

FOR further information about New Works In Press see "Publisher's Notes"

Theo. Presser Co., Philadelphia, Pa.

Mail orders solicited and filled to all parts of the country. Any of our works sent on inspection. Our professional discounts are very liberal.

THEODORE PRESSER COMPANY
1712 Chestnut St., Philadelphia, Pa.

16 Instructive Four Hand Piano Pieces

By F. NEUMANN

Price, 75 Cents

A musically work, suitable for practice in sight-reading, for ensemble playing or for recreation. There are sixteen complete duets, lying in grades II and III, arranged in progressive order. All the numbers are melodious and attractive, available for recital use, with interesting work for both players, and well balanced. These are original duets, not arrangements.

Bach Album FOR THE PIANOFORTE

Price, 50 Cents

The best Bach Album in popular form ever published. This volume contains all the pieces usually found in the various albums, together with additional material of rare interest. The various numbers are selected from the suites, inventions, preludes and fugues, sonatas and other sources, all compiled and edited by Mr. Theo. Presser. The volume is handsomely gotten up, with a full-page portrait and biography of the composer, description of the suite, etc.

Elementary School of Pianoforte Playing

By FERD. BEYER

Op. 101

Price, strongly bound in heavy paper, 50 Cents; Board Covers, 75 Cents

Our edition of this standard piano method has been prepared with the utmost care. All the original material has been retained and important new material has been supplied. In addition to the usual editorial revision, copious instructive annotations have been given. It is one of the best known of all instruction books and will be extensively used for years to come.

Life Stories of Great Composers

Price, \$1.50

A comprehensive and interesting collection of musical biographies, prepared by writers of international prominence. This work is an effort to present to the reader a means of observing how great life purposes have been reached through years of careful preparation and earnest endeavor. The work is about 600 pages in length, amply illustrated and prefaced by a history of music from Palestrina to the modern composers.

The Two Students Album of Four-Hand Pieces for the Pianoforte

Price, \$1.00

This is a miscellaneous collection of duets by classic, modern and contemporary writers, both original compositions and arrangements. The pieces are chiefly of intermediate grade, such as may be used for recital use, for home playing, or for ensemble practice and sight reading. Every piece is a gem and all tastes are provided for. Special large plates are used and a generous number of pieces included. A worthy successor to our "Four-Hand Miscellany."

STANDARD GRADED COURSE OF STUDIES FOR THE PIANOFORTE

Compiled by W. S. B. MATHEWS

The Leading Musical Writer and Educator of the Present Time

A COMPLETE course of standard Etudes and Studies arranged in a progressive order, selected from the best composers for the cultivation of technique, taste and sight reading, carefully edited, fingered, phrased, and annotated and supplemented with complete directions for the application of Mason's "System of Touch and Technique" for the production of a modern style of playing.

Thirty years ago Music Teaching in America was for the most part conducted in the most slipshod and extravagant manner imaginable. The teachers were not to blame for the enormous expense of purchasing individual studies and pieces of music for educational purposes, nor were they to blame if they did not have the experience to select the best studies for the right time. The Graded Course idea is an original creation of the Presser House. The Standard Graded Course has succeeded because it was built along the lines which years of experience had shown to be necessary.

CHIEF ADVANTAGES
SYSTEM Gives the teacher and the pupil the broadest possible system and combines the best elements of all schools. Every essential of modern technique is present in the most interesting manner.
ECONOMY Makes the cost of necessary studies a mere fraction of what they would otherwise be.
PROGRESS The careful grading of the studies makes the entire set from Book I to Book X like an even and regular flight of steps, as which the pupil may easily be led to musical success.
VARIETY The studies are taken from all the best known composers of pianoforte studies. This is greatly preferable to a course of studies all composed by one man.
SIMPLICITY The studies are accompanied by educational notes and may be taught by any teacher without previous experience or training in this course. There is no arbitrary method demanded.
INTEREST Only the most interesting and practical studies have been selected. The course always proves most fascinating to pupils, especially when compared with the old-fashioned method of using ponderous volumes by one composer.

MAKE NO MISTAKE
The Standard Graded Course should not be confused with any other system, course, or method. It, and it alone, is the original series. When you order be sure to insist upon the STANDARD Graded Course.

10 GRADES 10 VOLUMES
\$1.00 EACH VOLUME
Our usual discount is allowed. Send for any or all the volumes for inspection. When ordering mention MATHEWS' STANDARD GRADED COURSE as there are others with similar names upon the market.

STANDARD CONCERT ETUDES FOR ADVANCED STUDY
Price, \$1.00 Grades IX to XI
These pieces are bound in book form, each selected for some standard technical essential; for instance, the two compositions by Saint-Saens are made up exclusively of rapid reiterated chords. Four of the pieces abound in arpeggio forms, and others in extended and arpeggiated chords, and others in rhythmic puzzles, but all are of concert grade and content, famous pieces, ready for presentation with an abundantly developed technique. There are twelve pieces in all, by nine composers, about half of them by composers still living. Adapted as a continuation of Mathews' Graded Course of Studies and all other graded courses.

The Greatest Educational Work of the Age

STANDARD GRADED COURSE OF STUDIES FOR THE PIANOFORTE

Compiled by W. S. B. MATHEWS

The Leading Musical Writer and Educator of the Present Time

COMPLETE course of standard Etudes and Studies arranged in a progressive order, selected from the best composers for the cultivation of technique, taste and sight reading, carefully edited, fingered, phrased, and annotated and supplemented with complete directions for the application of Mason's "System of Touch and Technique" for the production of a modern style of playing.

Thirty years ago Music Teaching in America was for the most part conducted in the most slipshod and extravagant manner imaginable. The teachers were not to blame for the enormous expense of purchasing individual studies and pieces of music for educational purposes, nor were they to blame if they did not have the experience to select the best studies for the right time. The Graded Course idea is an original creation of the Presser House. The Standard Graded Course has succeeded because it was built along the lines which years of experience had shown to be necessary.

CHIEF ADVANTAGES
SYSTEM Gives the teacher and the pupil the broadest possible system and combines the best elements of all schools. Every essential of modern technique is present in the most interesting manner.
ECONOMY Makes the cost of necessary studies a mere fraction of what they would otherwise be.
PROGRESS The careful grading of the studies makes the entire set from Book I to Book X like an even and regular flight of steps, as which the pupil may easily be led to musical success.
VARIETY The studies are taken from all the best known composers of pianoforte studies. This is greatly preferable to a course of studies all composed by one man.
SIMPLICITY The studies are accompanied by educational notes and may be taught by any teacher without previous experience or training in this course. There is no arbitrary method demanded.
INTEREST Only the most interesting and practical studies have been selected. The course always proves most fascinating to pupils, especially when compared with the old-fashioned method of using ponderous volumes by one composer.

MAKE NO MISTAKE
The Standard Graded Course should not be confused with any other system, course, or method. It, and it alone, is the original series. When you order be sure to insist upon the STANDARD Graded Course.

10 GRADES 10 VOLUMES
\$1.00 EACH VOLUME
Our usual discount is allowed. Send for any or all the volumes for inspection. When ordering mention MATHEWS' STANDARD GRADED COURSE as there are others with similar names upon the market.

STANDARD CONCERT ETUDES FOR ADVANCED STUDY
Price, \$1.00 Grades IX to XI
These pieces are bound in book form, each selected for some standard technical essential; for instance, the two compositions by Saint-Saens are made up exclusively of rapid reiterated chords. Four of the pieces abound in arpeggio forms, and others in extended and arpeggiated chords, and others in rhythmic puzzles, but all are of concert grade and content, famous pieces, ready for presentation with an abundantly developed technique. There are twelve pieces in all, by nine composers, about half of them by composers still living. Adapted as a continuation of Mathews' Graded Course of Studies and all other graded courses.

Mail orders solicited and filled to all parts of the country. Any of our works sent on inspection. Our professional discounts are very liberal.

THEODORE PRESSER COMPANY
1712 Chestnut St., Philadelphia, Pa.

Mail orders solicited and filled to all parts of the country. Any of our works sent on inspection. Our professional discounts are very liberal.

THEODORE PRESSER COMPANY
1712 Chestnut St., Philadelphia, Pa.

Mail orders solicited and filled to all parts of the country. Any of our works sent on inspection. Our professional discounts are very liberal.

THEODORE PRESSER COMPANY
1712 Chestnut St., Philadelphia, Pa.

Mail orders solicited and filled to all parts of the country. Any of our works sent on inspection. Our professional discounts are very liberal.

THEODORE PRESSER COMPANY
1712 Chestnut St., Philadelphia, Pa.

Mail orders solicited and filled to all parts of the country. Any of our works sent on inspection. Our professional discounts are very liberal.

THEODORE PRESSER COMPANY
1712 Chestnut St., Philadelphia, Pa.

Mail orders solicited and filled to all parts of the country. Any of our works sent on inspection. Our professional discounts are very liberal.

THEODORE PRESSER COMPANY
1712 Chestnut St., Philadelphia, Pa.

Mail orders solicited and filled to all parts of the country. Any of our works sent on inspection. Our professional discounts are very liberal.

THEODORE PRESSER COMPANY
1712 Chestnut St., Philadelphia, Pa.

Mail orders solicited and filled to all parts of the country. Any of our works sent on inspection. Our professional discounts are very liberal.

THEODORE PRESSER COMPANY
1712 Chestnut St., Philadelphia, Pa.

Mail orders solicited and filled to all parts of the country. Any of our works sent on inspection. Our professional discounts are very liberal.

THEODORE PRESSER COMPANY
1712 Chestnut St., Philadelphia, Pa.

Mail orders solicited and filled to all parts of the country. Any of our works sent on inspection. Our professional discounts are very liberal.

THEODORE PRESSER COMPANY
1712 Chestnut St., Philadelphia, Pa.

To Etude Readers

Magazine Reading for 1912

To assist readers of THE ETUDE in choosing their magazine reading for 1912 we have prepared a twenty-four-page catalog of carefully selected magazine combinations. Every clubbing offer given in THE ETUDE Subscription Catalog may be depended upon as being the best of its class.

You can save money by sending your complete order for magazines to THE ETUDE Clubbing Department. We guarantee to supply any magazine published at as low a price as obtainable anywhere. A copy of THE ETUDE Subscription Catalog will be sent upon request.

The Best Magazine Combinations

The following represent the best selling combinations: THE ETUDE and Woman's Home Companion, \$2.30; regular price, \$3.00. THE ETUDE and Pictorial Review for two years, \$2.30; regular price, \$3.50. THE ETUDE and Everybody's, \$2.30; regular price, \$3.00. (McClure's or American can be substituted for Everybody's.) THE ETUDE and Modern Priscilla, \$1.75; regular price, \$2.25. THE ETUDE and The Housekeeper, \$2.30; regular price, \$3.00. THE ETUDE and Review of Reviews, \$3.00; regular price, \$4.50. THE ETUDE and Current Literature, \$3.00; regular price, \$4.50. THE ETUDE and American Boy or Boys' Magazine, \$2.00; regular price, \$2.50. For \$2.65 we will send THE ETUDE, Pictorial Review, Modern Priscilla and the Ladies' World for a year; regular price, \$3.75.

Subscriptions may begin with any month and may be new or renewal. The magazines may also be sent to different addresses. There is additional charge for Canadian and foreign postage. To any of the above clubs the Ladies' Home Journal can be added for \$1.50 additional.

Fashion Magazines

With the advent of Easter there is always renewed interest in fashions and the fashion magazines. To be up-to-date in the changes in styles of women's dress, it is absolutely necessary to be a regular subscriber to one or more of the following magazines, which will be supplied for one year at the following prices:

THE ETUDE, and Delineator, the latter illustrating Butterick patterns, \$2.20
THE ETUDE and Designer, illustrating Standard patterns, 1.75
THE ETUDE and McCall's Magazine, illustrating McCall's patterns, one of which is given free with each subscription, 1.60
THE ETUDE and New Idea Woman's Magazine, illustrating New Idea patterns, 1.75
THE ETUDE and Pictorial Review, 2.00

Here is an opportunity for readers of THE ETUDE to subscribe to these fashion magazines containing full information about the spring and summer styles at a cost but a trifle more than ordinarily paid for THE ETUDE alone.

Bind Your Copies of THE ETUDE

A YEAR'S file of THE ETUDE can be very readily preserved in "THE ETUDE BINDER." It is simple, but complete, cheap, but durable, and presents a neat appearance. The back is of solid wood, which keeps it always in shape. The copies can be readily inserted in the binder or removed when desired. Sent postpaid upon receipt of price, \$1.00.

Every Music Pupil Should Read and Use THE ETUDE

THIS thought, which is treated in the column opposite by the editor, was suggested to us by a working teacher with a large class. She has found that it is not possible to have every pupil subscribe to THE ETUDE for the whole year, although this is the best thing that a teacher can do for herself.

The plan is to have certain months in the height of the teaching season set aside for the particular use of THE ETUDE in their teaching work and to insist that their pupils for that one month pay particular attention to THE ETUDE, every one bringing it to the lesson, and for the teacher to use that issue in the month's work. The plan suggests progress, produces enthusiasm and thus breaks the monotony. We think the idea good enough to mention here outside of any commercial aspect and from a business point of view the advantages are not all with THE ETUDE.

THE ETUDE

The Etude

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

Edited by JAMES FRANCIS COOKE

Subscription Price, \$1.50 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai, and Canada, \$1.75 per year. In England and Colonies, 9 shillings; in France, 11 francs; in Germany, 9 Marks. All other countries, \$2.20 per year.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

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

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

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

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

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 5th of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO.,

1712 Chestnut Street, Philadelphia, Pa.

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

Copyright, 1912, by Theodore Presser Co.

CONTENTS

"THE ETUDE"—February, 1912.

Editorials	85
Musical Thought and Action in the Old World	86
The Probable Origin of Syncopation	86
The Opera of the People	87
The Need of More Staccato Playing	88
Some Embellishments Which Perplex Piano Pupils	89
Self Expression in Music	90
The Conflict of Speech and Song	91
Boccherini and His Friends	92
Forgotten Things	92
Gallery of Musical Celebrities	93
If My Daughter Should Study for Grand Opera	95
When Different Pupils Make the Same Mistakes	96
How a Great Operatic Production is Prepared	97
Musical Ancestry	98
Grand Opera as a Business	98
Self-Help in Voice Study	99
Sight Reading for Little Ones	100
Alphabet of the Opera Composers	100
Names of the Notes in Other Languages	100
Success at the First Lessons	101
Write it Down	101
Study Notes on Etude Music	102
Sketch of Frank P. Atherton	102
The Teachers' Round Table	102
The American Man in Grand Opera	102
Explaining Note Values	128
Department for Singers	128
Department for Organists	132
Club Department	134
Department for Violinists	135
The Children's Page	138
Pupils' Notes	139
The World of Music	142
Questions and Answers	145
New Books	148
Testimonials	150
Pupils' Recitals	151

MUSIC.

Valse Mignon	103
Germany	104
March Waltz (Four Hands)	104
Ideal Mazurka	106
Gavotte in D from 6 Cello Suite	110
March of the Legions	111
Primrose—Waltz	112
March of the Hobgoblins	115
March of the Indian Phantoms	117
Fluttering Butterflies	118
Maybells	120
By the Sea (Violin and Piano)	121
Short Postlude in G (Pipe Organ)	121
Winter Bells (Vocal)	123
A Song Divine (Vocal)	124
	126

The Editors' Chat

A Great Pianist on "Art in Piano Playing"

A FEW years ago Mr. Harold Bauer came to America with only one engagement. That was with the Boston Symphony Orchestra. He realized that his whole venture would be a failure unless this one performance was a success. The next morning the critics proclaimed him as one of the most artistic of all the pianists. Since then he has toured the United States many times with unflinching success. Mr. Bauer has given THE ETUDE one of the very best interviews we have ever had the privilege to secure. It is comparable with those of Rachmaninoff, Busoni, Sauer and Pachmann, but in addition to this Mr. Bauer has taken personal pains to introduce advice upon educational matters which will doubtless make this one of the most quoted articles we have ever issued. Mr. Bauer's ideas upon phrasing are unique, and are based upon his experience as violin virtuoso, previous to becoming a piano virtuoso. This little educational talk is cram full of bright helpful points, and will be one of the features of the March ETUDE.

A Vital Article from a Distinguished Historian

Liszt, Rubinstein and Wagner all paid homage to the ability and erudition of Prof. Hermann Ritter, the most distinguished German musical historian. We asked Prof. Ritter to prepare an article upon "The Ten Most Famous Events in Musical History." We wanted to give our readers a means for fixing the outline of Musical History in such a way that their historical reading would prove more understandable and enjoyable. Prof. Ritter went about the work with the sincerity and enthusiasm that has made German savants famous the world around. The result is an article which you should read over and over again and then save for future reference. This article will be one of the many features in the March ETUDE.

Special Offer for Renewing Subscriptions Promptly

SUBSCRIBERS OF THE ETUDE who renew their subscriptions promptly can save 35 cents on a 50-cent album of music by taking advantage of the following liberal offer:

Forward renewal immediately after expiration and add 15 cents to the price of THE ETUDE or any club of magazines selected. We will enter the subscription for one year and will send the choice of any one of the following 50-cent selections of music, postpaid:

No. 7. First Parlor Pieces, piano, 34 pieces.
No. 8. Album of Lyric Pieces, piano, 26 pieces.
No. 9. Popular Parlor Album, 23 pieces.
No. 10. Modern Dance Album, piano, 18 pieces.
No. 11. Album of Favorite Compositions, piano.
No.

MONEY-SAVING MAGAZINE COMBINATIONS

Value	Our Price
\$3.00 THE ETUDE . . .	\$2.20
Delineator . . .	Saving 80c
\$4.50 THE ETUDE . . .	\$3.45
Housekeeper . . .	Saving \$1.05
American Magazine . . .	
\$3.50 THE ETUDE . . .	\$2.30
Pictorial Review (2 yrs.) . . .	Saving \$1.20

\$4.50 THE ETUDE . . .	\$3.30
Woman's Home Comp. . .	Saving \$1.20
Cosmopolitan . . .	

\$7.50 THE ETUDE . . .	\$3.95
Good Housekeeping . . .	Saving \$3.55
World To-Day . . .	

\$6.00 THE ETUDE . . .	\$4.05
Lippincott's Magazine . . .	Saving \$1.95
Woman's Home Comp. . .	

\$3.50 THE ETUDE . . .	\$2.75
Harper's Bazar . . .	Saving 75c
Modern Priscilla . . .	

\$4.50 THE ETUDE . . .	\$3.30
Delineator . . .	Saving \$1.20
Technical World . . .	

\$4.50 THE ETUDE . . .	\$3.35
Delineator . . .	Saving \$1.15
Everybody's . . .	

\$6.00 THE ETUDE . . .	\$5.30
Scribner's Magazine . . .	Saving 70c
Woman's Home Comp. . .	

\$5.00 THE ETUDE . . .	\$3.75
Good Housekeeping . . .	Saving \$1.25
McClure's . . .	

\$3.75 THE ETUDE . . .	\$2.65
Pictorial Review . . .	Saving \$1.10
Modern Priscilla . . .	

\$7.50 THE ETUDE . . .	\$5.20
Woman's Home Comp. . .	Saving \$2.30
McClure's Magazine . . .	

\$6.00 THE ETUDE . . .	\$4.05
Delineator . . .	Saving \$1.95
World's Work . . .	

\$3.00 THE ETUDE . . .	\$2.30
Housekeeper . . .	Saving 70c
Everybody's . . .	

\$4.25 THE ETUDE . . .	\$3.30
Harper's Bazar . . .	Saving 95c
Everybody's . . .	

\$4.25 THE ETUDE . . .	\$3.30
Harper's Bazar . . .	Saving 95c
Everybody's . . .	

\$4.25 THE ETUDE . . .	\$3.30
Harper's Bazar . . .	Saving 95c
Everybody's . . .	

\$4.25 THE ETUDE . . .	\$3.30
Harper's Bazar . . .	Saving 95c
Everybody's . . .	

\$4.25 THE ETUDE . . .	\$3.30
Harper's Bazar . . .	Saving 95c
Everybody's . . .	

\$4.25 THE ETUDE . . .	\$3.30
Harper's Bazar . . .	Saving 95c
Everybody's . . .	

\$4.25 THE ETUDE . . .	\$3.30
Harper's Bazar . . .	Saving 95c
Everybody's . . .	

Send all orders for magazines to THE ETUDE Clubbing Department. Like our premium department, it is conducted solely to furnish our readers with the magazines they desire, thus eliminating the worry and annoyance of ordering a list of magazines from individual publishers. This department offers an effective means of purchasing magazines at particularly low prices. Whether or not THE ETUDE is included in the magazines selected, send the order direct to THE ETUDE. It will be executed promptly. Any periodical (domestic or foreign) can be furnished as cheaply as by any reliable agency. Ask for prices.

To Find Readily the Price of Any Club

From the following alphabetical list of magazines and periodicals, the price of any combination of magazines can be readily determined. The magazines are designated by class numbers. Simply add together the class numbers and multiply by five; the total is the correct amount in dollars and cents that should be sent to us. Exception—Any magazine with a regular price of \$3.00 can not be sold in combination with any other magazine for less than \$3.00.

Class No.	Regular Price.	With Etude.	Class No.	Regular Price.	With Etude.
20 All Story	\$1.00	\$2.15	60 Literary Digest . . .	3.00	\$4.15
17 American Boy	1.00	2.00	9 McClure's	1.50	1.60
50 American Homes & Gardens (new)	3.00	3.65	23 McClure's	1.50	2.30
23 American Magazine . .	1.50	2.30	23 Metropolitan	1.50	2.30
24 American Photography .	1.50	2.35	12 Modern Electric . .	1.00	2.00
27 Aimee's	1.80	2.50	18 Modern Priscilla . .	.75	1.75
30 Adventure	1.50	2.65	35 Metronome	1.00	2.05
19 American Motherhood . .	1.00	2.10	35 Musical Leader . . .	2.50	2.50
77 Atlantic Monthly	4.00	5.00	20 Musician	1.50	2.30
20 Argosy	1.00	2.15	20 Munsey's Magazine . .	1.00	2.15
17 Boy's Magazine	1.00	2.00	20 Musical America . . .	.75	1.65
17 Boston Cooking School . .	1.00	2.00	77 Musical Observer . .	1.00	2.00
17 Camera Craft (new) . . .	1.00	2.00	90 Musical Courier . . .	5.00	5.65
20 Cosmopolitan	1.50	2.15	12 New Idea Woman's Mag.	.75	1.75
16 Cooking Club Magazine . .	1.00	1.95	20 New Music Review . .	1.00	2.15
35 Current Literature . . .	3.00	3.00	5 Needlecraft . . . . .	.25	1.50
17 Children's Magazine (new) .	1.00	2.00	60 Outlook	3.00	4.15
30 Christian Herald	1.50	2.65	20 Organ	1.00	2.15
15 Correct English	1.00	1.90	50 Outing	1.50	2.65
70 Country Life in America .	4.00	4.65	23 Pacific Monthly . . .	1.50	2.30
20 Century	1.00	2.30	9 People's Home Journal . .	.50	1.60
18 Choir Herald . . . . .	.90	2.05	23 People's Popular Monthly .	1.50	2.30
30 Christian Endeavor World .	1.50	2.65	17 Pictorial Review . . .	1.50	2.30
21 Delineator	1.50	2.20	24 Photo Era	1.50	2.35
12 Designer . . . . .	.75	1.75	23 Physical Culture . . .	1.50	2.30
20 Dominant	1.00	2.15	18 Primary Plans	1.00	2.05
23 ETUDE	1.50	2.15	25 Popular Electricity . .	1.00	2.05
23 Everybody's	1.50	2.30	35 Review of Reviews . .	3.00	3.00
12 Everyday Housekeeping . .	.75	1.75	20 Recreation	3.00	3.15
17 Farm Journal (5 years) . .	1.00	2.00	23 Red Book	1.50	2.30
23 Field and Stream	1.50	2.30	40 St. Nicholas (new) . .	3.00	3.15
47 Forest and Stream	3.00	3.50	23 School Arts Book . . .	1.50	2.40
20 Good Housekeeping . . .	1.50	2.15	50 Scientific American (new) .	3.00	4.15
23 Garden Magazine	1.50	2.30	20 Scrap Book	3.00	4.15
23 Good Health	1.50	2.30	60 Scribner's Magazine . .	3.00	2.15
20 Harper's Bazar	4.00	4.65	45 Smart Set	3.00	4.15
70 Harper's Weekly	4.00	4.65	50 Suburban Life	3.00	3.65
70 Harper's Monthly	4.00	4.65	22 Technical World . . .	3.00	2.25
8 Housewife . . . . .	.50	1.55	35 Travel	3.00	3.65
12 House and Garden	3.00	3.65	25 Teacher's Magazine . .	1.25	2.40
23 Housekeeper	3.00	3.65	16 Uncle Remus	1.00	1.95
12 Home Needlework . . . .	.75	1.75	70 Vogue . . . . .	.50	1.60
12 House Beautiful	3.00	3.65	25 Violinist	1.50	2.40
35 Independent	3.00	3.65	23 Woman's Home Companion .	1.50	2.30
8 Ladies' World	1.50	2.00	35 World's Work	3.00	3.00
17 Little Folks (new)	1.00	2.00			
35 Lippincott's	3.00	3.00			

Magazines in club orders will be sent to different names and addresses if desired. Subscriptions may be new or renewal, except where noted. Canadian postage on the Etude 25 cents; foreign 72 cents. Postage generally on Magazines, Canadian 50 cents; foreign \$1.00.

FREE FOR ONE SUBSCRIPTION TO THE ETUDE not your own, your choice of one of the following premiums:

1. Three months' Subscription to "The Etude."
2. Alhambra's Standard Graded Course (any two grades.)
3. First Parlor Pieces for the Piano. (34 pieces.)
4. Popular Parlor Album for the Piano. (23 pieces.)
5. Lyric Pieces for the Piano. (26 pieces.)
6. Anthem Repertoire. 23 Anthems for quartet or chorus.
7. Modern Dance Album for the Piano. (18 pieces.)
8. First Steps in Piano Study. Premier. The latest, best and most popular method.
9. Juvenile Duet Players for the Piano or Organ.
10. Four-Hand Parlor Pieces. (17 pieces.)
11. Four-Hand Parlor Pieces. (17 pieces.)
12. 12 Platypus Portrait Post Cards.
13. Singers Repertoire. 38 Medium Voice Songs.
14. Students' Popular Parlor Album for Violin and Piano.
15. Redman's Musical Dictionary and Pronouncing Guide.

Send two subscriptions including your own and select two from the list of premiums; three and select three.

Send all orders, address all correspondence and make all remittances payable to

THE ETUDE, Theo. Presser Co., Publishers
1712 Chestnut Street, Philadelphia

YOU CAN ADD Ladies' Home Journal at \$1.50 (no club); Saturday Evening Post at \$1.50 (no club); Country Gentleman at \$1.50 (no club).

Value	Our Price
\$3.00 THE ETUDE . . .	\$2.30
Woman's Home Comp. . .	Saving 70c
\$3.75 THE ETUDE . . .	\$2.90
Designer	Saving 85c
Everybody's	
\$3.00 THE ETUDE . . .	\$2.15
Cosmopolitan	Saving 85c

\$2.00 THE ETUDE . . .	\$1.60
McCall's Magazine . . .	Saving 40c

\$3.00 THE ETUDE . . .	\$2.30
McClure's, or American, or Everybody's, or Pearson's	Saving 70c

\$4.25 THE ETUDE . . .	\$2.65
Pearson's	Saving \$1.60
Ladies' World	

\$6.00 THE ETUDE . . .	\$4.05
Woman's Home Comp. . .	Saving \$1.95
Current Literature . . .	

\$6.25 THE ETUDE . . .	\$4.90
McClure's (or Everybody's) . .	Saving \$1.35
Modern Priscilla . . .	

\$4.50 THE ETUDE . . .	\$3.35
Delineator	Saving \$1.15
American Magazine . .	

\$6.00 THE ETUDE . . .	\$4.05
Woman's Home Comp. . .	Saving \$1.95
Review of Reviews . . .	

\$4.50 THE ETUDE . . .	\$3.45
Housekeeper	Saving \$1.05
Physical Culture	

\$5.00 THE ETUDE . . .	\$3.80
Delineator	Saving \$1.20
McClure's	

\$5.25 THE ETUDE . . .	\$3.90
Woman's Home Comp. . .	Saving \$1.35
Designer	

\$4.50 THE ETUDE . . .	\$3.35
Woman's Home Comp. . .	Saving \$1.15
Delineator	

\$2.25 THE ETUDE . . .	\$1.75
Modern Priscilla	Saving 50c

\$3.50 THE ETUDE . . .	\$2.85
Pictorial Review	Saving 65c
Success	

Cantatas—Operettas and Musical Recitations

PUBLISHED BY
THE WILLIS MUSIC CO., CINCINNATI, O. CHICAGO, ILL.

The Feast of the Little Lanterns

A Chinese Operetta for Ladies, by PAUL BLISS
Oriental costumes; inexpensive stage-setting; no orchestra necessary (piano, Chinese gong and tom-tom); pretty and easy choruses, easy to direct with any number in chorus; four principal parts; solos within range of amateurs; may be given in day-time, out-of-doors. Time of performance, about an hour and a half. These principal features should interest you enough to warrant a closer examination of this form of entertainment. The plot is interesting and the costumes easy to obtain or make. The cost of producing is practically nothing, while there is ample opportunity to elaborate. While appealing to adults, it has been given with great success by High Schools. Price 75c.

THE LAND OF SOMETIME

An Operetta for Children
By GRACE S. SWENSON
The Operetta is included to provide a background which will make a program of gymnastic exercises entertaining—otherwise uninteresting because of monotony. Any drills may be inserted and those which seem superior omitted. Stage directions, description of costumes, all dialogues, together with words and music of all songs, included in each book. The Land of Sometime, by Grace S. Swenson, 60c.

THREE SPRINGS

Cantata for Three-Part Chorus of Women's Voices, with Soprano, Mezzo-Soprano and Alto Solos
The story of three springs that rise high on the mountainside under a willow tree. First in the "pool," then in the "brook," then down the "little falls," then out in the "river," then over the "great waterfall," and at last they are drawn up from the ocean by the sun and wafted back to their home. Not difficult to sing—brilliant accompaniment and sustained interest in the story. Suitable for recital work. Three Springs, by Paul Bliss—Price 60c.

QUEEN OF MAY—A Children's Cantata

By W. OTTO MIESSNER
This Cantata may be sung without costume or action. The number of participants may vary from fifty to two hundred children. The music is tuneful and bright, and well within the range of young voices. Queen of May, by W. Otto Miessner—Price 50c.

PRINCE CHARMING OR THE CAPTURE OF THE QUEEN OF HEARTS

A Comic Operetta in One Act, by JOSEPH SURDO
A story connecting things of the present day with fairy stories and legends of old. A fascinating story for young people, and a source of real entertainment for adults. Prince Charming, by Joseph Surdo—Price 75c.

The Crowning of the Gypsy Queen

A Comic Operetta in Three Acts, with a Prologue
By JOSEPH SURDO
An Operetta for young people, replete with bright, catchy melodies and possessing a well-constructed plot. The Crowning of the Gypsy Queen, by Joseph Surdo—Price \$1.00.

LAZARUS—A Sacred Cantata

ARRANGED FROM THE SACRED TEXT AND COMPOSED BY ALEXANDER S. THOMPSON
A strong, musically setting of a well-accepted text. A Cantata suitable for any season of the year, of sufficient musical interest to be worthy of a careful preparation by a good choir. Lazarus, by Alexander S. Thompson—Price 75c.

JESUS AND THE WOMEN

By PAUL BLISS
A Cantata for any season of the year, but dealing particularly with the scene of the crucifixion. A Cantata for Women's Voices. Not difficult—much of it in unison—almost no solo work, and a treating an old theme in a new manner. It may be done by a quartette or chorus of women. Jesus and the Women, by Paul Bliss—Price 50c.

THE TRIUMPH OF DAY

Short Cantata for Male Voices, and Chorus of Boys' Voices
By DR. N. J. EISENHEIMER
The poetic story of the triumph of the morning over the Shades of Night, by the Glory of the Sun, is treated in a thoroughly modern method, by Dr. Eisenheimer. The difficulties for the adult voices render the work most interesting. The Triumph of Day, by Dr. N. J. Eisenheimer, 60c.

THE GREAT GOD PAN For Male Voices

By HARVEY B. GAUL
A beautiful setting—using the piano for accompaniment. The flutes' obbligato lends a delicate and yet, at times, almost tragic coloring to the story. The Great God Pan, by Harvey B. Gaul—Price 60c.

SNOW WHITE An Operetta for Children's Voices

Text by MRS. THOMAS WOODRUFF ALLEN
Music by SIDNEY C. DURST
The Operetta can also be given by adults, although especially written for a highly trained boy. The story is most entertaining and the music bright and fresh. The costuming most attractive. A good Operetta for schools. Snow White, by Sydney C. Durst—Price 30c.

OUR LINCOLN An Ode for Three Equal Voices

Words by DR. W. C. WASHINGTON, Music by JOSEPH SURDO
Written to be sung by the pupils of the 4th, 5th, 6th, 7th, and 8th year Grades. Orchestral parts to be had on application. A strong, big setting of a stirring text. "All honor to our glorious dead. The world claims for its own." Our Lincoln, by Joseph Surdo—Price 20c.

The Nightingale and the Rose A Musical Recitation

The Story by OSCAR WILDE, The Music by PAUL BLISS
This beautiful story of the Nightingale who sang all night long with her breast against a thorn, so that a red rose might bloom for the sorrowing lover, is the latest and the choicest wording. The music is in free form, suggesting in its three motives, the underlying thoughts in the story—not following word for word. A satisfying story to the reader, and an interesting accompaniment for the musician. The Nightingale and the Rose, by Paul Bliss, \$1.00.

THE ROMANCE OF THE DAWN

A Recitation with Pianoforte Accompaniment
Poem by ELIZABETH K. REYNOLDS
Music by ERNEST B. KROEGER, Op. 61
So musically a setting of this beautiful text awakes at once the interest of all lovers of this form of entertainment. The music particularly follows every shade of meaning in the story, and the thematically is sustained throughout. The Romance of the Dawn, by Ernest B. Kroeger Price \$1.00.

BRUSHWOOD A Recitation with Pianoforte Accompaniment

Text by T. RICHMAN RICH, Music by P. A. TIRINDELLI
This beautiful story of the woman with the head of a wood which bursts into bloom at last, is exquisitely accompanied by Mr. Tirindelli. The music is not difficult in execution, and the story lends itself most satisfactorily to this form of entertainment. Brushwood, by P. A. Tirindelli—Price \$1.00.

BRAINARD'S ELEVEN SONGS

By CARRIE JACOBS-BOND
The best songs by this composer. Brainard's exclusively. List price \$1.00. Usual discounts
THE S. BRAINARD'S SON'S CO. Chicago
New York



NEW Three-Step
"Near and Dear," by Chas. E. Roat, composer of "Sorority," "Dance of the Fairy Flakes," and "Grand March of the Marines," two 1912 copyrights of sterling value. All 3 for 20c. Order today, giving us name of your music dealer.
CHAS. E. ROAT MUSIC CO. Dept. A, Battle Creek, Mich.

CROWN PIANOS

the world's most critical. They are the result of highest skill and tireless energy, and are not only built to sustain a past and present reputation but also built to sustain future service. Let us tell you how you can buy one of these instruments at your own home as easily and satisfactorily as if you were in our warerooms: on payments, if desired. Ask for special literature.
Geo. P. Bent Grands Crown Combinola Player-Pianos
are built of the world's best for the latest and best ideas upon the most practical methods of compelling your professional work to yield you a larger income.
CLASS AND ACCOUNT BOOK, E. H. Sefton, 50c. Pocket size, contains record of all business transacted by a music teacher.
PUPIL'S LESSON BOOK, Price 10c each, \$1.00 per dozen.
THE STANDARD LESSON RECORD, (35 records with staves) 25c. A practical method for the teacher to keep a complete record of pupils, studies and accounts.
LESSON AND PRACTICE RECORD, (Package of 25 cards.) 25c.
THE STANDARD PRACTICE RECORD, (Pad of 100 slips) 15c. Furnishing a weekly form upon which to record directions for practice as well as results.
BILLS AND RECEIPTS, (Package of 100.) 25c.
BLANK BILLS, (Large size 6x9, package of 50) 25c.
MUSIC TEACHERS' DESK TABLET, (Package of 100) 15c. For all memoranda, especially practice directions to the pupil.
CLARKE'S HARMONY TABLET, Pad of 100 leaves ruled music paper, 7x10, 25c.
STUDENT'S HARMONY TABLET, Pad of 75 leaves ruled music paper, 7x7, 1

TWO PIECES THAT CAPTURED EUROPE

PUBLICATIONS OF G. SCHIRMER: NEW YORK

Four New Sets of Easy Piano Music

ALFRED OELSCHLEGEL
Eight easy pieces in progressive order.
Op. 129.

No. 1. A Child's Prayer.....	\$0.30
No. 2. The Little Journey.....	.50
No. 3. In Childhood's Garden.....	.50
No. 4. The Mill in the Valley.....	.50

Op. 130.

No. 1. Sweet Spring Returns.....	.30
No. 2. Murmuring Brook.....	.50
No. 3. The Fairy Queen.....	.50
No. 4. An Auto Ride.....	.50

EMIL ROHDE. A Child's Day.
Six Easy Pieces.

No. 1. Good Morning.....	\$0.50
No. 2. Morning Walk.....	.50
No. 3. At Play.....	.50
No. 4. Little Sorrow.....	.50
No. 5. Fairy Tale.....	.50
No. 6. Good Night.....	.50

JAMES H. ROGERS
Five little tone pictures, without octaves.

No. 1. At Break of Day.....	\$0.30
No. 2. Old-Time Dance.....	.25
No. 3. Flower Waltz.....	.30
No. 4. Sleigh-Bells.....	.30
No. 5. Evensong.....	.30

New Piano Music of Moderate Difficulty

For piano teachers who are on the look-out for new material in the way of little show pieces of the intermediate grades, in which a technical purpose is unobtrusively developed, while melodic interest, an ingenious harmonic touch and the possibility of musical effect hold the foreground of the player's imagination, these numbers will prove to be just what is wanted.

These six melodious little pieces, about Grade 2 in difficulty, portray, with real musical taste and a practical understanding of the technical needs and limitations of small players, the simple events in a day of child life which lend themselves naturally to tonal description. They show a pleasing variety in style and treatment.

These easy pieces, of a kind that Mr. Rogers writes with such success for the delectation of the youthful aspirant to pianistic honors, are among the best he has done. In this new set, avoiding the interval which small hands cannot stretch, he supplies an attractive group of bright and tuneful little melodies that will be heartily enjoyed by performers in the second grade.

BARTLETT, H. N. Op. 230. Prelude in Cm. Grade 4-5.....	\$0.50
BARTLETT, H. N. Op. 233. Two Concert Studies: 1. Etude de Concert. A study in double notes. Grade 5-6.....	.75
2. The Brook. Grade 5.....	.60
BOYLE, G. F. La debutante. Valse Caprice. Grade 4.....	1.00
BOYLE, G. F. Minuet. Grade 4-5.....	.60
BROCKWAY, H. Op. 39. Two Pieces: 1. At Twilight. Grade 5.....	.50
2. An Idyl of Murmuring Water. Grade 5.....	.75
FRONTINI, F. P. Two Pieces: 1. Idylle. Grade 3-4.....	.50
2. On the Mountains. Grade 3-4.....	.60
LA FORGE, FRANK. Romance. Grade 4-5.....	.50
MARSCHAL-LOEPKE, C. Snow Flurry. Grade 4.....	.60
TARENGHI, M. Op. 51, No. 3. Be cause. Grade 3.....	.50
TARENGHI, M. Op. 53, No. 2. Fantasticando. Grade 4.....	.60
TECKTONIUS, L. Three Pieces: Prelude. Grade 4.....	.60
Etude. Grade 3-4.....	.50
Papillons. Grade 3-4.....	.60
WILLIAMS, F. A. Op. 76. Three Pieces: 1. Harvest Dance. Grade 3-4.....	.50
2. Song of May. Grade 3-4.....	.50
3. At Evening. Grade 3-4.....	.50

ANY OF THE ABOVE WILL BE SENT FOR EXAMINATION

Send for FREE copy of our PIANO TEACHER'S GUIDE, a graded and classified list of piano music, selected from the publications and importations of G. SCHIRMER, NEW YORK

Please mention THE ETUDE when addressing our advertisers.

HINDS, NOBLE & ELDREDGE
Publishers
31-33-35 West 15th Street, New York

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

Theodore Presser Co.

PUBLICATIONS JUST ISSUED

FEBRUARY, 1912

Any of our works sent on inspection to teachers, upon request, at our usual large professional discounts.

Use the number, not the title, in ordering.

PIANO SOLOS.

9101	Romany March (Zigeuner March), C. A. Hermann.	2 1/2	.20
9082	Military Escort March, C. Lindsay.	2 1/2	.50
9088	Sunlight, Valse, G. Bonner.	3	.60
9069	Cherry Ripe, Saltarelle, N. S. Calamara.	3	.60
9185	"Dear," Intermezzo, G. Creatore.	3	.40
9102	Swiss Song (Schweizerlied), Op. 104, G. Eggeling.	3	.50
9114	Shepherd's Lullaby for Left Hand Alone, M. Henry.	3	.50
9123	Brilliant, Valse, W. Lewis.	3	.50
9068	March of the Fairies, C. D. Rose.	3	.40
9172	Humoresque, Op. 101, No. 7, Trans. edition in G, A. Dvorak.	4	.40
9110	Love's Devotion, Reverie, H. Engelmann.	4	.50
9112	Effervescence, Danse de Ballet, R. S. Morrison.	4	.60
9113	Love Chords, Valse Lente, R. S. Morrison.	4	.60
9094	Tout va bien! (Joyeuse et musicale), P. Wachs.	4	.40
8888	Under the Balcony, Morceau Romantique, L. J. Jordan.	5	.60
9083	Valse Impromptu, L. J. Jordan.	5	.60
9186	Humoresque, Op. 101, No. 7, Original Edition in G flat, A. Dvorak.	6	.40
9096	Valse Miniature, C. J. Hueter.	6	.50

PIANO DUETS.

9110	Daughters of Spain (Characteristic Dance), Op. 218, P. F. Itherton.	3 1/2	.60
9074	Spring Song, S. W. No. 30, Op. 62, No. 6, P. Mendelssohn.	4	.50
9130	Melody in F, Op. 3, No. 1, A. Rubinstein.	4	.50

SIX HANDS.

9194	Marche (Morceau brillant), Op. 183, No. 1, L. Streabog.	2 1/2	.50
------	---	-------	-----

VIOLIN AND PIANO.

9121	Album Leaf (Albumblatt), Op. 120, No. 2, G. Horvath.	3	.50
9120	Hungarian Sketch (Ungarische Skizze), Op. 120, No. 1, G. Horvath.	3	.60
9205	The Juvenile Violinist, F. A. Franklin.	1-2	1.00
9268	Ripogenus Mazurka, F. Hahn.	6	.75

PIPE ORGAN.

9084	Festal Processional March, Op. 30, H. Hackett.	3	.60
9105	Berceuse No. 2, R. Kinder.	3	.50
9100	Processional March, R. Kinder.	4	.60

SONGS.

9108	Father, Hear Me, P. D. Bird.	3	.40
9063	I Know That My Redeemer Lives, P. D. Bird.	3	.50
9184	"Dear," G. Creatore.	3	.40
9091	Smiles and Frowns, J. M. Field.	3	.50
9033	Life's Golden Morn, Hartwell-Jones.	3	.50
9097	King of Love, M. Shepherd.	3	.50
9104	Thou Art Like Unto a Flower, P. McCollin.	3	.25
9077	Gold, Glistening Gold, The Miser's Song, H. W. Petrie.	3	.60
9092	One Unto Me, J. E. Roberts.	3	.50
9098	Jesus, Saviour, Hold My Hand, R. H. Sully.	3	.50
9132	My Faith Looks Up to Thee, Vocal Duet, J. C. Warhurst.	3	.60
9128	Lullaby, W. W. Gilchrist.	3	.40
9126	Nature's Lullaby, W. W. Gilchrist.	4	.50
9127	Parting, Ballad, W. W. Gilchrist.	4	.40
9129	Wynken, Blynken and Nod, W. W. Gilchrist.	4	.40
8991	Beside the Bonnie Brier Bush (High Voice), W. H. Pontius.	4	.40
8952	Beside the Bonnie Brier Bush (Low Voice), W. H. Pontius.	4	.60

9132	My Faith Looks Up to Thee, Vocal Duet, J. C. Warhurst.	3	.60
9128	Lullaby, W. W. Gilchrist.	3	.40
9126	Nature's Lullaby, W. W. Gilchrist.	4	.50
9127	Parting, Ballad, W. W. Gilchrist.	4	.40
9129	Wynken, Blynken and Nod, W. W. Gilchrist.	4	.40
8991	Beside the Bonnie Brier Bush (High Voice), W. H. Pontius.	4	.40
8952	Beside the Bonnie Brier Bush (Low Voice), W. H. Pontius.	4	.60

10144	Lord Is Rich and Merciful, The, J. Barnby-Brackett.	3	.05
10143	(O) Thou That Hearest, F. H. Brackett.	3	.10
10147	Thy Word Is a Lantern, E. Kinder.	3	.15
9197	Sunrise, Muszkowski-Brackett.	3	.15
10138	Come, Sing Before the Lord! O. M. Schoebel.	3	.15
10140	Lord! Thy Glory Fills the Heaven, O. M. Schoebel.	3	.15
10139	Love Divine, S. F. Widener.	3 1/2	.15
10142	Gently Lead, O Gently Lead Us, W. R. Wahorne.	3 1/2	.15

6174	May March, R. R. Forman.	3	.15
6173	Summer Night, A. R. R. Forman.	3	.10
6171	Ye Happy Birds, H. E. Warner.	3	.10

The book has been greeted with the most spontaneous and emphatic expressions of approval. Many thousands have been sold and hundreds reordered by enthusiastic Music Lovers.

Standard History of Music

A FIRST HISTORY FOR STUDENTS AT ALL AGES

By JAMES FRANCIS COOKE :: Price, \$1.25

A Complete, Concise Series of 40 Story-Lessons in Music Lore

READ WHY THIS WORK HAS PLEASED SO MANY

Clear—The whole subject is reduced to the simplest possible terms. **Practical**—The 40 story-lessons fit the 40 weeks of the teaching year. **Ready**—Demands no previous experience in teaching musical history. **Concise**—Each chapter just long enough for one lesson. **Direct**—Each chapter covers one phase and one phase only.

Uses—May be used in private, class or club work. **Complete**—300 of the world's greatest musicians included. **Pronounced**—All foreign terms pronounced. All technical terms explained. **Up-to-date**—All great present day singers, pianists, violinists included. **American**—American music adequately treated.

Sensible—Composers of lighter piano pieces, such as Chaminade, Godard, Schutt, Sinding, Bohm, Wachs, Engelmann included. **Illustrated**—Handsomely illustrated throughout. Musical map in colors. **Appendix**—Tells how to organize and conduct a musical club. **Self-Study**—Just the thing for Amateurs, Concert-Goers and Self-Study Students.

LET US HELP YOU FORM A MUSICAL HISTORY CLASS

We have a new, unique, and extremely effective plan to help the teacher form a class in Musical History and increase his income as well as add great zest to the work of all the pupils joining the class. It will pay you to investigate this entirely at our cost. Absolutely no cost to the teacher. A postal request will bring you full particulars.

THEO. PRESSER CO., 1712 Chestnut St., PHILADELPHIA, PA.

Now, Look Here!

Procrastination is a villainous thief.

It has stolen more from you than ever has the Sugar Trust. There are quite a number of THE ETUDE readers that have never even sent for our catalogues.

It may be that we have put our case too mildly, for it does seem that our modesty almost exceeds the bounds of propriety.

Now here is our last appeal.

A post card will bring you both our popular and graded catalogues together with a sample piece of music from either catalogue as you may choose.

There, now! If we do not hear from every reader of THE ETUDE we are insulted.

Stark Music Printing and Publishing Co.
3818 Laclede Ave., St. Louis, Mo.

METRONOMES

We retail more Metronomes than any house in the world.

Every instrument we sell is guaranteed against mechanical defects.

THE STYLES ARE:

1—Swiss Model, Square box with exposed indicator and pendulum (no bell) . . . \$2.00	4—French (J.T.L.) Pyramidal Maelzel, detachable lid (no bell) . . . \$3.00
2—American Pyramidal Maelzel with door attached (no bell) . . . \$2.25	5—French (J.T.L.) Pyramidal Maelzel, detachable lid (with bell) . . . \$4.25
3—American Pyramidal Maelzel with door attached (with bell) . . . \$3.25	

PRICES NET TRANSPORTATION ADDITIONAL DISCOUNTS ON TWO OR MORE
THEO. PRESSER CO., PHILADELPHIA.

Please mention THE ETUDE when addressing our advertisers.

OPERAS FOR AMATEURS

SINGBAD THE SAILOR, text and music by Alfred G. Wathall.

The plot and details satisfy every demand of its suggestive title. The nearest hit in comic opera since the days of Gilbert and Sullivan. Happy, jingly lyrics; all within amateur reach. Bright, clean, crisp musical lines; swinging, catchy, melodious and expressive music. Extraordinarily humorous situations. Stirring choruses; easy, beautiful solos. Opportunities for high-class individual work. Singbad the Sailor has been perfected through performances. It is complete. Music score complete, \$1.00. Libretto, with full instructions, 25c. Books sent on approval.

PASQUITA, a romance of the Philippines, text and music by Alfred G. Wathall. This new opera was written for the use of brass band organizations, with a view of furnishing them a play in which band music is to be used. The opera may be used just as well, however, by choir or musical societies of any kind that possess some amateur acting talent, where a band, large or small, is available for help. Only five leading solo characters necessary. Pasquita (pronounced Pas-see-a) has been given many times with great success.

The complete book, text and music, \$1.00. The Choruses are issued also in a separate book at 50c. The band and orchestra music in manuscript books will be rented at reasonable rates. Sample complete book sent on approval.

THE MERRY MILKMAIDS, a light opera for amateurs by Chas. H. Gabriel. A charming play, easy to stage and perform. Very popular. Never fails to please. Price of complete book, 75c. Orchestra score rented at low price. Sample book sent on approval.

A Dramatic Cantata

SAUL, KING OF ISRAEL, text by Judge Willis B. Perkins, music by Chas. H. Gabriel. One of the strongest and best of Scriptural Cantatas ever published. It pictures the characters of Saul, Samuel and David with the excitement that the intensity of their lives warrant. In short, it is a great cantata available for good amateur singers and players. Complete book, 75c. Orchestra arrangement rented.

Theory Books

HERBERT'S HARMONY AND COMPOSITION, J. B. Herbert. The most interesting and practical teacher of harmony published. Used extensively by teachers, as well as for self-instruction. The best book on the subject published. Highly commended by the profession. Price, \$1.00.

HOW TO WRITE AN ACCOMPANIMENT, J. B. Herbert. A subject on which every writer needs help. The only book of the kind published. Highly commended by the best musicians. Indispensable to every aspiring composer. Valuable hints on every page. Over 300 examples from the masters. Price, \$1.50.

HARMONY AND INSTRUMENTATION, Oscar Coon. Teaches how to write for military bands and orchestras. A standard work. Such books are costly and rare. Price, \$2.00.

Voice Culture

ELEMENTS OF VOICE CULTURE, By D. A. Chapin. The principles of voice culture applied to class work. Voice training in classes or choirs. Price 30 cents. Sent on approval.

THE POLYCHROME LESSONS IN VOICE CULTURE, By F. W. Root. Unique for private study or for teachers' use. Price 75 cents.

STUDIES FROM THE OPERA, By F. W. Root. Selections adapted to the use of students of the Polychrome Lessons. Either high or low voice, state which. \$1.00 each.

New Male Quartets

The Vanity of Love, Robinson. An uproariously funny musical chant. 10c.

German Student's Marching Song, Wathall. Strong and strikingly beautiful. 10c.

Onward Christian Soldiers, Haynes. A great, new chorus. Wonderful in power. 10c. Sent on approval. (We have others).

Concert Duets and Quartets
I Am Waiting For Thee, Gabriel. For soprano or alto. Popular and showy in style. Always takes in concert. 9 pp. sheet music. Mailed for 35 cents. (Ask for our list.)

Song of The Evening Bell, Gabriel. A very tuneful quartet. Easy, sweet music for amateurs. Mailed for 25 cents. (Ask for our list.)

Children's Songs

HEART SONGS, for children. A new book for primary and junior grades. A surprise in store for teachers and trainers of children of from 5 to 12 years. New motion songs, individual songs, character songs, etc. We don't think there has yet been published a child's song book equal to "Heart Songs." Price, 30 cents. Sent on approval.

CHARACTER SONGS, for children, by A. G. Wathall. A set of six character songs in sheet music. Prof. Geo. P. Lull, Bradford, Pa., High School, says: "In all my fifteen years' experience with children I find these songs superior to any children's songs I have ever found." Prices 25c. and 30c. each. Samples mailed on approval.

Orchestra and Band Music
If interested in orchestra and band music send for our music sample parts, or ask for our Musical Messenger, a monthly band and orchestra journal. Free. For orchestra or band supplies address the Cincinnati House. Mention THE ETUDE.

FILLMORE MUSIC HOUSE
Cincinnati, O., or Bible House, NEW YORK.

THE QUICKEST MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO.
FOR EVERYTHING IN MUSIC

TWENTY-FIVE YEARS AGO, as a sequel to the foundation of the ETUDE (then only a journal for piano teachers), the publishing house of Theo. Presser was founded to furnish practical teaching material in conformity with the suggestions and advice of the journal.

NEW PUBLICATIONS have been issued continually—ever abreast of the times—adapted to all modern educational demands, carefully edited and annotated by the foremost teachers of the day, and all of the most helpful character.

PROMPTNESS. A stock, second to none, drawn from every quarter of the world, linked with a corps of efficient and trained workers, means the correct filling of an order on the day of its receipt, whether for one piece of music or the stocking of a music store.

ECONOMY means not only the giving of the largest discounts possible and the most favorable terms, but, mark you, fair retail prices as well. Our best endeavors are devoted to the teacher's interests, saving time, thought, labor, giving the greatest value for the least outlay.

SATISFACTION. No doubt the greatest factor in the success of any business is the personal confidence engendered by fair and helpful dealings. No less than 25,000 accounts are on our books, denoting satisfaction in our publications and satisfaction in our service.

THIS BUSINESS founded on the above principles has grown to be the largest mail order music supply house in the world and is now established in a permanent home, six stories in height, 44 x 150, with an annex—all carefully planned and thoroughly equipped to attend to the wants of

Every Teacher, School and Conservatory in the United States and Canada

INFORMATION AND CATALOGUES on any subject in music free; the On Sale plan (one of our many original and helpful ideas to aid the teacher) is very liberal; our New Music Idea pleases every teacher. Send us a postal card order as a trial. Write to-day for first catalogues and general information as to our method of dealing.

A FEW OF OUR STANDARD PUBLICATIONS

HISTORY	STUDIES AND EXERCISES	TECHNIC	HARMONY
THE STANDARD HISTORY OF MUSIC A First History for Students at all Ages By JAMES FRANCIS COOKE Price \$1.25 Abundantly Illustrated Self Pronouncing An interesting series of 40 story-lessons demanding no previous knowledge of musical history. Strongly endorsed by several world-famous educators. Especially suited for clubs.	Standard Graded Course of Studies for the Piano W. S. B. MATHEWS 10 Grades 10 Books \$1.00 each The original course of studies after which all others have been copied. We invite comparison.	TOUCH AND TECHNIC Dr. WM. MASON Four Books \$1.00 Each For the development of a complete technique from the beginner to the finished artist. Used by the foremost American teachers.	A TEXT-BOOK Dr. H. A. Clarke... \$1.25 Key to Same... .50 COURSE IN HARMONY , Geo. H. Howard... 1.50 STUDENT'S HARMONY , O. A. Mansfield... 1.25 Key to Same... .75 PRACTICAL HARMONY , Homer A. Norris. In Two Parts, each... 1.00 Key to Same... .75
A HISTORY OF MUSIC For Classes and for Private Reading By W. J. BALTZELL Price, \$1.75 Illustrated Includes the most approved ideas for teaching and studying history.	SELECTED "CZERNY" STUDIES A Graded Course Edited, Annotated, Explained, and Fingered by EMIL LIEBLING Three Books, each 90 Cents	COMPLETE SCHOOL OF TECHNIC Isidor Philipp Price, \$1.50 Modern and comprehensive. By a great teacher.	COUNTERPOINT By Dr. H. A. Clarke... \$1.00 By Homer A. Norris... 1.25 By E. E. Ayres... 1.00

ALL OF OUR PUBLICATIONS SENT ON EXAMINATION TO RESPONSIBLE PERSONS

VOICE	PIANO COLLECTIONS	ORGAN	IMPORTANT WORKS
Technic and Art of Singing FREDERIC W. ROOT METHODOICAL SIGHT SINGING. 3 Books, each... \$0.50 INTRODUCTORY LESSONS IN VOICE CULTURE... 1.00 THIRTY-TWO SHORT SONG STUDIES, 3 Keys, each... .50 SCALES AND VARIOUS EXERCISES. High or Low Voice, each... .60 TWELVE ANALYTICAL STUDIES EXERCISES IN THE SYNTHETIC METHOD... .75 GUIDE FOR THE MALE VOICE... 1.00	MARCH ALBUM . Four hands... \$0.50 FAVORITE COMPOSITIONS , By H. Engelmann... .50 FIRST PARLOR PIECES... .50 POPULAR PARLOR ALBUM... .50 MUSICAL PICTURES (Piano or Organ)... .50 FIRST RECITAL PIECES... .75 THE TWO PIANISTS (Piano Duets) 1.00 MASTER PIECES ... 1.00 ALBUM OF LYRIC PIECES... .50 MODERN DRAWING ROOM PIECES 1.00 STANDARD COMPOSITIONS FOR SIX GRADES , each grade... .50 FIRST DANCE ALBUM (Revised)... .50	REED ORGAN METHOD CHAS. W. LANDON Price, \$1.50 SCHOOL OF REED ORGAN PLAYING Studies compiled by CHAS. W. LANDON Four Books Four Grades \$1.00 each VELOCITY STUDIES Theo. Presser Price, \$1.00 BEGINNERS' PIPE ORGAN BOOK Geo. E. Whiting Price, \$1.00 THE ORGAN REPERTOIRE Pipe Organ Collection Compiled by P. W. Orem Price, \$1.50	First Steps in Piano Study Compiled by Theo. Presser The most widely used beginners' instruction book. Price, \$1.00. KINDERGARTEN MUSIC METHOD Batchellor & Landon Price, \$2.00 DESCRIPTIVE ANALYSES of PIANO WORKS Edward Baxter Perry Price, \$1.50 50 Standard Compositions analyzed DICTIONARY OF MUSIC AND MUSICIANS Dr. Hugo Riemann Price, \$4.50 The latest Encyclopedia of Music PIANO TUNING, REGULATING, AND REPAIRING . Fischer. \$2.00.

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

Please mention THE ETUDE when addressing our advertisers.

A GREAT AWARD
TO A GREAT PIANO

Its Meaning for the World of Music

The *Grand Prix* award at Paris in 1900 wrested classic honors from the old world and caused a new ranking of pianos in America.The French Exposition excelled notably in arts and industries. Its *Grand Prix* was the most coveted honor that ever attracted piano-makers. Exhibits included the leading makes of the world.On the jury were twenty eminent musical experts, internationally chosen. Decision was unanimous, *disinterested*, occupied solely with merit. It is of ever-vital interest to Americans that this greatest of *Grands Prix* (and sixteen additional awards) went to

The Baldwin Piano

This is the first and only time the *Grand Prix* has ever been conferred on an American piano. The award not only made the Baldwin the talk of musical Europe; it flashed a message of direct importance to every pianist and piano-lover in America.The *Grand Prix* signifies that the piano receiving it, *is*, in the opinion of undisputable authority, artistically foremost among the great pianos of the world. That henceforth it is *hors de concours*—"beyond competition." The Baldwin Piano created at Paris a new standard in piano-construction and piano-tone. It stands today an instrument of exquisite and complete distinction.International prestige is but *one of many* reasons why the Baldwin Piano would attract you.

"THE BOOK OF THE BALDWIN" and full information on request.

New York
8 E. 34th Street

Chicago
323 So. Wabash Ave.

Indianapolis
18 N. Penna Street

St. Louis
1111 Olive Street

San Francisco
310 Sutter Street

Louisville
425 S. Fourth Ave.

The Baldwin Company
Cincinnati, 142 W. Fourth Street
Denver, 1638 California St.

THROUGH the five centuries marking the evolution of the piano, no name has made so great an impress, or has signified so much in the creation of the piano—the perfect instrument of music of modern times—as the name

STEINWAY

To own a Steinway
is to possess the best.

UPRIGHT PIANOS from \$550 UP

GRAND PIANOS from \$750 UP

STEINWAY & SONS

STEINWAY HALL

107 and 109 East 14th Street, New York

Subway Express Station at the Door

Represented by the Foremost Dealers Throughout the Country

ENSEMBLE MUSIC FOR PUPILS' RECITALS

PIANOFORTE, SIX HANDS

EASY

- CARL BOHM. Op. 362, No. 1.
SOLDIERS ARE COMING. March . . . \$0.50
- FRANK LYNES. Op. 15, No. 3.
THE HUNTER'S SONG.50
- F. ADDISON PORTER. Op. 11, No. 2.
WITH LIGHT HEARTS. Waltz40

MODERATELY DIFFICULT

- NICOLAI VON WILM. Op. 230, No. 5.
THROUGH FIELD AND FOREST65
- CHARLES MORLEY. Op. 105.
NAPOLITANA. Saltarello1.00
- BERNHARD WOLFF. Op. 247.
FESTIVAL POLONAISE75

TWO PIANOS, EIGHT HANDS

EASY

- CORN. GURLITT. Op. 178, No. 19.
VIENNA WALTZ \$1.00
- FRANK LYNES. Op. 14, No. 6.
THE MARIONETTES. Waltz1.00
- CHARLES DENNÉE. Op. 12, No. 3.
RONDO VILLAGEOIS.1.00

MODERATELY DIFFICULT

- CARL BOHM. Op. 357, No. 4.
ROSETTA. Fantasie-Mazurka1.00
- EDWIN J. DECEVÉE. Op. 35.
POLONAISE BRILLANTE1.00
- RUDOLF FRIML. Op. 55, No. 3.
OBEREK. Dance Polonaise1.00

TWO PIANOS, FOUR HANDS

- H. BIERMANN. Op. 20.
MARCH TRIOMPHALE \$0.65
- OTTO FLEISSNER.
POL NAISE BRILLANTE65
- CHARLES DENNÉE. Op. 9, No. 2.
DANCE MODERNE60

PIANOFORTE DUETS

- EGGELING, GEORG. Op. 124.
POLACCA BRILLANTE \$0.75
- HARTUNG, C. F. Op. 81.
A FESTAL DAY. March50
- HEINS, CARL. Op. 271.
MARCH OF THE TARTARS50

FIRST YEAR MUSICAL THEORY

BY
THOMAS TAPPER

Price, \$1.00

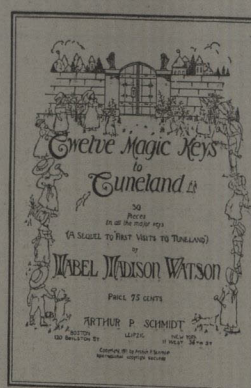
The purpose of this book is to lay before the student the subject of the Rudiments of Music, and to increase his knowledge of it through Questions and Exercises based on the text.

A thorough knowledge of the subjects treated in this book is valuable in many practical ways:

1. It tends to simplify the process of sight reading.
2. It makes possible the ready and accurate recording of music thought.
3. It aids the student who is studying music dictation.
4. It makes clear, through historical references, the exact intent of many words and signs, used in music, that are commonly misinterpreted.

SPECIAL OFFER: One sample copy will be sent for 50 cents, post-paid, if ordered before March 1st, 1912

JUST ISSUED

By the Composer of "First Visits
to Tuneland"

4 SONATINAS for the Pianoforte

By CHARLES DENNÉE

- Op. 36
- No. 1 in C \$0.50
- No. 2 in G50
- No. 3 in E flat50
- No. 4 in B flat75

Progressive Studies in Octave Playing

(With special preparatory exercises) \$1.00

Composed, adapted and edited by CHARLES DENNÉE

(Schmidt's Educational Series No. 87)

A collection of octave studies selected from the works of Gurlitt, Parlow, Wolff, Eggeling, Biehl, Foote, Lynes, Spindler, Bach, Mozart and others. The preparatory exercises and a number of new studies have been specially written by the editor for this collection.

MAIL ORDERS SOLICITED AND FILLED PROMPTLY TO ALL PARTS OF THE COUNTRY.

BOSTON, 120 Boylston St.

ARTHUR P. SCHMIDT
LEIPZIG

NEW YORK, 11 W. 36th St.

Please mention THE ETUDE when addressing our advertisers.

THE ETUDE

FEBRUARY, 1912

VOL. XXX. No. 2



REAL WORTH AND MUSICAL SUCCESS



THE opera issues of THE ETUDE have reminded us of the eternal and fortifying truth which teaches us that "real worth is the only thing that counts." You have read the admission of the great Caruso who has told ETUDE readers that applause and success are measured by the character of the singer's real merits. If he sings well the public responds. If his voice and art are not up to the mark the public is not responsive. Those singers and performers who imagine that the public is mistaken, and that it will continually patronize mediocre performances simply because the artist has had some "pull" or "influence" in securing opportunities are altogether wrong. When Adelina Patti went to London in 1861 she applied repeatedly to the impresario of the Royal Italian Opera, but was refused an opportunity to sing. She knew that if the public once heard her, her difficulties would end. Consequently, she visited the office of the manager every day, offering to sing for nothing at any time the manager chose. As she was then quite unknown, the manager gave her a part in an unimportant performance of *La Sonambula*. Her triumph with the public was immediate and enormous. After that all was easy. If you have failed to succeed don't blame the public, or the manager, or the conditions, or the lack of advertising—blame yourself. Start at once to use your own intelligence in finding out where your deficiencies are and in determining whether it is within your power to correct them.



THE NEW NECESSITIES



JAMES G. BLAINE is credited with saying: "The luxuries of today are the necessities of to-morrow." History is constantly working to verify this aphorism. When forks were first introduced, the common people guffawed at the nobility who ate with metal prongs. At one time baths, carpets, and lights were considered luxuries. The grandeur of a salon was estimated by the number of candles that were burned to illuminate it. One electric advertising sign on Broadway, New York, would make the thousands of candles in the great Hall at Versailles seem dim indeed. Light is no longer the monopoly of the monarchs. The very luxuries which the kings of other days fought to preserve are the possessions of the people. At one time an education was considered among the greatest of luxuries. Now education is not only free to the poorest child in America, but the child's parents are punished if they do not permit it to have this great necessity—education.

Within the memory of our grandparents music itself was thought to be a kind of a useless luxury, often a species of matrimonial bait designed to add to the charms of young ladies in quest of a soul mate. The piano was a piece of furniture which signified social caste more than culture. If anyone died, the piano was sealed for a certain period. Who would think of associating eating or reading with mourning? Music was not a part of the real life of the people. It was something quite alien to their everyday work. The very fact that it was regarded as a desecration to the memory of the dead proves this.

We have lived to see a wonderful change. Music once a luxury has become a most present necessity. According to alienists and psychologists it is very right that this should be thus. We need music as we need the air, the light, water, good food, the sheltering trees, the fragrant flowers. This is particularly so in our city life. Our men have come to work in iron towers and stone caves. Most of the things that are beautiful and fascinating in nature are beyond the city walls. City flowers are for the most part exotic.

Birds fly miles high in the air to keep away from the modern Gehenna of smoke, gasoline, seething masses of struggling mortals. Yet the city is a necessity and this in itself has made music a necessity. The man or woman who serves in the profession of music is performing as important a duty as the physician, the banker or the clergyman. Let him realize the dignity of his work and assume the position that rightfully belongs to him.



BLAZING THE WAY TO PROGRESS



SAVONAROLA, monk, puritan, teacher, despot and over zealous reformer, instituted the "burning of vanities" in the frivolous Venice of 1497. Crowds came to the public square with everything they could find that might be looked upon as useless or vicious. Bad books, cards, evil works of art, tokens of vice, all went into the flames. The next year the zealots carried the work to the extreme and many really valuable books and works of art were lost. Hawthorne, in his wonderful allegory, "The Great Holocaust," imagines a similar destruction of the worthless things of our life.

There comes a time in the careers of all musicians when it is good to do away with the bad habits which stand in the path of progress. We know of one teacher who made a catalogue of all the things which she knew were obstacles and then determined to destroy the obstacles. One of her obstacles was the failure to examine the music she selected for her pupils sufficiently in advance to enable her to give an interesting lesson. Another obstacle was her failure to keep continually on the outlook for new pieces.

Did you ever think of the plan of having a kind of imaginary bonfire made up of the traits that are keeping you back? The way to success is not along paths some one has already cut for you. First find out what your obstacles are and then blaze your way through them until you reach your life's goal. Think of the hide-bound traditions, habits of thought, and conventional customs which men like Beethoven, Gluck and Wagner had to feed to the flames before their roads were cleared for progress.



MUSIC, THE COMFORTER



LAST week we heard one hundred crippled orphan children singing, and music had for us a new and sweeter meaning. The crutches, the bandages, the braces, the pains, the aches, the fears and tears were all wiped away for the moment by the wonderful magic of song. Smiling faces made it hard to realize that their cruel deformities really existed. Music, the comforter, had come.

Sometimes we think that the highest office of our art is to take the mind away from the perplexities, the griefs and the cares of everyday life. We agree with Shelley that "music when soft voices die, vibrates in the memory." Music is the anodyne of the world. When you are tired, and worn and worried; when the great problem seems harder than ever; when there does not seem to be any way out, take a little rest and go to your piano, your violin or your singing. This kind of a rest may bring the solution of your difficulties far quicker than hours of worrying. Psychologists are coming to realize that music has a utilitarian worth which in this age of tension is quite as important as bread and butter. When you fail to find mental comfort turn to music and the relief is almost sure to come.

"The still, sad music of humanity" of which Wordsworth speaks has been the haven to which many a world-worn soul has drifted to find rest, comfort and new spiritual development.

THE ETUDE

Musical Thought and Action
in the Old World.

By ARTHUR ELSON

THE MODERN COMPOSERS OF HUNGARY.

In the French review of the International Music Society, Sándor Kovács writes on the young Hungarian school. The leader in this school was Hans Koessler, who exerted his influence as conservatory teacher at Budapest. The writer intimates that before this "few knew what a fugue was, or a consecutive fifth." Liszt, of course, was one of the Titans, but his career was passed mostly in foreign lands.

The pioneer composer of the school was Odon de Mihalovitch, now director of the conservatory at Budapest. A pupil of Moritz Hauptmann, he was at first ultra-Wagnerian, producing an opera in 1880 and spending his time in exploiting the Wagner-Liszt school. Through him Wagner was perhaps known earlier in Hungary than in Germany. With his "Nixe," Mihalovitch grew more independent of Bayreuth influence, and his symphony in C-sharp minor marked the maturity of his style and power. The writer says this work shows the grandeur of feeling found in Brahms, Bruckner and Franck. This is a little indefinite, but the work is evidently earnest.

Leo Weiner, now a professor of harmony, was self-taught except for a three months' piano course. His early Scherzo and Serenade for orchestra show much caprice and brilliancy, together with a leaning toward the Debussy school of sonority for its own sake. Weiner's E-flat string quartet, which followed, combined a modern style with almost savage strength. With his G-minor trio (1910) Weiner returned to the solid ground of musical architecture, and showed a ripe mastery of expression. Nothing in this is fettered by rule, however, and Weiner proceeds by brusque contrasts of themes rather than by the familiar methods of development. He has a keen and individual harmonic taste, and his modulations, like all his work, show decided individuality.

Ernst von Dohnanyi, like Weiner, was a youthful prodigy, and his two quartets are full of variety and interest. Rated as a follower of Brahms, Dohnanyi is rather a member of the school represented by Elgar or Paderewski, a school of intense, almost hair-splitting earnestness. These men do sincere work, but in symphonies it is often too diffuse. Where Weiner begins gently and works up to a climax, Dohnanyi starts in with intensity and tries to hold the pace. M. Kovács speaks of Dohnanyi's symphony in D-minor as showing vehement pathos, virile force, and youthful spirit; but his standard is not that of a Tschaiakowsky or a Huber. These composers are often best known by their piano works and Dohnanyi's Rhapsodies are a case in point.

The works of Weiner and Dohnanyi have a persistent Hungarian suggestion about them, but it is not the Gypsy flavor. The writer disclaims all desire to call Gypsy music Hungarian. It belongs to Hungary, and Schubert and Liszt have made it famous; but it is not the music of the real Hungarian race. It has one striking scale, A, B, C, D-sharp, E, F, G-sharp, A. But the real Hungarian folk-songs have many other scales, especially the pentatonic. The songs are more or less perverted by the Gypsies, and Liszt championed the perverted style. "It sufficed," writes M. Kovács, "to take some popular themes, no matter from where, and treat them in the Gypsy manner, with augmented intervals, weird chromatics and crashes of noise, and the public would believe itself at Budapest." Now the composers have gone back to the real Hungarian folk-song. Bartalus collected them in their true form, and the pianist Arpad Szendy tried to get their effects in his rhapsodies. But the cause was really won by Bela Bartok and Zoltan Kodaly. They went about the country gifted with keen musical intelligence and armed with phonographs. They passed months and seasons among the peasants, and found that the Gypsy scale was either a fiction or a rare exception among the natives.

They found a variety of metres and rhythms, the pentatonic scale, and the remains of some of the medieval church modes, if not of the actual old Greek scales. They are writing a book in which they will surely prove that Liszt's rhapsodies should be called Gypsy and not Hungarian. Meanwhile they bring to the native themes in their compositions a style that is almost too modern.

THE INFLUENCE OF EARLY ENGLISH MUSIC.

Still another article on English influence in music, this time by Johannes Wolf in the *Quarterly*. He begins just after ancient times, when Augustine came to Britain with the liturgy of Gregory the Great. Under Winfred the Gregorian Tones were taken from England to Germany. Many Irish monks became musical leaders on the continent, one of them, St. Gall, founding the famous monastery named after him. Alcuin, at the court of Charlemagne, was another Irish authority on music. Scotius Erigena made a report on the primitive Organum as early as the ninth century, says the writer. The Organum was at first a crude succession of empty fifths and fourths. Guido allowed one voice to start with another and move up in oblique motion until a fourth above it. But it remained for England to develop a new Organum including contrary motion also. John Cotton was the leader, and a manuscript of this system called the Winchester Troper dates back at least as far as 1100. Systems of thirds or sixths were called the *Gymel* or *Fauxbourdon*. The freeing of restrictions gradually allowed true polyphony to develop, and the writer believes that it arose in Wales. Meanwhile there must have been an early school of popular music. The bards with their harps existed in both Saxon and Danish times. We find King Canute improvising a song, moved by the distant singing of the monks of Ely at sunset. By the year 1215 English music was well developed as is shown by the well-known round of about that date, "Sumer is i-cumen in." Nothing so beautiful is found in other nations until centuries later. In the 14th century Paris was considered the leader, but Norman France was then a part of England. Thus Jean de Muris, of the Paris school, who wrote the "Speculum Musicae" in 1325, was really a teacher at Oxford. He regrets the good old days of the preceding century, probably referring to the English school of "Sumer is i-cumen in." In the fifteenth century John Dunstable kept England in the lead, just as Purcell did in the later days when counterpoint gave way to harmony. We find Erasmus saying that the English were the most accomplished in music of any people; and German musicians came regularly to England to study until the end of the 17th century. In the same magazine Angul Hammerich has an article on Denmark's debt to England in that century. Bach and Handel then came on the scene, but even then some English influence helped to shape the latter's oratorios—a healthier influence than Italy exerted on his operas.

MUSICAL NOVELTIES.

Among the foreign novelties, perhaps the most successful is Kienzl's opera "The Ranz-des-Vaches," dealing with the Swiss guards at the Tuilleries in the French Revolution. Another popular work is Bittner's "Der Bergsee," showing Austrian mountaineers resisting the Bishop of Salzburg. Other German operas are "Der Freischütz" by Karl Weiss; and "Das heysse Eisen," by Max Wolff; the latter on a play by Hans Sachs. Weingartner is at work upon "Cain and Abel," also a violin concerto and a comedy overture. In Italy, Sonzogno will produce new works by Orefice, Serpilli and Gianetto. Barcelona will hear "Titania," by Morera; while new works for Madrid are San Felipe's "La Real Hembra" and "Amor y Libertad," by Ernesto de Arana. "La Peri," by Dukas, is now published. The Peri, who dwells at the end of the earth, is robbed of the flower of immortality by King Iskender; but she revenges herself by giving him the fear of death. The ballet "Bacchante," by Leon Delcroix, will be heard (and seen) at Ghent.

In the instrumental field, Dresden enjoyed symphonies by August Halm and Ewald Straesser, while Joseph Lauber's violin concerto was given at Zurich. Reger's new string quartet, Op. 121, is held below his usual standard, except for the slow movement. A Scherzo by Erwin Lendvai pleased

at Altenburg. Prince Joachim Albrecht of Prussia has finished a symphonic poem on Böcklin's picture "The Isle of the Dead," but Rachmaninoff's work "The Isle of the Dead," but Rachmaninoff's work on this subject will be hard to surpass. Paris has enjoyed a symphony by Louis Thirion, three Roumanian ballads by Bertelin, and a symphonic poem by Ingelbrecht called "Pour le jour de la première neige au vieux Japon." This takes the prize for length of title. It seems that when the first snow came in old Japan, people made a holiday and welcomed it; and the composer wrote some bizarre music on this subject.

Warsaw had some new stage business in "Carmen." Russian soldiers were borrowed for the occasion, and when they saw their general in one of the boxes, they lined up and saluted him. The audience was vastly amused and the general laughed as heartily as anyone. A more serious event was a soprano's sudden drop through a stage in Florence. The audience was horrified, but she came back with only a slight limp. She had fallen through the prompter's box.

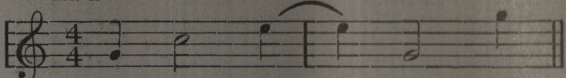
Strauss is reported ill. Investigation shows that he directed a festival of his own music at Hague.

THE PROBABLE ORIGIN OF SYNCOPATION.

MANY people have difficulty in understanding the significance of syncopation, whereas it is really little more than a temporary displacement of the regular metrical accent. For instance, if the time signature or meter is four-four, or four quarter notes to the measure, the main accent naturally falls upon the first beat of the measure and the secondary accent regularly falls upon the third beat of the measure.

Now let us suppose that a measure ends with a quarter note and that this quarter note is tied over to the first quarter note in the next succeeding measure.

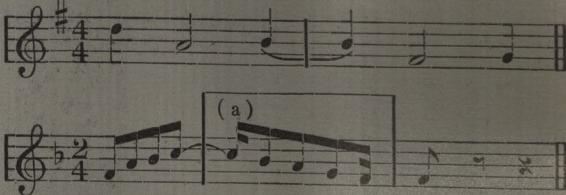
Ex. 1.



This virtually robs the second measure of the accent which would have fallen upon its strongest beat if a note had been played upon that beat. To the person with a well-developed sense of rhythm, this loss is very strongly felt. A syncopation also occurs when a note begins after the commencement of any beat and is continued into the following beat, as at (a) in Ex. 2.

The following are examples of the effects of syncopation:

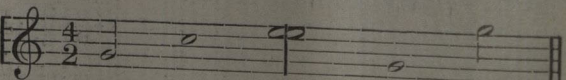
Ex. 2.



In playing the above the performer should feel firmly impressed with the regular accents, even though the regular accentuation is disturbed. It must always be like an irregular design on a very regular background.

A leading English authority, Dr. Ralph Dunstan, says in his *Cyclopaedic Dictionary*, "The term syncopation, meaning literally 'cutting off,' is probably derived from the practice of 'cutting through the notes' in early notation." Thus, instead of writing a quarter note and tying it over to the next measure it was the custom to write a phrase such as the above (Ex. 1) in the following manner. Note that the metre is changed from four-four to four-two.

Ex. 3.



The art of music is the wealth of modern times as well as the pride and greatness of our day. It is essentially a product of the last few centuries and its position in the development of the world will not be slow or appreciated for ages to come.

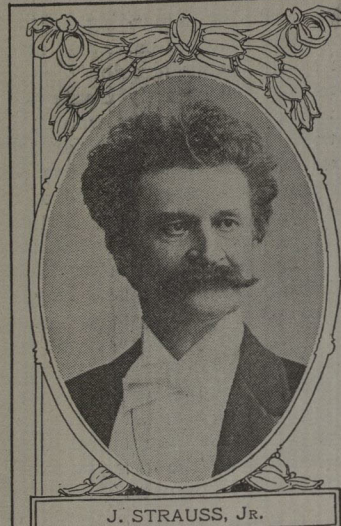
FRANZ BENDEL.

THE ETUDE

The Opera of the People

An interview secured expressly for THE ETUDE with the eminent
composer, conductor and violoncello
virtuoso

VICTOR HERBERT



J. STRAUSS, JR.

[Although the greater part of Victor Herbert's life has been spent in America and on the continent, and although he is now a staunch American citizen, he is very proud of the fact that he was born in Dublin, Ireland, on the first of February, 1859. Students of genealogy will find it interesting to note that Mr. Herbert's grandfather was the immensely versatile novelist, artist and musician, Samuel Lover. All who have sung *The Low-back Car* and *Molly Bawn* have had a taste of Lover's melodious gift, and all who have read *Handy Andy* or *Rory O'More* know his wonderful talent for character drawing, and his keen Irish wit, but few know that he was one of the most famous portrait painters of his time. Many of his portraits are to be found in the foremost picture galleries of Great Britain. Mr. Herbert's father was a barrister in Dublin. When the boy was taken to Germany, at the age of seven, great care was exercised in his general education. He went to the Gymnasium, at Stuttgart, and received that strict and excellent education for which such institutions (which compare with American colleges—not high schools), are justly famed. It was not long before it was evident that music was to be the most likely career for the boy, and he was placed under the best teachers obtainable. The great 'cellist, Bernhard Cossmann (whose private pupil he was in Baden-Baden), was his teacher in violoncello. Hofkapellmeister Max Seifritz, in Stuttgart, later became his teacher in composition. He toured Germany, Austria and Switzerland as a solo 'cellist with great success. For a time he played in Vienna under the direction of Edward Strauss. Here he made the acquaintance of Von Suppé and other noted composers of the Viennese light operas of the time. He played in one of the operas houses and became thoroughly acquainted with the best in the inimitable Viennese school. This served to mold his taste to an extent; although his cosmopolitan life has kept him from becoming narrowed by any one school or type of composition. In 1885 he returned to Stuttgart to accept what he thought would be a life position at the Royal Opera as solo 'cellist. In 1886 he was brought to the Metropolitan Opera House in New York by Seidl. There he was solo 'cellist during all of the historic operatic productions, which made the Seidl epoch famous. For a time he acted as assistant conductor to Anton Seidl and Theodore Thomas. At the death of Patrick Gilmore, Mr. Herbert became conductor of the Twenty-second Regiment Band, of New York (1896), continuing in this position for six years. In 1898 he assumed the position of conductor of the Pittsburgh Symphony Orchestra. On his return to New York he formed his own orchestra, which has had a unique and exceptionally successful career. A list of Mr. Herbert's compositions would be very long. The following is a list of a few by which he is best known to the public, many of which have been extremely successful in Europe as well as in America. ORCHESTRAL WORKS: *Hero and Leander* (Symphonic Poem), *Suites*, *Romantic*, *Woodland Fancies* and *Columbine*. *The Captive*, a dramatic cantata performed at the Worcester (Mass.) festival. His violoncello concertos are in the repertoire of practically every high-class orchestra and 'cello virtuoso. Among the most successful of his 30 and more comic operas are: *Prince Ananias*, *The Serenade*, *The Wizard of the Nile*, *The Idol's Eye*, *The Fortune Teller*, *The Singing Girl*, *Cirano de Bergerac*, *Babes in Toyland*, *It Happened in Nordland*, *Babetta*, *Mlle. Modiste*, *The Red Mill*, *Algeria*, *Naughty Marietta*, *The Duchess* and *The Enchantress*. In addition Mr. Herbert has written much chamber music, as yet unpublished. Mr. Herbert's masterpiece is his Grand Opera *Natoma*, which, up to the time of writing, has been performed by the Chicago-Philadelphia Opera Company with sensational success in Philadelphia, Chicago, New York, Baltimore and elsewhere. When he landed in America in 1886, and like most Irishmen decided to become an American citizen at once, he determined to write an opera upon an American subject which would rank as a great American opera. For years he searched for a libretto. Finally Oscar Hammerstein asked him to write an opera for Miss Mary Garden and a book was found. When Hammerstein abandoned his New York Opera House, Andreas Dippel made every possible provision for a successful production. In recognition of his achievement the University of Villa Nova (Pennsylvania), conferred the degree of Music Doctor upon him. Mr. Herbert is particularly proud of this distinction as most of the professors at that prominent institution are of Irish birth.—EDITOR'S NOTE.]

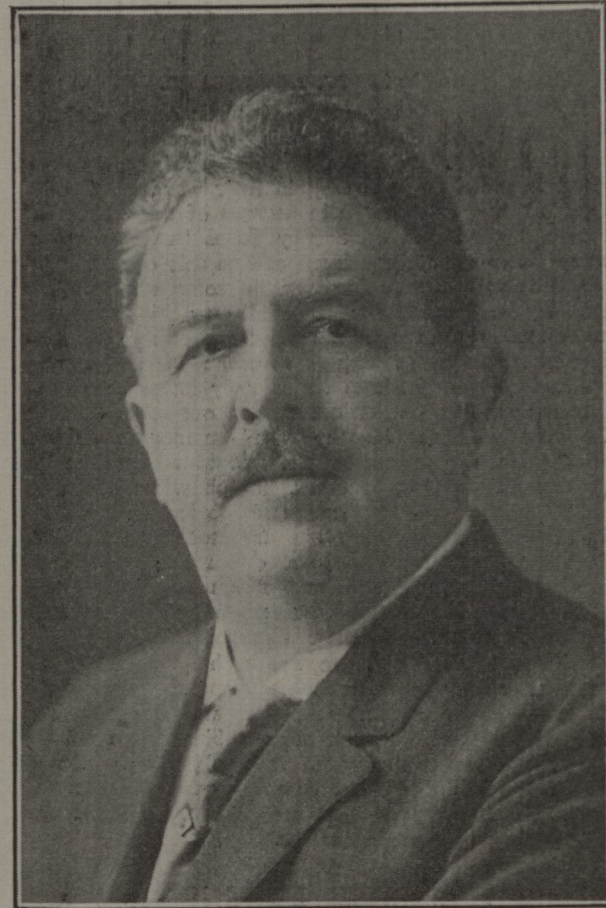
THE MUSIC OF THE PEOPLE.

"It is very hard to be patient with the musical hypotheses who affect to see nothing good in any music that is not of the most serious kind. There is a great territory between the very bad music and the very complicated music of the great masters. In that territory we find the music of the people. It is absurd to suppose that the average individual who has had no musical training of any kind takes a real musical delight in listening to music that even a musician would have difficulty in following and appreciating.

"We need more of the comedy in life. Who would

belittle the sociological worth of Ibsen? the symbolism of Maeterlinck? or the great poetic beauty of Rossetti?—still we should remember that the greatest dramatist of all found time for both *Hamlet* and *A Midsummer Night's Dream*. The world is hungry for something to rob our everyday life of too much of its seriousness.

"From an educational standpoint light opera has a greater influence upon the musical taste of the public in our cities than any other form of musical endeavor, unless it be the music in the churches. That is, more



VICTOR HERBERT.

people attend the performances of light opera than all of those who attend grand opera and high-class concerts. For this reason musical educators should consider the importance of the matter and contend for musically music in this form.

"I have never been able to look upon the music I have written for my own light operas as music demanding less thought, or less skill, or less careful detailed attention than the music I have written for the so-called serious works. I have always held before me the motto 'Always do the best you can no matter what the work may be.' There is a great deal in that. It is one of the best mottoes for the young musician to adopt. Many young workers complete a work with the thought 'That is good enough; I'll let it go at that' spirit. They do not demand the best that is in them. This is the attitude I have always felt toward my comic operas. Everybody knows that I could write fugues if I chose

to do so. The work upon a comic opera is no less exacting in a way, but of a different kind. When I look back upon the actual labor which my comic operas have necessitated, I can assure you that I have a most wholesome respect for them."

[Mr. Herbert said this with an earnestness which is difficult to connote in an interview. As he walked around his room, papered with personal mementoes from great musicians of the rank of Richard Strauss, it was interesting to note that programs of his comic operas given here and abroad were quite as much evidence as the tokens of appreciation from distinguished virtuosos and composers.]

THE PUBLIC DEMAND FOR GOOD LIGHT OPERA.

"The public demand for really worthy light opera is always strongly manifested. The American public is entitled to the best. For a time some musical entertainment with an extremely good libretto—that is, good from the standpoint of popular drawing qualities, may succeed in drawing large audiences, even though the music may be mediocre or even very badly done. However, such pieces usually draw large houses for a comparatively short time while the works based upon a good plot, and accompanied with good music, are played for years, and then frequently revived with gratifying success. To endure, both libretto and music must be good."

"We are always blessed with pessimists who try to pull down that which the earnest music workers have worked so hard to build. These pessimists belittle good light opera music and claim that real musical appreciation of the public is the kind of music commonly known as 'trash.' A review of the light opera situation for the past twenty years will reveal that the operas that have been the most in favor have been those with music far above the average."

"It is with great regret that I note that many leading American composers have turned aside from light opera after the failure of the first effort in this line. They write symphonies, huge choral works and other complicated compositions which are perhaps performed a few times before a curious public and then abandoned for the immortal works of the older masters. Of course, they are rendering a service to American musical art and I admire them for it, even though they seem to forget that they might do more good by occasionally writing good music within the comprehension of the greater number of people."

"Why cannot really brilliant men of the type Chadwick, Parker, Hadley, Foote, A. Nevin, Kell and others do more to enrich the people's music in America? The composer who has a higher regard for his dignity than the average musician need not suspect that the writing of a good comic opera is an easy task or one unworthy of his mettle. The average good comic opera demands as much musicianship as many of the alleged classical works and is vastly more difficult to execute."

"Musicians do not seem to realize that the great masters of the past wrote an enormous amount of good, light music. Consider for a moment the wonderful light operas of Mozart, some of them comic operas in the highest sense of the term. In fact, so many musicians consider Richard Wagner's greatest work his comic opera *Die Meistersinger*. Look through Handel, Haydn, Beethoven, Mendelssohn, Mozart, etc., as well as such modern French composers as Saint-Saëns, Thomas, Delibes, Dubois and others, and you will find dozens of dance tunes and mighty good da-

tunes they are. Did these masters lower themselves by looking out at the sunshine and the flowers for a little while instead of everlastingly poking about in musical crypts? Play over the second subject of the first movement of Haydn's E flat symphony and see what a capital waltz it is. Do we have any such melodic fertility from the masters of to-day? Our young composers seem to have soared so high in Olympus that they have completely lost the ladder to earth.

"The musical public is commencing to cry out again for melody—real, beautiful, entrancing melody. One of the first things the old masters sought to do was to find a theme. Beethoven had books full of them stored away. Now the tendency seems to be to try to make a great work out of a weak theme, or sometimes no theme at all, if my ears do not deceive me. Works of this kind can hardly last long in popular favor. I can find little hope for a great musical future in the tendencies of the later Debussy and the later Strauss. I know full well that there was a great hue and cry of a similar kind when Wagner first came to the front—but Wagner had no desire to overthrow the great harmonic systems created by the old masters.

"The musical high brows who rave over *Pelléas and Mélisande* and *Elektra* would, in ninety cases out of a hundred, be much more comfortable at a performance of *Carmen* or *Mignon*. Between them and the unfortunates whose musical tastes are not very remote from the savagery of African forests there must come a vast army of real music lovers who want music that is beautiful and sprightly. It is absurd to be provoked with the business man who refuses to spend his evenings pouring over Dante's *Inferno* or Chaucer's *Canterbury Tales*. If he demands Thackeray, Dickens, Kipling, Hugo, or even Jack London and Montague Glass, it is a manifestation of an appetite which will do him and his neighbors nothing but good. The obtrusive classics must always be for the limited few."

GOOD LIBRETTOS.

"It is one of the hardest things in the world to get a good, strong, clean libretto. There are only a very few men who seem to have the gift of writing fine librettos. The story is continually being thrown aside for the music. It is a task which taxes the most skillful dramatist. It is almost impossible for the composer to rise above a bad libretto. I have often read dozens before deciding upon a likely one. It is pleasant to note the high character of American librettos. In fact, some of the imported librettos are crude and even ungrammatical.

"If the output of librettos is small the output of really good comic opera singers is likewise limited. There is never a great output of really good things, but grand opera continually robs comic opera of the good singers. Our American girls study here and in Europe for grand opera when many of them barely have comic opera possibilities. Yet they are insulted if the project of going into comic opera is suggested to them. Comic opera soloists receive good salaries, and if they are really worthy, are rarely without regular employment. Traveling conditions and the condition of the theatre buildings are improving all the time and with legitimate comic opera of a high class the opportunities would seem to me far greater than the certain future of being a grand opera mediocrity.

"The difficulty with singers recruited from grand opera ranks is that they look down on comic opera and fail to apply themselves properly. It is often far more difficult to write a good piece of light music than a bad symphony. I know, for I have written both."

LIGHT OPERA IN GERMANY.

"The German has no false pride, no superciliousness about his light operas. He recognizes them as a necessity and patronizes them with the same sincerity with which he would give to a symphony concert. It was my good fortune to have known the Viennese composers Strauss, Gené, von Suppé and others. The Strausses were, of course, the providers of dance music to the great balls of Vienna. The title of dance king or waltz king which fell on different generations was justly won. When Johann Strauss commenced to write for the stage he was helped by Gené, and I played in the orchestra in Vienna when some of the Strauss pieces were at the height of their success. Von Suppé was much more of a musician from the sense of craftsmanship than Strauss or Gené. Some of his operas were really grand operas in the higher sense of the word. I played under him also. The operas of Lortzing have no counterpart in America. In fact they could not be successfully transplanted in American soil as they are 'volks' operas, and are based upon German

traditions quite alien to anything American. Millocker ranks high as a composer of German comic operas. It is a well-known fact that von Bülow regarded both Millocker and Lortzing as men of great genius. Von Bülow put a Strauss waltz on one of his programs of a great festival at Hamburg, and during the time that I was with Seidl, Strauss' waltzes came on our programs with almost daily regularity. Of the present day Viennese writers Lehar and Oscar Strauss both rank very high. The former, perhaps, shows the most finished musicianship. The orchestration of his works is beautifully made and his craftsmanship as a composer is extremely fine.

THE LIGHT OPERA OF FRANCE.

The light operas of the standard French composers of the past show a kind of polish which makes them inimitable and which is extremely hard to describe. My own inclinations are decidedly toward the French school, if it may be called a school—although I have tried to create a style of my own. There is a long list of French composers who have added greatly to the treasures of light opera. Auber, Audran, Planquette and Lecocq sparkle with brilliant tunes and undulate with intoxicating melodies. Think of the longevity of the *Chimes of Normandy* or *Giroflé-Girofla*. They will long outlive those who scoff at light opera and who can see beauty in nothing short of *The Girl of the Golden West* or *Salome*. Offenbach is, of course, regarded as a Frenchman, although he was a German Hebrew. He was a 'cellist, by the way, and was the inventor of the Opera Bouffe, those musical dramatic satires which poke fun at serious things. There seem to be no French composers at this day who are carrying on the old French traditions, with the possible exception of Messager, whose works are truly delightful. *Veronique* is particularly fascinating.

LIGHT OPERA IN ENGLAND.

"In England the spot light of comic opera celebrity seems still to be focussed upon the works of Gilbert and Sullivan. The fact that they are frequently revived is sufficient testimony to their worth. Time is, after all, the great judge in matters of this kind. Of course *The Geisha* of Sidney Jones has been given many times on the continent and in this country, and Mr. Edward German has written some works which are, I fear, more of a credit to his thorough musicianship than to his melodic fertility, but the English tendency to engage several men in the composition of one work is ridiculously inartistic. Even a composer like Cellier could turn out an opera like the very effective *Dorothy* with far more likelihood of permanent recognition than could a congress of experts all working together, but all with their own individualities ever present and obvious. It is as though an army of sculptors undertook to make one work, one making the nose, one making the eyes, another making the ears, and others making different parts of the body. Can you imagine what would be the result from the artistic standpoint?

"The late W. S. Gilbert was such a master of his craft as a librettist that he stands alone among the librettists of all countries. There was never such a man on the continent, and the combination of Gilbert and Sullivan was inimitable. It should be remembered that even with this ideal combination there was still many a failure. By no means all of the Gilbert and Sullivan works were successes.

LIGHT OPERA IN AMERICA.

"I do not think that Americans suffer for want of good light opera, even though many of the successes in recent years have leaked out of the end of my own pen. I think that the best American comic operas will stand comparison with the best that come over the seas. The fact that there is a demand for American works abroad endorses this.

"I think that there is a big field for Americans in light opera. Our younger writers who would succeed must first of all learn the demands of the theatre. They must become acquainted with the atmosphere of the footlights. A composer may write the most marvelous music and yet produce music entirely unsuited to the stage. Innumerable great poets have tried to write great plays, but few catch the right color. Longfellow, for instance, was a dismal failure, although he earnestly hoped and worked to produce a great dramatic work. There must be a natural feeling for the dramatic. The composer must feel and understand what music is best to enhance the dramatic effect in a certain situation. I never realized this so much as when I was engaged upon my grand opera *Natoma*.

The plot was filled with situations demanding special musical effects and all of these required particular care and a keen appreciation of the dramatic color.

"The feeling for dramatic color is partly innate and partly cultivated. The number of composers who have made a great success with their first works for the stage is so small that one has difficulty in thinking of them. Success most frequently comes at the end of a road lined with many failures. The trouble is that our younger composers in looking down this road see only the failures and shrink back in fear after their only the failures and shrink back in fear after their first work is sent to the theatrical storehouse. If you have confidence in yourself keep on. If you are built of the right stuff you will keep your eyes on the goal and march fearlessly down the road to success. Do not be beguiled by the false lights of mediocrity. Remember that if you are writing a comic opera try to make it just as fine in its type as though you were writing a Grand Opera. Always do 'the best you can!' That is the motto I have always followed."

THE NEED OF MORE STACCATO PLAYING.

BY MARGARET WHITFIELD.

THE value of a certain amount of regular drill in staccato playing cannot be overestimated. So convinced is the writer of its power to impart a beautiful quality to the touch that, up to a certain stage of advancement, she habitually devotes some minutes of each lesson period to its special practice, the length of time being proportioned to the needs of the pupil. Those with a heavy or with a blurred, legato touch of course require more of such work than those with the more elastic touch.

It is better to have this drill come in the regular lesson period so that it may be done under the teacher's personal supervision. As a rule the major and the minor scales may be used. These come within the scope of the average pupil, or in cases of more advanced pupils, they serve a double purpose by also being kept in perpetual remembrance. When one has learned to play a quick staccato scale satisfactorily, one has gone far towards acquiring not only the lightness of touch indispensable in certain kinds of music, but also the sureness necessary in all kinds.

It might be argued that in many instances this would encroach too much on the usual half-hour period; but to this it may be pointed out that such an encroachment would be entirely justified by the gain in the technique and the touch. It increases the natural crispness and beauty of the elastic touch; it imparts a clearness to the too often blurred legato, and into that soulless, wooden touch, the despair of all teachers, it introduces a lighter quality. In the latter case a six months' uninterrupted diet of staccato work may be recommended.

Of course a pupil naturally inclines to the legato however imperfect his or her expression of it may be. It is well to recognize that behind this expression lies temperament. While a certain amount of practice and drill in all other touches and in the work embodying such touches is necessary, the best in this pupil will be developed through the legato, and to that end it is advisable to direct his special attention and effort. There are cases, however, where too much legato work would be injudicious. The writer has a pupil whose playing is of almost transcendent lightness and grace. To insist upon an equal period being given to heavy chord and legato practice, as to the work for which she is fitted, would assuredly have a detrimental effect on her delicacy of touch without bringing her legato up to the proper richness and fulness. The result would be mediocrity. She has not the legato temperament.

It may be argued that such methods will not produce "all around good musicians." A fine mathematician may be a comparatively poor speller, and a boy or girl who excels in the study of "English" as she is written may be a very poor talker. Whenever the best has been brought out, whenever one has really "made good," it is because special attention has been directed to a particular end. Special drill in the staccato touch invariably brings good results.

Art is free and should not be hampered by mechanical and theoretical restrictions. The trained ear must discriminate, and I am very diffident about making laws for others to follow. Such laws have little real worth. It would be better to my mind for their makers to spend the time in trying to turn out a really worthy new Minuet.—Haydn.



Some Embellishments Which Perplex Piano Pupils

By the Distinguished German Musical Savant
DR. HUGO RIEMANN

Author of "Riemann's Dictionary," Lecturer on Music at the
Leipzig University

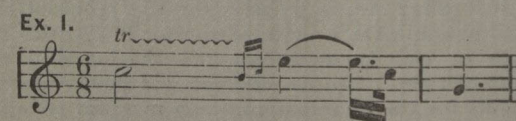
Dr. Carl Wilhelm Julius Hugo Riemann, now regarded throughout the world as one of the most distinguished and erudite authorities upon musical theoretical subjects, joins the long list of eminent musicians who have honored the music teachers, students and music lovers of America through contributions to THE ETUDE. Dr. Riemann was born at Grossmehlra, near Sondershausen, July 18, 1849. He was a pupil of Ratzberger, Frankenberger and Barthel and a student of law, philosophy and history at the University of Berlin and Tübingen. In 1870 he became a student at the Leipzig Conservatory. He won his degree of Doctor of Philosophy with a musical thesis at the University of Göttingen in 1873. He became a lecturer at the conservatories of Leipzig, Hamburg and Sondershausen. In 1895 he became a lecturer at the Leipzig University. Besides his musical compositions he has written numerous works upon musical theory and musical history. His best known work is Riemann's Dictionary, which has passed through many editions.

It is a familiar fact that embellishments which are not written out definitely in rhythmic values, but are indicated either by abbreviating signs (*tr* ~ ~ ~) or by very small notes placed without fixed time value in the measure, are always a troublesome matter to lovers of music who have not had professional training, and for that reason either are not clear as to the meaning of these ornaments or else are embarrassed in trying to arrange them properly in the measure. The following simple directions are intended as an aid for them in their perplexity.

We shall wholly disregard signs that are antiquated and obsolete. Fundamental, historical study is essential to the correct understanding and proper execution of the embellishments that occur in compositions by the French clavicinists of the eighteenth century, and in those by the English virginalists of the seventeenth century. When works dating from those earlier periods are prepared for publication at the present time it becomes the duty of the editor to substitute modern ornament signs that will be immediately understood, and will correctly express the meaning of the ancient ones; or else it behooves him to write out in full the more complicated ones. But the embellishments which rose in the classical period following the time of Bach reveal quite a different case, inasmuch as the compositions of Haydn, Mozart, Beethoven and of the more recent composers, can usually be printed without any considerable alteration of the ornaments, since those ornaments less commonly in use are generally written out by the composer.

THE TRILL AND ITS PROPER EXECUTION.

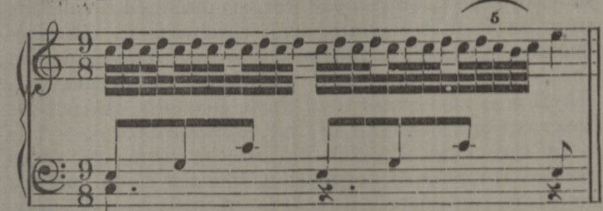
The trill (shake) is the most important of the embellishments. It is indicated by (*tr*), with or without an appended wave-like line ~~~~~, for example, the trill in the *Adagio* of Beethoven's Sonata in G major (Op. 14, 1):



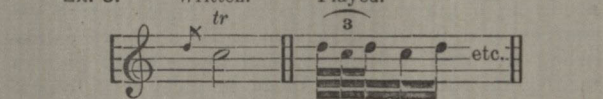
The trill begins on the note for which it is required (the note immediately over or under the trill sign) and continues as a rapid and regular alternation of this note (known as the principal note) and the note next above, which is known as the auxiliary note. This auxiliary note always conforms to the key signature, that is it is the next note above in the scale of the piece you are playing. Hence, as our example is in the key of C, and the principal note is C, the auxiliary note would be D, a whole step above C. If the trill had been upon E, the auxiliary note would have been one-half step above E. If the key of the piece had been different, let us say A flat, with four flats, and the trill on C the auxiliary note would have been D flat, one-half step above C, but the next note above in the scale of A flat.

The rapidity of the trill depends upon the rapidity of the tempo of the piece and upon the technical capabilities of the performer. In all cases the alternation must be regular and the number of notes made proportionate to the number of time units indicated by the principal note. In the case of this example from Beethoven a moderate degree of rapidity is advisable, namely four thirty-seconds to each eighth note of the accompaniment.

Ex. 2.

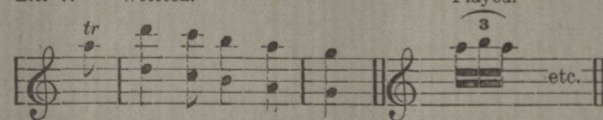


Ex. 3.



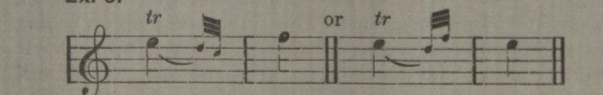
When a trill is required for a note of short value it is best to play a triplet instead of a single note, and so make only one alternation between the principal note and its auxiliary, as, for example, in measure 25 in the *Finale* to Beethoven's Sonata Op. 2, III:

Ex. 4.



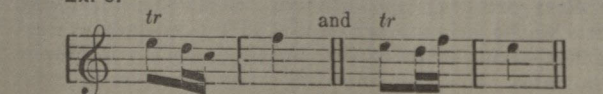
A trill must always end on the principal note, except when some form of "after-note" (*nachschlag*) is shown by small notes, written at its close, for instance:

Ex. 5.



At the present time such passages are more usually written in the following manner:

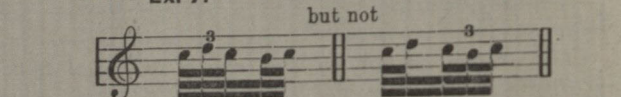
Ex. 6.



because, after one has become accustomed to the regular use of the after-notes of the trill it is an easy matter to fall into the error either of reading the small notes falsely or else of supposing some mistake on the part of the printer.

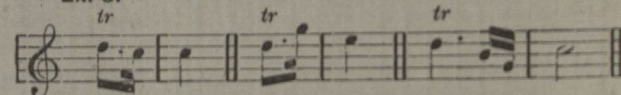
The normal after-note to a trill is written in small notes at the close of the trill (the same as in our first example), and calls for a single alternation of the principal note and its auxiliary note below, therefore, for a trill upon C, a conclusion by means of an after-note would be B C. But let it be remembered that, as a rule, the written principal note is played, the accented parts of the measure, and, therefore, upon the several eighths or sixteenths, respectively, and, furthermore, that the fifth note from the end of the trill should be the first note of a triplet, while the last five notes, divided into three notes and two notes, respectively, make the proper ending with an after-note. This may be exemplified as follows:

Ex. 7.



In this way the after-note is made much clearer. It may be stated that, as a rule, every long trill has an after-note, even though it be not indicated. But the after-note is incorrectly used when a note of short value follows the trill, as, for example:

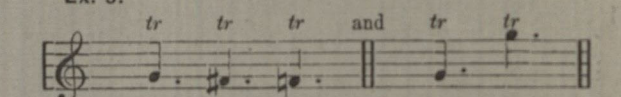
Ex. 8.



and in both of the instances in the fifth example given above.

Chain trills and leaping-trills, such as:

Ex. 9.

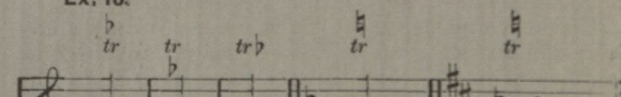


only take an after-note at the close, that is, at the point where the chain ceases.

The less-qualified player is particularly cautioned when playing trills not to overdo the matter, and exceed his strength, but, as far as possible, without forcing himself, he should execute as many notes as he can do most conveniently, striving before all else to make his rendition perfectly smooth and wholly free from anything disturbing to the even flow of the tones.

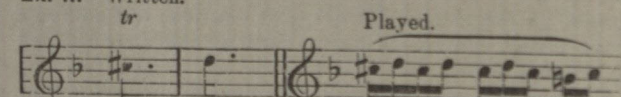
A number of accidentals (♭ ♯ ♮) are used in connection with the sign (*tr*), and these always affect the one or the other of the auxiliary notes. For example:

Ex. 10.



A trill is never used in any interval other than a major or minor second. In the last instance in the above example the trill is upon B flat and C, and even though the accidental were omitted, C sharp would not be played. As after-note the under auxiliary note conforming to the key of the composition is always understood. In the following example, however, which is in D minor, with B flattened, the augmented second, C sharp and B flat, would be impossible. The after-note of the trill on C sharp would, therefore, demand a B natural, thus:

Ex. 11. Written.

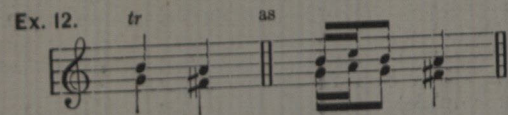


After-note B♭, C♯

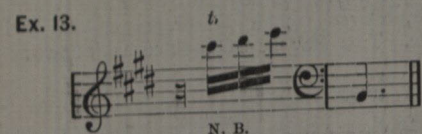
The double trill makes even higher demands upon the ability of the player than the simple trill, for the reason that the less advanced player may have to be satisfied with a trill in only one of the two voice

THE ETUDE

or else play both voices as a short, inverted mordent, called in German a *pralltriller*, for example:



In a great many cases, and especially in modern music, when the trill-sign is written over notes of short value, it is also practical to play this as an inverted mordent, and often the inverted mordent is the ornament intended by the composer, as at the close of the *Adagio* movement in Beethoven's C major Sonata, Op. 2 III.:



(The second section of this article will deal with the mordent, the turn, the appoggiatura, etc.)

SELF-EXPRESSION IN MUSIC.

BY EDW. BAXTER PERRY.

[The following stimulating article by the eminent American pianist, Edward Baxter Perry, was intended for the "Self-Help, Uplift and Inspiration" number of THE ETUDE, published last October, but was omitted because of space restrictions.—EDITOR'S NOTE.]

MANY persons who play fairly well compositions on which they have been carefully drilled by the teacher both in technic and interpretation, as well as many who read well at first sight and give a reasonably good idea of the character and content of the work have no conception of the way such a work comes into being or why it was written.

The best, quickest and most practical method of getting such a conception, of realizing the composer's aims, judging of the relative success of his efforts and understanding the possibilities and limitations of the material with which he has to work, is to try it one's self, no matter how primitive and inadequate the first attempt may be. In other words, if you would learn fully and easily to understand and thereby to interpret correctly what other people have composed, begin, at once, by trying to produce compositions yourself. At first, of course, you must work in the simplest way and in the shortest possible forms, and if you have any creative ability latent within you this is the quickest, in fact, the only way to develop it, and it will grow with a rapidity that will astonish you.

MUSIC IS A LANGUAGE.

Remember that music is a language. Primarily, of course, the language of *emotion*, but also, secondarily, the language of thought of fancy and, by means of symbolism, of description and narration.

If you would use it well you must not only study its elements, its grammar, so to speak, and become familiar with the way others have used it in the past, but, above all, you must use it yourself for the purpose for which it was intended, namely, the expression of the thoughts and moods in your own brain and heart.

At the first attempt it may seem difficult, well nigh impossible; but persevere. You will find it after a little much easier than it appears.

Start with some very simple, concrete emotion like sorrow or joy and try to express it on the piano in one phrase of four or eight measures, the shorter the better at first.

We do not expect the student of English composition to begin by writing a novel, or a five-act drama, but by expressing some thought, or describing some scene, in his own words, simply, briefly but clearly.

We do not ask the beginner in the study of painting to try a picture of the battle of Waterloo or a sunset on Mt. Blanc for his first venture, but to copy some small, simple thing in nature like an oak leaf or a pansy blossom.

Do not attempt to make a concert piece for the piano and get discouraged because you fail, as you certainly will, but fix clearly in your mind the idea or mood which you are to express; then try with a few chords or a short phrase of melody with suitable accompaniment to embody it so unmistakably that a person in the next room will understand what

you are trying to say in music without being told. A few, seemingly obvious, suggestions as to the *modus operandi* may, nevertheless, be of aid to the beginner.

SELECTING THE KEY.

First: Select your key deliberately and with intention in reference to its fitness for the purpose you have in view, just as the painter chooses his colors to meet the demands of his intended subject. He would not take blue to paint a meadow, or red for the summer sky, and he would not pick up anything at random and try to make it serve a given purpose. He must select carefully, using his judgment. Every key or tonality has its own peculiar character and tone-color; is specially adapted for the expression of certain moods, and wholly unfit for others.

Speaking in a general way, the major keys are the brightest, most cheerful, especially those in sharps. The majors in flats are more tender and subdued in color, better suited to the expression of tranquil and pensive, but still quietly happy moods. The minors express varying degrees of sadness, despondency and despair.

Your key decided upon, bear in mind that you have three elements at your disposal, and only three: rhythm, melody and harmony.

Each of these has a distinct and independent means of expression, and these three combined form the sum total of the composer's resources in the production of the all but infinite variety of effects within the scope of tonal art, emotional or descriptive. Rhythm is the simplest of these elements, the easiest to grasp and always the first to be utilized.

In the musical evolution of the primitive races the instruments of percussion, like the drum and the tom-tom, antedate all others in history. A slow, monotonous rhythm suggests, and produces, depression, physical and mental. A more rapid and varied movement indicates and causes elation, excitement, courage and gaiety.

Melody comes next in the development of a race or an individual. It was suggested and based upon the inflexions of the human voice rising in pitch and increasing in power in surprise, delight, exultation; falling in disappointment, sadness and pain. The gradual sinking in semitone intervals especially indicates longing and distress.

Harmony is the last to be evolved, the most complex and by far the richest and most varied in its possibilities, but for that very reason the most difficult to command for the novice.

A careful study of the relations and possible combinations of chords is, of course, a great help in acquiring a mastery of this most important of resources in musical expression and a study of established and well defined musical forms gives greater facility in putting one's ideas in clear and logical shape; but neither will make a composer, any more than the study of syntax and prosody will make a poet. Only familiarity, bred by constant, practical use of musical material, musical symbolism, and terminology, will develop any real capacity in the line of self-expression.

THE CAPACITY FOR SELF-EXPRESSION.

You may study grammars and dictionaries all you please but you will never learn to speak any language fluently till you begin to hear it spoken and to speak it yourself in daily life. The same is absolutely true of music.

If you would compose, begin by composing. Learn the possibilities of the art and your own limitations by practical experiment, then extend and enlarge both.

When you have found that you can express a single, simple emotion clearly in a few measures, try something a little more complex in a somewhat more extended form, fear or sadness changing to relief or joy, happiness suddenly clouded by grief, despair brightening into the dawn of hope. Then, later, try something in a more objective and realistic vein; a boat ride with a rocking motion, the dip of the oars and plash of the waves suggested in the accompaniment, and little embellishments; the general mood indicated by the character of the melody and the harmonic coloring.

Try to imitate the ripple of a mountain stream, the sigh of the wind, the fall of rain, the great Atlantic rollers breaking on a lonely beach, the fitter and crackle of a camp-fire followed by an Indian war dance about it; in short, anything that your fancy indicates. Try, not once but many times, in different

ways. Test your powers and the latent possibilities of your instrument and feel the delight (and there are few greater) of seeing both grow. Dig, dig—dig gently, deep into the secret depths of your being and see if you may find a vein of the precious stuff of which genius is made, for it is *made*, not given or flung at one's head.

LEARN THE REAL SIGNIFICANCE OF MUSIC.

The material must be there, of course, if anything important is to result, but it will never see the light without the pick and shovel, the brawny arm and dogged perseverance of the laborer, who delves for it and brings it forth with infinite toil. It has been said that "Genius is inspiration and talent is perspiration," but I venture the assertion that there is no difference between them except that in *degree*, and that fame like daily bread must be earned by the sweat of the brow.

If you fail of achieving fame, or even of producing art-works of real merit by the process outlined, you will at least learn the significance of music as a means of expression, will be able to appreciate what others have written and to play like an intelligent being for the sake of bringing out what is in the composition and not merely, parrot-like, imitating the inflections of the teacher in a phrase learned by rote.

AN INTERESTING GAME.

Let me, in this connection, suggest an interesting and helpful exercise, or, if you will, a musical game, for use at meetings of musical clubs and gatherings of classes of piano students.

Let each person present write on a slip of paper some thought or emotion or scene to be expressed in music; deposit the slips in a box; draw lots, or select alphabetically, for turns to play. Then let each, as he goes to the piano, take a slip from the box, without knowing, or letting others know, what is on it, take a moment for reflection and then express, as well as may be, on the piano, the suggestion on the slip, in a short improvisation, and let the members of the audience write what they think is on the slip drawn; then read them and compare the original with the impressions the playing has produced. This will stimulate and develop not only the original powers of the player, but the insight, perception and discrimination of the listeners.

If the improvisations are found to be too difficult or too unsatisfactory at first, follow the same plan, in the main, but let the slips be written and distributed at one meeting and the playing done at the next, thus giving the player a chance to prepare at home and at leisure a brief composition expressing the desired thought or mood.

A NOVEL TEST.

Another practical plan for work along this line, especially if one is pursuing it *alone*, would be (if I may be pardoned a little egotism) to secure a copy of my recent book, "Stories of Standard Teaching Pieces," look up the description of some composition of moderate difficulty with which you are not familiar (I have tried to explain the ideas contained in each clearly), fill your mind with the thought, or scene, or mood described, then try, for two weeks, to express it to your satisfaction on the piano. Memorize or write down the final result, then get the music mentioned, study it carefully, and compare your production with it, in detail, and see where it differs or falls short of the model by Schumann, Mendelssohn or whomsoever the composer may be. See just what means he uses for the required end and, if possible, the precise reason for it. Notice the effects of melody, harmony and rhythm and the details of form. In this way you will have constant stimulus for the imagination, fresh material to work on, and a definite model to strive towards.

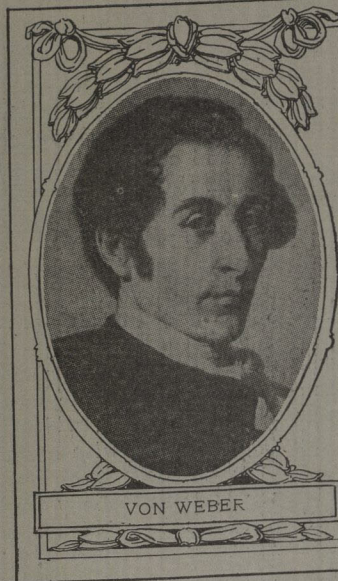
Continue the process with other compositions in like manner, and, if you have any creative ability at all, dormant within you it will awaken, and grow in a way to surprise and delight you beyond all expectation. If you can, submit your completed productions for correction and criticism to some good teacher, it would be a great help, but unfortunately you will find most teachers of composition more interested in the *form* than the *content* of your work.

It has been charged against the musician that he is far too prone to talk music all the time. Remember the epigram of Sydney Smith regarding Macaulay. "He has occasional flashes of silence that make his conversation perfectly delightful."

The Conflict of Speech and Song

By FREDERICK CORDER

Professor of Composition at the Royal Academy of Music of London



SPECIAL EDITORIAL NOTICE.

THE ETUDE desires to present its readers with a series of articles reviewing the progress of opera from its beginning to the present time. Owing to the fact that the presentation of these articles in any one issue would make impossible the variety which we deem all essential, we have decided to issue them in four consecutive numbers. All have been written by authorities of the highest standing and all are equally interesting and instructive.

THE BEGINNINGS OF OPERA.

BY HENRY T. FINCK.

This article appeared in the first of our two opera issues, published last month (January). It discussed the development of the opera down to Lully and Gluck.

MODERN ITALIAN OPERA.

BY LOUIS C. ELSON.

will form the third installment of the series and will be published in the March issue. This is one of the most fascinating educational articles this eminent critic and educator has ever written and will prove profitable reading to thousands of ETUDE readers.

MODERN FRENCH AND GERMAN OPERA.

BY ARTHUR ELSON.

author of "A Critical History of Opera," and other works, will furnish the fourth article of the series which will appear in April, and complete the historical and critical discussion of a subject about which many of our readers have been writing us for years.

THE CONFLICT OF SPEECH AND SONG.

BY FREDERICK CORDER.

the foremost English authority upon the subject of opera and the Professor of Composition at the Royal Academy. Mr. Corder is one of the ablest and at the same time one of the most brilliant writers upon musical subjects. He presents the second phase of the subject (Gluck to Wagner) in the present issue.

THE above title sums up the history of Opera during its whole extent of three hundred and ten years. For what is an opera? A stage-play set to music, you will reply. A vain attempt to set a stage-play to music would be a more truthful definition. For even in the most exceptional and remarkable instances it cannot but be noticeable that each of the two arts, Drama and Music, has suffered by the union. Each has had to give up something and has injured the other in order that their union should become possible. For, you see, the difficulty is that the poetical parts of a play are the least vital to the plot, yet it is just these that yearn for musical expression. The necessary explanations of the drama, on the other hand, cannot be really sung, but merely declaimed; they demand then either recitative or spoken dialogue and either way are hostile to musical interest. One opera is lyric and though teeming with melody is despised for its feeble plot. Another is dramatic and the complaint is that it has no tunes. The public alternately inclines to each form of art, but the difficulty seems insoluble.

It is my purpose here to describe the various phases of this amicable contest, this striving for an impossible ideal, dealing principally with the men who have really endeavored to fight against the dead weight of tradition and dull convention, which has always seemed the bar to progress. We shall see as we proceed whether this be a correct idea or no.

PRIMITIVE OPERAS.

Musical historians tell us that the first real opera—Peri's *Eurydice*—was the outcome of an attempt on the part of certain young Florentine artists to resuscitate Greek tragedy, this attempt lasting from about 1590 to 1600. The tradition is that Greek plays were either entirely or at least in part declaimed to music, as the Chinese plays are still. Upon what plan or principles the Greeks proceeded we can now never know, but the result was doubtless pretty much what it is on the Chinese stage and therefore wholly unfit for modern ears. Peri's opera, portions of which are quoted in various histories, seems to us now a very doleful affair, the verses being declaimed in the dullest of recitative with occasional interludes for the orchestra in the form of mild minuets or country dances. If the libretto, regarded as a play, had any merit, this was only obscured by the music; if the music had any interest it was constantly interrupted by stage requirements. After several efforts of a similar kind had been made there came one of those rare minds in which the intellect dominates the musical sense and thus pushes art out of the rut in which she is so apt to move.

A RARE MUSICAL INNOVATOR.

Claudio Monteverde (1568-1643) has been exaggeratedly called the Father of Modern Music. His claims to that title rest upon the statement made by learned antiquaries that he was the first to employ unprepared discords in music (which statement is not literally true) and the first to invent orchestral effects (about which there is no doubt whatever). As regards his first claim the truth is that for a couple of centuries the scientific side of music had been unceasingly practiced by the church musicians, till counterpoint had degenerated into a dull and meaningless formula. There was bound to arise some man who would be sufficiently ignorant or careless of tradition to attack it from the outside and thus strike out a new line. Monteverde's so-called innovations seem to us now little more than the mere blunders of an energetic, but not very skilful student. They are, in fact, on a par with the harmonic crudities that disfigure Wagner's earliest attempts. But, as in this case, they are the outcome of sincerity, of the man whose feelings are in advance of his methods of expression. Mark Twain once felicitously advised a young aspirant to fame to "keep his feelings where he could reach for them with a dictionary."

This was just the advice that Monteverde needed. Still, in his operatic attempts he had the brains to see, what all his fellows had overlooked, that to keep an audience interested in a whole long opera there must be varied interest in the music. Now music at this period was not sufficiently developed to be capable of much real variety. All he could do, therefore, was to enhance the dismal recitative and mild country dances by occasional harmonic shocks and by using all the different instruments he could get as a corrective to the monotonous "basso continuo;" for even he had not the temerity to break away from this. Indeed it lasted for a full 150 years longer. But Monteverde, having the advantage of royal patronage, was able to disregard expense and to dazzle the eye as well as the ear in his brilliant productions. Unfortunately the spectacular element is

one which appeals only too well to the ignorant public.

Opera once made only a superior kind of masque, attention was easily diverted from the main point, the structure of the music. Accordingly we are not surprised to find that with Monteverde's successors operatic music quickly reverted and became a mere ballad concert sung in costume on the stage. Such was the opera of Scarlatti, Handel and Porpora. Pedantry and formality resumed greater sway than ever, dictating the number of characters and the kind of songs each was to sing, while the brainless composers submitted smilingly and did exactly as they were told.

In England alone there arose one splendid composer, Henry Purcell (1658-1695), who under happier circumstances might have swayed the world; but England was—England, and Purcell died young. He had the true dramatic feeling; his operas, or rather musical plays, are only a superior kind of masques, but now and again you come upon a piece of declamation or a dramatic chorus which might have been written today. It is characteristic of our nation that not until quite recently has the attempt been made to print all his MSS. During the 250 years that they have been neglected of course many have disappeared, and any way it is too late to do him justice now. But Purcell's declamatory recitative is second only to Wagner's, and the dramatic scenes entitled "Saul and the Witch of Endor," and "The Complaint of Job," rise to an astonishing degree of power.

GLUCK'S INFLUENCE.

After nearly a whole century, during which the song writers had it all their own way, arose another intellectual musician who felt that in Lyric Drama the accent must not be on *Lyric* but on *Drama*. This was Christoph Willibald Gluck (not Glück, as the amateurs love to write it), who began like most, by being quite conventional, but owing to the failure of a work which was a hash-up of all his best stuff he was led to ask himself, like Sir Isaac Newton with the apple, "Why an opera falls to the ground?" It could not be the fault of his music; so he was led to turn his attention to libretti, which up to that time had been purchased just like music paper and as little valued by composers. One Metastasio a court poet, had almost the monopoly of the production and we are told that many of his books were set by forty or fifty different composers, so he must have made a good thing of it. The brilliant idea of trying some one else occurred to Gluck and a gentleman named Calzabigi supplied him with a libretto on the eternal subject of Oedipus. It seems to me that much of the success of this opera was owing to the sincerity and excellence of this book. It is not perfect, the foolish classical tradition of making the opera a mere commentary on incidents which are not presented to the audience, still lingers and checks sympathy, but the composer allows himself some freedom in the shape of the numbers, occasionally dispensing with the *da capo* so fatal to dramatic effect. Gluck tried to be dramatic; that was his great merit. I consider that his actual merits have been rather exaggerated—notably by Berlioz, who thought he had discovered him—and that his intentions were in advance of his achievements.

The reason why I cannot rave over Gluck to the extent that some critics do is that in his next works, *Alceste* and *Paris and Helen*—especially the latter—he reverted to old methods and met with comparative failure. The man who can return on his artistic tracks does not inspire me with reverence. It is only fair to say that he afterwards improved *Alceste* and retrieved his position which he maintained till the end of his days. The one beautiful air *Che farò* by which alone he is known to modern audiences is not a representative sample of his powers. His music in general is like a very inferior and faded Mozart. When I remember that Gluck was the only opera writer of the 18th century who tried, even feebly, to get beyond the hide-bound traditions of his time—the "laws" laid down by goodness knows whom—I respect and honor him. When I read one of his scores I confess I yawn.

MOZART'S WEAK LIBRETTOS.

It is curious to look from him to Mozart. Mozart, although a fine intelligence, was no iconoclast. Had he been ordered to write nothing but strict four-part counterpoint he would have cheerfully complied and ravished our ears all the same. The librettos of his operas are simply worthless, every one: how he can have consented to set such rubbish is inconceivable. Yet *Il Don Giovanni*, *Le Nozze di Figaro* and *Il Flauto Magico* are not only full of lovely music, but every chance afforded by the dramas is made the utmost of. There is astonishing variety, considering the limited harmonic scope and delicious instrumentation. He achieved the remarkable feat of combining strict musical form and dramatic propriety and he achieved this feat again and again. His concerted pieces and finales are exquisite, but he, unlike Gluck, left Recitative as barren a waste as the worst of his predecessors. For this his librettists were largely to blame.

WEBER AND THE NEW ROMANTICISM.

It was only natural that after this an improvement on the literary side should be attempted and accordingly it fell to the lot of Carl Maria von Weber (1786-1826) to win the next success with his romantic opera *Der Freischütz*. In this, as in other light operas, the explanatory parts were spoken dialogue and recitative but little employed. But when it became necessary the composer accompanied it with such originality and dramatic vividness as to open up an entirely new world to us. In his more ambitious attempts *Euryanthe* and *Oberon*, he still further exploited this new path, but unfortunately his musical technique was not sufficient to enable him to cope with the difficulties of the grand style. Also the librettos of these two works gave him picturesque backgrounds but no satisfactory dramatic incidents or climaxes.

By this time—the early half of the 19th century—owing to a great supply of fine singers, especially in Italy, opera was, as we say, booming. Of the Italian School of Rossini, Mercadante, Bellini and Donizetti, which simply pandered to the worst faults of these vocalists, there is no occasion to say much. Their works are a reversion to the worst side of the Scarlatti and Handel tradition; they seek no artistic end.

VERDI AND WAGNER.

Yet from such a thought could arise the mighty figure of Giuseppe Verdi (1813-1901) who, beginning as badly as the worst of his congeners, soared through the melodramatic blandities of *Il Trovatore* and *Rigoletto* to the semi-Wagnerian *Aida* and culminated in the magnificent *Otello* and *Falstaff* which are not even yet thoroughly appreciated. In the last of these the Recitative difficulty is surmounted in really triumphant fashion, yet on quite different lines from those pursued by the mighty Wagner. This man (1813-83), who made the operatic question entirely his life work, one need hardly discuss fully at this time of day. But the most cursory inspection of his twelve operas—or music-dramas, as they are more justly called—suffices to show how he labored to solve the problem which had flouted all his predecessors. In *The Fairies* we have the true beginner's work, with a libretto on the romantic lines then favored; with music a conscious imitation of Weber, Spohr and Marschner. In *Rienzi* we have a rather more robust libretto and music of a bolder character. With *The Flying Dutchman* comes the first sign of originality; the libretto is in good verse, the subject original and

daring, the music picturesque and dramatic. In *Tannhäuser* all these qualities are intensified, but now there is more attempt at breaking up the lyric forms. In *Lohengrin* we rise still higher; the bulk of this work is in short lyric strains interspersed with recitative and semi-recitative. Then Wagner perceived what a snare octo-syllabic rhymed verse was; he abandoned it and wrote his subsequent dramas in powerful Scandinavian verse of short measure, or else in verse of irregular metre.

The subjects, startlingly novel, were chosen with much care and research and—greatest innovation of all—a kind of music was at last evolved which was consummately plastic. The orchestra wove an endless and iridescent symphonic web out of the pre-arranged material while the text was so cunningly declaimed above it that there was no definite boundary between the lyric and the dramatic parts. This homogeneity of style is seen to greatest perfection in *Tristan and Isolde* where there is a minimum of explanation and a maximum of poetry, but even the explanatory portions of the *Nibelung's Ring* are marvelously well got over.

MODERN WRITERS.

For quite a while no one tried to follow Wagner's lead, though all composers were insensibly influenced by him. I shall not comment upon the operas of Richard Strauss for the simple reason that I cannot yet bring myself to judge them impartially; but it should be pointed out that numerous composers of to-day are trying new kinds of continuous music, with varying success. The operas of Vincent d'Indy, the *Pelléas et Mélisande* of Debussy, the *Ariane et Barbe bleue* of Dukas, are examples, all too recent to criticize, and I have before me a remarkable trilogy by the late Bohemian composer Zendo Fibich, which attempts once more to resuscitate the Greek drama. It is a series of three powerful dramas in blank verse on the Greek story of Pelops and Hippodamia. The text is spoken with little or no restraint, but the orchestra supplies a thin, yet sufficient and never-ceasing current of very pleasant music artfully broken up by pauses and rests so as to easily keep with the actor's speech. It is what we call "melodrama" in a higher and more refined form.

Melodrama never has claimed and probably never will claim general admiration, because the audience is expected to listen closely to drama and music at once (which they only pretend to do in opera). Perhaps we are more likely to see in the future a development of the dumb-show play. Either of these forms of art at least has the advantage of dispensing with Recitative and thus evading that conflict between drama and music which it has been the object of this article to sketch. That conflict has lasted for 300 years and my summary of it occupies only ten times as many words, so it is perforce a very inadequate one. But when people theorize about the harmonious blending of the sister arts remember that the muses, like only too many other families, are seen at their best apart. When they come together they only fight.

BOCCHERINI AND HIS ROYAL PATRONS.

CHARLES IV of Spain was something of an amateur musician, and took pleasure in playing the violin. He had in his court Boccherini, the violinist, and the two used to play together. Boccherini, however, was obliged to play second fiddle to His Majesty, and this did not altogether satisfy the vanity of the artist, particularly as King Charles played neither in time nor in tune.

Boccherini therefore composed a piece of music in which all the work was given to the second violin, while the first part was made very easy, hoping in this way to preserve the kingly dignity and at the same time to have an opportunity for displaying his own talents. Unhappily, however, the king detected the trick, and seized Boccherini by the collar with the intention of throwing him out of the window. The Queen intervened and Boccherini was released, but was dismissed from Spain forever. Later, however, the King repented, and gave his violinist a yearly stipend.

Boccherini eventually obtained a position with the German Emperor, who also played the violin. One day his new employer asked him "What difference do you find between my playing and that of my cousin?"

The violinist answered, "Charles IV played like a king—but your Majesty plays like an Emperor."

THE FORGOTTEN THINGS.

BY CLARA LOUISE GRAY.

EVERY one understands the fact that no matter what profession he is pursuing, the forgotten things peep out at you from every nook and corner. The forgotten incidents will keep jumping at one every moment in the day or night, and things that we might have done stare at us continually; we all forget, and the whole world forgets, very sad to relate. Why do we not, to indulge in slang, "get a hustle on," and stop forgetting? Things would grow brighter instantaneously.

On going to a lesson of one of my little piano-forte pupils one afternoon and entering the large hall, I found out that I was a trifle early, which is a good fault, by the way. I sat down with a sigh of contentment to await the child's return from school, but my contentment was soon to be broken, for suddenly, as I rested, I heard voices which came from the other room. I was in a predicament, for I could not move either one way or the other, and, though I stopped my ears, I could not help hearing the conversation.

"I do wish that Alice would come home from school," said her mother, "for this is the day of her piano lesson and her music teacher will soon be here."

"Do you like Miss G.?" asked the lady who was with Alice's mother. I put my fingers into my ears harder than ever. "Why I wanted to know," went on the same tone, "is because I am going to start Ethel in next month with some teacher, and I thought if you liked Miss G. I might try her."

"Alice is advancing under her method," went on the mother, "and I know that Alice loves her music teacher very much, and this is really a great deal, and Miss G. tries hard to please. But there is one thing in which I feel that she fails, and that is, 'she forgets the little things.'"

"In what way?" asked the other. "Well, for instance," answered the mother, "some time ago I asked her if she would get me some of that mending paper to mend Alice's music book; I do not like it to be so torn, as it does not look well on the piano. I have asked her three or four times since, and she is always lovely and nice about it, but she keeps saying she will do it to-morrow, and to-morrow, but she has not got it yet, and I don't like to keep on asking for it. She means well, but she keeps forgetting, that is all."

How my face burned and I could not say a word. "Then, not long ago Alice wished for a new march—you know the teacher in school often wants those who are learning the piano to play a march for the children. Alice asked Miss G. if she would not get her a pretty one to play, and she said she would, but she forgot that also. Alice is so much interested in her work that I do not want her to be discouraged by anything like this. It makes it very hard, but Alice thinks so much of her teacher that I shall not make any change, at least for the present."

I gave a small sigh of relief. "Other things come up at almost every lesson that Miss G. forgets, but I am going to keep on a while longer and give her a fair trial, and see if she will not wake up and do better. She is a good girl with lots of brain and sense, and in the end she may take a tumble and right-about face."

In my heart of hearts how I did thank this good, kind woman, and wish that there were more like her in the world. When I was able to listen again the same voice was talking.

"Are you going to engage her?" "I had thought about doing so," answered the other. "However, I could not think of doing so now under any circumstances. The little things go to make up our life and are in some ways more important than the large ones, and this is what I am trying to impart to Ethel every day. If this Miss G. forgets the little things, the time will come when she will forget other things more important yet. No, I want someone more stable for a teacher."

I could have cried with disappointment, for the lady was a very influential woman and I had been trying hard and long to get her little girl, and through my own carelessness I had lost her. It was a hard lesson, but one I never forgot.

In music, coherence and completeness are indispensable in every composition, however small.—Schumann.

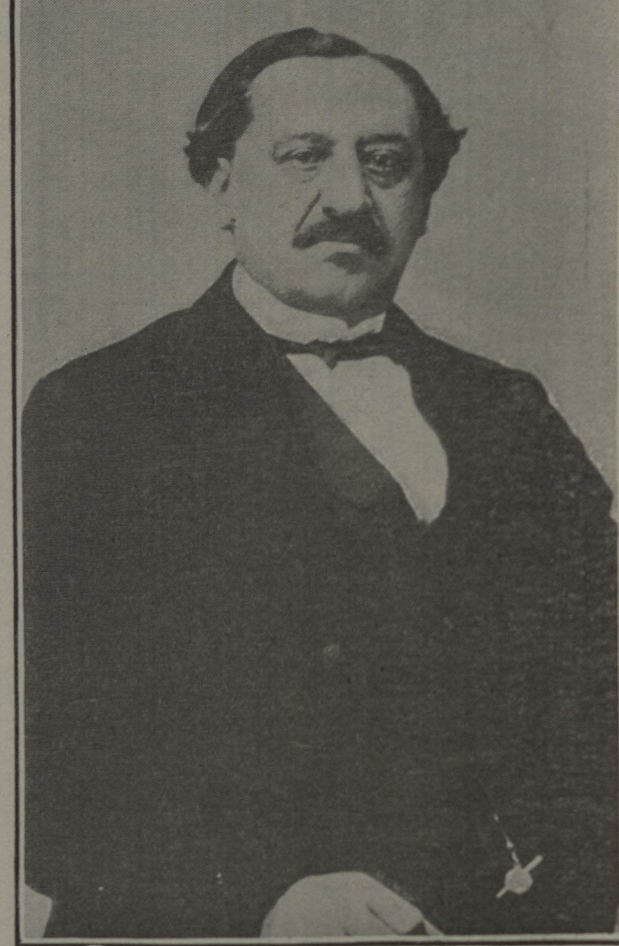
The Etude Gallery of Musical Celebrities



William Vincent Wallace



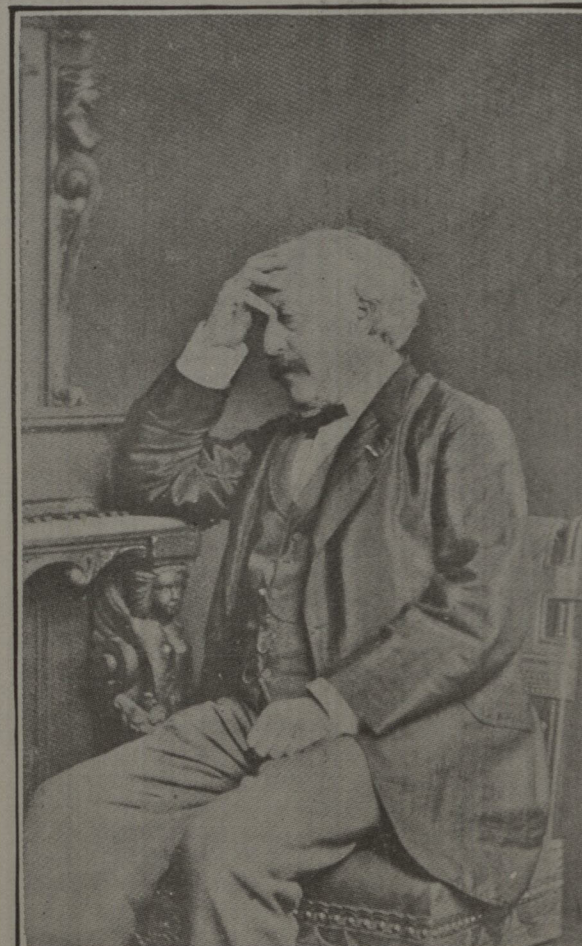
G. L. P. Spontini



F. von Flotow



Jean de Reszke



Stephen Heller



Franz Lehar

Photo. Copyright by Aime Dupont.

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out the pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, or on the fly-sheet of a piece of music by the composer represented, or use on bulletin board for class, club, or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. This feature commenced in the issue of THE ETUDE for February, 1909, and has been continued every month since then. Thus, two hundred and twenty-two of these instructive portrait-biographies have already been published.

FRIEDRICH VON FLOTOW.
(Flo'-toh.)

Flotow was born near Mecklenburg, and died at Darmstadt, January 24, 1883. He was the son of a German nobleman and was educated for the diplomatic service. The love of music, however, proved too strong for him, and when he went to Paris in 1827 he yielded to his musical aspirations, and became a pupil of Reicha. The Revolution of 1830 drove him away for a time, but he soon returned to Paris, and produced his first attempts at the houses of his aristocratic friends. His first operatic success in public was a work entitled *Le Naufrage de la Méduse*, produced at the Théâtre de la Renaissance, 1839. It was afterwards re-written and produced in Hamburg, 1845, and became a popular favorite in Germany. Several operas and ballets followed with varying success. The best known of his works are the operas *Stradella* and *Martha*. *Stradella* was originally a short lyric piece, and was afterwards enlarged into operatic form, and achieved great popularity in Germany, though it failed in London, and was never produced in Paris. *Martha* is the best and also the most popular of all his works. It was produced in Vienna, 1847, and quickly spread all over the world. In 1856 Flotow was appointed Intendant at the Court theatre, Schwerin, a post he retained until 1863, when he returned to Paris. In 1868 he removed to the neighborhood of Vienna.

(The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

GASPARO LUIGI PACIFICO SPONTINI.
(Spon-tee'-ne)

SPONTINI was born at Majolati, Ancona, Nov. 14, 1774, and died there Jan. 24, 1851. He studied at the Conservatory, Naples, under Sala and Tritto. His success as a composer also won him valuable assistance from Piccini. He won distinction in Naples, Venice, Rome and elsewhere as an opera composer, and then proceeded to Paris. Here he found that the facile Neapolitan style of opera was regarded with some contempt, and he made Mozart and Gluck his models. This resulted in the production of *La Vestale*, in 1807, and he became a great favorite. Napoleon and the Empress Josephine encouraged him in his work. *Ferdinand Cortes* proved almost as successful as *La Vestale*. He became director of Italian Opera, 1810-12, but was dismissed for "financial irregularities." The post was restored to him by Louis XVIII, but he sold it to Catalani. His last year in Paris (1819) witnessed the production of *Olympie*, a work which failed at first, but after much revision became a great favorite. From 1820 to 1841 he was in Berlin as court composer to Frederick II. Spontini became a brilliant figure at the German court, but created far more enemies than friends. After the death of the Emperor he was superseded, narrowly escaping imprisonment and disgrace. In recognition of his past services, however, he was pardoned and well pensioned.

(The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

WILLIAM VINCENT WALLACE.

WALLACE was born at Waterford, Ireland, July 1, 1813, and died at the Chateau de Bergen, in the Pyrenees, Oct. 12, 1865. The family migrated to Dublin, and Wallace soon became known as a violinist, organist and conductor. He went to Australia in 1835, and for a time lived adventurously by sea and land. In 1845 he found himself in London. *Maritana* was written and produced at Drury Lane the same year, and established Wallace's reputation. Other operas followed, but in 1849 he was in charge of a concert party in South America. Fourteen years in Germany followed, where his piano music was in great demand. Little of it is now remembered, though his first *Polka de Concert* and the piano arrangement of Paganini's *Witches' Dance* are still with us. He was invited to write an opera for Paris, but his eyesight failed him, and he undertook another trip to North and South America. He lost a fortune in New York, but made another by concert work, and returned to London in 1853. His *Lurline* was produced at Covent Garden in 1860, and was followed by other operas, now mostly forgotten. Wallace had remarkable gifts as a composer, but suffered from a "fatal facility" which led to the production of many works of no permanent value. His taste for adventure also interfered with his success to a great extent. His tune-ful *Maritana*, however, will always delight lovers of simple melody.

(The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

FRANZ LEHAR.
(Lay-har)

LEHAR was born April 30, 1870, at Komárom, Hungary. He received his musical education at the Prague Conservatory, and from there went as concertmaster to Elberfeld-Barmen. Subsequently he became a military bandmaster, and served with many infantry regiments in various parts of Austria-Hungary. He left the army in 1902 to fill the post as conductor of the Vienna Theater. In this year he also acted as conductor of the Riesenorchesters—the Giant Orchestra—at "Venice in Vienna," a great exhibition held in the Austrian capital. Lehar will always be remembered as the composer of *The Merry Widow*, the most successful musical comedy of recent times. It was produced in Vienna, 1905, and its entrancing waltz tunes spread across Europe and America like a summer heat-wave. *Gipsy Love* has also proved popular in this country, and so have other works of his which have been produced in German in America. He has also composed marches, overtures, and a symphonic poem. Like our own Victor Herbert, Lehar is one of a small band of well-schooled composers the world has produced, who have succeeded in appealing to the mass of people by their melodious and vivacious charm, and at the same time have delighted trained musicians by their certainty of technique. Mozart paved the way with his *Magic Flute* and *The Marriage of Figaro*, and since him there have been Johann Strauss, Planquette, Sullivan, Offenbach, and a few—too few—others.

(The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

STEPHEN HELLER.

HELLER was born May 15, 1815, at Pesth, Hungary, and died in Paris, Jan. 14, 1888. He studied with Anton Halm, in Vienna, and at an early age made his debut in Pesth. After a tour through Germany he settled in Augsburg, 1830-33, where he suffered a prolonged illness, and added to his stock of musical knowledge during his recovery. He went to Paris in 1838, and quickly established himself as a teacher of unusual ability. He rarely appeared in public, though he gave concerts in London in 1850 and again in 1862. His main life-work, however, was teaching and composing for the piano. The value of his teaching experience is noticeable in his admirable *Studies*, which have proved of immense value to students—particularly Opus 16, Nos. 45, 46 and 47. Of his other compositions, the *Tarantelle* in A flat (Op. 85) is by far the most popular. It is probably the most familiar example of this famous Italian dance in existence. He also wrote many other excellent pieces of marked originality, such as *Les Nuits Blanches*, and *Im Walde*. His knowledge of the pianoforte is further shown in the excellent transcriptions of many of the Schubert and Mendelssohn compositions. He does not appear to have attempted to write large orchestral works, but confined himself to the smaller forms, in which he was very prolific. One of the best known of his pupils is Isidor Philipp, of the Paris Conservatoire.

(The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

JEAN DE RESZKE.
(Resh'-kay.)

DE RESZKE was born at Warsaw, Poland, Jan. 14, 1850. He studied with Claffei, Cotogni and Sbriglia. He made his first operatic appearance in Venice, 1874, and sang in London, 1875. He was then supposed to be a baritone and as such made a reputation for himself not only in London, but also in Paris and Italy. He first appeared as a tenor in Madrid, 1879, and was first tenor at the Paris Opera, 1884-1889. He appeared in the first productions of many famous operas, including Gounod's *Roméo et Juliette*, and Massenet's operas, *Le Cid* and *Hérodiade*. He made his debut at Covent Garden, in 1888, and appeared there every year until 1900, his parts including *John of Leyden*, the *Duke in Un Ballo*, *Don José*, *Phœbus*, in Goring Thomas's *Esmeralda*, *Lancelot* in Bernberg's *Elaine*, and *Werther* in Massenet's opera. He became especially famous, however, as a singer in Wagner's operas, and in parts such as *Walther*, *Siegfried* and *Tristan* he was unrivalled. He made his New York debut in 1895, and though he was something of a failure at first, he soon established himself as the world's leading tenor. The most remarkable thing about De Reszke perhaps was his method of singing the heavy Wagner rôles in which he admirably interpreted the dramatic side, without sacrificing vocal purity. He suffered a severe illness in 1904, and since then has been engaged in teaching in Paris.

(The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

If My Daughter Should Study for Grand Opera

An interview secured expressly for THE ETUDE with the eminent Grand Opera Tenor and Operatic Impresario

ANDREAS DIPPEL

Director of the Philadelphia-Chicago Grand Opera Company

No person is better qualified to talk upon this subject than Mr. Andreas Dippel, general manager of the Philadelphia-Chicago Grand Opera Company, one of the youngest impresarios that ever guided the destinies of a grand operatic organization. He was born at Cassel, Germany, November 30, 1866. His father was a manufacturer. He was educated in the gymnasium of his native town, where he was graduated. Entering a banking house in 1882, he continued in that occupation for five years, acquiring the rudiments of a sound business education. In the meanwhile he began the study of the voice under Mme. Zottmayer, a famous singer of the Royal Court Theatre, at Cassel. He left his home in 1887, going to Berlin, Milan and Vienna, where he continued his studies with such masters as Prof. Julius Hey, Alberto Leoni and Johann Röss. This extensive musical training, added to his proficiency in four different languages, enabled him to sing all the leading tenor parts in Italian, French and German operas with equal success. In 1887 he secured an engagement at the Stadt-Theatre, in Bremen, and made his debut in "The Flying Dutchman." While his engagement at this theatre lasted until 1892, he was granted leave of absence during the season of 1890-91 to sing at the Metropolitan Opera House in New York. His American debut was made on November 26, 1900, in Franchetti's "Asrael," under the conductorship of Anton Seidl. Upon the termination of his Bremen engagement he visited the United States for a concert tour, during which he sang under the eminent conductors, Anton Seidl, Arthur Nikisch and Theodore Thomas. Returning to Germany he sang at the Stadt-Theatre in Breslau during the seasons of 1892-93, and from 1893 to 1898 he was a member of the Imperial Court Opera in Vienna. In 1898 Mr. Dippel returned to the Metropolitan Opera Company, then under Maurice Grau. During four seasons Mr. Dippel filled engagements at the Royal Opera, Covent Garden, London; the Royal Opera, Munich, and at the Bayreuth Festivals. His repertoire was truly remarkable, comprising nearly 150 different parts in works of the German school from Mozart to Wagner; the Italian, from Donizetti to Puccini, as well as the works of the great masters of France. In addition to this he has a repertoire of over 60 oratorios. Perhaps the most distinctive work of Mr. Dippel was done as a singer of Wagnerian rôles. In February, 1908, the Board of Directors of the Metropolitan Opera Company appointed Mr. Dippel to the important post of Administrative Manager at the Metropolitan Opera House. Seeing greater opportunities in being the sole director of a grand opera company he assumed control of the new Philadelphia-Chicago Grand Opera Company, retaining, however, his connection with the Metropolitan Opera Company as Honorary Associate.—EDITOR'S NOTE.]

"The training of the girl designed to become a great prima donna is one of the most complex problems imaginable. You ask me to consider the case of an imaginary daughter designed for the career in order to make my opinions seem more pertinent. Very well. If my daughter were studying for grand opera, and if she were a very little girl, I should first watch her very carefully to see whether she manifested any uncontrollable desire or ambition to become a great singer. Without such a desire she will never become great. Usually this ambition becomes evident at a very early age. Then I should realize that the mere desire to become a great singer is only an infinitesimal part of the actual requirements.

"She must have, first of all, fine health, abundant vitality and an artistic temperament. She must show signs of being industrious. She should have the patience to wait until real results can be accomplished. In fact, there are so many attributes that it is difficult to enumerate them all. But they are all worth considering seriously. Why? Simply because if they are not considered she may be obliged to spend years of labor for which she will receive no return except the most bitter disappointment conceivable. Of the thousands of girls who study to become prima donnas only a very few can succeed from the nature of things. The others either abandon their ambitions or assume lesser rôles from little parts down to the chorus.

"You will notice that I have said but little about her voice. During her childhood there is very little means of judging of the voice. Some girls' voices that seem very promising when they are children

often turn out in a most disappointing manner. So you see I would be obliged to consider the other qualifications before I even thought of the voice. Of course, if the child showed no inclination for music or did not have the ability to 'hold a tune,' I should assume that she was one of those frequent freaks of nature which no amount of musical training can save.



ANDREAS DIPPEL.

"Above all things I should not attempt to force her to take up a career against her own natural inclinations or gifts. The designing mother who desires to have her own ambitions realized in her daughter is the bane of every impresario. With a will power worthy of a Bismarck she maps out a career for the young lady and then attempts to force the child through what she believes to be the proper channels leading to operatic success. She realizes that great singers achieve fame and wealth and she longs to taste of these. It is this that prompts her to fight all obstacles rather than any particular love for her child. No amount of advice or persuasion can make her believe that her child cannot become another Tetrassini, or Garden, or Schumann-Heink, if only the impresario will give her a chance. In nine cases out of ten Fate and Nature have a conspiracy to keep the particular young lady in the rôle of a stenographer or a dressmaker, and in the battle with Fate and Nature even the most ambitious mother must be defeated."

HER VERY EARLY TRAINING.

Once determined that she stood a fair chance of success in the operatic field I should take the greatest possible care of her health, both physically and intellectually. Note that I lay particular stress upon her physical training. It is most important, as no one but the experienced singer can form any idea of what demands are made upon the endurance and strength of the opera singer.

Her general education should be conducted upon the most approved lines. Anything which will develop and expand the mind will be useful to her in later life. The later operatic rôles make far greater demands upon the mentality of the singer than those of other days. The singer is no longer a parrot with little or nothing to do but come before the footlights and sing a few beautiful tones to a few gesticulations. She is expected to act and to understand what she is acting. I would lay great stress upon history—the history of all nations—she should study the manners, the dress, the customs, the traditions, and the thought of different epochs. In order to be at home in "Pelleas and Melisande," or "Tristan and Isolde," or "La Bohème" she must have acquainted her mind with the historical conditions of the time indicated by the composer and librettist.

HER FIRST MUSICAL TRAINING.

Her first musical training should be musical. That is, she should be taught how to listen to beautiful music before she ever hears the word technic. She should be taught sight reading, and she ought to be able to read any melody as easily as she would read a book. The earlier this study is commenced with the really musical child the better. Before it is of any real value to the singer her sight reading should become second nature. She should have lost all idea of the technology of the art and read with ease and naturalness. This is of immense assistance. Then she should study the piano thoroughly. The piano is the door to the music of the opera. The singer who is dependent upon some assistant to play over the piano scores is unfortunate. It is not really necessary for her to learn any of the other instruments, but she should be able to play readily and correctly. It will help her in learning scores more than anything else. It will also open the door to much other beautiful music which will elevate her taste and ennoble her ideals.

She should go to the opera as frequently as possible in order that she may become acquainted with the great rôles intuitively. If she cannot attend the opera itself she can at least gain an idea of the great operatic music through the talking machines. The "repertory" of records is now very large, but of course does not include all of the music of all of the scenes.

She should be taught the musical traditions of the different historical musical epochs and the different so-called music schools. First she should study musical history itself and then become acquainted with the music of the different periods. The study of the violin is also an advantage in training the ear to listen for correct intonation, but this is by no means absolutely necessary.

(The Etude Gallery.)

LANGUAGES.

All educators recognize the fact that languages are attained best in childhood. The child's power of mimicry is so wonderful that they acquire a foreign language quite without any suggestion of accent in a time which will always put their elders to shame. Foreign children who come to America before the age of ten speak both their native tongue and English with equal fluency.

The first foreign language to take up should be Italian. Properly spoken there is no language so mellifluous as Italian. The beautiful quantitative value given to the vowels—the natural quest for euphony and the necessity for accurate pronunciation of the last syllable of a word in order to make the grammatical sense understandable is a training for both the ear and the voice.

Italy is the land of song, and most of the conductors give their directions in Italian. Not only the usual musical terms, but the other directions are denoted in Italian by the orchestra conductors, and if the singer does not understand she must suffer accordingly.

After the study of Italian I would recommend in order French and German. If my daughter were studying for opera I should certainly leave nothing undone until she had mastered Italian, French, German and English. Although she would not have many opportunities to sing in English under present conditions the English-speaking people in America, Great Britain, Canada, South Africa and Australia are great patrons of musical art, and the artist must of course travel in some of these countries.

THE STUDY OF THE VOICE ITSELF.

Her actual voice study should not commence before she is seventeen or eighteen years of age. In the hands of a very skilled and experienced teacher it might commence a little earlier, but it is better to wait until her health becomes more settled and her mature strength develops. At first the greatest care must be taken. The teacher has at best a delicate flower which a little neglect or a little over-training may deform or even kill. I cannot discuss vocal methods as that is not pertinent to this interview. There is no one absolutely right way, and many famous singers have traveled different roads to reach the same end. However, it is a historic fact that few great singers have ever acquired voices which have had beautiful quality, perfect flexibility and reliability who have not sung for some years in the old Italian style. Mind you, I am not referring to an old Italian school of singing here, but merely to that class of music adopted by the old Italian composers—a style which permitted few vocal blemishes to go by unnoticed. Most of the great Wagnerian singers have been proficient in coloratura rôles before they undertook the more complicated parts of the great magician of Bayreuth.

While the aspiring young singer is engaged in her vocal training she should find time to study the theory of music. This is very much neglected, and a failure to understand the structure of music, both from the standpoint of musical form and harmony, often places the singer in an embarrassing position. The director knows what is right and the singer has preconceived ideas of the interpretation which will not conform to the composer's musical intentions.

It is better to leave the study of repertoire until later years—that is, until the study of voice has been conducted for a sufficient time to insure regular progress in the study of repertoire. Personally, I am opposed to those methods which take the student directly to the study of repertoire without any previous vocal drill. The voice, to be valuable to the singer, must be able to stand the wear and tear of many seasons. It is often some years before the young singer is able to achieve real success, and the profits come with the later years. A voice that is not carefully drilled and trained so that the singer knows how to get the most out of it with the least strain and the least expenditure of effort will not stand the wear and tear of many years of opera life.

After all, the study of repertoire is the easiest thing. Getting the voice properly trained is the difficult thing. In the study of repertoire the singer often makes the mistake of leaping right into the most difficult rôles. She should start with the simpler rôles, such as those of some of the lesser parts in the old Italian operas. Then she may essay the leading rôles of, let us say, "Traviata," "Barber of



From "The Music of the Modern World." Published by permission of Appleton & Co.
THE VISIT TO THE IMPRESARIO.

Seville," "Norma," "Faust," "Romeo and Juliet" and "Carmen."

Instead of simple rôles she seems inclined to spend her time upon "Isolde," "Mime," "Elsa" or "Butterfly." It has gotten so now that when a new singer comes to me and wants to sing "Tosca" or some rôle from the so-called new or "verismo" Italian school I almost invariably refuse. I ask them to sing something from *Norma*, or *Puritani*, or *Dinorah*, or *Lucia* in which it is impossible for them to conceal their vocal faults. But no, they want to sing the big aria from the second act of *Madama Butterfly*, which is hardly to be called an aria at all, but rather a collection of dramatic phrases. When they are done I ask them to sing some of the opening phrases from the same rôle, and ere long they discover that they really have nothing which an impresario can purchase. They are without the voice and without the complete knowledge of the parts which they desire to sing.

Then they discover that the impresario knows that the tell-tale pieces are the old arias from the old Italian operas. They reveal the voice in its entirety. If the breath control is not right it becomes evident at once. If the quality is not right it becomes as plain as the features of the young lady's face. There is no dramatic-emotional curtain under which to hide these shortcomings. Consequently, knowing what I do, I would insist upon my daughter having a thorough training in the old Italian arias.

HER TRAINING IN ACTING.

Her training in acting would depend largely upon her natural talent. Some children are born actors—natural mimics. They act from their childhood right up to old age. They can learn more in five minutes than others can learn in years. Some seem to require little or no training in the art of acting. As a rule they become the most forceful acting singers. Others improve wonderfully under the direction of a clever teacher.

The new school of opera demands higher histrionic ability from the singer. In fact, we have come to a time when opera is a real drama set to music which is largely recitative and which does not distract from the action of the drama. The librettos of other days were, to say the least, ridiculous. If the music had not had a marvelous hold upon the people they could not have remained in popular favor. To my mind it is an indication of the wonderful power of music that these operas retain their favor. There is something about the melodies which seem to preserve them for all time, and the public is just as anxious to hear them today as it was twenty-five and fifty years ago.

Richard Wagner turned the tide of acting in

opera with his music dramas. Gluck and von Weber had already made an effort in the right direction, but it remained for the mighty power of Wagner to accomplish the final work. Now we are witnessing the rise of a school of musical dramatic actors such as Garden, Renaud and others which promises to increase the public taste in this matter and which will add vastly to the pleasure of opera going as it will make the illusion appear more real.

This also imposes upon the impresario a new contingency which threatens to make opera more and more expensive. Costumes, scenery, and all the settings nowadays must be both historically authentic and costly. The collection of wigs, robes, spears and armor, together with a few sets of scenery which a few years ago sufficed for the equipment of an opera company, has now given way to an equipment more elaborate than that of a Belasco or an Irving. Nothing is left undone to make the picture real and beautiful. In fact, operatic productions as now given in America are as complete and luxurious as any performances given anywhere in the world.

WHEN DIFFERENT PUPILS MAKE THE SAME MISTAKES.

A RATHER novel way for challenging attention is suggested by the following excerpt from Dr. Fisher's work on *Psychology for Music Teachers*. After pointing out the fact that nineteen out of twenty pupils of equal ability will make the same mistake in reading a piece of music for the first time, he goes on to say:

"If a teacher is in the habit of using a particular book of studies, he can, on turning to any page, point out the place where the next pupil who takes that particular page will go wrong. That this assertion is not a reflection upon any particular teacher, or class of teachers, is obvious from the fact that it is deduced from a long experience of large boarding schools for girls. Here the pupils come from all parts of the country, where they have been instructed by all kinds of teachers. Yet the result is almost invariably the same.

"In teaching Raff's *Abends*, not a particularly difficult piece, the writer has frequently said, pointing to the middle part of the piece, 'You will make at least eight mistakes before you reach the change of signature. I will count them to myself as you play them and point them out to you.' The girl may possibly ask, 'Do you know which mistakes I shall make?' To which the reply is, 'Yes.' A challenge of this kind is a good way of stimulating attention. What has been said with respect to Raff's *Abends*, applies equally to other pieces."



How a Great Operatic Production is Prepared

Opinions from Many Celebrated Specialists upon a Subject of Much Human Interest to all Music Lovers

It is most human to want to peep behind the scenes and see something of the machinery which causes the wonderful spectacle of the stage. We remember how, as children, we longed to open the clock and see the wheels go round. Behind the asbestos curtain there is a world of ropes, lights, electrical and mechanical machinery, paints and canvas, which is always a territory filled with interest to those who sit in the seats in front.

Much of the success of the opera in New York, in recent years, is due to the great efficiency of the Director, Giulio Gatti-Casazza, and to the Conductors Arturo Toscanini and Alfred Hertz. Mr. Gatti, as he is familiarly called, is now in his fifth season at the Metropolitan. He is a graduate of the Royal Italian Naval Academy at Leghorn, and had been intended for a career as a naval engineer before he undertook the management of the opera at Ferrara. This he did because his father was on the board of directors of the Ferrara opera house, and the institution had not been a great success. His directorship was so well executed that he was appointed head director of the opera at La Scala in Milan, and astonished the musical world with his wonderful Italian productions of Wagner's operas under the conductorship of Toscanini. The two became like brothers, and refuse to work apart. In New York they have instituted many reforms, and last year they took the New York company to Paris, giving performances which made Europe realize that opera in New York is as fine as that in any music center in the world, and in some particulars finer. The New York opera is more cosmopolitan than that of any other country. Its company includes artists from practically every European country, but fortunately includes more American singers and musicians to-day than at any time in our operatic history. We are indebted to the staff of the Metropolitan Opera House, who with the kind permission of the director, have furnished THE ETUDE with the following interesting information:

A WORLD OF DETAIL.

Few people have any idea of how many persons and how many departments are connected with the opera and its presentation. Considering them in order they might be classed as follows:

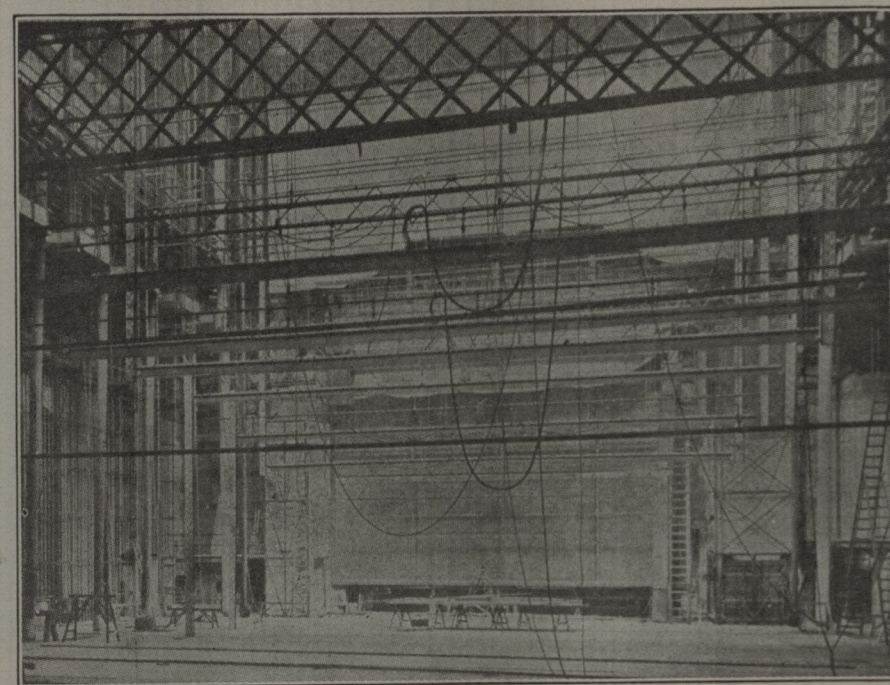
The General Manager and his assistants.
The Musical Director and his assistants.
The Stage Director and his assistants.
The Technical Director and his assistants.
The Business Director and his assistants.
The Wardrobe Director and his assistants.
The Master of Properties and his assistants.
The Head Engineer and his assistants.
The Accountant and his assistants.
The Advertising Manager and his assistants.
The Press Representative and his assistants.
The Superintendent and his assistants.
The Head Usher and his assistants.
The Electrician and his assistants.

Few of these important and necessary factors in the production ever appear before the public. Like the miners who supply us with the wealth of the earth, they work, as it were, underground. No one is more directly concerned with making the production than the Technical Director. In that we are fortunate in having the views of Mr. Edward Siedle, Technical Director of the Metropolitan Opera Company, of New York. The complete pic-

ture that the public sees is made under the supervision of Mr. Siedle, and during the actual production he is responsible for all of the technical details. His experience has extended over a great many years in different countries. He writes:

THE TECHNIC OF THE PRODUCTION.

"I understand you wish me to give you some idea of the technicalities involved in producing the stage pictures which go to form an opera. Let us suppose it is an opera by an American composer. My first procedure would be to place myself in touch



HOW AN OPERATIC STAGE LOOKS FROM BEHIND.
Photograph of the Reconstructed Stage of the Berlin Grand Opera.

with the author and composer. After having one or two talks with them I secure a libretto. When a mutual understanding is agreed upon between us as to the character of the scenes required and the positions of particular things in relation to the business which has to take place during the performance, I make my plans accordingly, and look up all the data available bearing upon the subject.

"It is now time to call in the scenic artist, giving him my views and ideas, so that he can start upon the designing and painting of the scenery. His first design would be in the form of a rough sketch and a more clearly worked out ground plan. After further discussion and alterations we should definitely agree upon a scheme, and he would proceed to make a scale model. When this model is finished it is a perfect miniature scene of the opera as it will appear on the night the opera is produced.

"The author and composer are then called in to meet the impresario and myself for a final consultation. We now finally criticize our plans, making any alterations which may seem necessary to us. When these alterations are completed the plans are handed over to the carpenter, who immediately starts making his frames and covering them with canvas, working from the scale model. The scenic artist is now able to commence his work in earnest. The 'properties' are our next consideration. Sketches and patterns are made, authorities are consulted, and everything possible is done to aid the Property Master in doing his part of the work.

"Unless the opera in question calls for special mechanical effects, or special stage machinery, the

scene is adapted to the stage as it is. If anything exceptional has to be achieved, however, special machinery is constructed.

"The designing of the costumes is gone over in much the same way as the construction of the scenery. The period in which the opera is laid, the various characters and their station in life, are all well talked over by the composer, author and myself. The costume designer is then called in, and after listening to what every one has to say and reading the libretto, he submits his designs. These, when finished, are criticised by the impresario, the composer, the author and myself, and any suggestion which will improve them is accepted by the designer, and alterations are made until everything is satisfactory. The designs are then sent to the costume maker.

"The important matter of lighting and electrical effects is not dealt with until after the scenery has been completed, painted and set up on the stage, except in the case when exceptional effects are demanded. The matter is then carefully discussed and arranged so that the apparatus will be ready by the time the earlier rehearsals are taking place."

The staff required by a Technical Director in such an institution as the Metropolitan Opera House is necessarily a large one. He needs an able scenic artist with his assistants and an efficient carpenter with his assistants to complete the scenic arrangements as indicated in the models. The completed scenery is delivered over to the stage carpenter who has a large body of assistants, and is held responsible for the running of the opera during rehearsals and performances. The stage carpenter has also under his control a body of carpenters who work all night, commencing their duties after the opera is all over, removing all the scenery used in the opera just finished from the opera house, and bringing from the various storehouses the scenery required for the next performance or rehearsal. The electrician is an important member of my staff, and he, of course, has a number of assistants. The Property Master and his assistants and the Wardrobe Mistress and her assistants are also extremely important. Then there is the engineer who is responsible for the heating and ventilating, and also for many of the stage effects is another necessary and important member. In all, the Opera House, when in full swing, requires for the technical or stage detail work alone about 185 people.

Thus far we have not considered the musical side of the production. This is, of course, under the management of the General Director and the leading Musical Director. Very little time at best is at the disposal of the musical director. A director like Toscanini would, in a first-class opera house, with a full and competent company, require about fifteen days to complete the rehearsals and other preparations for such a production as *Aida*, should such a work be brought out as a novelty. A good conductor needs at least four orchestra rehearsals. *Pelleas et Melisande* would require more extensive rehearsing, as the music is of a new order and is, in a sense, a new form of art.

IMPORTANT REHEARSALS.

While the head musical director is engaged with the principals and the orchestra, the Chorus-master spends his time training the chorus. If his work is not efficiently done, the entire production is greatly impeded. The assistant conductors undertake the work of rehearsing the soloists prior to their appearance in connection with the orchestra. They must know the Head Director's ideas perfectly, and see that the soloists do not introduce interpretations which are too much at variance with his ideas and the accepted traditions. In all about ten rehearsals are given to a work in a room set aside for that purpose, then there are five stage rehearsals, and finally four full ensemble rehearsals with the orchestra. In putting on an old work, such as those in the standard repertoire, no rehearsals are demanded.

THE ETUDE

ner, up to that time, had never been sung by any French tenor, so I determined to master German and become a Wagner singer. This I did, and it fell to me to receive that most coveted of distinctions 'soloist at Bayreuth,' the citadel of the highest in German operatic art. In after years I sang in all parts of Germany with as much success as in France. Later I went to London and then to America, where I have sung for six seasons. It has been no small pleasure for me to return to Paris where I once lived in penury, and to receive the highest fee ever paid to a singer in the French capital.

The Need for Great Care

"I don't know what more I can say upon the subject of self-help for the singer. I have simply told my own story and have related some of the obstacles that I have overcome. I trust that no one who has not a voice really worth while will be misled by what I have had to say. The voice is one of the most intricate and wonderful of the human organs. Properly exercised and cared for it may be developed to a remarkable degree, but there are cases, of course, where there is not enough voice at the start to warrant the aspirant making the sacrifices that I have made to reach my goal. This is a very serious matter, and one which should be determined by responsible judges. At the same time, the singer may see how possible it is for even experienced musicians like my colleagues in Lyons to be mistaken. If I had depended upon them and not fought my own way out I would probably be an obscure teacher in the same old city, earning the munificent salary of one hundred dollars a month.

Fighting Your Own Way

"The student who has to fight his own way has a much harder battle of it, but he has a satisfaction which certainly does not come to the one who has all of his instruction fees and living expenses paid for him. He feels that he has earned his success and by the processes of exploration through which the self-help student must invariably pass he becomes invested with a confidence and 'I know' feeling which is a great asset to him. The main thing is for him to keep busy all the time. He has not a minute to spare upon dreaming. He has no one to carry his burden but himself, and the exercise of carrying it himself is the thing which will do most to make him strong and successful.

"The artists who leap into success are very rare. Hundreds who have held mediocre positions come to the front, while those who appear most favored stay in the background. Do not seek to gain eminence by any influence but that of real earnest work, and if you do not intend to work, and work hard, drop all of your aspirations for operatic laurels."

SIGHT READING FOR THE LITTLE ONES.

BY ROSA LOUISE BARROWS.

Most teachers are familiar with the phrase, "I shall be glad when my child can sit down at the piano and play a piece right off at first sight." It is surely not out of the way for the parents of our pupils to expect that much. Modern teaching methods, however, demand careful study of each piece, and it is usual nowadays for a pupil to learn a piece one hand at a time.

Where this is done, some practice should also be given in sight reading. A useful method of doing this is to mount selections of different grades on thick sheets of paper, and at each lesson to hear the pupil play one at sight, both hands together. This piece should be taken home and practiced once or twice each day. If the piece is played correctly at the next lesson, the child is given a gilt star. At the end of ten lessons the pupil who has the greatest number of stars receives a reward—usually a picture of one of the composers.

This method has been tried, and found more successful than was at first anticipated, as the children liked the "star" idea very much indeed, and the rivalry to be among the winners proved very helpful to their studies. They not only read at sight better, but also worked harder at their other exercises so as to be able to read more quickly.

AN ALPHABET OF OPERA COMPOSERS.

The following list of opera composers by no means includes all those who have written operas since the little group of Florentine noblemen in the sixteenth century made the first attempt to revive the Greek drama. Only those composers have been selected who made their impress on the age in which they lived, and in whom the modern opera lover has some reason to be interested. The opera chosen as representative of each composer by no means represents that composer at his best in a strictly musical sense. It is the opera which is most closely associated with its composer in the popular public is *Tannhäuser*. For one person who could all the Wagner operas, the one best known to the general public is *Tannhäuser*. For one person who could give you the "sword motive" from *Die Walküre*, probably a hundred could whistle *Star of Eve* from *Tannhäuser*. Similarly there are thousands who are familiar with the *Miserere* from Verdi's *Il Trovatore* who are not aware of the existence of *Otello* or *Aida*, though most cultivated musicians hold these latter works in far higher esteem.

COMPOSER.	WHERE BORN.	MOST POPULAR OPERA.	PRODUCED.
Adam, A. C.	(1803-1856) France	Le Postillon de Longjumeau	Paris, 1836
d'Albert, E.	(1864—) Scotland	Im Tiedland	Prague, 1903
Auber, D. F. E.	(1782-1871) France	Fra Diavolo	Paris, 1830
Audran, E.	(1842-1901) France	La Mascotte	London, 1880
Balfe, M. W.	(1808-1870) Ireland	Bohemian Girl	London, 1843
Beethoven, L. V.	(1770-1827) Germany	Fidelio	Vienna, 1805
Bellini, V.	(1801-1835) Sicily	Norma	Milan, 1831
Berlioz, H.	(1803-1869) France	Benvenuto Cellini	Paris, 1838
Bizet, G.	(1838-1875) France	Carmen	Paris, 1875
Boieldieu, F. A.	(1775-1834) France	La Dame Blanche	Paris, 1825
Boito, A.	(1842—) Italy	Mefistofele	Milan, 1868
Caccini, G.	(1558-1618?) Italy	Dafne	Florence, 1594
Cellier, A.	(1844-1891) England	Dorothy	London, 1885
Charpentier, G.	(1860—) France	Louise	Paris, 1900
Cherubini, M. L.	(1760-1842) Italy	The Water Carrier	Paris, 1800
Converse, F. S.	(1871—) U. S. A.	Pipe of Desire	Boston, 1906
Cornelius, P.	(1824-1874) Germany	The Barber of Bagdad	Weimar, 1858
Damrosch, W. J.	(1862—) Germany	The Scarlet Letter	Boston, 1896
Debussy, A. C.	(1862—) France	Pelléas et Mélisande	Paris, 1902
Délibes, C. P. L.	(1836-1891) France	Lakmé	Paris, 1883
Donizetti, G.	(1797-1848) Italy	Lucia di Lammermoor	Naples, 1863
Flotow, F. V.	(1812-1883) Germany	Martha	Vienna, 1847
Glinka, M. I.	(1804-1857) Russia	A Life for the Czar	St. Petersburg, 1836
Gluck, C. W.	(1714-1787) Germany	Iphigénie en Aulide	Paris, 1779
Goldmark, C.	(1825—) Austria	Die Koenigin von Saba	Vienna, 1875
Gounod, C.	(1818-1893) France	Faust	Paris, 1859
Grétry, A. E. M.	(1751-1813) Belgium	Richard, Cœur de Lion	Paris, 1784
Halévy, J. F.	(1799-1862) France	La Juive	Paris, 1835
Handel, G. F.	(1685-1759) Germany	Rinaldo	London, 1710
Herbert, V.	(1859—) Ireland	Natoma	Philadelphia, 1910
Hérold, L. J. F.	(1791-1833) France	Zampa	Paris, 1831
Humperdinck, E.	(1854—) Germany	Hänsel und Gretel	Weimar, 1893
Leoncavallo, R.	(1858—) Italy	I Pagliacci	Milan, 1892
Lortzing, G. A.	(1801-1851) Germany	Czar and Carpenter	Leipzig, 1837
Lully, J. B. de	(1633-1687) Italy	Armide et Renaud	Paris, 1686
Marschner, H. A.	(1795-1861) Germany	Hans Heiling	Hanover, 1833
Mascagni, P.	(1863—) Italy	Cavalleria Rusticana	Rome, 1890
Massenet, J. E. F.	(1842—) France	Thaïs	Paris, 1894
Méhul, E. J. N.	(1763-1817) France	Joseph	Paris, 1807
Mercadante, F.	(1795-1870) Italy	Il Giuramento	Milan, 1837
Messager, A.	(1853—) France	Veronique	Paris, 1898
Meyerbeer, G.	(1791-1864) Germany	Les Huguenots	Paris, 1836
Monteverde, C. G. A.	(1567-1643) Italy	Orfeo	Mantua, 1608
Mozart, W. A.	(1756-1791) U. S. A.	Don Giovanni	Prague, 1787
Nevin, A. F.	(1871—) U. S. A.	Poia	Pittsburg, 1907
Nicolai, A.	(1810-1849) Germany	Merry Wives of Windsor	Berlin, 1849
Offenbach, J.	(1819-1880) Germany	Tales of Hoffmann	Paris, 1880
Parker, H. W.	(1863—) U. S. A.	Mona	New York, 1912
Peri, J.	(1560?-1633?) Italy	Euridice	Florence, 1600
Piccini, N.	(1728-1800) Italy	Iphigénie en Tauride	Paris, 1781
Planquette, J.	(1848-1903) France	Chimes of Normandy	Paris, 1877
Ponchielli, A.	(1834-1886) Italy	La Gioconda	Milan, 1876
Puccini, G.	(1858—) Italy	Madame Butterfly	Milan, 1904
Purcell, H.	(1658-1695) England	King Arthur	London, 1691
Rameau, J. P.	(1683-1764) France	Castor et Pollux	Paris, 1737
Rossini, G. A.	(1792-1868) Italy	William Tell	Paris, 1829
Saint-Saëns, C. C.	(1835—) France	Samson and Delilah	Weimar, 1877
Smetana, F.	(1824-1884) Bohemia	The Bartered Bride	Prague, 1866
Spontini, G. L. P.	(1774-1851) Italy	La Vestale	Paris, 1807
Strauss, J. (Jr.)	(1825-1899) Austria	Die Fledermaus	Vienna, 1874
Strauss, R.	(1864—) Germany	Salome	Vienna, 1905
Sullivan, A. S.	(1842-1900) England	The Mikado	Dresden, 1885
Tschaikowski, P. I.	(1840-1893) Russia	Eugen Onegin	London, 1879
Thomas, A.	(1811-1896) Germany	Mignon	Moscow, 1866
Verdi, F. G.	(1813-1901) Italy	Il Trovatore	Paris, 1853
Wagner, R.	(1813-1883) Germany	Tannhäuser	Rome, 1845
Weber, C. M. von	(1786-1826) Germany	Der Freischütz	Dresden, 1821

NAMES OF THE NOTES IN OTHER LANGUAGES.

MUSICIANS in their reading may encounter names of notes which seem to baffle their understanding. The names of notes employed in England, for instance, are rarely understood by American musicians. The following, therefore, is well worth preserving.

AMERICAN	ENGLISH	GERMAN	FRENCH	ITALIAN
Whole Note	Semibreve	Ganznote	Semibreve	Semibreve
Half Note	Minim	Halbnote	Blanche	Bianca
Quarter Note	Crotchet	Viertelnote	Noir	Nera
Eighth Note	Quaver	Achtelnote	Croche	Croma
Sixteenth Note	Semi-quaver	Sechzehntelnote	Double Croche	Semi-croma

THE ETUDE

Success at the First Lessons

Five Important Points for Teachers to Remember and Employ

By PERLEE V. JERVIS

"I HAVE been studying the piano for many years, never expecting to have to teach. Family reverses have forced me to earn my own living, and, having secured a few pupils, I am at a loss as to what to do at the first lessons. If you, through the columns of THE ETUDE, will help me with some advice, I shall be very grateful."

This query from a correspondent furnishes an excellent text from which to preach a little sermon. If there is any one fact that the writer, in season and out of season, tries to impress upon his pupils, it is that their music may some day serve as a means of self-support, and should be studied with that end in view. It must be confessed that this admonition falls most of the time on deaf ears, or is met by the answer, "It will never be necessary for me to earn my own living, father is well off." Yet in his long experience as a teacher, the writer has many times seen the parents of a pupil, by a turn of Fortune's wheel, reduced from affluence to poverty. This thing happens much more frequently than most girls realize, therefore every pupil should prepare herself to teach if it ever becomes necessary.

It is not alone sufficient to learn to play well; one should be familiar with the foundation principles of touch, technic and interpretation, and have at least an elementary knowledge of harmony and musical history. If this were more generally the case, a girl, when suddenly thrown upon her own resources, would not find herself in the predicament of the writer of the query which heads this article. Incidentally, the teacher's life would be a happier one, for a fixed purpose on the part of the pupil would make for greater thoroughness in study. To return to the question. Pupils differ so greatly in their mental, physical and musical makeup that it is difficult, if not impossible, to say specifically just what to do at the first lessons.

GETTING THE GOOD WILL OF THE PUPIL.

Regardless of any method you may have studied, however, there are five things that you should do, or begin to do, if you expect to be a successful teacher.

FIRST: You must get the good will and esteem of your pupil. How you are to do this nobody but yourself can tell; the element of personality is here the controlling factor. Children are close observers, and their first impressions are very often lasting; the impression you make upon a child at the very first lesson is exceedingly apt to either make or mar your future success with that pupil. If the truth were known, possibly more inexperienced teachers fail at this point than at any other. An impatient look, a harsh criticism, often turn the scale; it is possible to criticize justly, to be strict in your discipline, and yet do it in such a way as to add to your pupil's respect and affection for you.

SECURING THE PUPIL'S INTEREST.

SECOND: You must interest your pupil, and you will never do this by giving her a stone when she asks for bread. The reason music study is distasteful to so many pupils is because it is made so. Many of us are so bound hand and foot by "tradition" that we are afraid to run counter to it. "What will Mrs. Grundy say?" Tradition and Mrs. Grundy are excellent things, but common sense and psychological insight are much better. If you are going to learn to swim you can do it more quickly and pleasantly in the water than by going through the technical movements on the floor. So the best way

to interest a child in music study is to do it at first by giving her music, not technic.

Now, do not understand by this that technic is an unimportant thing; you want all you can possibly get, and then—some more! But technic without strong interest is dry husks, and valueless at that. Two of the most vital things in music study—how to think and how to practice—can be learned from a piece without the use of an exercise of any kind. In addition to this, the names of the notes, their position on the staff and keyboard, note values, time, and as many other things as a child ought to be taught in the first few lessons, can and will be learned more quickly from a little piece chosen from, say, the Opus 575 of Beethoven than by means of any series of exercises, because the element of strong interest in the piece is always present. After an interest is aroused the technical work can gradually be introduced, and as a general thing you will find it practiced more cheerfully than if given in the beginning.

TRAINING THE PUPIL TO THINK.

THIRD: You should teach your pupil to think. If she is a child and has never studied before, this is comparatively easy to do. If she be a grammar or high school girl with some previous music study to her credit, heaven help you! for you have a sufficiently difficult task before you. Now, the writer has a great deal of sympathy for most of the pupils who do not think, for he has discovered that nine times out of ten it is because they have never been made to think. One of the writer's former teachers would with a withering glance crush his pupil by saying, "I can tell people what to do, but I can't furnish them with brains." Now, as a matter of fact, most of this teacher's pupils were well supplied with brains, but nobody had ever taught them how to use them, and this particular teacher did not consider that work to be in his province.

Do not make this mistake. It is not enough to say to a pupil at every lesson, "Think, think," or "Use your brains;" you must make her use them. Never tell a pupil at a lesson what you can possibly make her find out for herself. It is easier to tell her and it saves time, but you may rest assured that if you do so that pupil will always depend upon your brains instead of her own. Never let your pupil, in studying a new piece, play a note till she has first named it, the finger that is to play it and the touch to be used; then, and not till then, let her play it. Make her do this note after note, lesson after lesson, till it has become a habit in her practice. As said before, in virgin soil it is comparatively easy to sow this seed; with a more advanced school girl you will have more difficulty, for if there is any one thing that the average school does not teach the pupil, it is to think, or, if it does, the evidence of it does not appear in music study.

TRAINING THE PUPIL HOW TO PRACTICE.

FOURTH: You must teach your pupil how to practice. Dr. William Mason once told the writer that in all the hundreds of pupils who had studied with him, the number who knew how to practice could be counted on the fingers of both hands. Things have improved since that remark was made, but it is amazing how much ignorance of correct practice still exists. The proverb, "Practice makes perfect," contains an element of untruth; correct practice makes perfect, no other kind ever does. Now, if you will bear in mind the object of practice you will better

understand what correct practice is. The best playing, or the technical part of it, at least, is purely automatic, or, to put it in another way, is a series of finger, wrist or arm habits.

These habits are formed, as are any other habits, by many repetitions of the same act, made in precisely the same way, and without the least variation from the prescribed order. Now, the object of all practice is to build up these playing habits, hence you will see that practice that includes mistakes of any kind is worthless, as, in so far as it induces a habit at all, it is a habit of falsity. Five repetitions of a passage without the slightest error in notes, fingering or touch will do more good than five hundred made in "any old way." Now, if you have taught your pupil to think each note before playing, you have already established the habit of correct practice; it only remains to secure a sufficient number of repetitions, a somewhat difficult thing to do, as many pupils are averse to playing a passage more than four or five times. Possibly the article, "Sugar Coating Exercise Work" (in THE ETUDE for November, 1908), may help you at this point.

FIFTH: You should establish proper conditions of nerve and muscle in your pupil; by proper conditions is meant freedom from contraction of the muscles that are not in use. This condition is variously termed looseness, devitalization, or what not. Now, the proper time to start this is at the very first lesson; if this be done you will have little or no difficulty in giving a child a familiarity with right and wrong conditions that will last through life. This is the most critical point in a child's technical study, and it is the one at which an imperfectly equipped teacher always fails. In establishing this condition you will find nothing so effective as the Mason two-finger exercises played with the hand and arm touches as described in volume one, "Touch and Technic." Do not attempt to teach these, however, unless you thoroughly understand them yourself. In connection with these you may get some help from the article on "How to Acquire a Loose Wrist" (in THE ETUDE for June, 1908).

Now, if you can manage to accomplish these five things during your pupil's first year of study, teachers who may fall heir to some of your pupils will assuredly rise up and call you blessed.

WRITE IT DOWN.

BY LUTIE BAKER GUNN.

MANY of the brightest, most original and most helpful ideas come to the teacher during the actual work of instruction. These are the gems of real experience, but unfortunately teachers fail to recognize them at their true worth. They constitute no inconsiderable part of the teacher's pedagogical wealth if they are preserved.

For instance, the teacher is continually confronted with new problems in scale playing. At some lesson she will see at a glance some principle which will greatly improve the pupil's scale work. The thought comes like an inspiration, like a creative invention. Many thoughtless teachers might let it pass unnoticed. It should be investigated to the very foundation of the idea, it should be pondered over, it should be worked out, amplified until the teacher has a complete working idea of how to apply the same principle in other analogous cases.

The best plan is to write it down. Mr. William Shakespeare, of London, has a tablet and a pencil lying on his piano at all times. In this way he preserves the gems of his teaching work—to be polished and introduced in his practical works upon the voice. Unquestionably, the great worth of his voice article and his books has come from the fact that they are the results of real discoveries while working with the pupil and not the result of vaporous theories.

By all means, get a pad and a pencil and work with yourself. Find out what your opinions really are. All teaching is a school, a school for the teacher. Unfortunately many teachers do not attend to their school work—do not do the home work necessary—and then wonder why they do not progress as teachers? The reason is wasted interest, wasted thoughts, wasted time, wasted energy. Every lesson should put you just as far ahead in your work as it does the pupil.

THE ETUDE

Study Notes on Etude Music

By PRESTON WARE OREM

MARCH OF THE INDIAN PHANTOMS—E. R. KROEGER.

This is one of Mr. Kroeger's most recent works. He is using it in his piano recitals with great success. It is a bit of modern impressionism which will require very careful interpretation. The *crescendi* and *decrescendi* in particular must be handled skilfully. The left hand must suggest the vague mystic drumming of the Indian tom-tom. The middle section must be rendered in the style of an ecclesiastical chant. The harmonies of this piece are ultra-modern but quite in keeping with the scene that the composer is endeavoring to portray. It is a fine concert number and should be used extensively.

GERMANY—M. MOSZKOWSKI.

One of Moszkowski's earlier works, Op. 23, entitled *From Foreign Parts*, has had a great popularity. This work, originally for four hands, consists of a set of pieces, chiefly in dance-form, intended to embody the musical characteristics of various nations. One of these, *Germany*, is an idealized folk-song. As arranged for piano solo this number has proven more than acceptable. It is seldom that a four-hand piece makes such an effective solo. In this case one would never know that it had ever been a four-hand piece if not told beforehand.

MARCH OF THE LEGIONS—G. KARGANOFF.

This is a piece of the "grand march" type by the well-known Russian composer, Karganoff, arranged and amplified by Mr. J. H. Rogers. It will make a tuneful and dignified recital number as well as a fine chord study for an intermediate grade pupil.

GAVOTTE IN D—J. S. BACH.

This is one of the favorite movements from the celebrated cello sonata. It sounds extremely well in the pianoforte transcriptions. This is one of the pieces that will never grow old—a true classic. When surfeited with newer works, one returns to these perennial favorites with renewed interest and enthusiasm.

VALSE MIGNON—C. BOHM.

Good melodies may always be expected from the composer of *Still as the Night* and so many other attractive songs and piano pieces. This veteran composer seems never to tire. *Valse Mignon* is one of Herr Bohm's latest works taken from a set of intermediate grade pieces. It is an idealized waltz, not intended for dancing, rather capricious in character, and suitable to be used as a drawing-room piece. Play it gracefully and with freedom.

IDEAL MAZURKA—L. RINGUET.

M. Ringuet is always a welcome contributor. His works display a certain delicacy and grace and originality of invention. His *Ideal Mazurka*, recently composed, is a showy number, lying well under the hands. It should be played with fire and dash.

PRIMROSES—W. ROLFE.

Mr. Rolfe is a successful American composer who is known chiefly through his charming waltzes. *Primroses* is a graceful number of the "flower song" type. It is a melodious drawing-room piece of high class.

FLUTTERING BUTTERFLIES—L. BRAECKMAN.

This is a quick waltz with a running theme in eighth notes. The writer is a young and promising Belgian composer who is new to our readers. This piece should be played in strict time with evenness and rapidity.

MARCH OF THE HOBGOBLINS—H. NECKE.

This is a sprightly little characteristic number by a well-known writer of interesting teaching pieces. It introduces the device made popular by Schumann's *Joyous Peasant* of giving out the theme in the left hand. This is an effect which always appeals to young piano students.

MAYBELLS—F. G. RATHBUN.

Mr. Rathbun excelled in teaching pieces of intermediate grade. *Maybells* is an excellent example of his work. This is a lively caprice polka which will require nimble fingers and a finished style, but which, nevertheless, is quite within the attainments of the average pupil of intermediate grade. This piece should go well at recitals.

FAUST WALTZ (FOUR HANDS)—CH. GOUNOD.

Faust, one of the most popular of operas, is a veritable mine of melody. The "waltz" is a justly famous number which contains all the good qualities that a waltz should have. As this is an ensemble number in the opera, employing all the choral and orchestral forces, it lends itself well to four-hand transcription. It is very brilliant, although easy to play, and should go with a lively swing.

BY THE SEA (VIOLIN AND PIANO)—F. P. ATHERTON.

The many admirers of Mr. Atherton, whose compositions have appeared in *THE ETUDE* frequently, will be glad to see him pictured and to learn something of his career on another part of this page. *By the Sea* is a lovely *barcarolle* for violin which must be well played in order to be thoroughly effective. It is not difficult, but it demands a tasteful rendition and fine tone production. The piano part is far more interesting than the ordinary accompaniment to a violin piece of this grade. Note especially the rippling figure in the right hand of the theme as a G string solo. This is a real poetic touch. Ensemble players as well as soloists will enjoy this number.

SHORT POSTLUDE IN G (PIPE ORGAN)—E. S. HOSMER.

Church players in particular will find this a very useful piece. Good postludes of convenient length, of moderate difficulty and pleasing character are really scarce. This one fills all the requirements. Mr. Hosmer is a successful American composer and a practical organist. The registration suggested will suit most organs.

THE VOCAL NUMBERS

Waltz songs, if well written, always make attractive solos for light, flexible voices. They are excellent also for study in style and rhythm. Mr. Wooler's *Winter Bells* should equal in popularity his other very successful waltz song, *Springtime*. If the alternative text be used, this song, under the title *Wedding Bells*, will prove available for use at weddings. There is a constant demand for songs for this purpose.

It is interesting to know that the two song composers, Julian Jordan and Jules Jordan, are twin brothers. Jules Jordan has been represented frequently in *THE ETUDE* in the past, but this is the first appearance of a song by Julian Jordan. Each of these composers has had a number of successes. Mr. Julian Jordan's "The Song Divine" is a melodious and singable number which should prove useful for a number of occasions. It will be sure to please.

The artistic temperament is not necessarily excessively nervous, nor excessively absurd; these symptoms may be possessed by countless people who have not a trace of genius. We have heard an artist excuse her faults because she "had an artistic temperament and could not help it," whereas the truth is that what is truly artistic in temperament is sanity, reasonableness, large, clear vision, and strong, untainted imagination. True art is wholesome; when it shows symptoms of disease it is not true, but false art. What is true of art is true of genius which may inhabit a foul body but which is genius on account of its wholesomeness. It is as difficult to conceive a Shakespeare with a diseased brain as it is to conceive a white blackness. Many artists are envious, hysterical, unreliable, over-sentimental and over-egotistic, but all of these vices are characteristic, not of the artistic, but of very ordinary and vulgar temperament.—*Philip Woolf*.

Well Known Composers of To-day



FRANK P. ATHERTON.

THIS composer of so very many melodious compositions is well known to many readers of *THE ETUDE*. It is with deep regret that we relate that this musician, who has done so much to add to the brightness and happiness of the lives of others, died on June 30, of last year. His personality was most engaging, and he had innumerable friends, who admired his fine character. Practically all of his best-known compositions appeared first in this magazine.

Mr. Atherton was born at Virden, Illinois, January 4, 1868. His father was a teacher who, in the office of president, did much to build up the State College of Pennsylvania. He entered this institution with the class of 1889. He had always evinced talent, and had excellent instruction, which enabled him to hold positions as organist and the director of the State College Orchestra. He taught piano and violin, and directed orchestras in many parts of the Eastern States. In 1897 Mr. Atherton enlisted in the regular Army, and served gallantly in the Spanish-American War. The exposure of army life did much to undermine his somewhat delicate constitution, and led to his untimely death.

His best-known compositions are: *Crown of Triumph*, *Military March*, *Mazourka*, *Ballet*, *Morris Dance*, *Sun Shower*, *Valse Caprice*, *New Virginia Dance* (four hands). Mr. Atherton's pieces for violin and piano are among the most successful of their type. Among them are *Andalouse Berceuse*, *Cradle Song*, *Love Song*, *Petite Tarentelle*, *Spring Song* and *Valse Idylle*.

DONIZETTI OF SCOTCH DESCENT.

THERE is nothing about the name of Donizetti at first sight to associate it with the land of Kilts, yet, nevertheless, the composer of *Lucia di Lammermoor* was the grandson of a native of Perthshire, Scotland, named Izett. Izett was beguiled into joining the British army by the fascinating glamor of a recruiting-sergeant, and was drafted to Ireland. He was taken prisoner by General La Roche when the French invaded Ireland, and being weary of soldiering, entered the General's service. Eventually he drifted to Italy, and married a lady of rank. His name was changed to Donizetti, and by this name his grandson became famous.

The Scottish ancestry of the composer shows itself in *Lucia di Lammermoor*—which, of course, is founded on a Scotch theme—and in *Don Pasquale*, though Italian influences undoubtedly predominate. It is a curious fact that while Scotland has produced few composers of her own, there are at least three musicians of the highest standing who are of Scotch descent—Donizetti, Grieg and the American, MacDowell.

THE ETUDE

VALSE MIGNON
KLEINER WALZER

CARL BOHM, Op. 396, No. 5

Tempo di Valse M.M. $\text{♩} = 63$

Copyright 1911 by Theo. Presser Co.

THE ETUDE GERMANY DEUTSCHLAND

M. MOSZKOWSKI, Op. 23, No. 2

Andante M.M. = 80

p
con espress.
cresc.
mf
mp
p più forte
con calore
cresc.
mp
p più forte
marcato un poco
poco
con anima

THE ETUDE

p
cresc.
appassionato
p
dim.
rit. un poco
pp
cresc.
p
forte
ritard. un poco

THE ETUDE

FAUST WALTZ

Arranged by W. P. Mero

INTRO.

Tempo di Valse M.M. $\text{♩} = 72$

Secondo

CH. GOUNOD

f cresc. molto
ff marcato
 Valse
f
pp
cresc.
f
ff
pp
ff
pp
tranquillo

THE ETUDE
FAUST WALTZ

Arranged by W. P. Mero

Primo

CH. GOUNOD

INTRO.

Tempo di Valse M.M. $\text{♩} = 72$

f cresc. molto
ff
 Valse
f
pp
cresc.
ff
pp
ff
pp
tranquillo

THE ETUDE

Secondo

cresc.

dim. p

pp

cresc.

f

Fine

pp

D.S. Valse

THE ETUDE

Primo

cresc.

dim. p

pp

cresc.

f

Fine

pp dolce.

D.S. Valse

THE ETUDE

IDEAL MAZURKA

LEON RINGUET, Op. 60

Moderato M.M. ♩ = 126

MAZURKA

ff

mf

rit.

p

mf

melodia ben marcato

p

mf

f

mf

p

sf *D.S.**

TRIO

p con gusto

p

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

International Copyright secured

THE ETUDE

p

sf

f

rit.

p

energico

mf

p

mf

p

mf

p

p con gusto

p

f

rit.

p *D.S.*

GAVOTTE IN D MAJOR

From the 6th Cello Sonata

J. S. BACH

Allegro M.M. ♩ = 126

mf *marcato*

mf

p

ten.

f

ten.

sf *ten.*

Copyright 1912 by Theo. Presser Co.

THE ETUDE

ma distinto

cresc.

marcato

sfz

ten.

schierzando

dol.

marcato

cresc.

sfz

ff

p

f

ten.

D.C.

ten.

THE ETUDE
MARCH OF THE LEGIONS

G. KARGANOFF

Transcribed by J. H. ROGERS

Tempo di Marcia M.M. = 96

f

pesante

rall.

a tempo

dolce

mf

f

mp

cresc.

f marcato

last time to Coda

sempre f

p

mf cantando

meno mosso, maestoso

cresc.

ff pesante

poco animato

molto rall.

fff marcatissimo

mf

f

mf

f

D.C.

ten.

THE ETUDE
To Mr. Rand Dunham
PRIMROSES
FLOWER SONG

• WALTER ROLFE

Lento

Andante mod^{to} M. M. ♩ = 72

This page contains musical notation for a piano piece, likely from a 19th-century manuscript. The notation is arranged in systems, each consisting of a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is common time (C). The piece begins with a tempo marking of "Lento" and a metronome marking of "M. M. ♩ = 72". The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*, *p*, *mp*, *f*, and *rit.*. There are also fingerings indicated by numbers 1-5. The piece concludes with a "Fine" marking and a "Piu mosso" section. The bottom of the page features a copyright notice: "Copyright 1912 by Theo. Presser Co."

This page of a musical score is for a piano piece, likely in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It consists of three systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *mp*, *p*, *rit.*, *a tempo*, and *D.S.*. The score is written in a key with two flats and a 3/4 time signature. The first system begins with a *f* dynamic and a *mp* dynamic. The second system includes a *p rit.* marking and a *f Piu mosso ff* marking. The third system includes a *rall.* marking and a *p* dynamic. The score concludes with a *D.S.* marking.

MARCH OF THE HOBGOBLINS

March Tempo M. M. ♩ = 108

MARSCH DER WICHTELMANNER

H. NECKE

March Tempo M. M. = 108

JOHANNES BRAHMS DER WICHTELMÄNNER

p *mf* *p* *mf* *f*

p *mf* *p* *mf* *p staccato* *mf* *pp* *mf leggiero* *ff* *p* *mf* *p sempre dim.* *pp* *ppp*

THE ETUDE

MARCH OF THE INDIAN PHANTOMS

E. R. KROEGER

Solenne M. M. $\text{♩} = 40$

pp misterioso una corda *Ped. simile* *tre corde cresc. molto* *Ped. simile* *ff* *ff sonoro* *dim. molto* *p una corda* *last time to Coda* *pp* *dim.* *ppp* *p Meno mosso (Chant of the Jesuit Priests) Quasi religioso* *Ped. simile* *Tempo Primo* *CODA* *ppp* *dim. sempre* *pppp* *mf* *Lento* *p* *mf* *p* *D. C.*

THE ETUDE FLUTTERING BUTTERFLIES

GRACIEUX PAPILLONS
VALE

LOUIS BRAECKMAN

Vivace M. M. ♩ = 72

p
crescendo
f
p
crescendo
f
p
pp

THE ETUDE

f
last time to Coda
p
p
f
p.d.s.
 CODA
p
accelerando crescendo

THE ETUDE

THE MAYBELLS
POLKA RONDO

F. G. RATHBUN

Tempo di Polka M. M. ♩ = 100

mf *riten. ff* *pp* *p* *f* *mf* *ff* *mp*

a tempo

simile *f* *Fine* *f* *simile* *mf* *ff* *mp*

Trio

ff *p* *mf* *ff* *mp*

D. C.

* From here go to the beginning and play to Fine; then play Trio.
Copyright 1892 by Theo. Presser

THE ETUDE

ff *p* *ff* *D. C.*

BY THE SEA
BARCAROLLE

FRANK P. ATHERTON

Andantino con moto e soavemente M. M. ♩ = 48

VIOLIN *mf* *p*

PIANO *mf* *f* *p*

piu cresc. *f* *mf* *piu cresc.* *f* *mf* *piu scherzo* *p* *mf* *p*

Copyright 1912 by Theo. Presser Co.

British Copyright Secured

THE ETUDE

[illegible]

THE ETUDE

SHORT POSTLUDE IN G

Registration { Gt. all 8' & 4' Stops (Sw. to Gt.)
Sw. Full without Mixtures (Sw. to Ped.)
Ch. Clarinet (Sw. to Ch.)
Ped. 16' & 8' (Gt. to Ped.)

E. S. HOSMER

Alla marcia maestoso M. M. ♩ = 120

Alla marcia maestoso M. M. ♩ = 120

The musical score is written for guitar and piano. It begins with a guitar solo in the first system, marked 'Gt. f' and 'Allegro'. The piano accompaniment starts in the second system. The score includes various musical notations such as treble and bass staves, chords, and melodic lines. Key performance instructions include 'Allegro', 'poco rit.', 'meno mosso', 'Ch.', 'Sw.', 'Gt. to Ped. off', and 'D.C.'. The tempo is marked as 'M. M. ♩ = 120'. The score is divided into systems, with the guitar solo occupying the first system and the piano accompaniment starting in the second system. The score concludes with a double bar line and the instruction 'D.C.'.

WINTER BELLS*

(WEDDING BELLS)

WALTZ SONG

ALFRED WOOLER

S. E. MEKIN

mp *ad lib.* *f* *mf a tempo con spirito*

Ah! Ah!

Hark to the win-ter bells, 'Long the way-side gent-ly peal-ing,
Hark to the wed-ding bells, In the bel-fry gai-ly peal-ing,

mf *a tempo* *cresc. poco rit.* *f* *mf a tempo*

Mer-ri-ly, cheer-i-ly, O-ver hill and val-ley steal-ing; List to the rip-pling tones,
Mer-ri-ly, cheer-i-ly, O-ver hill and val-ley steal-ing; List to the rip-pling tones,

cresc. poco rit. *f* *mf*

O'er the fleec-y snow re-peat-ing, Far and near, sweet and clear; Hap-py hearts with joy are beat-ing.
On the balm-y air re-peat-ing, Far and near, sweet and clear; Hearts with love and joy are beat-ing.

1st time *poco rit.* *f*

Last time only *rit.* *cresc.* *ff.* *mp a tempo* *Fine.*

Hark, the mer-ry win-ter bells. All a-long the way, The jing-ling bells and hors-es' pat-ter
Hark, the mer-ry wed-ding bells. Faith-ful un-to death, Each heart un-to the oth-er plight-ed,

rit. *cresc.* *ff. rall.* *fff.* *mp* *a tempo*

Min-gle with the tones of youth and maid-en's mer-ry chat-ter, Pledg-ing love a-new,
'Long the path of life, In lov-ing fel-low-ship u-ni-ted; Love shall hold you true,

mf

* For weddings use the text in Italics (lower line.)
Copyright 1912 by Theo. Presser Co.

rit.

All the jour-ney through; Maid-ens fair, free from care, Ev-'ry pleas-ure is for you.
All the jour-ney through; Hap-py pair, free from care, Ev-'ry bless-ing is for you.

mf a tempo *a tempo* *mf* *rit.*

Hark to the win-ter bells, 'Long the way-side gent-ly peal-ing, Mer-ri-ly, cheer-i-ly,
Hark to the wed-ding bells, In the bel-fry gai-ly peal-ing, Mer-ri-ly, cheer-i-ly,

cresc. poco rit. *f* *mf a tempo*

O-ver hill and val-ley steal-ing; List to the rip-pling tones, O'er the fleec-y snow re-peat-ing,
O-ver hill and val-ley steal-ing; List to the rip-pling tones, On the balm-y air re-peat-ing,

cresc. poco rit. *f* *mf* *a tempo*

Far and near, sweet and clear; Hap-py hearts with joy are beat-ing.
Far and near, sweet and clear; Hearts with love and joy are beat-ing.

poco rit. *f* *rit.*

mp a tempo *cresc.*

Peace and joy doth fill each heart, All the world is fair and bright;
Peace and joy doth fill each heart, All the world is fair and bright;

mp a tempo *cresc.*

Vows are made, no more to part, Puls-es beat with wild de-light.
Bound my love, no more to part, Puls-es beat with wild de-light.

mf *f* *poco rit.* *D.C.* *poco rit.* *D.C.*

THE ETUDE

To Miss Jeannette Coxe

A SONG DIVINE

SOME DAY-SOMEWHERE

Words and Music by
JULIAN JORDAN

Andante sostenuto *tranquillo*

I was wea-ry, so sad and wea-ry,
And my heart, my heart was light-ened,

molto accel. *colla voce*

Life once bright had long been but drear-y, Wea-ry wait-ing, so wea-ry wait-ing, Hap-pi-ness flown for many a - day.
Won-drous-ly the day was bright-ened; And a-gain my soul was sing-ing, A-gain with joy my heart did thrill.

poco cresc. *poco rall.* *poco cresc.*

cresc. *poco rall.* *poco cresc.*

tempo I.

At the key-board id-ly dream-ing, Tho'ts and fan-cies wild-ly teem-ing, Then I heard (or was I dream-ing?)
Al-ways ten-der, nev-er chid-ing, Mine, yes mine for-ev-er a-bid-ing, Mu-sic tones so sweet, con-fid-ing,

cresc. *f* *cresc.*

Some thing that seemed to say: "Skies will be fair some day, some-where;" To me a mes-sage,

cresc. *f* *cresc.*

a song di-vine. "Some day some-where, Do not de-spair, Some day, then fear not!" Oh,

rall. *2 rall.*

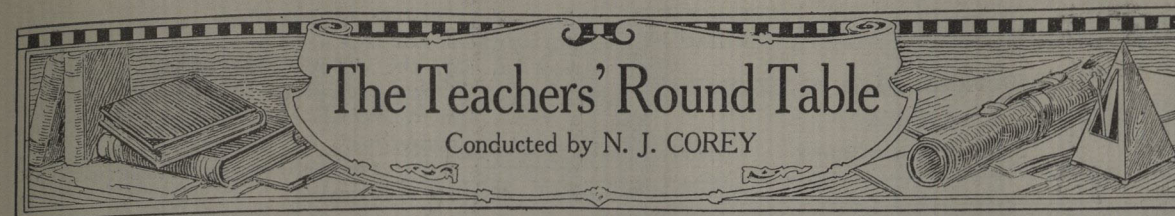
song di-vine! "Some day, then fear not!" Oh, song di-vine! song di-vine!

rall. *D.C.* *rall.*

Copyright 1911 by Theo. Presser Co.

British Copyright Secured

THE ETUDE



The Teachers' Round Table

Conducted by N. J. COREY

ORGAN ACCENT.

"1. How can accent be made on the organ?
"2. I have been working on music for several years, but have difficulty in playing on the organ in correct time and rhythm. I can now read easy hymns in slow time playing all four parts, and some quite fast with metronome, so that my time must be about correct. But no one seems to like my playing when I play for singing, although I count so as to keep correct time. Can you tell me what the trouble is?"—A. X.

Accent cannot be produced on the ordinary organ by a more emphatic stroke. The effect of accent can be made on the organ, however, and it is this that gives life to organ playing. One reason for the quite prevalent distaste for concert organ playing has been exceedingly hum-drum effect, produced by the average player being ignorant of the means of producing accent. In certain classes of organ music, the composer prepares accents by filling up the harmony of the chords on the accented beats, so that these are more sonorous and full. Accent in some cases is effectively produced by shortening very slightly the chords on the beats preceding those which are to be accented. Then again an infinitesimal delay of a melody note also makes emphasis. Also in running passages an infinitesimal holding of notes on the accented beats produces accents. These effects must be skillfully managed, however. If not the music becomes ridiculous. It is difficult to teach an organist to do it properly unless he has the artistic sense of it born in him. I have sometimes worked weeks with a pupil trying to get him to make the effect correctly, but in the end, wrongly making a dotted note of the accent was as near as he could get to it. Others will seemingly get it after infinite drill, but lose it after dropping the piece for a few months, and never be able to get it on anything they take up by themselves. You will readily perceive, therefore, that these are not effects that one can easily learn without a teacher.

The only way I can account for the condition mentioned in your second question is that you are not sufficiently advanced as a player. Constant practice for a number of hours daily for months is the only solution I can offer, said practice to be intelligently directed. The reason the singers do not like your playing is that you do not follow them with freedom and accuracy, but give the impression of being a constant drag upon them, when you should give them the feeling that they can lean upon you. Playing right along in accurate time will not always do when accompanying singing. The organist must also be a musician, and generally has to provide the musicianship for all his singers.

POSITION AT PIANO.

"I have two new pupils who were taught by another teacher to sit far back from the piano and hold their arms straight, without break at the elbow. Of course they sit on a rather high stool. Their finger touch, legato, etc., is fine, and my other pupils are wild to imitate them. One little girl says, 'It looks so stylish.' I find several of my class already copying them. Is this correct, their elbows are out in front of them, instead of at their sides?"—P. M.

The correct position at the piano is that which is most conducive to convenience in playing. To sit far back means an awkward reach if the left hand has to reach high on the treble keys, or the right far down on the bass. To sit too close renders it practically impossible for either hand to pass by the body in reaching for extreme keys. Therefore the average best position will be that which permits the arm to drop freely by the side with the elbow a little forward of the perpendicular. The elbow should also be about on a level with the keyboard. If higher there will be an incline from the elbow to the hand which will interfere with the proper action of the finger in striking the keys. Players who acquire this position invariably get in the habit of punching the keys with an impulse from back in the arm. Make an object lesson for yourself as follows: Place the hand in the natural rounded finger position on the keys, and the elbow on the key level. The natural action of the fingers

depresses the keys. Now raise elbow making an incline of the forearm, keeping the fingers in rounded position as before, held as rigidly as if of iron. You will note that the fingers now point off the edge of the keys (unless you do as most pupils do when requested to perform this experiment, viz., let the fingers leave the rounded position originally formed), and if you make the natural finger motions, they will strike across the edge of the keys making no blow on them. Now let the tips of the fingers fall towards the black keys directly over the keyboard, and you will note that the most natural impulse in order to produce a tone comes from back in the forearm. There are some people, however, who are so small of stature, that their short arms can not readily assume any other position than one leading directly in a straight line from shoulder to keys. You will have to learn to exercise your best judgment in regard to such cases. Meanwhile teach your pupils that the most natural and comfortable position is the one that will be the most "stylish."

PRIVATE RECITALS.

"Although I have conducted pupils' recitals in schools, yet I am at present teaching privately, and am at a loss to know just how to conduct a recital in my home. I have ten pupils I can depend upon to take active part. Is it a good idea to have a large and small pupil play a match in scales? How many pieces should each pupil play, if more than one? Is it customary for the teacher to play?"—W. F. A.

In a general way there is no difference in the manner of conducting a school or private pupils' recital. It should be arranged in accordance with the material you have to do with. First decide how long you want the recital to last, and arrange your program accordingly. Whether a pupil plays one or more pieces will depend upon whether he or she plays a single long piece, or a group of shorter ones. If the pupil plays a complete sonata or sonatina, for example, that should suffice. Then again a small pupil may play a group of short pieces, perhaps not more than a page long each. If you have ten pupils, and an average of five minutes each is allowed, your recital will last a little more than an hour, computing the waits between numbers, pupils coming and going from piano, etc. One hour is long enough for an audience to listen to music of an elementary character. Frequent recitals with short programs will arouse more interest, and hold the attention of your audiences better than occasional recitals with long programs. The work of young pupils in scales should not be contrasted with that of those who are more advanced. Elementary pupils should play first, the more advanced work following the simpler. Whether the teacher plays or not is entirely a matter of his or her own discretion. Conditions and circumstances will generally decide this matter.

"HARMONY WITHOUT A MASTER."

"I am twenty years old. I have some talent, some knowledge of harmony and counterpoint, and familiarity with some of the works of the great masters. Is it possible for me to learn, without a teacher, to compose simple pieces for the piano, songs, etc? If so, what books would you advise me to use?"—S. B.

This is something no one can answer, for no one can measure your intelligence in an off-hand way at a distance. The average student makes a failure of harmony and composition, even with a teacher, for various reasons. Others who are possessed of more than an average intelligence, industry and application, accomplish much even without assistance. It is said that Schubert's training in harmony was small, and that he was planning to undertake the study of counterpoint, in which he had no training, when his last sickness overtook him. Not every one is a genius, however. Many people have composed such music as you mention who have had comparatively little training. If you possess the art of hard study and close thinking you may succeed admirably. No one can tell but yourself, and you cannot tell until after you have tried. Books that

will be invaluable to you in this connection are: "A System of Teaching Harmony, and Key to Same," by Dr. H. A. Clarke. The key will only be an injury to you, however, unless you conscientiously work the exercises out in at least two ways before referring to it. "Counterpoint, Strict and Free," by the same author may follow this. With the harmony study you will gain great help from "Construction of Melodies," by Schwing. You can also cull a great many practical hints from "Theory of Interpretation," by Goodrich. The hints that one picks up from indirect sources are often of the utmost value.

TREBLE AND BASS.

HAVING read a number of articles in the Round Table in regard to teaching the treble and bass clefs, I would like to add my experience, feeling that if other teachers will try it they will have no further trouble. For example, I take children of any age and, seating them at the keyboard, I begin to teach them the notes, up and down at the same reading. By the time they have learned one clef they have learned both. I always see that their first sheet of music makes use of both clefs. I very seldom have any trouble with any pupil beginning under my instruction, for why walk the same road more than once? I make them read the bass notes on lines and spaces first, first upwards, and then downwards. Then I have them teach me the added lines and spaces. It pleases them to think of teaching. I have recently taken as a new pupil an adult lady who has been studying four months, and does not yet know any of the bass notes.

Also, why do some teachers wait a year before taking up the scales? A young lady has just begun with me who studied for a year with another teacher, and she has never yet taken her first scale. I have one little pupil ten years old who can go through all the major and minor scales without trouble, and knows the bass clef as well as the treble. A. W. F.

COURSE OF INSTRUCTION.

"I have been urged to open a studio in a small town of 2500, for two or three days' work each week. Do you think this is advisable for one living in a large city? I have experience as a teacher, and should wish to do first-class work, and graduate my students from a definite course of study. Will you please let me know if the enclosed course is a good one? Should every grade of the 'Standard Course' be studied, and can some of the Czerny studies be omitted? Your answer in the 'Round Table' in regard to repertoire is one of the best I have ever read. Would it be possible for me to get a catalogue or book which would give a list of the best composers and their works for each grade?"—B. R.

Opening a studio in an adjoining town is purely a business proposition, and is dependent upon the amount of time you can spare from your city studio. If you fear that such a move might cause you to lose standing among your city clientele, I can only say that your fears are quite groundless. It is a practice that is very common among some of the foremost teachers. It will prove beneficial in extending both your name and influence, and should your city patronage grow to the point where you can no longer keep open your studio in the neighboring town, it will have established your name so that talented pupils from the village will come in to study with you in the city. Furthermore, by that time you may have some brilliant pupil who has shown fine teaching capacity, who desires a greater opportunity, who can be placed in charge of the village studio. Taking everything into consideration, your establishment of the village studio will be a good move.

Every teacher has to first acquire his experience, and a list of grade compositions to be used in teaching is one of the most important departments of work. I cannot recall a book that will give you this information.

Your course of study is an excellent one. As to the omission of studies, you will learn best by experience what pupils need not do all the studies. Some pupils are so bright that many omissions may be made; others are so slow that you will practically be obliged to go over the same ground twice, either by reviewing studies already used, or by using studies by another composer of the same grade of difficulty. The "Standard Course" is practically an index of progress. It does not contain all the work that is necessary to be done in any given grade, except perhaps the earlier ones. When a student shows signs of faltering in any portion of one of the books of the Standard Course" it indicates that more etude work in the same grade should be done before attempting more of the pieces in this collection. I should suggest that you defer taking up the series of Bach compositions until

the student is well along in the grade. He should have acquired sufficient facility so that it does not take him too long to learn them. Their idiom is so very different from that to which average pupils are accustomed that they should at once be able to learn the notes with a fair degree of facility or, like many others, they will become discouraged with Bach. Furthermore, you have repeated studies of the same degree of difficulty, in later grades. If you complete the work in the Czerny-Lieblich collection you have done all the work in Czerny's Opus 299 that is necessary. The "Standard Course" progresses to pieces of a greater degree of difficulty than you have indicated in the etudes to be used.

FINGERS AND EMBELLISHMENTS.

1. "What can be done for a fifth finger which curves towards the fourth finger at the first joint, causing it to strike on the outer side of the tip?"
2. Is there a work published which explains all the embellishments of the classical composers?
3. Should the short grace note with the dash through it be played before the count begins, and the long one be played with the count and the value be taken away from the note it ornaments? If not, how can one make a child understand the difference between them?"—N. M.

1. This is a physical deformity, and this department is unable to suggest a cure. A good surgeon might be able to give you advice. Constant manipulation might help, but if the finger is so bent by nature it will be difficult to make it straight.

2. *The Embellishments of Music*, by L. A. Russell, will give you all the information you need. The subject is treated with great fullness from the time of Bach to the present day. An article upon this subject, by Dr. Riemann, a leading German authority, has been announced to appear in *THE ETUDE*. You will do well to look out for it.

3. The general teaching has been that both the short and long appoggiatura take their time from the following note. The question of the short appoggiatura, or acciaccatura, as it is sometimes called, has been much discussed. The time consumed by the short appoggiatura, however, is so exceedingly brief that it hardly seems worth while to consider it as a time factor.

BROKEN DOWN HANDS.

"I am a girl of seventeen and hope to become a concert pianist. I have finished the ten grades of the Mathews Course. Last summer I practiced five hours a day, but in a few months I noticed that my fingers became very stiff and tired when I played a little, and therefore had to stop practicing, and have been unable to play any for eight months. Now my hands are improving and I am able to play fifteen minutes a day by playing five minutes at a time. Will you kindly recommend exercises to strengthen my fingers and technique?"

Your letter does not say whether your practice was done under the supervision of a teacher or not, but I should judge not from the condition you say your hands are in. If after several months' practice your hands are in such a broken down condition that you are unable to play more than five minutes at a time, there must have been a grave defect in all your work, such as it would be impossible to correct except after months of study and practice under a teacher of the very first order. It would be necessary for you to spend weeks upon the simplest finger and hand motions in order to acquire freedom and suppleness of motion. Having already gotten in this sad condition, after months of practice on things far too difficult for you, anything that you practice, if it causes the condition you mention, is too difficult, even though it be only the first grade. Without personal inspection of your case, I can only suppose it is one in which practice has been constant upon too difficult music, with the hand and fingers in a rigidly stiff condition. If your practice had been done correctly you ought to be able to play five hours a day without discomfort, other than a natural physical fatigue.

You say you wish to become a concert pianist. In order to accomplish this you will need to place yourself under the most favorable conditions for practice and study under a fine teacher. It will be necessary for you to have expert advice at first hand. You must first learn to relax. Then you must learn to make your muscular movements while in a relaxed condition. This will mean long and patient effort, most intelligently applied. It cannot be done at long range. You will need the closest sort of watching by an experienced and expert teacher.

Melody and Harmony, the two principal factors in all music, do not exist in nature. They are essentially the work of man.

The American Man in Grand Opera

By ALLEN HINGKLEY
Basso of the Metropolitan Opera Company of New York

For a long time the American woman has been more or less prominent in opera. Until now, scarcely any opera house in America or Europe but has at least one American prima donna in its company. The advent of the American man in the same field has been comparatively recent, and indeed unusual. Now he is beginning to be reckoned with abroad and in his own country.

Americans never regarded the stage seriously, whether dramatic or operatic, as a profession for their sons. As a matter of fact, it was not quite considered a decent occupation by the English speaking race in general until Sir Henry Irving lifted it to a far higher level than it had ever previously occupied in society's opinion. Again, there were practically no opportunities for operatic engagements in this country, where, save for the Metropolitan Opera House or its predecessor, the Academy of Music, and the strictly French Opera of New Orleans, opera companies were traveling organizations of uncertain fortunes and indifferent personnel. There were few conservatories or prominent teachers offering free musical educations to talented youths whose parents could not afford to pay tuition, as in the case in France and Italy, for instance. Few indeed were the parents who would even consider sending a son to Europe to be trained for a profession which would mean practically expatriation.

But within the last fifteen years, many of these conditions have been changed. We have teachers in this country whose pupils, singing prominent rôles in the opera houses of Europe and America, testify to the possibility of acquiring an excellent musical education in America, without the foreign study once considered essential for anything more than a mere smattering. We have now three thoroughly organized opera companies, those of the Metropolitan, the Boston and Chicago-Philadelphia houses, not to mention that of New Orleans, which is still practically a French company, and still others are in prospect. There are each season more touring companies devoted to grand opera, whether in English or in foreign languages. These companies are many of them profitable, and contain excellent singers. In consequence there is ever more and more opportunity for the American singer, man or woman, in his own country.

The greatest opportunity to Americans in grand opera was given by Henry W. Savage, when he formulated and successfully carried out his plan for an English opera company. Previously it might almost have been said that over the doors of the American Opera House were inscribed the words: "No American need apply." This was not so in the early days of the Academy of Music, when young American singers, among them Clara Louise Kellogg, made their operatic debuts in that theatre, but it was certainly true to a great extent of the Metropolitan Opera House under Grau.

AMERICANS DEMAND THE BEST.

There were good reasons for this state of affairs. The New York public, paying high prices for opera, did not wish to listen to beginners, and so only such American singers as had acquired experience in foreign theatres were allowed to appear. This meant not only years of expensive study, but also remaining still longer abroad, acquiring this experience, and living on small earnings. Then came Mr. Savage, and said, "Give the American singer a chance by giving opera in his or her native language." A number of artists now prominent in Europe are graduates from the Savage Company.

That it is no longer necessary to go abroad to study singing is, I think, pretty generally conceded. The best of the young American artists now singing in this country or in Europe received either their entire musical education in this country, or at least a solid foundation. But our opera houses are too high priced for the public to be well pleased to encourage beginners. Too often these beginners are

criticized as mature artists, which is very discouraging for them, nor is it helpful. Then, too, the repertory of, say, the Metropolitan Opera House, is a large one. Operas are given, five, six or seven times a week, and rehearsals under such circumstances cannot be numerous. But the young singer needs rehearsals, needs frequent opportunities to sing, if he is to grow artistically.

He is also brought into competition with French, Italian and German artists, all of them experienced, and he must sing with them in the various foreign languages which are strange to him but perfectly familiar to them. Many of these artists, like Didur, for instance, speak almost every language, and he is equally at home singing in them all. It is rare indeed to find an American singer of only American training who is at home in any language but his own.

ADVANTAGES IN GERMAN OPERA HOUSES.

In the smaller German theatres, for instance, the young singer is given frequent opportunities to sing, and the public, which pays a small price for its opera tickets, is content to let him make mistakes occasionally provided that he shows improvement. Rehearsals in Germany are numerous, and the stage manager has time to give the beginner many valuable suggestions; the older singers help the younger ones with example and advice. Great attention, too, is paid to costumes; that they shall be historically accurate as well as effective. Wigs are carefully designed and made, the greatest attention paid to make-up in all its particulars, and none of these things are left in Germany to the individual caprice of the artist. In this country in our large opera houses, no manager has time for such exhaustive supervision, and the beginner usually must learn as well as he can from observation.

As to the American man's natural qualifications for grand opera there seems to me no doubt. He, like the American woman, is usually gifted with a good natural voice. The fact that foreigners might not agree with this statement does not seem to me to contradict it. It merely serves to show that until recently the fine voices did not take up the profession of music. In our college glee clubs there is no lack of good material. The American man undoubtedly will succeed in the operatic field, now that he is turning his attention in that direction. He is the best educated all around man in the world. Added to fine voices Americans have undying pluck and courage. Their business ability ought to help them as well in a profession where such talent is quite as useful as in any other.

Personally, I lay particular stress upon outdoor exercise and sports for the singer. Not only do rowing, swimming, riding, golf, etc., keep one in fine physical condition; not only do they ward off superfluous flesh, that bugar of the professional singer, but they take his mind off himself, get him away from his work and enable him to return to it with free enthusiasm and vigor.

EXPLAINING NOTE-VALUES TO CHILDREN.

By LYNN TURNER WORDEN.

One of the chief difficulties which confronts the teacher of children is in getting them to understand time, with its complicated divisions of note values. No matter how carefully you may explain things to them, their minds refuse to grasp the fact that two halves make a whole, and two quarters make a half. Indeed it is too much to expect children who have hardly learnt to count 1, 2, 3, 4, to understand the mysteries of fractions.

A good method of avoiding this difficulty is to get a carpenter to saw three small pieces of board as near round as he can get them. Board No. 1 can be sawed into halves, board No. 2 into quarters, and board No. 3 into eighths. The edges of these pieces should be sand-papered carefully. When fitted together the boards form three wooden discs. With the aid of these discs, the children readily grasp the division of wholes, halves, quarters and eighths, and quickly apply it to the notes.

The modern composer demands more of his interpreter than the older masters did. Often the harmonies are so complicated that unless they are clearly played, the effect is spoiled. Be careful in your own playing that it cannot be said of you as one character says of another in Sheridan's play, *The Critic*, "Egad, I think the interpreter is the hardest to be understood of the two!"



Department for Singers

Opinions and Advice from
Foremost Voice Specialists

Editor for February, MR. F. W. WODELL

THEORY AND PRACTICE OF TONE PLACING.

By F. W. WODELL.

In discussing the theory of "tone-placing" we shall, for convenience, though with no claim to a very close or accurate classification, divide theorists into groups, as they shall seem to place a particular emphasis upon one or another point in connection with the subject.

POSITION OF THE LARYNX.

(1) We shall refer to those who place a special emphasis upon a particular position of the larynx in connection with tone-placing.

"PLACING THE VOICE. In order to produce any note in fullness and purity of tone, it is necessary to place or balance the larynx over the breath, and retain it in its appropriate position."—WM. SHAKESPEARE, *Art of Singing*, second (revised) edition.

"EMISSION OF THE VOICE. The moment a breath has been fully taken, the student should hold down the back part of the palate to prevent the larynx changing position. In taking in breath, which must be done very slowly, a sensation of coldness will be felt at the back of the throat; the moment this sensation ceases, the sound is to be attacked. When attacking the sound, to sustain the breath by supposing that he is still taking in more (after a full breath taken) so that the voice may lean upon the breath, or to express it more clearly, he sustained by the column of air."—FRANCESCO LAMPERTI, *Art of Singing* (Ricordi).

"I must impress upon the student the absolute necessity of holding the larynx in one position while sustaining sounds. The perfectly educated singer permits no visible alteration in the position of the larynx to occur in ascending or descending the scale, and consequently no break is noticeable."—EDWIN HOLLAND, Professor at Guildhall School of Music, *Method of Voice-Production*.

"A fixed and moderately low position of the larynx is necessary for single notes, as well as for scales and runs, and even beauty of tone and clearness of execution are equally dependent on it."—JULIUS STROCKHAUSEN, *A Method of Singing*.

"I would emphasize again and again that these (precepts) consist in an unconstrained depression of the larynx, correct position (lowered jaw) of the mouth, the most perfect forming of the individually best sounding vowel, which influences the hollow spaces of the head necessary to the increasing of tone, and absolute looseness of the entire vocal apparatus. The measuring and fixing of the intervals is called 'placing the voice.'"—ANNA LANKOW, *The Science of the Art of Singing*.

"The chest tones gain much of their timbre and massiveness from the fact that when sung the larynx sinks deep down in the throat, and a longer tube or resonating funnel is created."—J. C. GRIFFITHS, *The Mixed Voice and the Registers*.

VIBRATION AT DEFINITE POINTS.

(2) We shall refer to those who in connection with tone-placing emphasize the idea of a sensation of vibration, located at some more or less definite point.

This class is more or less accurately divided into two divisions:

a. Those who hold that tonal vibrations, at all pitches and powers, should be located in the upper front mouth.

"Allow the parts to act naturally and nature will be true to her mission. She will place that focus, or cone of vibrations, near the center of the arch which forms the roof of the mouth, and the art is to keep it there while we educate those processes which form language and which produce tone to their best development for purposes both of speech and song. After the vocal chords are put in motion by a volume of air, the vibrations are collected at a certain point which we call a focus of vibration. It is the office of the body of the tongue to do this, the tip of the tongue being more particularly used for the articulation of language. . . . Locate the tone in front of

its true position, and it will, in every instance, be too sharp; locating it back of its true focus will, in every instance, make it too flat. . . . And it is also true that both high and low tones have one and the same position or focus of vibration."—DR. H. R. STREETER, *Voice Building*.

"When true conditions of tone prevail, the tone, as we have found, should place well forward under and against the arch of the hard palate, just back of the upper front teeth. It should instantly or simultaneously reflect or react upon the arch of the active chest. . . . The highly important results under these conditions will be the high resonance of the hard palate, added resonance of all the resonance cavities, high and low; the powerful chest resonance and absolute automatic breath control, which means free, beautiful, resonant tone."—EDMUND J. MYER, *Position and Action in Singing*.

"A correct touch of the voice consists in causing the air, brought into vibration by the vocal ligaments, to rebound from immediately above the front upper teeth, where it must be concentrated as much as possible, rebounding thence to form in the mouth continuous vibrations, which are at the same time communicated to the external air. The quicker and more easily these movements take place, and the farther forward in the mouth the vibrating column of air is reflected, the more beautiful, full and telling is the tone. If the air rebounds farther back in the mouth from any part of the roof of the mouth, then the high inharmonic overtones are prominent, and there arises either one of those hollow disagreeable colorings of timbre which are known as throat and nasal tones."—MADAME EMMA SELLER, *The Voice in Singing*.

"Get a fair amount of control over the separate notes of the middle of the voice and a definite feeling of the exact spot in the mouth (the front of the hard palate, just above the teeth) to which each and all of the notes of the voice must be directed. . . . Later on in study, when forward position has been acquired on all the notes, the resonance chambers can be brought into use. . . . The student should rather feel that he is touching and then making use of those resonance chambers in order to create extra fullness of tone, when that tone is passing forward to the front of the mouth. He augments tone as it were on the way by making use of the nasal cavities and roof of the mouth."—CHARLES TREER, *How to Acquire Ease of Voice Production*.

A CENTRAL FOCAL POINT.

b. Those who emphasize especially the idea that the central or "focal" point of the sensation of tonal vibration ("tone-focus") varies in position, being now at one place and now at another, according to the pitch, power and color of the tone; or is felt as a "combined" vibration, as in "mouth and face" vibration, or "face and head" vibration, with the predominance of intensity changing from one point to another, as circumstances may determine.

"Correct 'voice-placing' depends primarily on correct vowel placing, which in turn demands upon proper adjustment of the resonators, which again depends chiefly on the positions and motions of the organs of articulation. The inter-dependence of tone-quality and pronunciation is therefore obvious. . . . Constant emphasis must be laid upon the fact that focussing a tone is a matter of resonance, and that perhaps the most important element in this is nasal resonance. The tones, low as well as high, should seem to start in the nose, and the vibrations of the perfect tone can be plainly felt upon any part of the nose and head. Without the head vibrations no tone can be perfect, for nothing else will compensate for the lack of these."—THOMAS FILLIBROWN, *Resonance in Speaking and Singing*.

"Now, the mouth closed, the back of the tongue up against the soft palate, and the chin muscle soft, hum at any convenient pitch a very soft M. Practice this at different pitches, trying to make the tone hard and resonant against the bridge of the nose, without hardening the chin muscle. Imagine the arching about the bridge of the nose to be a sounding board, and use this exercise to learn to push the tone as it were forward upon the sounding board, by means of a muscular effort in the head behind the nose, and without assistance from the breath or anything else. . . . ALT. Isn't it getting the tone upon the sounding board?"

PROF. Yes, and that goes by various names, such as placing the voice, bringing

the tone to a focus, resonating, reinforcing, etc.

PROF. The effort in the head behind the nose is the key to everything in vocalization.

PROF. Vocalize any of these (exercises) with the sombre O as a part of your daily practice, but remember that you must hold the tone constantly upon the sounding board by means of the effort which comes with projected lips, and the sensation of vibration in the front of the face. But you speak of effort behind the nose, and from what you now say, it seems that the effort is elsewhere.

PROF. Yes, here is one of the places where the facts are different from the sensations. In this case, for the purpose of teaching, we must deal solely with the sensation, the fact being accessible only in this way.

BASSO. Must the focus be retained upon the higher pitches also?

PROF. Yes, on all pitches, but on higher pitches the tone must be more sombre. Projecting the lips does this for you.—FREDERICK W. ROOT, *Polychrome Lessons in Voice Culture*.

The phrase "placing the voice" means that it should be felt right above the front teeth, with a strong vibratory sensation across the bridge of the nose. When the singer feels this vibration the voice has been properly placed. At the same time the singer must beware of singing in the nose, a common fault of artists trained in the French schools."—SIMS REEVES (a world-renowned tenor), *The Art of Singing*.

"To attack a tone, the breath must be directed to a focal point on the palate which lies under the critical point for each different tone; this must be done with a certain decisiveness. There must, however, be no pressure on this place; for the overtones must be so directed above and sound with the tone. The palate has to furnish, besides, the top cover against which the breath strikes, also an extremely elastic floor for the breath sounding above it against the hard palate or in the nose. When the peak of the softest part of the palate is placed forward toward the nose, instead of being drawn up high behind the nose, as in the head voice, it forms a kind of nasal production, which, as I have already said, cannot be studied enough, because it produces very poor tonal effects and extraordinary connections. It ought always to be employed. By it, is effected the connection of tones with each other from the front teeth back to a point under the nose. From the lower middle tones to the head tones."—MADAME LILLI LEHMANN, *How to Sing*.

AN INTERESTING COMPARISON.

"In wind instruments we hear the resonance of a current of sound, which proceeds from the lips of the player, passes through the body of the instrument, and is finally dispersed. . . . In brass instruments it is the lips of the player's mouth which are made to vibrate; in the vocal apparatus it is the laryngeal lips, or so-called vocal chords. . . . With regard to the development of resonance, the voice follows the same process as the sound in wind instruments. From the larynx in which it is generated it flows up through the cavity of the mouth, in which it is reinforced as well as in the larynx itself.

The teeth act as resonating boards of the voice laws, and they also form with the lips an additional space of resonance and tone of the greatest value in the process of moulding the sounds into vowel forms. . . . If the expression head resonance is to have any true meaning, it must be intended to refer to the resonance of the nasal cavities. The throat, the pharynx and main resonators, because they intensify the voice through intercourse, viz., as it passes through them, and do so when we speak or sing. . . . The chest and the nasal spaces may be termed indirect and accessory resonators. . . . Thus in order to render his voice a perfect human sound, the vocalist must aim at giving full play to all the resonators at the same time."

"Nothing but improvement in the general working of both the sound producing organs and the resonators can follow the most possible expansion of the nasal passages. . . . While I believe that most certainly all resonance and tone spaces should be allowed free play at all times, I quite admit that at different points of the natural compass of the voice the effect of one is, by dictate of nature's laws, more in evidence than the effects of the others. . . . Nasality is a manifestation of contracted nasal passages, while the perfect nasal or head resonance is not only free from any sense of contraction, but identified, so to speak, with that of the lower cavities, the chest included."—LEUGI PARISOTTI, *Speaking and Singing*.

"It is an axiom, almost, that troubles in the highest resonator chamber, nasal cavity, reflect themselves in the anterior part of vocal bands. A lack of proper use of the post-nasal cavity will cause irritations or nodes, and if they be produced they will occur on the anterior end of the vocal chords. . . . Nodes in the middle, second or oral hollow space reflect their weakness upon the middle of the chords. . . . In the lowest hollow space the same principle exists to create disturbances in the position of the vocal chords. . . . The action of the hollow spaces influences the vibrations of the vocal bands to such an extent that in different voices, especially of different schools the vocal band action seems to be radically different, going in one class of tone, the falsetto, and in others, the vocal bands vibrate as a whole, and in others they seem to segment at a point about one-third their length, and vibrate in two parts."

ANNA LANKOW, *The Science of the Art of Singing*, article therein by A. THEO. E. A. WANGEMANS and Dr. FRANK R. E. MILLER. "If the reader will admit that where there is bone there is sound to be obtained, he will enter at once into our theory of the quick closing of sounds and will become quickly disabused of the idea that sounds may be obtained from the fleshy parts of the body. In the throat is the utterance of sound, but that does not say that in the throat is sound itself. That utterance for its formation must be raised as high as the mask, or that part of the head bounded by the upper jaw (lowest); drum of the ear (side); and the frontal bone (highest part). We cannot form sounds for singing in the chest, for we find there only the cavities of the lungs containing the quantity of breath required for sustaining the sound. Some teachers entertain the idea that there is a chest voice, from the fact that the chest vibrates during the emission of sound. We cannot countenance such an idea, as, at that rate, we should be obliged to admit that there is a chest voice, as every part of the body vibrates more or less in sympathy with our every act."—F. CH. DE RIALE, *The Legitimate School of Singing*.

CAN TONES BE DIRECTED?

Lastly, there are those who seem to hold that tone cannot be "directed" or "thrown," or "placed" at a given point.

"The tongue is the essential factor in establishing the required proportion of the resonance tube of the pharynx as a whole. . . . The pharynx cavity which serves therefore as a deflector of the tone produced in the larynx. Tone is sounding air. Hence, wherever the breath current—changed into sounding air in the larynx—is able to reach in its outward course, or in whatever directions it is forced, it will be more or less deflected, according to the nature of the cavities and obstructions met with on its passage outward. It is absurd therefore, to imagine that tone can be thrown into any part of the human anatomy, where it would be impossible for the air current on its way out to reach. The only passage that a tone is able to travel is through the mouth or the nose. And the latter passage always deflects the tone, associating it with a disagreeable sound quality. The resonance of a tone is primarily the result of proper breath pressure. The sound emitted by M is known as humming, and can be sustained. This fact makes it undesirable in vocal attack, in that singers are inclined to start a tone with the humming sound, which is a fault to be avoided."—J. VAN BROEKHOVEN, *The True Method of Tone Production*.

"The 'forward emission' theory assumes the existence of a current of air, issuing from the vocal chords as a tone. In other words, the tone is supposed to consist of a stream of air, which can be voluntarily directed in the mouth, and aimed at some precise point on the roof of the mouth. This is an utter mistake. There is no column of vibrating air, or 'stream of vocalized breath' in the mouth during tone production. To imagine the directing of air vibrations in the mouth, as we direct a stream of water out of a hose, is absurd."—DAVID C. TAYLOR, *The Psychology of Singing*.

That there is an upward and forward movement of air from the lungs is a fact. Else what becomes of the air stored in the lungs on inhalation? That on a perfectly generated and "placed" tone the rate of exit of air from the lips is exceedingly slow is also a fact. It is therefore quite true that we are not to think of the movement of the sounding breath as analogous to that of water from a fireman's hose. Such a thought will produce "forcing" and a lack of reinforcement of the tone. But that need not prevent us from, in thought, "directing" the sound-waves, as they issue from the point of generation in the larynx.

The writer is convinced, both from personal study as a singer and long-continued study and observation as a teacher, that the attempt to "place" or locate the sensation of tonal vibration, or to "direct" the tone waves to this or that central point; to use the "sounding-board," to will the centralization of the sensation of tonal vibration now at one point and now at another, according to the pitch, power and color of the tone desired, causes such adjustments of the larynx, tongue, soft palate and other parts concerned in tone generation and reinforcement as are most favorable to the easy production of tone of good quality.

Let us put it in this way: The experience of many good teachers and singers, covering a long period, shows that singers who produce with ease beautiful, expressive tones are usually more or less conscious of a sensation of tonal vibration as centering or "focussing" at certain points, as for instance, in the upper front

mouth, in the face, and so on. While a singer's experiences in regard to these sensations are, doubtless, more or less peculiar to himself, nevertheless it is pretty well established that in a great many cases when a singer produces beautiful tones with ease he is, if he thinks about it at all, conscious of more or less sensation as of tonal vibration centering in the upper front mouth, face or head, moving or spreading with changes of pitch and power, and to a certain extent also with variations of tone-color.

It may perhaps be said that these sensations are merely the accompaniment of good singing. The writer will go further, and say that he believes that an intelligent mental preparation for the sounding of tone by securing a clear concept of the tone desired with reference to pitch, power and quality, and bringing one's self into readiness to direct the stream of sounding air to, and expecting to feel a sensation of vibration at more or less clearly defined points in the mouth, face and head, materially assists in bringing larynx, tongue, soft palate and other parts concerned into the most favorable conditions and adjustments for the production and emission of the tone desired. In this way one comes to associate tones with their appropriate vibratory sensations, or "focal points," in other words, learns to use the vocal instrument with skill.

On low pitches the farther forward in the upper front mouth the sensation of tonal vibration is located, the better the result. The vowel *e*, as in *feet*, will, for certain reasons, seem to be more forward than any other vowel, on a given pitch, with the exception in some cases of *oo*. But these vowels are not really more "forward" than a well-produced *ah*. On these low pitches, in all voices, there is also more or less sensation of vibration (not resonance) in the upper chest, although in the case of light sopranos and tenors it is so faint as to be practically negligible. There may well be a faint sensation of vibration in the front of the face on the low notes of all voices.

As the pitch rises in the *middle range* of the woman's voice, the sensation of tonal vibration is expected to be felt in the upper front mouth, and to spread progressively upward in the face, and backward along the teeth and cheekbones toward the ear. This is a combination of mouth and facial vibration. As the *highest range* of the woman's voice is entered upon the sensation of tonal vibration in the face has spread around behind the ear, and is lost from the front face. Instead it is felt as rising in the back of the head toward the crown. It follows the curve of the skull, and, therefore, on the last few very high pitches is felt as focussed at the top of the head, progressively forward until it reaches a point on a line with the front of the ear. The highest tones of the woman's voice are not to be directed in thought on to the forehead. This upward-backward-forward production of the highest range of tones in the woman's voice is said to be according to the principles of the Old Italian School as exemplified in the teaching of the late Francesco Lamperti and the practice of his pupil, Madame Sembrich.

As the pitch ascends in to the *upper range* of the man's voice, the sensation of tonal vibration is expected to become weaker at the upper chest; it is also expected to spread progressively upward in the face and backward along the upper teeth and cheekbones toward the ears. On the *highest* notes the tonal vibration is felt to have spread along the cheekbones and to well back of the last upper back teeth. The raising of the upper lip outward and upward, as though gently

smiling, is of the greatest importance in this connection. This is a combination of mouth and facial vibration.

THE SAFEST COURSE.

The safest course, when singing with fair force of tone *upward*, is not to postpone the willing of the location of tonal vibration in the *head*, in the woman's voice, later than E-flat (fourth space treble clef); and in the man's voice, to will the spreading of the sensation of tonal vibration into the face and backward along the upper teeth and the cheekbones not later than C (first added line above, bass clef), in the case of the tenor; B-flat in the case of the baritone, and A-flat in the case of the bass.

It is beneficial to practice vocalizing downward, carrying the sensation of tonal vibration and quality of tone ordinarily associated with the *higher ranges* as far down into the *lower ranges* as may be possible.

It is to be understood that in the combined mouth and facial vibration there is to be no hint whatever of nasality in the sound of the note, whatever may be the feeling of nasality connected with it. If the tone *sounds* nasal, there is rigidity or wrong position of the back-tongue and palate. Tone is formed on vowels *in the mouth*. Resonance may be set up in all the spaces connected with the sound tube *above* the point of origin of the tone—at the vocal chords.

It is understood also that all tones have their origin in the larynx, whether they be called Head, Mouth, Face or Chest tones.

It is open to question whether the chest acts as a resonator in the same way as do the cavities above the chords, including the pharynx, posterior nasal passages and the buccal cavity. It is quite certain, however, that in order successfully to "place" the voice, the singer must take and keep the "singer's position," with the upper chest held constantly well up without strain, and breathe practically altogether from below. It is only this type of "deep breathing," as Lamperti remarked, that leaves the larynx in perfect freedom. The relatively high position of the chest contributes materially to the easy and effective management of the singing breath. A falling upper chest, during singing, and particularly at the beginning of a tone, is likely to disturb the pose of the larynx and cause a constriction in the throat.

A general rule, always to be observed to advantage is one which requires the singer to will the sounding breath to flow slowly and steadily through the neck, up behind the upper back teeth, and curve forward along the roof of the mouth. The singer must not, even upon the lowest tones, will the breath to curve into the mouth, at a level lower than that of the upper back teeth. As the pitch rises, the thought in connection with directing the breath-stream is to send it gradually higher and higher behind the upper back teeth on its way upward and forward. Finally in the highest range of the woman's voice the thought is to direct the sounding breath-stream still farther upward and backward into the upper back head before curving it over into the mouth.

It is to be understood that there is no one pitch in any voice upon which there is a sudden change of location of vibration, or "focal point," or "placing." The change of placing, as the singer goes up and down the scale, will be very gradual indeed.

Genuine breath-management (the sending forth of breath steadily, with great slowness yet sufficient energy), a condition of responsive looseness of the vocal instrument, and, in the middle and higher ranges of all voices the use of the



"During my long professional career as a music teacher I have used the Emerson Piano."

"Years ago, I discovered that the tone of the Emerson was best adapted to educate the beginner's ear; that the elastic responsive touch trained the hand to bring out all those subtle musical expressions which mark the true artist and charm the music lover. Time tests all things. Under the very severe tests to which beginners necessarily put a piano I found that the Emerson showed a durability that proved integrity of material and construction. The Emerson has kept pace with the times. A great many of my graduates have selected the Emerson as a life-long friend."

For over 60 years the Emerson has stood high in the esteem of those who demand high character at an equitable price.

Dealers in the principal cities throughout the United States. Send for illustrated catalog.

EMERSON PIANO CO.
560 Harrison Ave., Boston, Mass.

See "THE ETUDE" PREMIUM LIST on THIRD COVER PAGE

Root's Technic and Art of Singing

A Series of Educational Works in Singing on Scientific Methods, for Use in Private Instruction and in Classes

By FREDERIC W. ROOT

A work resulting from the author's wide experience in Voice Culture in Europe and America during a period of more than thirty years. In form of a graded course. The only system in print covering this ground.

I. Methodical Sight Singing. Op. 211
Grade 1. The Beginning 50
Grade 2. Through the Keys 50
Grade 3. Progressive Musicianship 50

A method for the first and fundamental requirements of music, including the Science of Music Reading, so arranged that pupils can practice alone; to be used in connection with instrumental work as well as with Lessons in Voice Culture.

II. Introductory Lessons in Voice Culture. Op. 22 - \$1.00

The book is intended to prepare the pupil for any line of vocalization by giving control, item by item, of all actions and concepts upon which vocalization is based.

III. Thirty-two Short Song Studies.
For high compass. Op. 24 50
For medium compass. Op. 25 50
For lower compass. Op. 26 50

Each is set to a neat poetic verse, thus serving the uses of style and expression as well as of exercises. They are designed to carry on in more compact form the voice-building and execution work of Introductory Lessons.

IV. Scales and Various Exercises for the Voice. Op. 27 - 60c
For High or Low Voice.

Designed to aid in mastering Modes. Inter-

PROPOSITION.—The publisher and the author invite all vocal teachers and singers to examine this series of works, and therefore make these two propositions:

1. To send the complete course ON INSPECTION (that is, returnable) to anyone interested, costing only the postage in case any or all the works are undesirable.

2. To send the complete series of nine works in any one voice (when published for more than one), for introductory purposes, if cash accompanies the order, for \$3.00, postpaid.

"How to Use" this course, a pamphlet sent free, of interest to all teaching or contemplating teaching Voice Culture.

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

Please mention THE ETUDE when addressing our advertisers.

Leefson-Hille Conservatory of Music
Maurits Leefson, Director
1524-26 Chestnut Street } Philadelphia, Pa.
808 South 49th Street }

Concert Direction M. H. Hanson

announces for next season a great galaxy of stars, among others

BERNICE DE PASQUALI, Coloratura Soprano

MARIE RAPPOLO, Dramatic Soprano

MARGARETE MATZENAUER, First Contralto

HENRIETTE WAKEFIELD, Mezzo-Soprano

All of the Metropolitan Opera House, New York

HENRI SCOTT, Basso, Chicago-Philadelphia Opera Co.

LUDWIG HESS, German Tenor

GEORGE HARRIS, Jr., American Tenor

W. DALTON-BAKER English Baritone

GEORGE HENSCHEL, Ballad and Lieder Singer to his own accompaniment

and several others equally great, to be announced later. Our list of instrumentalists will be headed by the famous

Munich Pianist, GOTTFRIED GALSTON and

LOUIS PERSINGER. The American Violin Virtuoso

For fullest particulars address the firm of

M. H. HANSON, 437 Fifth Ave., New York

"smiling" upper lip, are conditions precedent to good "placing."

STUDYING THE CONSONANTS.

The vocal consonants may be used, preceding vowels, to bring to students a consciousness of the location of tonal vibration, or the "focal point." *Th*, as in *Thee*, *v*, *z*, *zh* (azure) and *l* for upper front mouth vibration. *M*, *n* and *ng* (as in sing) for facial vibration. In using these the greatest care must be taken to keep the muscles under the chin in front of the larynx in a state of ease, lacking rigidity. Humming must be done on breath control, as though the consonant used were really a vowel, and the following vowel must be closely connected with the consonant. A steady pressure of breath, not affected in the least by the change from consonant to vowel, is of prime importance in this work. Explosive consonants, such as *t* and *d*, *k* and *st*, as in stay, are sometimes used to bring a consciousness of "forward" production in the mouth. They are dangerous because the temptation to give up true breath control on them is very strong, with the result that the following vowel tone will lack breath support and "strike" the throat. They can and must be done with as genuine a control of the breath as if they were vowels.

The development of skill in the use of facial resonance is a good preparation for the "placing" of tone in the head. Singing on a thoroughly controlled breath, with responsive freedom of all the parts of the vocal instrument, a genuine smile (not a grimace), the head inclined slightly forward, a slight expansion at waist front and back, with the thought of floating the breath high up behind the upper back teeth and soft palate toward the back of the head, and expecting to find there a light, fluttering sensation as of tonal vibration, will be helpful.

SUGGESTIONS.

By F. W. WODELL.

BEAR in mind that in every audience there are a few who "know," whose taste is cultivated, and who listen with intelligent discrimination. Sing for them, and not for the unthinking crowd who applaud most noisily the worst features of the concert.

Do not be "dramatic" in your singing at the expense of good tone quality. Once the velvet is worn or shouted off your tone, it is doubtful whether it can be restored.

Patti, Sembrich, Melba—big voices? By no means. Shouters? Never. Always sang within their powers, with something in reserve? Surely. Outlasted most singers of their time? Undoubtedly. Is there not here a lesson for young and ambitious vocalists?

The world is full of good music, and in this day it is not expensive. And much of this good music is simple, melodiously attractive, yet withal has a strength of harmony, rhythm and form which satisfies and gives it elements of permanency. Then why sing the ephemeral, "popular" jingle, which has to be renewed every week or two?

What is the cause of the "tremolo?" Here is a little story which may throw some light on that subject. When Verdi's *Falstaff* was first brought out at La Scala, Milan, a leading critic said that "the female singers especially were one and all the victims of the tremolo to such an extent that it was apparently impossible for any one of them to sing a note steadily." The critic went on to remark that these singers had "yelled themselves hoarse" a little while before in *Cavalleria Rusticana*. Forced voices—tremolo. Cause and effect?

Suppose you are short of funds, and circumstances seem to be against you. What of that? Have you read the history of the struggles of Nordica and scores of others to secure an education and get a foothold in the profession? Nordica has sung for \$5 in concert. Eames had a struggle to get a foothold in Paris. Olive Fremstad, of the Metropolitan Opera House, has sung for the writer for \$50 an evening, and so the list might be extended. Difficulties are there to be conquered. If you have the right sort of stuff in you, you will take care of your health, of your voice, and go at untoward circumstances with the determination to win.

Don't "take lessons." Study. See what Jenny Lind did with her "naturally harsh and unbending organ." She worked so diligently and with such intelligence as to win the sincere admiration of the maestro Garcia, and he was a hard man to please.

NOTICE TO ALL VOICE ENTHUSIASTS.

THE departmental service of THE ETUDE will be stronger and better than ever during this year. Numerous distinguished voice teachers have consented to serve as editors and our readers may look forward to the following articles representing the best thought of leading voice specialists in Europe and in America. Among the 1912 features will be:

MME. MATHILDE MARCHESI (Paris)
Particulars of this exceptional feature will be given later.

MR. WILLIAM SHAKESPEARE (London), the most distinguished of English vocal teachers, on "Upward Tendencies in the Teaching of Singing."

Dr. W. W. GILCHRIST (Philadelphia), the well-known composer, on "Characteristics in Voice Teaching."

MR. PERLEE DUNN ALDRICH (Philadelphia), on "Characteristics of Different Voices."

H. W. GREENE (New York), on "The Art of Winning an Audience."

MR. KARLETON HACKETT (Chicago), on "How to Give the Young Pupil an Idea of Tone."

MR. E. DAVIDSON PALMER (London), "Unknown Truths About Voice Production."

MR. F. W. ROOT (Chicago), celebrated author of many successful works on "Mistakes Young Teachers Are Liable to Make."

DR. HERBERT SANDERS (Canada), on "The Principles of Resonance."

MR. D. A. CLIPPINGER (Chicago), on "Essentials in Training a Singer."

MR. L. A. RUSSELL (New York), on "Singing in English."

MR. F. W. WODELL (Boston), on "Hints for the First Lessons" (in this issue).

VOICE

Mrs. Stacey Williams
405-406 Kimball Hall
Chicago

ENTERTAINMENTS

We want to send you the best and most complete catalog of amateur entertainment material ever put out. Send free to your address upon request. OPERETTAS, CANTATAS, ACTING SONGS, PLAYS, ETC. Arrange with us now to present "The Captain of Plymouth," the best amateur comic opera. ELDRIDGE ENTERTAINMENT HOUSE - Franklin, Ohio

Refreshing Sleep

Horsford's Acid Phosphate

Taken just before retiring, quiets the nerves, nourishes the tired and confused brain and induces refreshing sleep.

A Large Number of Teachers are Using

Systematic Voice Training

By D. A. CLIPPINGER
The Price is One Dollar

Address: 410 KIMBALL HALL, Chicago, Ills.

1912 POSITIONS 1913

REGISTER NOW WITH
MUSIC TEACHERS' EXCHANGE DEPT.
CHICAGO MUSICAL EXCHANGE

Steinway Hall, Chicago

FEBRUARY BULLETIN ON REQUEST

SHEA

PARIS, 5, rue Gounod
VOCAL INSTRUCTION

The first American man to sing in Opera in France

Write for booklet: "The Choice of a Voice-Teacher"

EFFA ELLIS

KEYBOARD HARMONY and 105 Eartraining Exercises enable students of all grades to easily and rapidly spell, write, hear and play all kinds of chord combinations, resolutions and modulations. Write Effa Ellis Illustrated Music School 203-4-5-6 Boston Store Bldg. OMAHA, NEBR.

FOR a time I must withdraw offer in my December Ad. in ETUDE. Enquiries about voice and singing receive my personal attention. The time I can give to this correspondence is limited; it will take months to catch up with letters received. As most ask for breathing instructions, have decided to issue a little volume of 60 pages, giving a system of Breathing Exercises which I have taught successfully 20 years. Nothing better. Followed up, will yield mastery of voice. This booklet will also contain valuable guiding thoughts for singers. One dollar, postage prepaid.

GEORGE CHADWICK STOCK, Teacher of Singing
Established 1893 Studio, Y. M. C. A. Bldg., New Haven, Conn.

HERBERT WILBER GREENE

Returned to Philadelphia September 15th
As before, his days will be THURSDAYS, FRIDAYS and SATURDAYS

Philadelphia Address: 202 Presser Bldg. New York Address: 701 Carnegie Hall.

BROWN'S BRONCHIAL TROCHES

are universally endorsed by singers and public speakers as the best remedy on the market for hoarseness and voice troubles. Being entirely free from opiates they may be used without reserve. Sold everywhere in boxes, never in bulk.
Price, 25c, 50c and \$1.00 Sample free
JOHN I. BROWN & SON BOSTON, MASS.

DR. GEORGE HENSCHEL

will give Song Recitals to his own accompaniment in 75 American cities during the 1912-13 season

Dr. Henschel will also give special instruction to a limited number of Professionals and Teachers of Voice

Applications for terms and dates will have the attention of
CONCERT DIRECTOR, M. H. HANSON, 437 Fifth Ave., New York

N. J. COREY

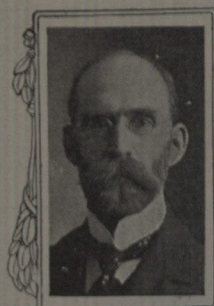
Pianist, Organist and Musical Lecturer
The most Novel, Varied and Beautifully Illustrated Lecture-recitals upon the American Platform

Given with success at many of the largest Universities, Colleges, Lyceums and Societies.

The Lecture-recital on the "Eroica Sonata of MacDowell," Mr. Corey's literary interpretation of which has the composer's own endorsement, is especially adapted for music schools and musical clubs.

For information, address
38 WOODWARD TERRACE, Detroit, Mich.

Please mention THE ETUDE when addressing our advertisers.



Department for Organists

Conducted by Eminent
Organ Teachers

Editor for February, MR. SUMNER SALTER

WHAT CAN BE DONE ON A SMALL ORGAN.

THE organ places a severe test upon the thoroughness of foundation work at the keyboard. The requirements of the modern organ far exceed those of the piano in number and variety and in what concerns essentially musical principles and results. There is no limit to the future development of the organist up to the full extent of his capacity, if he makes the right start. The fundamental requisites are:

1. A good legato.
2. Good rhythm.
3. Good phrasing.
4. Good registration.

These are necessary in this order, and the first three can be obtained on the smallest kind of a pipe organ. The reed organ is not so favorable to their acquisition because of the difference in touch and slowness of speech, and should not be used as a substitute, except as a last resort. It is pretty sure to develop wrong conditions.

It is a great delusion to think that a large organ is necessary for anything but the development of skill in registration. How frequently one hears a complaint in extenuation of a lack of improvement in playing somewhat of this sort: "Well, what can you expect? If I had a good three-manual organ I would have some ambition to work, and be able to do something." The chances are that the player's lack of progress and poor work generally is due to deficiencies in one or several of these fundamental particulars, as a result of which the player fails to feel and get out of the music its real meaning, and so fails to express it to others. Taking up these important matters in order to let us consider some details concerning them.

I. A GOOD LEGATO.

A poor legato does not necessarily imply that a player cannot play a smooth scale or arpeggio. There is an altogether too short-sighted notion prevalent in regard to this point. The greater part of organ music, almost all of the simpler kind used in church services, is entirely devoid of running passages. The lack of legato is in such so-called "simple" things as hymn-tunes and similar four-part playing, where a discriminating regard for the fundamental principles of touch, phrasing, accent and rhythm must be exercised, and, above all, the notes be held their full value, within certain limits to be referred to hereafter. These are matters that apply just as forcibly to the one or two-manual instrument as to that of three or four. In general, it may be said to involve a scrupulous regard for note-values, an appreciation of the requirements of the musical and rhythmical phrase, and an instinctive readiness and responsiveness on the part of the playing apparatus to meet these requirements, and express these values. These are the "small things," attention to which is said to be the mark of genius.

In considering tone-values, it is of vital importance that the player should understand the proper treatment of repeated chords and single notes in a chord in hymn-tunes and other music not written

specially for the organ. For example, in the tune of *Hursley*, sung to the hymn *Sun of my soul*, the first three chords in each line but the third are repetitions of the same notes. Some players, having been taught that it is wrong to strike the same notes over again, would hold all these notes through the measure, and completely annihilate the rhythm of the tune. Others, of more sympathetic nature, would apply that principle to the bass and tenor notes only, repeating those in the soprano and alto. A little further reflection and experiment will show the better result from dividing the holding and repetition equally between the lower and upper voices, preferably repeating the soprano and tenor notes. In cases where only two of the notes are repeated it is safe to rely upon the moving notes to sufficiently define the rhythm.

An instance of this will be found in the familiar tune *Seymour*, frequently sung to *Softly now the light of day*, where either the soprano or tenor are constantly in motion.

In the accompanying tune, *St. Andrew of Crete*, sung to *Christian, dost thou see them?* there are a number of points which make it serviceable for purposes of illustration.

WRITTEN
St. Andrew of Crete JOHN B. DYKES

PLAYED
Allegro moderato

Played without pedals, or upon a reed organ, it should be done as follows:

A careful study of the differences in effect from the various possible ways of treating the repeated notes in this tune will prove instructive. A repetition of the G in the second measure, for example, will intensify the accent if it should seem desirable to make the movement more decided. Note the difference in ef-

fect at b from a repetition of the G in the bass, and the necessity of the repetition of the last two lines.

The rule of tying all suspended notes, as shown at a, must be adhered to strictly. The essential underlying purpose is a preservation of the rhythmical flow of the melody and the identity and integrity of each of the four parts as equally important factors of the tune as a whole. A good four-voiced legato, that is, is an absolutely essential prerequisite to

II. GOOD RHYTHM.

The organ has from time immemorial been maligned as a lifeless instrument, unsuited to accent and unresponsive to impulse, which is the mainspring of rhythm. I say "maligned" because I deny the impossibility of accent or obtaining a response to impulse at the organ. It is true this organ accent is of a radically different nature from that of the piano, and is one of effect rather than of actual dynamic force, but nevertheless it is an effect that is felt as a vital influence in playing, giving vigor and vim that cannot be denied. An organist who has not been taught or has not discovered the means of producing this effect is without one of the most important and telling features of his professional equipment.

There are two kinds of organ accent, one coming from an appreciable prolonging of a note beyond its strict fractional value, and making up for it by passing over the following notes a little more rapidly, thereby producing a species of tempo rubato, or "robbed time," and the other resulting from making a slight instant of pause before the note or notes, the margin of silence serving to intensify the sound when it comes. An illustration of the former may be obtained in the tune before us at the very first chord by holding the quarter notes in the alto and tenor a trifle beyond their strict beat-value. The same effect is possible and desirable at the corresponding places in all the other lines of the tune.

Illustrations of the latter kind of accent may be found at the beginning of the last three lines by cutting short the chords immediately preceding in each case by about the value of an eighth rest, making the notes dotted quarters instead of half notes.

It is absolutely essential that a steady and firm movement from bar to bar be constantly maintained in both kinds of accents, else the result would be an egregious mockery of rhythm.

III. GOOD PHRASING.

This is in turn dependent upon a good legato and good rhythm, and is as indispensable to a proper expression of the meaning and purpose of the music as a due regard for punctuation and the significance of the various parts of speech are in reading any language. The earnest student will spare no pains and begrudge no time spent in analyzing the tonal and rhythmical relationships and values of the various component elements of a composition to secure proper balance and symmetry between them, giving due prominence to those that are dominating and not slighting the details of the minor and subordinate features, particularly the ornamental figuration and embellishments. To accomplish this successfully at the organ advantage must be taken of the various kinds of touch and accent, and particular attention given to the release of notes in order to mark clearly the outlines of successive phrases. The analogy between music and drawing in black and white is close enough to be always worth remembering. The great importance of margin, of white space, which, in music, is silence, absence of tone, is too often quite forgotten. Background is a very important item in a picture.

BOONE WM. R. ORGANIST
Stearns Bldg., Portland, Ore.
INSTRUCTIONS: PIANO AND ORGAN

FREDERICK MAXSON
CONCERT ORGANIST
Instruction in Piano, Organ, Theory
1003 South 47th Street, Philadelphia, Pa.

H. HALL & COMPANY
New Haven, Conn.
MAKERS OF MODERN
PIPE ORGANS
Distinguished for Artistic Voicing
Dignified and Churchly.

Established New York, 1851 St. Louis, 1878
GEO. KILGEN & SON
Pipe Organ Builders
ST. LOUIS, MO.
One of the most complete Pipe Organ Plants in the United States. Best of References.

Church Organs
BUILT BY
HUTCHINGS ORGAN CO.
BOSTON, MASS.
Write us for any desired information about organs

Pipe Organs of Highest Grade Only
Our Instruments comprise all features which are of real value. Many years of practical experience.
EMMONS HOWARD Westfield, Mass.

—W. W.— BUILDERS OF
KIMBALL Pipe Organs
COMPANY For Churches, Auditoriums and Residences
CHICAGO, ILL.
Hundreds of Kimball Pipe Organs have been built in prominent churches throughout the United States.
Plans, Estimates, etc., Furnished on Application.
Prices from \$1,500 to \$100,000

Austin Organs

THE tide of new contracts making overtime at our factory is convincing that America now recognizes that AUSTIN ORGANS lead the world with some to spare.

Our tide of business for 1911 exceeded the wonderful record of 1910, which was the largest output of any organ firm in the world's history, and included church, house, concert hall and theatre organs.

The layman can get a wonderful lot of information about organs by asking us to send "How We Found Our Organ" by a College Professor, and "The Organ Problem" by a Music Critic.

Austin Organ Co.
165 Woodland Street
HARTFORD, CONNECTICUT

Please mention THE ETUDE when addressing our advertisers.

All these essentials so far discussed can be mastered at a keyboard of a small organ, and fortunate is the player who has mastered them before coming to a large instrument, where the increased tonal resources are apt to prevent the player's concentration of effort upon this accomplishment.

IV. GOOD REGISTRATION.

Good registration is absolutely dependent upon the principles of good phrasing. An organist who feels helpless without the marks of registration indicated by the composer or editor has not progressed far. It is true that many pieces demand special combinations and fail of their effect without them, but in the majority of cases the choice of registers is a question of taste, always based upon certain fundamental laws of proportion in pitch and tone color, and an intelligent appreciation of the character of the music played. That is, the exercise of taste is not presumed to be in violation of the rule that eight-foot tone must predominate on the manuals in ordinary four-voiced harmony, that the stopped flute pipes are not suitable for an accompaniment in harmony when used alone, that a flute sounds better in the upper register and for a solo passage than for harmony, that an accompaniment for a man's voice, tenor or bass, needs more diapason tone than the same accompaniment for a woman, etc.

In considering the character of the music it is quite plain that smoothly sustained and chromatic progressions are specially suited to registers of the string family, sustained and plaintive melodies to the soft reeds, running passages to the flutes, bold diatonic melodies to strong reeds, and vigorous harmonies to the diapasons.

Keen discrimination in phrasing is necessary to ensure the drawing or throwing off of stops at the right instant, in such manner as will not disturb the rhythmical flow of the music. An excellent study in stop manipulation, with this purpose particularly in view, may be made of Schumann's *Träumerei*. Starting with the Aeoline or softest stop of the swell coupled to the Dulciana on the Great, and playing on the Great manual, one may add a stop at each four bars for a number of phrases and then reduce to the original combination, and then in the following section still further exercise his originality in a similar manner, but to a more marked degree. On an organ well supplied with soft eight-foot stops of various timbres, it is possible to secure in this way an effect entirely in keeping with the true spirit of the music, but it will require no little study and facility in the manipulation of the stops.

While the limitations of choice on a small organ are discouraging the temptations to use the resources of a large organ to obtain variety of effects are often yielded to at a sacrifice of dignity and coherence. In this case it becomes impossible to hear the music on account of the stops. Under these circumstances wise is the player who knows how to restrain himself.

Recalling now the main points dwelt upon, we may conclude that the player of a small organ who has thoroughly devoted himself or herself to the mastery of the little details of touch, accent and rhythm mentioned, together with the independence of hands and feet at the two manuals and pedals, is sure to grow steadily, and be directly in line sooner or later for a larger organ.

What is defeat? Nothing but the first steps to something higher.—Wendell Phillips.

THE ARTISTIC SIGNIFICANCE OF THE FUGUE.

THE very word "fugue" suggests to the greater number of folk everything that is learned and dry in music. The pedant-bandits, who have seized upon the word (only the word), for their own funny purposes, are responsible for this. As a matter of fact, the fugue is one of the most beautiful and significant of all musical ideas. The reality of it has been the despair of theorists ever since it crystallized into some kind of shape. That any musical idea may find expression it must get into a body of some kind. The more beautiful and logical the body-shape the better the expression of the idea. Pedants, seeing nothing but the skeleton, have imagined that to be the fugue, and have accordingly written anatomical treatises thereupon. Alas for them! With the advent of every writer of fugues they have been forced to construct their bony science afresh. We will not, therefore, take the theorists for guides.

Polyphony results from several voices being required to sing the same thought without losing their various individualities. In the vocal art that thought was, in the first place, religious and objective. Upon being removed to the element of pure tone, the thought became subjective. The fundamental idea, however, remained: one thought, many individual expressions of it. Having been placed upon this footing, the tonal art was bound to evolve a shape similar, in general outline, to what is known as fugue-form. The counter-subject was the obvious extension of the first voice, during which a second voice enunciated the theme. Key-relationship dictated the position of the answer, and limited the wandering of those episodes which the desire for relief or contrast had brought into being.

The necessity of concentrating the voices upon the main musical thought would cause the composer to introduce episodic matter of subordinate interest, or to construct his bars of relief from some little odds and ends clipped from his subject and counter-subject. Even the stretto and pedal-point have their causes in artistic necessity. Any expression of feeling reacts upon and intensifies its emotional cause. In polyphonic music this can do no other than draw the parts nearer together by making each voice proclaim the theme more vehemently at shorter intervals of time. The pedal-point is caused by the desire to take firm root in the home key after a period of wandering or unrest.

The main features of the fugue, then, are inevitable if the several voices are to retain their melodic individuality while uttering a single message, without violation of an artistic sense of concentration and climax. And the greater, the more forcible the mind of the artist, the less will he diffuse his idea by meandering through material which does not logically bear upon his theme, and through keys which carry him far from home without giving him some extraordinary compensation.

Monothematic music in polyphonic style was bound to result in a fugue sooner or later. Nor does the double or triple fugue put a different complexion upon the matter. The extra subjects stand to the chief subject in a relation quite unlike that of the two sonata-subjects. The fugue-themes have their

separate individualities, but their final business is to enhance the effect of the chief subject. The two sonata-themes have a separate contrasted individuality to the end. The second subject of a double fugue serves the first subject—not by contrast—but by deliberately merging itself beneath it, and thus adding to the richness and beauty of the main idea.

Herbert Spencer compared the structure of Gothic and Greek architecture to the growth of the vegetable and animal worlds respectively. The comparison will hold good of fugue-form and sonata-form. The latter is bilateral; every limb must be doubled or its natural symmetry is gone. The symmetry of the fugue is like that of the tree. It grows upright to its conclusion, sending out beautiful branches and flowers on its way, and the fugue is especially like Gothic architecture in its mass of detail, some of it unheard, even as the complete beauty of a foliated spire is unseen.

RUTLAND BOUGHTON in Bach.

W. T. BEST ON WORD-PAINTING IN MUSIC.

THERE has always been more or less difference of opinion as to the proper manner of singing the words "And peace on earth," in the "Glory to God" chorus of Handel's *Messiah*. The eminent organist, W. T. Best, who edited the oratorio for a well-known publishing house, was appealed to by the conductor of a provincial choral society as to how to treat the words with, the following result:

"In answer to your letter, I have to say that the passage in question, 'And peace on earth,' should be sung *forte*, being a challenge or sort of decree. Mozart in this passage employs the trumpets for the very purpose of emphasizing it. Nothing is in worse taste than to attempt word-painting in music. In some hymns—for example, in *Hymns Ancient and Modern*—the miserable editors are perpetually making alternate marks for shouting and whispering when *peace* (pp) or *light* (ff) occur. Anything after sundown must be whispered, on principles probably connected with burglary. Thus Smart's tune to *Hark, hark, my soul*, is made ridiculous by the parson editor's dividing a couple of lines into a shout, followed by a whisper. Now, if the passage you name should be sung soft, then you are equally bound to end the chorus 'For unto us,' suddenly soft at the last words, 'Prince of Peace'—as, indeed, I was petrified to hear a country conductor, or beater of the air, actually do.

You Have Used— Ordinary Soaps

and you know that some have harmed your skin; made it harsh, red, irritable, or worse: other ordinary soaps have seemed to have no merit. You must value comfort; you surely value a radiant complexion: you can be helped to both by the famous Pears' Soap. And

It Costs No More to Use

Pears than it does other soaps. Pears corrects the harm done by common soaps; softens and beautifies the skin; is matchless for the complexion. Every one can afford its low price. It lasts longest, too, because there is no waste in

Pears' SOAP
—15c. a Cake for the Unscented—

•HOME STUDY•
HARMONY COUNTERPOINT COMPOSITION
HAND CULTURE PIANO TECHNIQUE OTHER SUBJECTS
PUBLIC SCHOOL MUSIC
as used in the Public Schools of New York City.
Eight years' work.
E. F. MARKS, 230 W. 75th St., New York

J. WARREN ANDREWS
Special Short Courses in ORGAN STUDY,
in Form of Lectures and Illustrations, specially prepared and adapted to the needs of those who can spend but a short time in the city. Send for Catalog.
Address THE CHURCH OF THE DIVINE PATERNITY
Central Park West and 76th Street, New York

Church Organs

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

THE BENNETT ORGAN COMPANY
ORGAN BUILDERS
ROCK ISLAND ILLINOIS
The organs we build are as near perfection as skill and money can make them.

GUILMANT ORGAN SCHOOL

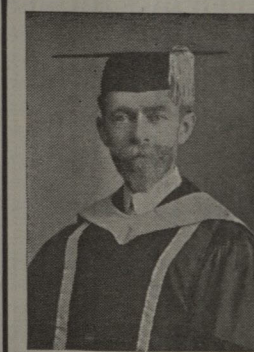
DR. WILLIAM C. CARL, Director

Guilmant Method Taught Exclusively

Winter Term, January 2d.

Send for New Catalogue.

Address, 34 West Twelfth St., New York



1,300 MÖLLER PIPE ORGANS NOW IN USE
72 in New York; 45 in Baltimore; 38 in Philadelphia; 32 in Cincinnati; 18 in Washington; 20 in Hagerstown. For Catalogues address M. P. MÖLLER, HAGERSTOWN, MD.

EDWIN ARTHUR KRAFT

Organ Openings, Concerts and Recitals

For dates and terms address, . . . TRINITY CATHEDRAL, CLEVELAND, O.

Please mention THE ETUDE when addressing our advertisers.

Helps for Club Workers

AN "ORCHESTRA" GAME STORY.

A New Idea for Use in Children's Club Work.

BY OCTAVIA HUDSON.

This game is greatly enjoyed by the members of a juvenile club and serves to familiarise them with the nature of the different orchestral instruments as well as the manner in which each is played.

Prior to playing the game the teacher gives a description of each instrument and also some idea of how the instrument is held or played upon by the performer. In the following story only the best known instruments are suggested. The ingenious club leader with a large class can easily extend the story so that it will include the other instruments if desired.

The children are seated in a semicircle. Each one is assigned the name of an instrument and the whole represents an imaginary orchestra. As the story is read, the instant each child hears its orchestral name called he rushes forward and faces the rest of the orchestra and in pantomime goes through all the motions of playing his instrument. As soon as any other instrument is mentioned the player retires to his seat and the new player comes forward. Two chairs are placed inside the circle for the 'cello and the harp. When the words "whole orchestra" are mentioned there is a grand rush forward, all instruments playing at once.

In some cases the teacher or club leader may even introduce the following: At the end of the game play some simple, well marked piece like the Mozart-Schubert Minuet in E-flat and have the children go through the motions of playing the instruments and at the same time imitate what they believe to be the sound of the instruments. The wonderful collection of "Ta-ta-ta-ra-ta," "Zing, Zing," "Boom-Boom-Boom," which will ensue is very laughable and entertains the children hugely.

Aside from the instructive side of the game, it is endless fun and may be played any number of times, assigning a new instrument to each player at each repetition of the game. Here is the story:

A FAMOUS CONCERT.

There was to be a grand concert in a German city, and Franz's father had promised to take him to hear the music; and it was an excited little boy indeed that started off on the eventful evening. They were quite early, before the instruments of the ORCHESTRA were tuned in fact.

As Franz sat there watching gay crowds of people come in (early comers like himself), the bright lights and beautiful dresses of the ladies, he grew just a tiny bit tired, and creeping closer to his father, laying his head against him, he felt very comfortable indeed.

Pretty soon Franz heard a soft, sweet voice almost whisper in his ear: "Little boy, of all the instruments, which do you love the best?"

Franz looked up quickly, and there—what do you suppose he saw? Why the

PICCOLO on legs. Yes, indeed. He had stepped off the stage and walked right over to where Franz sat.

Now Franz was a polite little boy and did not want to hurt any of the instruments' feelings. What was he to do! He did love the 'CELLO better than anything; but he said, "I love so many of you I hardly know." This reply pleased the PICCOLO so much that he laughed all the way up and down the scale, which attracted the attention of the TROMBONE on the stage, who called out, "Whom have you there, Mr. PICCOLO? Bring your visitor to the stage so we can all talk to him."

At this proposal, the big BASS DRUM took hold of the big BASS VIOL, saying, "Come along, old chap, we will carry this little fellow across the footlights." With that the whole ORCHESTRA became excited. A visitor on the stage was something entirely new to the instruments. The BATON flew around the stage like he was crazy, putting things to rights; for he was a very particular little fellow, and was accustomed to being obeyed by everyone.

"You needn't be so bossy before the concert begins," snapped the CYMBALS in one breath.

Miss HARP was very dignified, and settled herself in the corner, saying she "didn't care to associate with such a promiscuous crowd."

"She always was a 'stuck-up thing,'" whispered the 'CELLO to the VIOLA. "Just because she wears more strings than we do."

By this time the stage was ready to receive the little guest, who came in great style riding on the back of the big BASS VIOL, flourishing the bow in the air in time to the gay march whistled by the PICCOLO, while the big BASS DRUM kept his arms thumping against his sides, "marking time," he said.

"Ladies and gentlemen," said Professor BATON, addressing the ORCHESTRA, who sat in a semi-circle whispering together, as they gazed upon the little boy (sounding to Franz very much like "tuning up.") "we have with us to-night a very distinguished guest, the son of a famous conductor. He has come for the purpose of deciding which one of us is the greatest musician. Each instrument will do his or her part in the most capable manner. I will first call upon Miss HARP, as she is one of the only two ladies among us."

"I will sing where I am, thank you," she said, when Mr. FLUTE politely offered to escort her to the front. At this remark the whole ORCHESTRA giggled quite audibly, which so offended Miss HARP she wouldn't sing at all. "Good riddance to bad rubbish," remarked the FRENCH HORN, making a French bow in her direction.

The TRIANGLE came forward and sang a ringing little song called *The Bells*; then the KETTLE DRUM announced that he would sing; but before he was half through the whole ORCHESTRA was in an uproar.

"Here, here, that will never do," called Professor BATON. "Why, you can't even carry a tune."

"Well, one thing I can do, I keep in time, and that is something you don't always do," retorted the KETTLE DRUM as he trotted back to his seat.

At this moment, a very polished gentleman, wearing a great deal of gold, came forward, and in the softest, mellowest voice began to sing a melody which almost made Franz cry.

"The gentleman with the rich, mellow voice, little boy," said Professor BATON, "is Herr CORNET."

The singing of Herr CORNET seemed to restore peace and good feeling among the instruments, and even Miss HARP crept a little closer. The French gentleman, Mr. HORN, was so delighted that he expressed a desire to sing a solo.

"Horrors! Don't!" cried the whole ORCHESTRA in one voice. "Why, you sing through your nose! It is enough to drive one mad to sit next to you in concert with the rest of us." At this insult Mr. FRENCH HORN left the stage in a huff.

When peace was again restored Herr 'CELLO asked Fräulein VIOLIN if she would sing a duo with him, to which she readily consented. The whole ORCHESTRA at once seated itself with a sigh of satisfaction, for they knew there was a treat in store for them.

Franz was fairly entranced with the exquisite voices of the two instruments. Fräulein VIOLIN sang in the clearest, purest, sweetest voice he ever heard; and could there be anything more exquisite than the deep, rich, mellow tones of Herr 'CELLO?

The beautiful duo was ended, and the CYMBALS and BASS DRUM were just beginning to clap their hands, when, with a jump, Franz opened his eyes.

"Hello!" laughed his father, "so this is the way you attend concerts, is it? Go to sleep before it begins and don't wake up until it is over!"

A NOVEL IDEA IN MUSIC CLUBS.

BY LOUISE SMITHWICK TREZEVANT.

NEARLY two years ago a few music-loving women had just ended a rehearsal of quartet work that they had come together to practice, and, very naturally, the talk of all five dwelt upon the piano, its use, abuse and neglect. Each one present deplored the tendency of the house- and home-keeper to put aside that art, at once so costly and so loved, and as though the spirit of music touched each heart at the same moment, the same thought came to all, to hold faster in the time to come to the ever dear piano. And from this little gathering of sincere music lovers came the "Repertoire Club," an association with high musical ideals and earnest purposes and a coterie that is unique in that it plays for the approbation of no public, but for the inspiration, appreciation and criticism of its own members only. Another novel feature of this club is that it has no fees, dues or fines nor any officers other than the director, at whose residence it was organized and the members have met ever since for the monthly programs. Although the only obligation upon any member to be present each month lies in her own desire to advance in the loved art, but one has resigned from the club, the absentees have been almost nil and but once or twice has any one from any reason failed to prepare and memorize her new number thoroughly.

While there has never been an audience save of its own members at any meeting of the Repertoire Club, even this has led to the desired end, that of accustoming the members to playing in public. This has tended to lessen the timidity so natural to an amateur who appears but seldom before others. At the monthly meetings each member repeats one piece that she has played at some previous rehearsal in addition to the number assigned for that particular day, and every half year each player gives six numbers selected from all she has memorized during the club's life, thus gradually but steadily extending her repertoire of piano compositions that she can play, if unexpectedly called upon, without notes. The work of the club has been confined entirely to solo piano playing.

One idea that has been featured somewhat prominently in this club is the bringing out of individual thought in the interpretation, or the expression of certain piano expressions. For an example, at one half-yearly review each member memorized Grieg's "To Spring," and in addition to the regular program numbers gave to the club her conception of this beautiful composition. Truly, not one of those present but profited by the impressions of the others.

The members of the Repertoire Club have been saved from drifting entirely away from the beloved piano. In that, if in nothing else, it finds its reward.

Sound is the organ, but the art of sound, viz., music, is the conscious language of feeling of that full, overflowing love which ennobles the sensual and realises the spiritual.—WAGNER.

In my opinion a musician's real work only begins when he has reached what is called perfection, viz., a point beyond which he has apparently nothing more to learn.—MENDELSSOHN.

SURPRISED DOCTOR

Illustrating the Effect of Food.

The remarkable adaptability of Grape-Nuts food to stomachs so disordered that they will reject everything else is illustrated by the case of a woman in Racine, Wis.

"Two years ago," she says, "I was attacked by a stomach trouble so serious that for a long time I could not take much of any sort of food. Even the various kinds prescribed by the doctor produced most acute pain."

"We then got some Grape-Nuts food, and you can imagine my surprise and delight when I found that I could eat it with a relish and without the slightest distress."

"When the doctor heard of it he told me to take several small portions each day, because he feared I would grow tired of it as I had of all other food."

"But to his surprise (and that of everybody else), I did not tire of Grape-Nuts, and became better day by day, till, after some weeks, my stomach entirely recovered and I was able to eat anything my appetite craved."

"My nerves, which had become so weakened that I feared I would become insane, were also restored by the Grape-Nuts food in connection with Postum, which has become our table beverage. I appreciate most gratefully and thankfully the good that your food preparations have done me, and shall be glad to answer any letters inquiring as to my experience." Name given by Postum Co., Battle Creek, Mich.

Read the little book, "The Road to Wellville," in pkgs. "There's a reason."

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.



Department for Violinists

Edited by ROBERT BRAINE

THE SECRETS OF A GREAT MASTER'S SUCCESS.

[Mr. Robert Braine, editor of the Violin Department, whose portrait appears at the head of this page, has made an analysis of some of those significant essentials of the success of Sevcik. In this Mr. Braine has had the assistance of one of Sevcik's best-known American pupils, Mr. Ralph Wetmore, who, like another American violin virtuoso, Mr. Francis Macmillan, was a pupil of Mr. Braine.—Editor of THE ETUDE.]

It has been said by Emerson that, "If one attains supreme excellence in any department of human endeavor the world will beat a path to his door, even though he live in a wilderness." For years Sevcik was practically unknown outside of his native Bohemia, but he toiled faithfully at the technical problems of violin teaching, sorting and analyzing the many difficulties with which violin students are confronted until Fate placed a genius in his hands, and he moulded a Kubelik. The playing of other of his pupils attracted his attention, and as a natural consequence violin students flocked to his studio from all over the world.

THE MAN WITH A SINGLE AIM.

Sevcik's success is only another instance of the triumph which attends the efforts of him who addresses himself to a single task, and devotes all his energies to the work of performing it. Sevcik, with his logical, methodical mind, saw that while technic is not the supreme end to be attained in musical art, yet there can be no music without an adequate technic. Technic is the wing which bears us onward in our flight. A musician may glow with temperament and have a soul of fire, but with an inadequate technic he can express nothing, and his temperament is of no use to him.

The technical work *Four Thousand Bowings* has made Sevcik's name justly famous. The violin student may well be appalled at the idea of four thousand bowings, but the voluminous works of Sevcik can be regarded as a kind of encyclopedia of technic and, under the advice of his teacher, the student can select those portions which are best suited to his needs. It can be fairly said that no previous writer has ever treated the technical difficulties of violin playing so exhaustively. Every conceivable difficulty is provided for. Even the greatest difficulties—double harmonics, fingered octaves, etc.—are treated in a lucid, progressive manner which cannot fail to bring success to the pupil if properly carried out. Some violin teachers—particularly the older ones—seem to have an unreasoning prejudice against Sevcik's technical works. In most cases this comes from pure ignorance. They condemn without examination. It is as absurd for a violin teacher to feel a prejudice against these works as it would be for a mathematician to be prejudiced against the multiplication tables.

"He was teaching privately in Prague when I went to him, although he had for some years been head violin teacher in the Prague Conservatory of Music. In the spring of 1909 he removed to Vienna, where he is at present teaching in the Royal Conservatory of Music. In the latter institution he is at the head of the Meister-Schule (Master-School) of violin playing. Godowsky, the great pianist, is at the head of the Meister-Schule of piano playing in the same institution."

"Sevcik teaches privately at Vienna and also at Pisek in Bohemia. Pisek is about five hours from Vienna, and as soon as he has finished his work in the latter city he goes to Pisek for two or three days of each week for recuperation as well as teaching. In Pisek he goes walking all morning and teaches in the afternoon. He is a great

believer in physical exercise for hard-working musicians.

more gave me the following account of Sevcik's personality and methods: "Sevcik was born in Horazdovic, Bohemia, in 1852. He is of moderate height and figure, has medium features, a kind face, full of intelligence, and his dark hair and beard are sprinkled with gray. With the bodily infliction of having only one eye—the other having been injured by the snapping of a violin



OTOKAR SEVCIK.

string—he seems to be able to see more faults in a pupil than a dozen other teachers with unimpaired eyesight. When he is in a good humor—which is pretty much all the time—he is of a very jovial disposition. He suffered many hardships in his youth, yet gained experience as a concert violinist, but hardly in the sense that applies to Kreisler, Kubelik, or other noted violinists of similar rank, though he is able to play the great masterpieces whenever he desires. He has also at various times held positions as concertmaster of orchestras, of good standing. It is as a teacher, however, and as a writer of technical violin works that he is chiefly famous. Outside of this he has composed nothing of importance.

"He was teaching privately in Prague when I went to him, although he had for some years been head violin teacher in the Prague Conservatory of Music. In the spring of 1909 he removed to Vienna, where he is at present teaching in the Royal Conservatory of Music. In the latter institution he is at the head of the Meister-Schule (Master-School) of violin playing. Godowsky, the great pianist, is at the head of the Meister-Schule of piano playing in the same institution."

"Sevcik teaches privately at Vienna and also at Pisek in Bohemia. Pisek is about five hours from Vienna, and as soon as he has finished his work in the latter city he goes to Pisek for two or three days of each week for recuperation as well as teaching. In Pisek he goes walking all morning and teaches in the afternoon. He is a great

COST OF STUDY.

"In Prague his fees for instruction were \$10 each for hour lessons and \$5 for half-hour lessons. I do not know whether the fees are the same now he is teaching in Vienna or not, but I have heard rumors that late arrivals were obliged to pay \$12 per hour. In Prague the cost of the necessities (room, board, strings, etc.) for a student was never less than \$40 per month, and in Vienna at the present time it is not less than \$50 per month. With the cost of one hour's instruction weekly, it will be seen that the American student going to Vienna to study with Sevcik must count on a minimum expenditure of not less than \$100 per month. This is the very least that one can exist on, and it would be easy to spend double the amount in so gay a capital as Vienna."

"The lessons are as a rule half hours, unless the pupil has arranged for full hour lessons. Sevcik does not insist on two lessons weekly, so some pupils get along with one half-hour lesson weekly."

WHAT SEVCIK REQUIRES.

"For admission to his class as a pupil an ordinary knowledge of the violin is sufficient, if coupled with talent. He sometimes (very seldom) takes beginners, but only if they are exceptionally talented. He always suggests to the pupil that theoretical studies are necessary, in connection with the violin studies, but never absolutely insists that the pupil shall study these branches. I have never heard of him advising the violin pupils under his instruction to study the piano or other instruments in addition to the violin."

"He has no pupils' orchestra, pupils' string quartet or other forms of ensemble work under his own care, but when he teaches in connection with a conservatory, such as the one in Prague or Vienna, of course his violin pupils get the advantages of ensemble work, which is always made a part of the curriculum of such institutions. He believes that orchestra playing in moderate doses is good for all violinists, soloists or otherwise."

SEVCIK'S TEACHING METHOD.

"Sevcik's manner of teaching is not radically different from that of other teachers. It differs only in the application of specific remedies for specific technical ailments. He is such a remarkable specialist in violin technic that he sees at a glance the pupil's weak points, and immediately sets to work to correct them. I cannot say that he exercises any special magnetic or hypnotic influence over his pupils as it is claimed some great teachers do. His pupils gain their greatest inspiration from the fact that he inspires them with complete confidence that they will surely gain the skill they need if they follow his instructions implicitly. He impresses his pupils with the idea that if they would succeed, they must keep 'everlastingly at it.' For this reason, he insists on not less than six hours a day practice of the most careful, concentrated description. This is the minimum amount of practice, and if the pupil's health will permit it, he is expected to do more. The proportionate amount of practice which should be given to purely technical work, studies, etc., is left to the pupil. Sevcik assigns enough work in the lesson to take up about eight working hours daily, and leaves it to the pupil what amount of time should be assigned to each branch of study."

"During the lesson hour he criticises the pupil's playing, or illustrates by playing himself as the mood strikes him. He uses his own technical exercises principally, but occasionally has resource to the 'bread and butter' studies—Kreutzer, Fiorillo, Rode, etc.—when he thinks they would benefit the pupil. Playing from memory is part of his system. Certain studies and exercises must be memorized, as well as all solo pieces. He specializes on Paganini, Vieuxtemps, Wieniawski, and others of that genre."

"Holding the violin flat and practicing with the lower half of the bow are two of his specialties. He insists that his pupils shall master the lower half of the bow. In his teaching he uses a moderate position of the elbow, neither too high nor too low. I have never heard of him teaching or advising the use of finger gymnastics or physical culture of the hand and fingers apart from actual playing. He no doubt considers the practice of his technical exercises and other works for six or eight hours a day with the violin actually in the hands as all sufficient in developing the fingers, wrists, etc. His constant gospel of advice is, 'Practice the things you cannot do instead of spending your time on things you already can do. He forces his pupils rapidly, and expects a tremendous amount of practice from them, and in this way he has his pupils constantly overcoming difficulties. Nevertheless, it must not be supposed that he permits pupils to attempt elaborate works for which they have not the technic. None can distinguish better than he between the pupil who is keeping himself by timidity to venture forward and the pupil who is continually making muddled attempts to play music far beyond his technical ability."

"Europeans go to Sevcik for technic, and nothing else, although they get other things from him if they keep their eyes and ears open. The amount of interest in musical matters in Europe is so great, and opinions so divided, that every great man is bound to have his detractors as well as his admirers. It is not otherwise with Sevcik, and he is not without his critics. Many violinists assert that he kills the imagination and deadens the soul to higher conceptions; that he makes mechanical proficiency the end and not the means. These criticisms may be partially true, but I have some doubts. Sevcik seemingly pays no attention to his detractors, and I have also never heard him express an opinion of other violinists."

"Perhaps the best testimony to Sevcik's greatness is the success of his pupils, Kubelik, Marie Hall, Kocian and others. Among his pupils who are only less famous than this distinguished trio may be mentioned Zachereiwitsch—who has had some success in England—Sascha Colbertson, Marjorie Hayward, and Vivien Chartres, all of whom are to be heard in America during the present season. There are others, however, who are no less fine players, though less distinguished by the hall mark of public approval."

"Sevcik's success comes, no doubt, from his thorough manner of treating the technical side of violin playing, and from his quickness in perceiving the shortcomings of his pupils and applying the proper remedy. It cannot be said that he has founded a distinct 'school,' and possibly his school has reached the limit of its importance. None the less, Sevcik stands out as one of the greatest masters of the art of violin teaching in his day and generation."

ADVICE FROM KUBELIK.

A MESSAGE from Kubelik on the art of violin playing is always welcome, since in the popular mind this famous artist stands for all that is excellent in violin playing. A history of the career of Kubelik reads more like the romance of a fairy prince in a story-book than that of a musician in this prosaic day and age. Originally the son of a poor gardener, his genius and industry have brought him great fame and fortune. Universal admiration for his splendid talents as a musician and sterling worth as a man, enabled him to win for his wife a countess, who aside from her noble rank, is a beautiful and lovable woman. He has a family of five charming daughters, including twins, who at an early age are clever violinists. The story of his life is full of inspiration for the struggling violin student, as showing what can be accomplished in the face of seemingly insurmountable difficulties.

Kubelik owns several of the finest Stradivarius violins in existence, including the famous "Emperor" Strad, considered by many authorities as the finest Stradivarius violin in existence. Kubelik expects to give up concert tours in 1915, he having fixed that year as the date of his retirement from the arduous duties of a traveling artist. His advice to students is as follows:

"The standard of violin playing has increased of late years, which is not surprising when one considers the enormous increase of students from all nations steadily for years devoting hours daily to mastering the intricacies of the instrument.

"Paganini's command of technique, which so astonished the world of his day that it was attributed to the influence of the 'Evil One' must now be considered part of the equipment of every modern virtuoso. I make this statement with all due respect and reverence for the great master, whose influence on violin playing has been enormous, simply to illustrate the advance made in the science of the art.

"Artists are born, not made," but the greatest natural abilities require a tremendous amount of hard work and steady, intelligent appreciation to develop them to their fullest extent.

"I have known many brilliant students who have given great promise in their early days quite left behind in the race for fame and fortune by their less naturally gifted but more diligent companions.

"Each year, owing to the enormous competition, it becomes increasingly difficult for students to obtain positions as soloists, although, owing to the increased demand for orchestral music throughout the world, there is a steady demand for violinists in orchestras.

"The greater difficulty of the modern violinists is to be able to interpret the works of all the great masters, as the executant is called upon to master so many different styles.

"Every composer has his own individuality, and when writing for the violin he naturally imbues the composition with his own executive idea, or, in other words, as he hears the imaginary sounds of the instrument floating through his brain. The executant must understand what the master intended and endeavor to render the music as the composer felt it.

"As each great composer had a different idea of the individuality of the violin, this means great study for the violinist, as the tone to be produced in, say, a composition by Bach, requires quite a different manipulation of the bowing and finger pressure than in a piece by Saint-Saëns, and a still greater

contrast to these is contained in works by Paganini.

"The performer must sacrifice his own individuality in rendering works by composers whose first consideration was the music, not the executant.

"In playing compositions which were written with a view to showing the accomplishments of the virtuoso the violinist is allowed to forget the composer in his own interpretation of the music.

"The student should procure as good a violin as possible, care being taken that the tone is pleasant to the ear. Nothing is more trying to the nervous system than unpleasant sounds.

"The tone of a violin greatly depends upon its strings and the proper placing of the bridge and sound-post. The sound-post is the little wooden pillar inside the instrument situated about a quarter of an inch behind the right foot of the bridge. Should the bridge or sound-post be only slightly out of place, the finest 'Strad' will sound like a \$3 fiddle.

"I would recommend all possessors of violins to have them examined by an expert in order that the best results may be obtained. My experience is that most violins can be improved by paying attention to these details.

"I have known students almost driven to despair and loss of weeks of work in the vain endeavor to produce certain notes with a pure tone, not knowing that the difficulty arose from defects of the instrument, probably the bridge, or post, being slightly out of place, or the bad quality of strings.

"It is false economy to play too long without changing strings, as a string, after being used for a certain time, refuses to respond to the student's intention, and time is lost by unnecessarily repeating a phrase.

"Beginners should commence their studies with a competent teacher, as good progress can only be made on a proper foundation, and bad habits, once acquired, are difficult to eradicate. So commence properly.

"When practicing, the mind must be entirely concentrated on the work in hand. If the thoughts are allowed to wander, no good result will follow, and consequently it is not advisable to play too long without a rest.

"When the student feels his brain refuses to grip he must stop at once. Each individual should arrange his studies to suit his physique, and on no account continue his exercises when his brain is tired. I do not expect the 'born-tireds' to take advantage of this rule; my advice is intended for diligent students only.

"I strongly advise all students to attend to physical culture, avoiding exercises which tend to stiffen the wrist and interfere with the flexibility of the fingers."

A PLEA FOR BROADER MUSICAL CRITICISM.

In his admirable work *Studies in Modern Music*, Mr. W. H. Hadow has the following pertinent remarks to make upon the subject of criticism:

"There are and always have been some musical critics who are great enough to be generous, but their number is small and their voice too frequently overpowered in the babel of the judgment-seat. For the rest we must only conclude either that their exclusive study of rule and precept induces a narrow and illiberal temper, or that they write with an inadequate sense of their responsibilities. It is so easy to carp, it is so easy to point an epigram at the immaturities of a new genius; and the newspaper is always, for the moment, in sympathy with the attack.

VIOLIN PRODIGIES RARELY MATURE SUCCESSES.

I THINK it was Goethe who said that if every human being advanced in mental development during his whole lifetime as rapidly as he did during some portions of his early years, nearly everyone would become a genius. This is peculiarly applicable to musical prodigies.

A new prodigy—"wunderkinder" the Germans call them—has appeared in Europe in the person of a little ten-and-a-half-year-old Hungarian boy named Lakica Ipolyi. He has been a pupil of Arrigo Serato, a celebrated Italian violinist. The boy has the customary long hair and black velvet suit, and an incredible technic for one so young. He is said to play the Paganini concerto with marvelous skill and knows the twenty-four caprices of Paganini by heart. Moreover, instead of playing in the mechanical parrot-like manner common to most children, he plays with a depth of sentiment and understanding of the music which have simply overwhelmed leading critics with astonishment. As usual, it is predicted that he will become one of the world's greatest violinists.

There are prodigies in all professions. We have seen boys graduate from Harvard at 14, and infant lightning calculators who can do the most abstruse problems without putting pencil to paper. Little Miguel Alberto Mantilla, a seven-year-old boy living in New York, can tell off-hand the day of the week a given date fell upon for many years back. Other instances could be cited without number of where mere children could perform mental feats which would be impossible for the most intelligent man. Yet it is strange how few of these infant wonders achieve a really enduring success in life.

In music a few of them, such as Mozart, Paganini, Wieniawski, Sarasate, Ole Bull and others, fulfilled their early promise, but the great majority fall by the wayside. Why is this? The reason is not far to seek. The human brain, like the human body, requires a normal time to develop. It would be abnormal and of bad augury for the future if a twelve-year-old boy should have obtained a height of six feet, with all the bodily proportions of a man of thirty. So it is abnormal for a boy of ten to have the mental powers of a mature man. These marvelous little people are like flowers which have bloomed too soon, or like fruit which has been ripened on a miniature tree in a hothouse. Nature finishes them too soon, their mental development becomes arrested at an early age, and there is no further development. To use a homely expression, they "go to seed."

UNWISE PARENTS.

Injudicious parents are often responsible for the loss to art of these bright young talents. In practical everyday life, when a child shows abnormal brightness in his studies, the average parent consults a doctor. The wise doctor usually advises that the child be kept out of school a year or so, and encouraged to play childish games in the open air as much as possible, so that the brain will not develop too fast. In the case of unusual musical talent, parents usually take the opposite course. They are inordinately proud of the child's talent, compel it to practice long hours, and force it as much as possible. The little prodigy is kept busy playing at concerts, receptions and all sorts of social affairs, stuffed with indigestible food at late

The Old Renowned Violin House AUG. GEMÜNDER & SONS

Makers of the most famous Violins
The "Gemünder Art" Violins
Endorsed and played by the world's most famous artists.
Send for Catalog No. 2-E; also No. 3-E of Old Piddles and a sample copy of *The Violin World* and String List, all free.
42 East 23rd Street, New York

WURLITZER

ORCHESTRAL HARP
The Accepted World's Standard
Write for beautiful Catalogue.
Easy payments. We supply the U.S. Government with Musical Instruments
The Rudolph Wurlitzer Co.
172 E. 4th, Cincinnati 342 S. Wabash, Chicago
Established 1856

FROSOLONO ANTONIO

Solo Violinist
Violin technique and brilliancy of tone a Specialty.
Pupil of Jacobson, Sauer and Carl Haller
Artistic Circularity Sent on Application.
Address, Oakwood Ave., Cor. East 14th Place, Chicago, Ill.

STENGER VIOLINS

Have distinguishing features over all other modern violins
Superior Tone, Pure Oil Varnish and Fine Workmanship
Sold under a guarantee.
W. C. STENGER, Maker of Fine Violins
21 E. Van Buren Street, CHICAGO

Sawyer Musical Agency GISELA WEBER

Solo Violinist
Metropolitan Opera House Bldg.
New York

See THE ETUDE Premium List on Third Cover Page.

ROOT VIOLINS

For over half a century the Root Violins have been a pleasure to lovers of the smooth, mellow, rich, even tone that denotes perfection in violin construction.
Prices \$5.00 to \$150.00
Purchasers may exchange any instrument at any time for a higher grade and have full value allowed.
Send for handsome catalog, illustrated in colors—violins, guitars, mandolins and supplies of all kinds. Easy music for beginners a specialty.
E. T. ROOT & SONS
8 Patton Bldg., CHICAGO, ILL.

CORDE DE LUXE VIOLIN E

The Best Hot Weather Silk
USED BY LEADING ARTISTS
15c Each \$1.50 per Dozen
Catalog of fine violins sent free
MUSICIANS' SUPPLY CO.
60 Lagrange Street Boston, Mass.

TO VIOLINISTS!

If you are unable to come to New York, but desire to obtain instruction from the European Master, OVIDE MUSIN you will find in his Violin Lessons by Correspondence the essential material for rapid and thorough development. Proven practical. An aid to teachers.
Two Specimen Lessons on receipt of \$1.00
"EXTASE" (Valse Lente de Concert) NEW
By OVIDE MUSIN
A charming concert piece for Violin and Piano; will rival his celebrated "Mazurka de Concert"
Music and separate instructions for playing it 50c
Ovide Musin's Virtuoso School of Violin
51 West 76th St., Dept. E New York City
Please mention THE ETUDE when addressing our advertisers.

hours when he ought to be in bed, and often taken on long professional concert tours, where he has to sustain the terrific strain of playing for large audiences. Some children have the vitality to stand such treatment, but not many.

Few children have been exploited as child wonders more than Josef Hoffmann, the well-known pianist. He would frequently play long recital programs which would have taxed a strong adult pianist, in the large concert halls of the metropolitan cities, while a mere child. It is said that a New York capitalist offered a large sum to young Hoffmann's father if he would withdraw the child from the concert platform and educate him quietly. The father refused and the public performances went on. Some time later the father was wise enough to see what a strain was being imposed on the boy and voluntarily sent him into retirement in Europe, where he devoted his time to study with Rubinstein.

THE STRAIN OF CONCERT WORK.

Playing a program of an hour and a half for a large audience is a terrific strain on both mind and body for anyone, either child or adult, and few can stand it. Mozart, it is true, developed into a great artist and composer, but he had frail health throughout his life, and died in his thirties. Had it not been for the hippodroming to which his father subjected him in childhood, there is little doubt that he would have lived much longer, and have given the world many additional works of immortal beauty.

Most of the States have laws against child actors being allowed to perform, but most of them allow musical prodigies to appear in concert. This is inconsistent, to say the least, for as a rule the small parts children have to perform in dramas is not one-tenth of the strain which it is for a child to give a recital of an hour and a half. Such a strain produces an effect similar to the physical effects of hard labor on the growing body. Look at children who have worked from a tender age in the cotton mills of the South or in the coal mines of Pennsylvania. Many of them are stunted for life, and few reach the physical perfection to which they would have attained had they had a normal, happy childhood.

The parents of a child who shows remarkable musical ability have a heavy responsibility and should use the most extreme care in its development.

PEPITO ARRIOLA.

Some months ago THE ETUDE contained a picture of Pepito Arriola, the famous child pianist, with a history of his career and his views of piano playing. When he was a little over thirteen I had an interview with this boy and his mother and heard him play. Of his transcendent talent for music and for the piano there can be no doubt. The comprehension and execution of a difficult passage is as simple as running water to the mind of this child. He can solve by intuition the most abstruse and involved musical difficulty just as an infant calculator can cube a number of four or five figures mentally. I was told that everything is being done for his general health; that he is not allowed to practice more than two hours a day; that he is a "thorough boy," and is encouraged at all times to take part in boyish games and sports, etc. Yet with it all he impressed me as being extremely frail and infantile. Although thirteen years of age at the time I saw him, he might easily have passed for a boy of ten or

eleven, or even younger. This makes his playing seem all the more remarkable and encourages his parents in taking him on long concert tours, which must be extremely taxing on so young a boy. It may be that he will develop into a great artist (he is even now composing a symphony which will be performed in Berlin), but there are grave doubts in his case, as in the case of all prodigies.

The case of violin prodigies is not otherwise. Playing violin concertos and the great violin show pieces demanded by modern audiences is extremely taxing on the nervous system of even strong adults. What, then, must be the effect of such a strain on the brain and nervous system of mere children? Parents whose children show extraordinary talent for violin playing should see to it that their little bodies and brains are not overtaxed. If they are compelled to practice two or three hours a day they should not be subjected to six hours of daily school work. In such a case a private teacher should be employed for the school studies, for as a rule a child can do as much in two hours under a private teacher as in six in a public school. The child should have much exercise and be encouraged to play in the open air as much as possible, and should have abundant sleep and nourishing food. A noted violin teacher in Berlin will not accept young children for pupils unless the parents agree to put them to bed at 8 o'clock or sooner, unless on evenings when they are taken to a concert as part of their education, and their general health is carefully looked after. If wise precautions are taken with talented children, they will have an opportunity to develop to their full musical stature. If they show signs of nervousness and strain, their musical duties should be lightened until the nervous system seems to be normal again.

ANSWERS TO VIOLIN INQUIRIES.

H. G.—By all means unscrew the hair of your bow after you are through playing. Many a fine bow is ruined by being left screwed up after playing. As soon as the stick of the bow loses its curve, it is of no use because it will not hold the hair tight.

I. M.—It is quite impossible to lay down a hard and fast rule to the effect that a pupil should be kept in the first position, since so much depends on the pupil's aptitude, his talent for the violin, his age, the keenness of his musical ear, the number of hours he can devote to practice, etc. Teachers differ very much on this point; some keep the student in the first position twice as long as others. The best rule is not to commence the higher positions until the first has been mastered fairly well, and the pupil's hand is well set to the first position, so that he can play music of ordinary difficulty in fairly good tune. Some pupils reach this point within a year, and others later. As a rule hardly two pupils will be found alike in this respect. A good plan would be to give the pupil scales running into the third position as an elementary drill for position work, before the exclusively first position work is discontinued. In this way many talented pupils can begin elementary position work at a comparatively early period of their studies. If the position work is taken up too soon, that is, before the fingerboard is fairly well mastered in the first position, the pupil acquires a shifty, uncertain intonation in all positions.

J. B. H.—Teachers differ very much in theory and practice as to how soon the metronome should be used as a help to violin students in practicing. However, I do not think that it is advisable to insist on the use of the metronome in practicing scales and finger exercises by pupils in the very early stages of violin study. It will be found in practice that the pupil must have a fair technical foundation, and quite a fund of practical experience in violin, before the metronome will be of much benefit to him. When he is fairly well advanced, the judicious use occasionally of the metronome, so long as it is not used so persistently as to imitate a stiff mechanical style, will be of signal advantage, especially in scales, finger exercises and studies where evenness and exactness of rhythm is the object to be gained.

J. F. D.—Your pupil's faulty holding of the left hand is a very common mistake in violin playing. Possibly he holds his left elbow too far to the left. The elbow of the left arm

must be drawn well in under the body of the violin, and this throws the fingers of the left hand up over the strings. I do not know anything which will do more towards getting a correct position of the left hand and arm than practicing finger exercises on the G string. As the G is the back string, the arm must be drawn well under the violin and the fingers held in the proper position in order to get at the notes on the G string. Every instruction book for the violin has many passages for the G string, and these should be constantly studied. The crease where the forefinger joins the hand should be held even with the edge of the fingerboard, thus throwing the entire length of the fingers above the fingerboard. In this way the fingers can strike the strings perpendicularly, and on the point.

2. If, as you say, your pupil will make no effort to use the proper position, your only recourse is to complain to his parents. In Germany the remedy would be a sharp blow over the knuckles with the violin bow, repeated as often as the hand gets out of position.

The notes of triplets are played sometimes detached and sometimes slurred, according to the nature of the passage to be played.

H. G. R.—The two most frequent causes of a "scratchy" tone are a stiff, inflexible wrist, and drawing the bow across the string in a wobbly, diagonal manner, instead of accurately at right angles to the string. The pupil should practice with a flexible arm and wrist, carefully watching the hair at the point of contact with the string, to see that it is moving squarely across the string. Possibly also your daughter draws too far over the fingerboard. For a tone of moderate strength the hair should be drawn over the string about equidistant from the bridge and the end of the fingerboard.

COFFEE vs. COLLEGE

Student Had to Give Up Coffee.

Some people are apparently immune to coffee poisoning—if you are not, Nature will tell you so in the ailments she sends as warnings. And when you get a warning, heed it or you get hurt, sure. A young college student writes from New York:

"I had been told frequently that coffee was injurious to me, and if I had not been told, the almost constant headaches with which I began to suffer after using it for several years, the state of lethargic mentality which gradually came upon me to hinder me in my studies, the general lassitude and indisposition to any sort of effort which possessed me, ought to have been sufficient warning.

"But I disregarded them till my physician told me a few months ago that I must give up coffee or quit college. I could hesitate no longer, and at once abandoned coffee.

"On the advice of a friend I began to drink Postum, and rejoice to tell you that with the drug of coffee removed and the healthful properties of Postum in its place I was soon relieved of all my ailments.

"The headaches and nervousness disappeared entirely, strength came back to me, and my complexion, which had been very, very bad, cleared up beautifully.

"Better than all, my mental faculties were toned up, and became more vigorous than ever, and I now feel that no course of study would be too difficult for me." Name given by Postum Co., Battle Creek, Mich.

"There's a reason," and it is explained in the little book, "The Road to Wellville," in pkgs.

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

SPECIAL VIOLIN OFFER

You can have your choice of the finest collection of Violins, 'Cellos, etc., in America on 30 Days' Trial.

WRITE TO-DAY for Free Copy of the new Lewis Catalog of Violins, 'Cellos, etc. Don't think of buying a Violin, Viola, 'Cello or other stringed instrument until you have seen this book. It will post you thoroughly on every violin subject; tells you how to judge a violin by the wood, varnish and construction; how to determine violin values for yourself. Write now for this book. Don't pay enormous profits to jobbers, brokers and dealers. Every one of these gets part of your money when you buy a violin in the regular way.

WE MAKE AND IMPORT All Our Own Instruments and SELL DIRECT, giving you the benefit of the regular middleman's discount. THE CELEBRATED LEWIS OWN MAKE VIOLINS are made in our own workshops in Elmhurst and Schilbach (Germany) and Pedrona, Italy, and Chicago, Ill., U. S. A., by the finest skilled workmen obtainable, and are far superior to most old violins costing two or three times as much.

ON 30 DAYS' TRIAL Try any instrument in our stock before you decide to buy. Don't buy any kind of a musical instrument any other way. You can't tell anything from a printed description or a few minutes' trial in a show room. We insist that you shall be satisfied, and we will pay the express charges both ways on all returned instruments.

WRITE TO-DAY for our Free Catalog. Your name and address is all that is necessary. If you have an idea of ever buying a stringed instrument you need this book. Now write.

WM. F. LEWIS & SON, Makers and Importers (Est. 1869) 225 Wabash Ave., Chicago, Ill. VIOLIN MAKERS—We make a specialty of Imported Woods, Varnishes and Tools.

A MODERN ITALIAN VIOLIN, owned by MAUD POWELL may be secured at reasonable cost. It is the product of a distinguished maker and it is Madame Powell's wish that the instrument shall go into the hands of an earnest student. Apply to

H. GODFREY TURNER
1402 Broadway New York

STUDY HARMONY and COMPOSITION by MAIL

Under the personal instruction of Dr. Alfred Wooley, winner of International anthem competition, 1911. A simple, concise and practical course. Send for prospectus and rates. Complete MSS. corrected. ALFRED WOOLEY, Mus. Doc., 322 W. Ulita St., Buffalo, N.Y.

Central School of Piano Tuning SHELBYVILLE, IND.

New Strictly a Correspondence School
Has attained the highest success of any school teaching by mail—95 per cent. of students become expert professional tuners. Eighth year. Graduates everywhere. Hundreds of testimonials. No "graft" or worthless "aids" but thorough and practical instruction with competent personal supervision, guaranteeing success to all one having a musical ear, without which, of course, no one can succeed in piano tuning.
To the NEW SYSTEM OF TEMPERAMENT copyrighted and taught by us, we attach our unanimous success. By no means neglect getting our free prospectus if interested in acquiring the best profession of the day.

The Musical Leader

PUBLISHED WEEKLY
\$2.50 a Year
Ten weeks' trial subscription, fifty cents
The Recognized Authority on all Musical Matters for the Central and Western States.

In conjunction with ETUDE, advantageous CLUB OFFER:

MUSICAL LEADER, regular price \$2.50 per year. Club Price \$2.50 for both. And ETUDE, regular price \$1.50 for year. \$2.50 for both.

Address THE MUSICAL LEADER McCormick Building, CHICAGO

Your Music is Torn!

IT WILL TAKE ONE MINUTE TO REPAIR IT BY USING MULTUM-IN-PARVO BINDING TAPE
5-yard roll of white linen or 10-yard roll of paper, 25 cents each, postpaid.

Transparent Adhesive Mending Tissue 10 cents per package

If your music dealer does not carry it, send to THEO. PRESSER CO., Philadelphia, Pa. OR Multum-in-Parvo Binder Co., Philadelphia, Pa. 624 Arch Street

Please mention THE ETUDE when addressing our advertisers.

The Children's Page

Edited by JO-SHIPLEY WATSON

"TOURING MUSICLAND IN FEBRUARY.

Did you ever stop to think of February as your month? It's Lincoln's month and Washington's and St. Valentine's, too; but it belongs to music students as well. Come, walk along with me, and see what we can find in our music country.

February 1: two noted teachers passed out of sight. Jadassohn, of Leipzig, died 1902. We know him by his theory and harmony books, and many know him as their teacher at the Leipzig Conservatory. Sterndale Bennett, who taught in the Royal Academy of Music in London, died February 1, 1875. He was a scholar who wrote big things that are highly finished and hard to play.

Who can remember the Italian who died February 2?

ETHEL: I know, Palestrina; 1594.

Such a long time ago that a fog of legend has gathered around his name, but we know the effect of his genius upon church music, an influence that has reached to our twentieth century. Now comes February 3. Who can tell about the lad who came into being that day?

BEN: It was Felix Mendelssohn, born in Germany, 1809.

I always think of sunshine and birds when you say Mendelssohn. Not that all his music is light and airy, but somehow he always seems to be sailing upon silver clouds. Here comes February 4, with Michael Costa, a Spaniard, born in Naples, and reared in London, a director of note. I think everyone will recall February 5.

PAUL: Let me. It was Ole Bull, born in Bergen, Norway.

The "flaxen-haired Paganini," who played his own compositions beautifully, and who was wise enough to stick to them. His popularity in the United States was enormous. Here comes February 7. Let us remember the date by Wassily Safonoff, born in Russia, 1852. Like all Russians, he was an officer first and a composer afterward. He is well known in our country by his conducting and by his pupils, Scriabine and Lehar. Now comes February 8, a good date to recall because it gave us Victor Herbert, born in Dublin, educated in Germany, and drilled in America. His light operas are well liked, as is the more serious one called *Natoma*. Now let us jump from this genial Irish-American to Johann Dussek, born February 9, 1761, a Bohemian pianist, who was in high favor at court. He studied with Emanuel Bach, and composed some good things. If you want to practice real glittering finger passages hunt up Dussek's sonatas. Who comes February 12?

EDITH: Please, Mr. February, it was Corelli, the Italian violinist, born 1653. It is said that he founded our present style of violin playing.

Very good. And what about February 13?

JEAN: I know Wagner died, and so did von Bülow.

Two great lights in musical Europe—Wagner died in Venice, 1899, and von Bülow died in Cairo, Egypt, 1894, and another great light came in that day.

Leopold Godowsky was born in Russia, February 13, 1870. A great pianist and composer, and greater still as an arranger of Chopin's *Etudes*.

On February 16 we can chronicle the death of Dr. Leopold Damrosch, in New York. To him we owe the beginnings of German opera at the Metropolitan. All students know Louis Köhler and his two study books, op. 112 and 128. He died in Königsberg this date, in 1886. Who can tell about an Englishman named German, who was born February 17, 1862?

PAUL: I can. It's Edward German. He wrote descriptive music for plays for a production of *Henry VIII*. I can play some of these dances, too.



SCHUBERT COMPOSING "THE SONG OF THE LARK."

Good! His music is always cheering and refreshing. We must not overlook Glinka, the Russian, whom Liszt called "The Prophet Patriarch." He moved among distinguished people, and counted Tolstoi as his friend. Now comes a sensational violinist, Paganini, born February 18, 1784. He was in some respects the greatest genius of his age, but his compositions are not remarkable for depth. It seems strange that Schumann, Liszt, and even Brahms, should have founded great works upon his themes. Kubelik is the present-day interpreter of Paganini. February 19 brings us another Italian. Who can tell?

HENRY: It's Luigi Boccherini, born at Lucca, Italy, 1740. I can play his *Minuetto*; but of the other four hundred and sixty-six pieces he wrote I don't know a thing.

That's not to be wondered at, Henry. They were not deep in the true musical sense. Boccherini was a soldier of fortune, always poor and always hunting a position.

February 20 gives us a trio of talent. De Bériot, in 1802, a Belgian violinist, who gave us the modern Belgian school of violin playing. Vieuxtemps, his pupil and disciple in 1820, and Emmy Destinn.

Emmy Destinn, the actress and opera singer, was born this day in Bohemia, 1878. Perhaps you will hear her some time at the Metropolitan. Now comes a composer so well known that he needs no introduction—Carl Czerny, born 1791.

ADA: I simply detest him and his old studies.

My, my, Ada! Don't say that. Leschetizky and Liszt were his direct descendants, and what would modern pianism be without them? Carl Czerny, my dear, is like a tonic—helpful, stimulating and good for all of us.

February 22 brings us to Niels Gade, born 1817 at Copenhagen, an intimate friend of Mendelssohn and Schumann. His compositions are colorful and tinged with the Scandinavian folk-song. Hugo Wolf, the song writer, died February 22, 1903. He never knew the admiration that was given his work. He worked and suffered alone, dying like Schumann, with a broken and shattered mind.

Widor, the French organist, comes February 23, 1845. When we go to Paris we must be sure to hear him play. All should know the next date, February 24.

MARY: Handel, Handel. I knew we could not forget him and the *Messiah*, that is always given at Christmas. There is still another composer for this date—Cramer, born 1771. We cannot dislike J. B. Cramer. He gave us *Etudes*, to be sure, but they are beautiful little masterpieces—something like Mendelssohn's *Song Without Words*. Just remember, my dears, that they are also very excellent practice. We must record the death of the Irish poet who gave us so many texts for our songs—Thomas Moore, died February 25, 1852. What a delightful journey we've had through Melodyland in February!

SCHUBERT'S GREAT MODESTY. THROUGH his entire life Franz Schubert was the most modest and unassuming of men. This is one of the reasons why his friends never seemed to realize that he was a really great composer. He was so plain and simple in all of his habits and desires that he seemed like any ordinary business man of Vienna. As a matter of fact he was anything but a good business man. He never set anything like the right valuation upon his brain products. Songs which are now immortal were sold for little more than a few pennies. Music came so easily to him, and there seemed such a never-ending supply of it that he undervalued his own ability. Not all of Schubert's songs, however, were successful, and there can be no question that his publishers occasionally lost money upon some of his compositions.

It is said that his famous song, *Hark, Hark, the Lark*, was written upon the back of a bill of fare in a summer garden. The story runs that Schubert and his friends were lunching together and he happened to hear the sweet notes of the skylark singing far above their heads. This instantly suggested a melody to Schubert and he recollected Shakespeare's lovely words *Hark, Hark, the Lark*. He sketched out the tune and in less than four hours the great masterpiece which is heard in concert halls all over the world during every musical season. Schubert thought so little of it that he could see little difference between this song and the dozens of others he was turning out all the time.

Schubert desired to meet Beethoven, but his retiring nature prevented him from forcing himself upon the older master with the greater reputation. Beethoven knew of Schubert, but saw so little of his work that he had no means of appreciating it. Finally, during his last illness, Beethoven happened to read one of Schubert's best known compositions. He immediately sent for Schubert and made him come to his home at once. There Beethoven told him that he saw in the younger man the making of one of the greatest and most loved personalities in musical history.

I'm proof against that word "failure." I've seen behind it. The only failure a man ought to fear is failure in cleaving to the purpose he sees to be best.—George Eliot.

A VALENTINE MUSICAL.

OUR club of twelve girls gave a Valentine Musical last year that was a decided success. Everyone said "Oh, there's so little Valentine music; how can we?" After a thorough hunt we decided we had an abundance of material to use, and we used it, too, from the first grade up, and everyone played, and everyone had a good time, and we spent less than six dollars.

A Valentine affair is the easiest to make odd, pretty and attractive at small expense. Use red cardboard hearts of all sizes and in profusion for the decorations. Have all the club members dress in white, with trimmings of small red hearts. As favors use stuffed paper hearts with golden darts.

When our members and guests had arrived our leader handed us heart-shaped booklets, and told us to make as many words from Handel, Paganini and Mendelssohn (three February musicians) as was possible. She gave us fifteen minutes. After all the words were counted the winner received a prize of a heart-shaped apron.

Next, our leader told the guests that in the rooms downstairs were hidden hearts. There was a scramble, and the one finding the most was rewarded with a box of candy hearts.

Then came our musical program. The girls in white, with the trimmings of paper hearts, looked very effective as they sat around the piano.

PROGRAM.

Merry Mood.....Marks
Piff-Paff (four hands).....Engelmann
Queen of Hearts.....Lege
Sweet Bess.....Bechter
Teasing.....Von Wilm
Sweethearts.....Lindsay
Pizzicati (four hands).....Delibes
Heart's Devotion.....Cohen
Coqueterie.....Martin
Scarf Dance.....Chaminade
Blandishments.....Cadman
The Flatterer.....Chaminade



SCHUBERT'S MEETING WITH THE DYING BEETHOVEN.

After we had finished the program two little girls, dressed as Cupids, passed the refreshments, consisting of heart-shaped ice cream bricks and wafers.

At ten the leader read a telegram from "Dan Cupid," who requested us to hunt for the February musicians which were hidden all over the house. Tiny arrows of red pasteboard, pinned on the walls and pasted on pictures led the way to the composers. The winner received as a favor a silver vanity box. And we all voted this the best party we had ever had.

Singing Teacher: "Now, children, give us 'Little Drops of Water' and put some spirit in it."

Principal (whispering): "Careful, sir. This is a temperance school. Say 'put some ginger in it.'—*Woman's Home Companion*.

THE WAY MOZART COMPOSED.

MOZART wrote music quite as other people write letters. He wrote songs for his friends as he would write in their autograph album, he cared not what became of them. Many of his pianoforte works were composed for his pupils, Allegros, Rondos and sets of variations were turned out for the occasion.

Grieg tells that one time, when he was in Vienna, he saw the MSS. of the D minor concerto for piano. "In the finale Mozart was in some way or other interrupted in his writing. When he again took up his pen he did not continue where he had left off. A stroke of the pen over the excellent piece, a new finale, the one which we all know!" We see from this that there was no laborious search for the lost thread.

Mozart has been likened to a beautiful Greek faun, who danced upon the music stage of life with a lightness and grace never equalled before or since. He gave with a lavish hand from a seemingly inexhaustible store. He was born as Haydn was winning his first success. During his short life of thirty-five years Cherubini, Beethoven, von Weber and Meyerbeer came into the world, and Handel and Gluck were taken out of it.

His genius was so transcendent he scarcely needed to borrow from those who had preceded him, though he gave abundantly to all those who followed him.

THE STORY OF MOTHER GOOSE.

BY C. A. BROWNE.

WHAT a census it would be if they could all be counted—all the babies that have been rocked and sung to sleep with Mother Goose's melodies! We never think of her as being a real, live, person—which she truly was—for she belonged to one of the old wealthy families of Boston, where she was born, and where she lived for many long, useful years.

The name of her eldest daughter was Elizabeth Goose. And on the 8th of June, 1715—just sixty years before the Revolution (almost two hundred years now)—this Elizabeth Goose married a very capable and industrious printer by the name of Thomas Fleet. The young couple were united by that celebrated old Puritan minister and witch-hater, Cotton Mather.

The first baby that came to the Fleet house was a little son. Of course, Mother Goose, like all good grandmothers, was perfectly delighted. She spent most of her time in the nursery. Even when she went about the house on other duties, she was constantly singing, in perhaps not the sweetest of voices, the old-fashioned songs and ditties she had learned in her own youthful days. It annoyed the whole neighborhood—it was particularly harassing to Mr. Fleet, for he was a man who was fond of being quiet. He laughed at the poor old lady, and poked all sorts of fun at her, but it did no good. She loved that little grandson so much that nothing else in the world mattered.

So Mr. Fleet found that he would have to submit; but he was just shrewd enough to make good use of the disturbance. One day he thought to himself that he might collect all these rhymes and melodies as they happened to come from the lips of his good mother-in-law, as well as any others

of the same kind that he could gather from different sources; then, being in the printing business, he could easily publish them for the benefit of the world.

Following out this scheme, he soon brought out a little book with the title of "Songs for the Nursery; or, Mother Goose's Melodies for Children." Printed by T. Fleet, at his Printing House, Pudding lane (which is now Devonshire street), 1719. Price, two coppers.

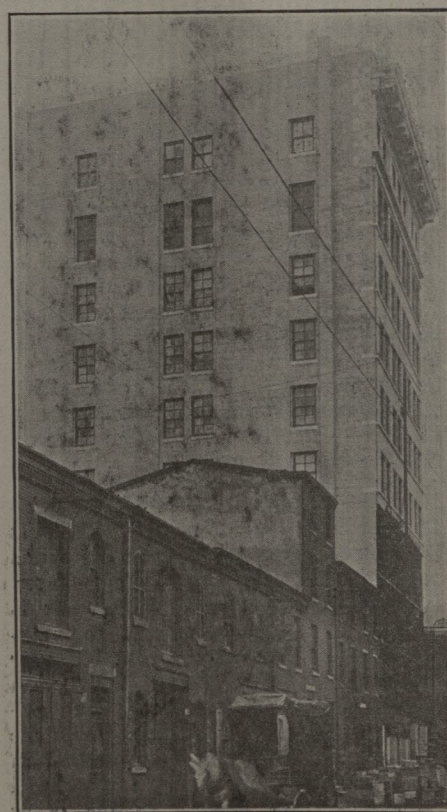
This title was meant as a jibe at his mother-in-law—the too fond grandmother; for Mr. Fleet was one of those sharp-tongued, witty people who are willing to make game of either friend or foe, if only they can provoke laughter at some one else's expense.

CHARLOTTE'S DAY.

INTRODUZIONE:

She hurries to school
Allegro, con fuoco,
Studies "Math." first hour,
Adagio sostenuto.
She eats bon-bons at recess,
Attaca subito;
And talks to Charles,
Tema con variazione.
She walks home to lunch,
Piu animato, ma non troppo;
And practices half an hour
Andante espressivo.
She looks at the clock
Con moto,
It's only quarter past,
Minore.
Kate's coming down the street
Presto alla tedesca.
She closes the piano
Allegro vivace.
Charles joins them,
Trio—con tutta forza.
They play tennis
Presto agitato.
Charlotte forgets her music lesson,
Ben marcato.
Miss Marsh telephones,
Pesante.
Charlotte's mother scolds,
Risoluta.
Charlotte promises,
Plaintivo.

FINALE.



THE NEW PRESSER BUILDING
From photograph taken January 1, 1912

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Mail Order Music Buying.

print an etching of our new building, a ten-story, fire-proof addition to our present building and immediately back of it, connected by bridges and a tunnel. It will be seen that the building is exteriorly finished and it will be possible for us to occupy some portion of it about the time this issue reaches our readers.

Our business is that of a mail-order music-supply house and there are a number of reasons why it is very much to the music teacher's and music school's advantage to place all, or the greater part of their orders through this house. We might first say that the new building will furnish us with such accommodations as will make it easier and more convenient to fill orders promptly and satisfactorily. Our business during the current season shows a very consistent gain.

There are few music houses that carry a stock large enough to supply the needs of even the ordinary teacher, and it is therefore advantageous to buy by mail from a house that carries such a stock as ours,—perhaps the best selected, if not the largest of any in the country.

Every order is attended to on the day it is received up to the last mail in the afternoon. It is surprising the radius of the circle that is taken in among points that can be reached by mail within twenty-four hours and again the immense radius that can be reached within 48 hours.

In addition to the above primary advantages of mail-order buying, it must be considered there are other conditions of great importance. Our publications are used to a greater extent than any other like publications. There must be good reasons for this. We publish only carefully edited and prepared editions, on the best paper and with the best lithographing.

We import daily. Our stock of imported music along our lines is not second to any house in the country.

We furnish self-addressed postal cards and order blanks and have instituted many advantages in favor of the music profession. We would like to send our first catalogues or a first trial order to any who are interested. Our On Sale system has been imitated by almost every publisher and dealer in the land and one of our publications has the unique distinction of having been imitated more times than any other publication in any line of educational work.

\$600 Prize Offer for Vocal Compositions.

We desire to impress it on those interested that the time for the closing of the Etude Vocal Competition has been advanced to March 31st. We are in receipt of a very large number of manuscripts from all quarters betokening a wide interest in the competition. During the next two months we expect to receive many more. All the numbers submitted will

be judged with the utmost care and all will receive equal consideration whether the composers be known or unknown. Any composer may be represented in any or all classes and by as many songs as he may see fit to submit. All unsuccessful manuscripts will be returned to the sender just as soon as possible after a final decision has been reached.

A complete schedule of prizes and conditions will be found in another column.

Introducing The Etude Where It Will do the Most Good.

We have invariably found that one of the very best times of the year for the teacher to introduce THE ETUDE in musical homes is in February. The holidays are well over and pupils are at the height of their best work. Musical interest is at its zenith. Then a few words to the parent will bring him to realize that a paper like THE ETUDE is the force most likely to maintain that interest throughout the year. The best teacher on earth cannot supply at the lesson the thousand and one necessary supplementary points which THE ETUDE emphasizes. A musical education without these points is only half an education. In very many cases THE ETUDE is just as essential as the lessons themselves. So convinced of this are many teachers that they put a subscription for THE ETUDE upon the first bill when they receive a new pupil. THE ETUDE is just as vital to the pupils' success as the compass is to the navigator. It is not extravagant to say that the teachers who introduce THE ETUDE consistently and regularly will enjoy their work much more and reap larger financial benefits. The best way to make a start is to make a thorough canvass of all of your pupils and ascertain which ones do not take THE ETUDE. Then send us a list of these names. We will send sample copies at once to the names you select. With this introduction the teacher should have little difficulty in securing a subscription. On another page we give a list of the valuable premiums which may be earned by securing subscriptions. Remember, a regular subscriber pupil is far better for the teacher's interests than the one who only gets a copy occasionally. The regular subscriber gets the Summer issues, which keep up the interest through the vacation season. We have several special plans that help teachers and ETUDE friends obtain subscribers from among pupils and music lovers. We shall be glad to send full information upon request.

The Gallery of Eminent Musicians. This useful and interesting collection of portrait biographies contains so much that cannot be found in any similar book of reference that it should be in every music lover's collection. With its companion volume *The Gallery of Celebrated Musicians*, both of which cost only 75c apiece, the reader will have a collection of nearly one hundred and fifty excellent portraits and biographies of famous performers, composers and singers. The biogra-

phies are told with all the essential facts retained and all the chaff left out. Leather bound copies may be had for \$1.50 each volume.

Easter Services We have in preparation a new Easter Service for Sunday-schools, which will be ready early in February. Last year we had a very fine and successful Service entitled "Dawn of Hope." This last named Service is also available for this year. Our Christmas Services both this year and last were flattering successes. The new Easter Service will be a particularly good one; bright, cheerful and brilliant, a collection of choruses, readings and appropriate recitations.

To anyone sending us a 2-cent stamp we shall be pleased to send a sample copy of either the new Service or the "Dawn of Hope."

Easter Music We can supply anything in the line of Easter

music for choirs of all sorts, church soloists and Sunday-schools, both for Liturgical and non-Liturgical Service. Our own catalogue is exceptionally rich in appropriate choir music and Sunday-school music, including solos, duets, trios, quartettes, anthems, cantatas, oratorios and services. This year we are adding a number of new and attractive anthems and solos suitable for the Easter season. We hope every choir leader who reads this will give us an opportunity to be of service to him in selecting suitable music. Early ordering is suggested in order to allow ample time for selection and for adequate rehearsing.

Editions Reprinted A number of volumes in the Presser Collection are in the course of reprinting, showing its continued popularity. The Presser Collection, besides being the cheapest, is the best printed, the best bound, and on better paper than any other American reprint edition. There is every reason for its popularity. Dealers and teachers are alike interested.

The First Parlor Pieces, one of our 50-cent collections, is reprinting after having been reprinted many times before. It is a collection of 34 beginners' pieces of high and melodic character. As usual one of Mr. Frederick W. Root's series "Technic and Art of Singing" is on press, the Opus 27 "Scales and Various Exercises."

One of our older literary works continues to prove the judgment of the earlier days of this house. We reprinted an English work, "The Musician," by Ridley Prentice. Three of these volumes are on press at this moment, grades 1, 2 and 4. The work contains an analysis of many of the best compositions by classical writers, arranged in six grades beginning with the easiest and ending with the most difficult works written for the piano. "The Musician" has been used by teachers and music lovers generally because nothing could help more toward the better understanding and enjoyment of beautiful music.

Nursery Songs This work will continue only during the present month on the special offer, as the work is now on press and will appear from the bindery in a few days, and those who have subscribed in advance will receive their copies. We have added during the last month four or five more pieces to the volume. These nursery songs are traditional. The musical settings are those that we all have heard during our childhood days. The special offer price is but 15 cents.



KEEPING MUSICALLY ALIVE means taking advantage of all the forces leading to musical success. Again we select a letter from the hundreds which continually come from readers all over the musical world, saying: "THE ETUDE grows better with each issue."

"I wish to express my delight in the current (December) number of THE ETUDE. I believe it is the best yet, and every month I find a value far greater than I could get in a single lesson from the most famous teacher. Of this I am sure. Furthermore, I obtain in THE ETUDE everything necessary to keep me musically well informed, up-to-date, and *musically alive*."

ELLA M. WALKER,
Penna.

If you have felt the vitalizing, stimulating, inspiring value of THE ETUDE why stop until all of your musical friends join THE ETUDE circle? One friend in the Middle West sent us 100 other friends in one month.

A Few Suggestions When ordering To Our Patrons.

what voice or key is desired. Do not overlook adding your signature to your orders. It is surprising the number of orders received daily without any signature. This causes delay and disappointment; also write your signature clear and distinct to avoid error.

Express packages prepaid by us have our prepaid label on same and consignee should not pay any further charges.

Blank Books.

Our edition of blank books has never been quite satisfactory to ourselves. We have endeavored in the new edition which we are announcing to keep the good points of the old, that is, we will have the same fine ledger paper and plain ruling, but will have a stronger and more lasting binding. These books will be ready about the time this issue goes to press and for one month we are going to make a special price in order to introduce them.

We will sell the 24 page six stave book for 75c a dozen; 24 page eight stave book, \$1.00 per dozen; 36 page eight stave book, \$1.25 per dozen; 64 page, eight stave book \$1.60 per dozen. Any quantity can be ordered and if cash accompanies the order, the books will be delivered postpaid. Any one who desires the old editions can still obtain them but at the old prices.

The Hall of Fame. We don't believe that it is necessary for us to say to our subscribers that the "Hall of Fame" given with the December issue is by far the most important musical picture we have ever been able to offer to the musical

public. We know that our efforts to present this have been fully appreciated. We were fortunate in having at our disposal modern printing, thus enabling us to give it without charge with the December number.

The picture on slightly heavier paper, but otherwise exactly the same as the December issue, printed in photograph, is for sale and will be delivered postpaid, packed in a strong tube, for 25c.

Instructive Album We are pleased for the Pianoforte, to continue this work by the popular composer, Mr. Carl Koelling. This work has been a labor of love for him. He has spent his off moments for many years in the preparation of this work. The pieces are all original and have never appeared in any form previous to this. The work can be used with any pianoforte method and the pieces do not go beyond the second grade. For an album of encouraging, pleasing pieces, no work will excel this one. This work could be used to follow Maybells of Spindler. Our special offer price on this work is 25 cents.

New Beginners' Method for the Pianoforte. The New Beginners' Method is now in the hands of the printer, that is, the first part. The work is entirely new. There will be no material used in this volume that has ever appeared in any other instruction book. The work has been done under the supervision of Theodore Presser who has had this method in mind for many years. The work will be along lines similar to his other work, "First Steps in Pianoforte Study," which has met with great

favor. It will, however, be much more gradual as it is intended for the very first beginner. In fact it is almost a kindergarten method. The work will appear in several parts, but for the time being the first part is the one we are offering.

Our introductory price is 20 cents. Every teacher should possess at least one sample copy of this work.

Instructive Piano Player by Geza Horvath. These interesting numbers occupy a position midway between studies or exercises and set pieces. They are in grades two and three and are arranged in progressive order. Each piece exemplifies some standard device in technic in a manner musically interesting. There is not a dull number in the book. A work like this is particularly desirable to use with pupils who are averse to the drudgery of exercises which are purely technical.

The special advance price during the current month will be 20 cents postpaid, if cash accompanies the order. If charged, postage will be additional.

Virtuoso Pianist We will continue the special offer on this important technical work during the present month. The Virtuoso Pianist is used very largely in many of the most important schools and conservatories in Europe and this country. By many teachers the education of the advanced player is not considered complete until after this work has been practiced thoroughly for a considerable period. Pupils who are sufficiently advanced to play the Velocity Studies of Czerny or similar works, may begin the Virtuoso Pianist.

The special advance price during the current month will be 40 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Four-Hand Piano Pieces by F. Neumann. This fine work is now ready and the special offer is hereby withdrawn. We consider this one of the best of four-hand books to be used for study, for sight reading, for recreation or for practice in ensemble playing. All the pieces are good and interesting, very melodious and beautifully constructed. They are genuine four-hand pieces, not arrangements.

We shall be pleased to send the work to all who may be interested.

Music Pupils' Lesson Book and Practice Record by F. F. Guard. This is a little booklet such as is used by many teachers and pupils. It will be found valuable for keeping a complete and accurate account of the season's work, all neatly tabulated, giving the hours of practice devoted by the pupil to each particular assignment, and the teacher's marking as to the result of such practice is displayed with the corresponding lesson. It also gives spaces for keeping a record of all sheet music, books, etc.

The special price of this little booklet during the current month will be 5 cents.

Operatic Album for the Pianoforte. This is a new album of selections from all the great operas, in the form of transcriptions and fantasies, by various standard and popular writers. There is always a large demand for books of this character and ours will be one of the best. The selections will lie chiefly in the intermediate grades suited to the average player. All the pieces will be carefully edited. The best numbers

from all the standard operas will be represented.

The special price during the current month will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Vocal Studies by H. W. Petrie. This work is far advanced toward completion. The manuscript is all engraved and this month will most likely be the last month that it will remain on special offer. These exercises are first of all modern and melodic. They will be found pleasing to every singer. They are most excellent from a musical as well as an educational standpoint. This volume of vocal studies is bound to become one of the standards to those interested in vocal culture. We recommend all who desire something valuable and new to at least procure one copy while the work may be purchased for about paper and printing. Our advance price is 25 cents, postpaid, if cash accompanies the order.

Album for the Young, Op. 131, by Spindler. This is one of the most pleasing as well as standard works for early instruction on the piano. The sheet music price of Op. 131 is \$1.25; we will bring it out now in the Presser Collection. Pupils who are out of the first grade and approaching the second grade can begin to take this volume. The exercises are all short, very few being more than eight measures. In fact they are not exercises, but pleasing melodic pieces that have educational value. Those who have been using this work in the expensive sheet music form, will be glad to know that it can now be purchased in the Presser Collection.

The advance price is 20 cents if cash accompanies the order.

Arpeggios. New Gradus ad Parnasum by Isidor Philipp. This work is one that requires the closest attention and this is the reason it has not appeared on the market before this. The aim is to make this a school of arpeggio playing. The work, however, is almost complete and this will most likely be the last month in which the work may be had at special offer price. The name of Isidor Philipp is enough of a guarantee that the work will be of the most valuable and modern order. The advance price is 20 cents if cash accompanies the order.

Vocal Catalogue. Particular attention is called to our extensive vocal catalogue, embracing music of all classes and for all voices in various arrangements, in both sheet music and also in octavo form. In addition to our own publications we carry a full line of other American vocal publications, also foreign issues, and this is especially true of the new publications. It is a good plan when ordering vocal music to always name the composer and the voice, if possible, also the publisher, as there are so many songs of similar title, and it is our desire to send the correct copy when the order is first filled.

Maybells, Op. 44. There are a few works that have not received their full share of recognition in accordance with their merit. This little work, Maybells, although used by teachers for years, has not met with the general appreciation it should among teachers generally. Our aim has been in all our publications to make the study

of music as pleasing as possible. This work represents that part of our activity. Maybells is a collection of little pieces, not occupying more than a page each, too short to appear in sheet form, but valuable enough to have held their own for years. Newton Swift, one of our best educators, has undertaken the editing of this little volume. Our special advance price is but 15 cents.

A Few of Our New Works. During the past four weeks we have issued five valuable and important new works. We can only mention in this place the names of a few of them, but we do not hesitate to say that they are the best works of the kind that have ever been issued. The following are the names:

Four-Hand Pieces by F. Neumann.
Bach Album, edited by Theodore Presser.
Treble Clef Album for the Pianoforte.
Master Lessons in Pianoforte Playing, by E. M. Bowman.
Gallery of Eminent Musicians.

Those desiring a detailed description of these works can get it in back numbers of THE ETUDE during the fall as well as in our new publication page of this issue, on the second cover.

Etude Binders. We make the usual announcement each year with regard to a permanent binder in which to place your coming or the past twelve issues of THE ETUDE. These binders are durable, made with twelve slots in the back, each to exactly fit one copy of THE ETUDE. They form a convenient, substantial and attractive method of keeping your ETUDES in ready reference form. Price, \$1.00 each.

Special Notices

RATES—Professional Want Notices five cents per word. All other notices eight cents per nonpareil word, cash with orders.

WANTED. Board and use piano in exchange for household services. V. H., care THE ETUDE.

FOR SALE. Virgil Clavier. Box 204, Bellingham, Wash.

FOR SALE. Two-manual Liszt organ, fine condition. Address H. G. Henderson, Kalamazoo, Mich.

SONG-POEM writers send for particulars. Monarch Music Co., 10 Provost St., Fall River, Mass.

MUSIC WRITTEN to words. Manuscripts corrected. Dr. Alfred Wooley, Composer, Buffalo, N. Y.

WANTED. Virgil Clavier in good condition. H. Jacob Spindler, Woodland College, Jonesboro, Ark.

WANTED. Position (tutorative) as Pianistic Technologist by one psychologically thorough. European training. Address J. Pene Bester, Butler, Penna.

CORRESPONDENCE LESSONS in Harmony and Counterpoint. Stanley T. Relf, Mus. Bac., Lansdowne, Pa.

TELEPATHY applied to Music. The Soul of Music. Its Healing Power. Instructions by mail. Ellen Price, Holton, Kans.

TONE PRODUCTION. Natural principles in voice development (the open throat method) taught by correspondence. A. Francke, voice builder, 512 Kimball Hall, Chicago, Ill.

LESSONS IN COMPOSING and Arranging on your own MSS., if preferred. Send 25 cents for two of my best compositions and full particulars. F. M. Rehlfuss, LaCrosse, Wis.

"THE GRANGER" MARCH AND TWO-STEP. Grade 3 with fingering. A big hit at the State Grange, 15c. Read advertisement in January ETUDE. A. S. Hood, Manchester, N. H.

TEACHERS WANTED. Teachers of Piano, Voice, Violin. Theory wanted for January and September openings. Address The Interstate Teachers' Agency, Macheca Building, New Orleans.

Please mention THE ETUDE when addressing our advertisers.

Extended to March 31, 1912

\$600 Prize Offer

FOR
Vocal Compositions

THE publisher of THE ETUDE makes the following offer, being convinced that a competition of this kind will awaken a wider interest in vocal composition and stimulate to effort many composers, both those who are known and those who are as yet striving for recognition, bringing to the winners a desirable publicity in addition to the immediate financial return. It seems unnecessary to note that the fame of the composer will in no way influence the selection and that the songs will be selected by absolutely impartial judges.

Six hundred dollars will be divided among the successful composers in the following manner:

Class One These may be either of a popular or semi-classical character, such as "A Clipse Maiden I," by Parker; "Villanelle," by Dell-Aqua; "The Bobolink," by Wilson; "Springtime," by Wooley and "Carmena," by Wilson.
First Prize.....\$60.00
Second Prize.....\$40.00

Class Two Such as "Shadows of the Evening Hour," by Rathbun; "I Heard the Voice of Jesus Say," by Rathbun; "Pilgrims of the Night," by Parker; "The Homeland," by Schneider; "There is a Blessed Home," by Fairclough.
First Prize.....\$60.00
Second Prize.....\$40.00

Class Three Such as "Grandmother Brown," by Gottschalk; "April Fooling," by Robinson; "By the Garden Gate," by Whitney Coomb; "Slumber Song," by Newcombe; "Lolita," by Tracy and "Cowboy Song," by Troyer.
First Prize.....\$60.00
Second Prize.....\$40.00

Class Four or songs pointing a moral. Such as "Smiles and Frowns," by Matthis Field; "Three Lucky Lovers," by Sudds; "Foolish Little Maiden," by Troyer; "Faith and Hope," by Millard.
First Prize.....\$60.00
Second Prize.....\$40.00

Class Five Such as "O Heart of Mine," by Galloway; "There Little Girl, Don't Cry," by Norris; "A Little While," by Cadman.
First Prize.....\$60.00
Second Prize.....\$40.00

Class Six Nature Songs or Love Songs
Such as "The Violet," by Hervey; "Spring Song," by MacKenzie; "Message of the Rose," by Gottschalk; "The Gypsy Trail," by Galloway.
First Prize.....\$60.00
Second Prize.....\$40.00

CONDITIONS

Competitors must comply with the following conditions:
The contest is open to composers of every nationality.

The contest will close March 31st, 1912. All entries must be addressed to "The Etude Vocal Prize Contest," 1712 Chestnut Street, Philadelphia, Pa., U. S. A.

All manuscripts must have the following line written at the top of the first page: "For the Etude Vocal Prize Contest." The name and full address of the composer must be written upon the last page of each manuscript submitted.

Each song must be complete, i. e., text, voice part and piano accompaniment. The songs may be written for any voice. The words may be selected from all sources, new and old, but the composer assumes all responsibility for the use of the same and in the case of copyrighted texts, written permission must be secured by the composers from the owners of said copyrights.

The compositions winning prizes to become the property of "The Etude" and to be published in the usual sheet form.

WANTED. A representative of the Welgester Method of Singing in each community. Teacher or Singer. Profitable offer to right parties. Robert G. Welgester, Carnegie Hall, New York.

MUSIC TEACHERS can earn additional "pocket money" selling to their pupils our Automatic Sheet Music Binder. Send business card and ten cents for sample to Leo Feist, Feist Bldg., New York, N. Y.

WANTED. To buy half share in well-established Conservatory, in town not under 40,000 population. Co-worker to have charge of piano department or would buy outright if low terms are made. Must be on a paying basis. Answer A. Z. A., care THE ETUDE.

MUSIC BARGAINS. Send for our catalog of 4,000 teaching pieces, songs, instrumental, etc. See our advertisement in December ETUDE. Send 25c for five best teaching pieces in United States. State grades. National Music Co., 427 S. Wabash Ave., Chicago, Ill.

FRANCIS J. O'BRIEN, Organist and Choirmaster of the Gesu. Thorough Pipe Organ and Vocal Instruction. Twenty-fifth Year. Estey Building, 17th and Walnut Sts., Philadelphia. Churches of all denominations supplied with advanced pupil organists and singers, on request.

PROGRESSIVE TEACHERS invited to correspond with LOUIS ARTHUR RUSSELL, New York City, or the Publishers, regarding the introduction and use of the Russell Systems of Music Study for Pianists, Vocalists, and Theory Class Work. The Russell books are coming into use among earnest musicians throughout the country.

NEW EDITION RUSSELL BOOKS at Special prices. "Singer's Practice Material," 30 cents; "Hand Culture," 40c; "Pianist's First Reader," 30c; "Graded Studies," 30c; "Rhythm and Accent," 30c; "Scales," 30c; "Arpeggios," 30c; "Sight-Singing," 30c; "Tausig Hand Expander," \$1.00. All postpaid. Essex Publishing Co., Carnegie Hall, New York City.

PATENTED NOTE AND KEY-FINDER ATTACHMENT teaches the beginner the keyboard in the least possible time. Not fastened to piano; removable; takes no space; saves many tiresome lessons. Price, complete, \$1.00. Discount to Teachers and Dealers. Send money order or stamps to "Beginner's Assistant, Department 3," P. O. Box 10, Station J, New York, N. Y.

"THE MUSICIAN'S LETTERS TO HIS NEPHEW" which have been appearing in THE ETUDE during the last few months were originally published in "The American History and Encyclopedia of Music," issued by Irving Squires. This work is a series of volumes compiled by foremost musical thinkers and includes many original contributions from teachers, composers and artists of a similar standing with Mr. Bowman.

THE PROFESSIONAL STANDING of some of the graduates of the Faust School of Piano Tuning of Boston, Mass., is shown by the following members of the graduating class of 1912: Miss Lorena Cannon, formerly Normal Instructor in the New England Conservatory of Music; Mr. B. T. Shaw, first trombone, Second Regiment Band, N. G. S. M.; Bangor, Me.; Mr. G. F. Callaway, solo clarinet, Rhode's Concert Orchestra, Richmond, Utah; Mr. R. A. Bosworth, pianist, Academy of Music, Northampton, Mass., and Mr. W. D. Herrick, solo clarinet, Hotel Somerset Orchestra, Boston, Mass.

VICTOR ART RECORDS are invested with the same kind of an artistic value that the paintings of the old masters possess. The artist when making a record for the Victor Talking Machine knows that it is not a matter of passing moment to be heard by one audience only and then forgotten. He knows that such records will be preserved for years and even passed down from one generation to another. It is his only hope for really permanent preservation of his art. Consequently the artist is urged to make the highest pitch when making such a record. The new Caruso records (*Neapolitan Song and Una Povera stanzetta*) as well as the new Schumann-Helms, Amato, Maud Powell (*Handel's Largo*) and de Fachmann (*Verdi-Liszt Rigoletto*) records are all examples of this. The Victor Talking Machine will become the mouthpiece of the artistic past, and musical history will thus be preserved in actual sound as well as in type. Send to-day for the Victor "New Records" for February (twenty-two pages filled with thumbnail pictures and full descriptive text). Sent free to all who send a postal request to Victor Talking Machine Co., Camden, N. J.

MUSIC TEACHERS for leading institutions, fall term, by oldest, largest, best agency service South. Three agencies, one enrollment, twentieth year. Enroll now. Service guaranteed. Sheridan Teachers' Agencies, Home Office, Greenwood, S. C.; Atlanta, Ga.; Charlotte, N. C.

Music Typography in all its Branches
HYMN AND TUNE BOOK PLATES

Dudley T. Limerick
GOSPEL SONG PLATES

No. 10 S. Hicks Street, Philadelphia
(Market above Fifteenth)

PROFESSIONAL DIRECTORY

ARTISTS AND TEACHERS

- ARMENTI** School of Vocal Music
Seattle, Washington
206 and 208 Avenue Bldg.
1811 Pacific Ave.
- ATLANTIC CITY** MRS. J. H. IRELAND
Summer and Winter
Sessions
4542 N. Ashland Ave. CHICAGO
- BARRY** MME. OLIVE, Teacher of Singing
THE ELDER LAMPERT METHOD
4542 N. Ashland Ave. CHICAGO
- BEAUMONT** MRS. CARRIE R. Pianiste
Teacher of Piano and Harmony
Sight Reading.
481 E. 50th St., N. Portland, Ore.
- BECKER** GUSTAV L. Pianist
Composer, Teacher
Steinway Hall, New York, N. Y.
- BECKER** LUCIEN E. Music School
Concert Organist and Pianist
528 Madison St. Portland, Ore.
- BOGERT** WALTER L. BARTONE
Teacher of Singing, Recitals and Lectures
120 Claremont Ave. New York City
- BUVINGER** BELLE McLEOD-LEWIS, Teacher of
Piano, Shorthand and Masonic Principles
Harmony, Recitals. Carnegie Hall,
New York City.
- COLLINS** ARTHUR L. Piano and Organ
Recitals
565 Orange St. NEW HAVEN, CONN.
- DENISON** EMMA K. Private Lessons in Voice & Sight Singing
74 W. 92d St. New York City
- DEVINE, LENA DORIA** Teacher of Singing,
1425 W. 4th St. New York City
- DICKSON** JOHN COLVILLE, Voice Culture
Frederick's Piano Emporium,
Pittsburgh, Pa.
- DUNAVON** MARY E. Singing, Voice development,
Recitation, Languages, Sight-
reading, Chanters. Boy Chorus. Car-
negie Hall, New York City.
- GARTON** SAMUEL R.
Artists furnished for all occasions
825 S. Wabash Ave., Chicago, Ill.
- GILBERT** MME. WAGNER, Teacher of Piano, Leschetizky
Method, Pupil Xavier Scharwenka,
Court Pianist to the Emperor of Austria,
Studio, 258 Carnegie Hall, New York.
- GOODRICH** A. J. & MME. FLORENCE A.
4 Square Saint Germain,
Paris, France
- HARGRAVE** C. O. 417 Stearns Bldg.
Portland, Ore.
Pianist and Teacher Modern Methods
- KROEGER** E. R. Concert Pianist, Organist
School of Music
Musical Art Bldg., San Francisco, Cal.
- MAGEE** MAUD GOODELL, Contralto-Soprano,
Recitals, Concerts, European reputation.
806 Green Street, San Francisco, Cal.
- MONTEITH** John Claiborne, Baritone—Concerts,
Recitals, Tonic Posing a Specialty
507-8 Columbia Bldg., Portland, Ore.
- MONZEL** M. A. Organ—Piano—Harmony
503 Kimball Hall
Chicago, Ill.
- MOULTON** Mrs. M. B. Piano Instruction
Studio—Stearns School
10 S. 16th St. Philadelphia
- PETERSILEA** MRS. CARLYLE
Solo Pianist and Teacher
101 W. 85th St., New York City
- PROSCHOWSKY** FRANTZ, Vocal Operatic
Training, Passacelle, 44,
Berlin, W. Germany
- STEELE** MARY HINMAN, Teacher of Singing
Voice Building a Specialty
503 Kimball Hall - Chicago, Ill.
- STEWART** H. J. Organist, Vocal
376 Sutter St. San Francisco, Cal.
- STOCK** GEO. CHADWICK
TEACHER OF SINGING
Thorough fundamental training. Individual develop-
ment. A successful Vocalist. Established 1893. New
Haven, Conn. Less expensive than N. Y. or Boston. Write
for information.
- TRACY** CHARLES LEE, Piano Instruction
Certified Leschetizky Expert
Carnegie Hall, New York, N. Y.
- VEON** CHARLES
Compositions Revised
Solo Pianist and Teacher
State Normal School - California, Pa.

INSTRUCTION BY MAIL

- HARMONY** Counterpoint and Composition
J. PAUL MILLER, M.S., B.A.C.
1525 N. 56th St., Philadelphia, Pa.
- SHEPARD** SYSTEM OF PIANO
and Harmony by Mail
Carnegie Hall, N. Y., and Orange, N. J.
- VON GRABILL** S. BECKER
Pianist,
Teacher,
Composer.
Pupil and First Assistant of Chevalier
de Kottulski. Court Pianist to the Em-
peror of Germany. Formerly associate
Teacher with Xavier Scharwenka,
Court Pianist to Emperor of Austria.
Pupils from Boston, New York, Phila-
delphia, Republic of Mexico and twenty
other States. Ideal city for study with
reasonable living expenses.
- BURNSTEIN AND
VON GRABILL
Photograph 1894
153-R, Chestnut St. LANCASTER, PA.

Please mention THE ETUDE when addressing our advertisers.

THEORY AND NORMAL COURSES

- BISBEE** GENEVIEVE
Leschetizky Method
38 E. 60th St., New York, N. Y.
- BURROWES** Course of Kindergarten Music
Study for Teachers
246 Highland Ave., Detroit, Mich.
- COLLEY** BESSE EDMONDS, Pianist
Normal Training for teachers and students
preparing to teach. Correspondence invited.
75 Katey Hall, 15th and Walnut Sts., PHILADELPHIA, PA.
- DELEVAN** Music Method for simplifying Music for be-
ginners. Descriptive booklet and list of
material and games free. Highland, Mich.
- DUNNING** System of Music Study
526 Delaware Ave., Buffalo, N. Y.
- FLETCHER** -COPP- Kindergarten
Method for Teachers
Box 1436, Boston, Mass.
- KERN** MR. CARL WILHELM, Teacher, Composer, Musical
Editor, Piano, Organ, Harmony and Composition,
Brensbarger Conservatory of Music, St. Louis, Mo.
- STORER** H. J. Composer, Music Editor
Manuscripts revised and corrected. Ar-
rangements, 150 Tremont St., Boston, Mass.

SCHOOLS AND COLLEGES

- ARRILLAGA** Musical College, V. de Arrillaga, Dir.
College Bldg., 2515 Jackson St.
San Francisco, Cal.
- BARTOL** OTTO E.
Piano, Violin, Voice, Theory, Orchestra
Studio: Elmwood City and Tellico, Pa.
- BEETHOVEN** Conservatory of Music
St. Louis, Mo.
Brothers Epstein, Director
- CALIFORNIA** Conservatory of Music
Leandro Campanari, Director
26 O'Farrell St.
San Francisco, Cal.
- CAPITOL** College Oratory and Music, Columbus, O.
Terms begin Sept., Jan., March, June
Frank S. Fox, President
- CHANDLER** KATE H. VOICE
1511 Girard Ave., Phila.
- DETROIT** Conservatory of Music
1000 Students, 30 Teachers
330 Woodward Ave., Detroit, Mich.
- DURHAM** N. C. Southern Conservatory of Music
Thorough courses in all branches. Climate
superb. G. W. Bryant, Director
- HAHN SCHOOL** 1544 Chestnut St.
Philadelphia, Pa.
- HAWTHORNE** Piano School
Leschetizky Method
Potomac, N. Y.
- KNOX** Conservatory of Music
Galesburg, Illinois
Catalog free Wm. F. Bentley, Director
- LESCHETIZKY** MUSIC SCHOOL
115 N. E. Landy, Director
Williamsport, Pa.
- MARKS** Conservatory of Music
See advertisement this issue.
250 West 75th Street, New York
- MORRISON** CLARA V.
West Philadelphia Music Academy
5732 Haverford Avenue
- NASHVILLE** TENN. FARRAR SCHOOL
of Voice and Piano
157 1/2 Eighth Avenue, North
- NEW HAVEN** (CONN.) School of Music
Skilled Teachers, Scholarly Musi-
cians, Artists; Thorough courses, diplo-
mas; catalog 63 Dwight St.
- NORTHWESTERN** University
School of Music
Evanston, Chicago
- OREGON** Conservatory of Music. Degree Cer-
tificates, Diploma Graduates, Catalogues free.
Mrs. L. H. Edwards, Director Portland, Ore.
- SAN FRANCISCO** CAL. Beatrice Clifford
Piano and Harmony
Gaffney Bldg., 376 Sutter St.
- SAN FRANCISCO** CAL. ISABELLA BARNETT
Voice Culture and Sight
Singing, 408 Van Ness Ave.
- WASHINGTON** Columbia Conservatory of Music
1717 Pacific Ave.
- WASHINGTON** School of Vocal Art
Ethel C. Walton, 501-2-3 Auditorium Bldg.
- WYOMING** Columbia Conservatory of Music
Piano, Leschetizky Method, Violin, Leipzig
Graduate, Voice, Mrs. Grace Davenport.
Manager, Mrs. A. M. Vailley.

- MRS. A. M.** Piano School and Conservatory
42 West 76th St., New York
- SCHOOL OF MUSIC**
For full particulars address
Mr. A. K. Virgil, 45 East 22d St., New York
- Alvan Glover Salmon**
Pianoforte Instruction
Studio: Carnegie Hall, N. Y.
Boston, (Hawthorne Chambers)
Tuesday, Thursday, (Waverly)
Bolling Wednesday, Concerts,
Recitals and Lecture Recitals.
Also, Special Lecture Recitals
(Russian Music). (The Result of
Personal Investigation and Study
in Moscow and St. Petersburg.)
Explanatory Literature Forwarded
Upon Request.



The World of Music

All the necessary news of the musical world told concisely, pointedly and justly

At Home.

THE stork has again visited Mrs. Louise Homer, the Metropolitan contralto, bringing a little girl.

LEONARD BOWWICK, the English pianist now on a world tour, made a decided hit at Carnegie Hall, New York.

A FRENCH paper informs us that Sembrich has lost \$2,000,000 by Wall street speculation, and will have to resume her career as a singer.

SOLSA recently gave his first New York concert since his return from his phenomenally successful world tour. He has lost nothing of his power to grip his audiences.

ELGAR's second symphony has been produced in New York. It has met with some bitter criticism and some warm praise. Both its friends and its enemies seem to agree that it would benefit by a little pruning.

THE building now occupied by the Metropolitan Opera Company, New York, is to be abandoned in favor of a new building to be erected near the Grand Central Station, New York. It is planned to make the new opera house the finest in the world.

CARL HOSCHINA has passed away at the early age of thirty-six. He came from Austria when he was twenty-one and prospered. He was the composer of *Madame Sherry*, *The Three Tunes*, and many other light musical comedies of great popularity.

THE Library of Congress at Washington contains 554,417 volumes and pieces of music, 24,042 books and pamphlets on music, and 13,767 volumes and pieces intended for musical instructive purposes. The grand total is 593,126.

ONE of the finest organs in the Southwest has recently been installed in Tulsa, Oklahoma, by the Geo. Kilgen Company. The organ is in the First Presbyterian Church and has three manuals and 1,730 speaking pipes.

OUR readers will be interested to know that a school for colored pupils, conducted by colored teachers, has been running successfully for some time in Washington. The director is Mr. J. Hillary Taylor, who at one time edited *The Negro Musical Journal*.

THE owners of the Century Theater, formerly the New Theater, New York, are considering the possibility of turning their playhouse into a home for opera company. Now that there can be no rivalry from Oscar Hammerstein's Manhattan Opera House, there seems a good chance for success in such an undertaking.

THE annual festival of the Ottawa Choral Society is held in February of this year as usual. The works chosen are Sullivan's *Golden Legend*, Coleridge Taylor's *Endymion's Dream*, Elgar's *Land of Hope and Glory*, Grieg's *At the Cloister Gate*.

THE Fellowship Club of Philadelphia, a men's choral club, giving concerts of high class male part songs, has met with much artistic success this season. The club illustrates the opportunity for men's organizations to carry on in after life the youth's desire to form a glee club.

THE Aborn grand opera companies, which will give performances of opera in English in several cities in both the East and the West this year, will introduce many novelties this season, including *Hansel and Gretel*, *The Secret of Suzanne*, *La Tosca*, *Louise*, *Tannhauser*, *Mignon*, *The Barber of Seville*, and *Cendrillon*.

MR. ALBERT SPAULDING, the American violinist, has brought great credit to himself for his initiative in introducing Sir Edward Elgar's first performance to American audiences. The first performance took place in Chicago in connection with the concert of the Thomas Orchestra. The critics speak very highly of Mr. Spaulding's playing.

OVIDE MUSIN has been made an officer of the Order of Leopold, a Belgian distinction. He was made a chevalier of the order ten years ago, and his promotion came to him as something of a surprise, as he has left Belgium for some years now, and governments, like kings, and for that matter democracies, have a way of forgetting.

ANDREAS DIPPERT, General Manager of the Chicago-Philadelphia Opera Company, is congratulating himself on the fact that the receipts of the company for the season up to December 7 was \$100,000 more than during cover performances both in Chicago and Phila.

A LARGE number of people seem to be able to hear opera for nothing at the Metropolitan Opera House, New York, by the simple process of getting admission to the dress rehearsals. Mr. Gatti-Casazza, director of the Metropolitan, is considering the desirability of charging for admission to the rehearsals, as is done in the European opera houses. It is said that even some of the subscribers get in to the rehearsals and then sell their regular seats.

A UNIQUE complimentary Liszt-Thomas centenary celebration was recently given to the Jackson, Mississippi, "Chambrade Club" by an old ETUDE friend, Mrs. Alfred F. Smith. The program was composed of selections from the works of the two famous composers. One of the most interesting features of the event was the idea of having the guests come costumed as characters from the famous operas, *Mignon*, *Grand DuChesse*, *Faust*, etc.

THE reception at the opening of the New York Musicians' Club proved to be a very successful affair. After the opening address by Hans Kronold, of the Board of Governors, there was a concert and some merry making, in which all took part. The object of the club is to provide a "haven of rest" for musicians of all kinds, from those who have made a reputation down to those who are dreaming in half-bedrooms of the times when they may look their laundry bill in the face and the question of meals will be merely selective and not financial.

THE coming of the London Symphony Orchestra, under the direction of Arthur Nikisch, next April is attracting wide attention. The orchestra will be in this country only twenty-one days, arriving on April 8. There will be one hundred musicians, and every moment of the time will be taken up with engagements arranged for months in advance. A special Pullman train of eight cars will be provided for the orchestra, and will in a sense be the home of the organization during the limited time it is in America. Every possible provision is being made for the comfort of the visitors.

DR. GEORGE HENSENHEL, who returns to America this year under the capable direction of Mr. M. H. Hanson, has one peculiar distinction. Despite the fact of his great versatility, he has been successful as a composer, an orchestral conductor, a singer, and as a teacher he has held an exceptionally high position purely from the artistic standpoint. It frequently happens that artists who can do many things rarely rise above a kind of academic mediocrity. However, in the case of Dr. Hensenhel, all who have heard his remarkable accompaniments, for instance, realize that few pianoforte virtuosos possess such a responsive technique, while at the same time his sympathetic intensely artistic singing is a keen delight. He has shown himself to be endowed with equally remarkable gifts as a composer, conductor and teacher.

THE department of music of the Normal College of New York plans to give a series of nine concerts on Sundays with an orchestra of fifty performers, under a first-rate conductor, with first-rate soloists. In addition there will be fifty-one weekday concerts with an orchestra of twenty-five pieces and soloists in the various high-schools throughout the city. Professor Henry T. Fleck is responsible for the organization of this movement, and among the musicians whose services have been engaged are Cornelius Rubner, Frank Damschro, Leo Schultz, and other well-known conductors. Mme. Schumann-Heink and Mme. Frances Alda are among the soloists. To defray the expenses, the New York World has contributed \$10,000.

THE first performance of *Natoma*, Victor Herbert's opera, has been given in Chicago with great success. There can be no question that the work gains more and more in popularity with every production. George Hamlin and Mary Garden each won new laurels by their excellent combination of singing and acting. The victory for Mr. Herbert is a great one. A successful writer of light opera is always handicapped when writing grand opera by the fact that people cannot associate him with any other kind of success. Mr. Herbert has shown not only that a writer of light opera can produce more serious work, he has shown that in order to be a writer of good light opera one must be able to write grand opera. Nobody who has any knowledge of Mr. Herbert's musical attainments is the least surprised that *Natoma* is a great work. No one acquainted with his genial personality is surprised that he produced it in *Norland* and similar works. The surprise is that one man should be able to do both. The explanation is to be found in his own motto, "Always do the best you can."

HARMONY TEXT BOOKS

THEORY EXPLAINED TO PIANO STUDENTS

OR
PRACTICAL LESSONS IN HARMONY.
By HUGH A. CLARKE, Mus. Doc.
Price, 50 cents, Postpaid

The work is intended as an aid to the teacher in imparting to the pupil the principles of harmony in the easiest and quickest possible manner. These easily understood explanations are worked out in interesting pieces to be played on the keyboard, and in analyzing music.

A SYSTEM OF TEACHING HARMONY

THE STANDARD TEXT-BOOK OF MUSICAL THEORY
By HUGH A. CLARKE, Mus. Doc.
The plan of Clarke's Harmony differs from all other works on harmony in several important particulars. The most important step is the discarding of figured bass, in place of which the pupil from the beginning works from the melody—the natural way.

The various subjects are so arranged that one thing at a time is learned, and each step follows logically the one preceding. For the first time the subject of modulation is treated in a clear, easily comprehensible way. For Class or Self-Instruction, Price, \$1.25
Key to Harmony—Price, 50 cents

STUDENTS' HARMONY

By ORLANDO A. MANSFIELD, Mus. Doc.
Bound in Cloth, Price \$1.25
Key to Students' Harmony—Price, 75 cents

A book which measurably contradicts the assertion that harmony cannot be learned without a master. Each chord is explained and illustrated by simple four-part examples, followed by illustrations from standard works. Then the use of the chord in harmonizing melodies is clearly shown.

HARMONY AND COMPOSITION

By W. T. GIFFE
SIMPLE, ORIGINAL, COMPREHENSIVE
Price, \$1.00

A late text-book by an American for American students. A delight for the amateur harmonist and composer. Every step plain and sure. The illustrations are simple and concise. Both the syllable and letter construction of chords are taught. The chord examples are set in phrases, showing proper approach and progression, thus forming good taste and habit in the learner.

THE FIRST YEAR IN THEORY

By O. R. SKINNER
Price, 75 cents

One of the best text-books for the beginner in theoretical study. By means of writing and ear-training exercises the student is taught to know the intervals, scales, key relations, staff notation, all common chords and the dominant seventh chord; also the various cadences.

A student mastering this work needs no book on ear training, since by this method he learns to know the chords and progressions by sound as well as by sight.

PRACTICAL HARMONY ON A FRENCH BASIS

By HOMER NORRIS
In the French system all dissonant harmonies are reducible to simple dominant harmony. A glance at the voluminous excerpts which Mr. Norris has introduced from many sources to prove his statements seems absolutely convincing. Even the "Altered Chords" are treated rationally as simple dominant seventh chords.

Practical Harmony is published in two parts. Part I deals only with consonance—triad-harmony. Part II deals with dissonance, beginning with diatonic seventh chords, and leading systematically along an ever widening path which brings the student to the most pronounced chromatic utterance of our time.

Price of each of the two parts, \$1.00
Key to Harmony, 75 cents

Sent Upon Examination Liberal Professional Discount
Theodore Presser Co., 1715 Chestnut St. PHILADELPHIA

THE death of Eduardo Missiano, a singer of the Metropolitan Opera Company, has brought to light an interesting story. He was the son of well-to-do parents, and when a boy used to go in bathing in the Bay of Naples. Here he met Caruso, then a poor boy. Missiano sympathized with Caruso's desire to be a singer and with the fact that Caruso had no money to pay for lessons. "Never mind," said Missiano, "I know a teacher who will give you lessons for nothing. I am a paying pupil of his; he will do it for me." Caruso was so nervous when the time came that he sang badly, and the teacher told him it was no use. "Give him another trial," pleaded Missiano. "He is tired and nervous." The teacher consented, with the result that he gave Caruso the instruction which laid the foundation of future success. Years later the wheels of fortune had reversed. Caruso was rich and successful while Missiano had the misfortune to lose all his wealth. The fact became known to Caruso, and the great tenor persuaded Gatti-Casazza to give Missiano a trial. The trial was successful, and Missiano sang second parts in many of the operas.

Abroad.

DR. HENRY COWARD, the famous English chorus conductor, was recently married for the third time. One of his own sons acted as best man.

SIR FREDERIC COWEN can claim the distinction of having received the highest fee ever paid to a British conductor. For his services as conductor at the Melbourne Centennial Exhibition, Melbourne, Australia, he received \$25,000.

MISS CECILE AYRES, a young American pianist, has been making a high reputation for herself in Europe. A recent performance in Frankfurt earned her the highest praise of the leading critics, who agreed that she is a player of strong and genuine temperament.

THE Parisian music world is stirred by the fact that the heirs of Georges Bizet have been fighting the moving picture shows for producing pictures of the performances of *Carmen* with musical accompaniment. The lawsuit involved has resulted in a victory over the "movies."

IN view of the fact that Chopin died of consumption a movement has been started in London to endow a bed in some hospital or sanatorium for pulmonary trouble. The known as the "Chopin Bed." The custom of endowing a bed in this way is a very pretty one, but it has not often been done for a musician.

SIR RUFUS ISAACS, one of England's foremost lawyers, says of his profession that it is a glorious profession though it is not quite a bed of roses. "If you are successful it is all roses and no bed, while if you fail, it is all bed and no roses." Surely this can be said of the musical profession, too.

WE are pleased to learn that Mr. Coleridge-Taylor has scored another success with his *Tale of Old Japan*, a choral setting of the wonderful little poem of Alfred Noyes. Ever since *Hiniraka* took the English people by storm, Coleridge-Taylor has been a marked man, and his compositions have been watched carefully by all who love sound musical scholarship and rich melody and rhythm.

ONE of the most remarkable signs of the musical times is the amount of attention paid to Liszt at Leipzig during the recent centenary celebrations. Leipzig was the stronghold of all who opposed Liszt, and for decades his music was tabooed at the Gewandhaus concerts. Two Liszt concerts were given there recently under Arthur Nikisch, a famous Liszt conductor.

HAMMERSTEIN's success in London has proved to be a serious matter for Covent Garden, where it was hoped that a rival attraction might be found in the famous Russian dancer, Mathilde Kschessinska, a great favorite of the Czar. She is not, however, a favorite of Queen Mary, and consequently court circles are giving her a wide berth. Without royal support Covent Garden cannot hope for success. Nevertheless Covent Garden still holds its own by its excellent presentation of Gorman operas, and as is secure as the Metropolitan was in Hammerstein's New York days.

THE necessity of being able to darken the auditorium of the theater, leaving audience and orchestra in total darkness, is one that has awakened much ingenuity among theatrical managers. A London manager has solved it partly by making the orchestra players read white notes on black papers. There is only enough light on the music stand to shine upon the notes, the shirt-fronts of the musicians are covered with black cloth, and bald men have to wear a skull cap.

AN interesting sale recently took place in Berlin. The catalogue consisted of musical and epistolary autographs which belonged to Ignatz Moscheles, the friend and pupil of Beethoven, and Alfred Boret. Some of the lots fetched very high prices. A *Predella in Organo pleno*, by J. S. Bach, fetched about \$900; an *Albumblatt* for Betty Schott, by Wagner, \$625; a complete full score of Mendelssohn's *Hebrides Overture* fetched over \$700. A sketch book of Beethoven's, 80 pages long, which appears to have been hitherto unknown, fetched the highest price, about \$3,300.



The world's greatest artists make records only for the world's greatest musical instruments Victor and Victor-Victrola

As the world's greatest opera stars make records only for the Victor, it is self-evident the Victor is the only instrument that does full justice to their magnificent voices.

And as the Victor reproduces the actual living voices of these famous artists in all their power, sweetness and purity, it is again self-evident the Victor is the one instrument to provide you not only the gems of opera but the best music and entertainment of every kind.

Whether you want grand opera or the latest song "hits", or vaudeville, or minstrel show, or sacred music, or band selections—whatever you want—you get it at its best only on the Victor.

Hearing is believing. Any Victor dealer in any city in the world will gladly play any Victor music you wish to hear and demonstrate to you the wonderful Victor-Victrola.

Victor-Victrolas \$15 to \$200. Victors \$10 to \$100. Always use Victor Records played with Victor Needles—there is no other way to get the unequalled Victor tone.

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

Victor

New Victor Records are on sale at all dealers on the 28th of each month

THE PHILADELPHIA ORCHESTRA

EIGHTY-FIVE MUSICIANS

1911—October 13 :: :: April 13—1912

FOR the twelfth season, the fifth under the baton of Mr. Pohlig, the 25 Afternoon and 25 Evening Symphonic Concerts at the Academy of Music, Philadelphia, present a virtuoso leader, supported by a superbly balanced Orchestra in a series of programs, unequalled for interest and cumulative artistic effect.

PROMINENT SOLOISTS in Philadelphia during February and March include:

ELLISON van HOOSE, Tenor HERMAN SANDBY, 'Cellist
ALEX. HEINEMANN, Lieder Singer
WILHELM BACHAUS, Pianist HORATIO CONNELL, Bass-Baritone
MME. GERVILLE-REACHE, Contralto

Prospectus on application to
Business Office, 1314 Pennsylvania Building.



Photo by Haessler
CARL POHLIG, Conductor

PROFESSIONAL DIRECTORY on opposite page

Inserted Before Half Million Musical People for \$15.00 a Year.

THE PROPER CARE OF YOUR MUSIC REQUIRES THE USE OF A TINDALE MUSIC CABINET

Music always accessible and in good order. Customers write us:—"Your Cabinet makes it possible to keep music properly classified and instantly accessible in a manner unapproached by any other device of which I know." "Fit for any room in any home." "I want to say to you that \$100 would not tempt us to let the C. Cabinet out of our hands if we could not replace it." "Delighted with it, one of the best investments I ever made." Tindale Cabinets cost from \$10.00 to \$65.00. Where we have no agency, we sell direct; pay the freight, and guarantee satisfaction. Send for our catalogue and let us tell you more about these Cabinets.



"Style F"

Please mention THE ETUDE when addressing our advertisers.

EASTERN SCHOOLS

HUGH A. CLARKE, Mus. Doc.
LESSONS BY MAIL

In Harmony, Counterpoint and Composition

4632 Chester Ave., Philadelphia, Pa.

Shenandoah School of Music
DAYTON, VA.

Offers a broad variety of musical courses including Piano, Voice, Violin, and other stringed instruments. Band and Orchestra with weekly concerts. Piporgan, Piano Tuning, Voice Culture, Elocution and Physical Culture, Arts and Crafts. Connected with an excellent Literary College. Rates: \$150 to \$225 per year. NO EXTRAS. 36th year begins September 20th. Students from 20 states.

COURTSHIP SYSTEM OF MUSICAL KINDERGARTEN

The Oldest, practical and most Scientific method of instructing children in music ever placed before the musical world. Teaches piano from the start, sight reading, transposing, rhythm and ear training.

NORMAL COURSE BY CORRESPONDENCE
Teachers all over the world are taking this course and are making a great success of it because it is the one system guaranteeing results. Write for particulars. Beardsley Park, Bridgeport, Conn.

To Learn More is to Earn More



Normal Correspondence Course

IN MODERN IDEAS OF

Touch, Technic, Pedal, Metronome, Hand Culture, etc., and How to Teach Them

Forty years' experience in a compact and thoroughly practical form.

A pupil writes: "Delighted with the lessons. Such a wealth of good things is packed into them. Just the things teachers want most to know."

Write At Once
For Particulars

Address, JOHN ORTH, :: Steinert Hall, :: BOSTON



THE "TEK"

Beautifies the Touch
Strengthens Fingers
Makes Velocity Easy
Improves the Memory

YOU NEED IT

Send for Illustrated Catalog

THE VIRGIL PIANO SCHOOL CO.
42 West 76th Street NEW YORK

Virgil Publications

Bright, attractive and melodious
Sent on Selection By MRS. A. M. VIRGIL, Director

Send for Catalog of Music VIRGIL PIANO SCHOOL, 42 West 76th St., New York

INCORPORATED 1900

THE PENNSYLVANIA College of Music

DEGREES OF MUSIC CONFERRED
1511 Girard Avenue, Philadelphia
K. H. CHANDLER, Pres.

Normal Conservatory of Music and School of Fine Arts

Offers unequalled advantages for the thorough assimilation of music at a very low cost. Voice, Piano, Organ, Violin and other Orchestral Instruments, Theory of Music, etc. Special attention given to Public School work, hence this is a Superior School for Supervisors. Many well-paying positions open to our graduates. Write for circular containing particulars, rates, etc. Address: Dr. J. E. Ament, Prin., Pa. State Normal or Hamlin E. Cogswell, Mus. M., Director, Box A, Indiana, Pa.

F. H. SHEPARD

Author of "Harmony Simplified" (15th ed.),
Piano Touch, etc.
HOME STUDY COURSES. Also condensed Personal Courses for Teachers and Students in PIANO AND HARMONY
Educationally Valuable Booklet Free.
Address, Shepard School of Music, Orange, N. J.

BURROWES COURSE OF MUSIC STUDY

Kindergarten and Primary—Instruction for Teachers by Home Study.
Send your address and a descriptive booklet will be mailed free.

KATHARINE BURROWES,
Eastern Address, F. 502 Carnegie Hall, New York City.
Western Address, Dept. F, 246 Highland Ave., Highland Park, Detroit, Mich.
Please mention THE ETUDE when addressing our advertisers.

What Others Say

"We are advertised by our loving friends."
Shakespeare.

I have been a subscriber to THE ETUDE for twelve or more years and have the most of my ETUDES on hand now. If I ever reach the point where I have to stop a magazine, THE ETUDE will be the last one I can spare, especially as long as I have a class in music.—Mrs. John P. Barratt, South Carolina.

I am very much pleased with your December package of NOVELTIES. "Love Light," by Morrison, is a gem.—Mrs. E. A. Price, Ohio.

I am very fond of that book "First Steps in Piano Study." It is a great book for beginners. The best I have ever taught.—E. Jean Nelson, Nova Scotia.

I have found Beyer's "Improved Piano Instructor" so helpful and simplified for little beginners. The little duets soon attract attention from the parents and they then urge more practice, hence we learn faster.—Lizzie Schneider, Indiana.

The calendars received are gems of art. Their superior quality bespeaks the publisher of same.—Margaret Macauley, Nebraska.

The work, "New Gradus ad Parnassum," by Philipp, is an exceedingly valuable set, containing the best of technical material, worthy of its compiler. I take great pleasure in recommending it.—Pedro Luis Ogazon, Mexico.

I am charmed with the "First Steps" for beginners and the book of Kohler's, Vol. 32, Op. 243, Book II, Presser's collection, which I use to follow as second grade.—Miss Maie Ordlin, Virginia.

The work, "Piano Players' Repertoire" is one of the finest collections of pieces of this grade I know of.—Mrs. Geo. S. Brown, Washington.

The work, "Playing Two Notes Against Three," Landon, is thoroughly practical and helpful. Its instructions and examples start right from bed-rock and progress by easy, natural and developing stages. I mastered one page in a few moments.—Jos. W. Getting, Indiana.

I am much pleased with the work, "Mexican Dances," as I have been with everything received from the Presser Co.—Emma Hutler, Ohio.

The work, "Bach Album," is an excellent compendium of favorite compositions and fine for daily practice.—Ella M. Walker, Pennsylvania.

I am very much pleased with the work, "First Months in Pianoforte Instruction" by Rudolph Palme. All piano teachers should have a copy. It makes clear one of the hardest problems in starting a beginner.—George R. Goodridge, Maine.

I have long been a subscriber to THE ETUDE which to me is the best all round music magazine that I know, and it would be impossible for me to "keep house" without it.—Miss Jane L. Bright, Maine.

I wish I had time to fully express myself regarding the many new and helpful publications you are sending out. They are increasing the interest of pupils and lessening the drudgery of teachers.—John H. Simons, California.

The work, "Playing Triplets Against Couplets" is a very fine work of its kind. I have also Redman's Dictionary which I think a great deal of, as it is just what I needed.—Mary G. Dressler, Pennsylvania.

"First Months in Pianoforte Instruction," by Palme, is a greatly needed book for the young teacher, as well as for the aged teacher who has not been taught properly pedagogical piano instruction. Nothing like it have I ever seen before. A great aid to any earnest teacher.—Prof. Alfred T. Holderbach, Ohio.

I am delighted with the work, "Mexican Dances," and their swing and melody. They improve with each playing.—Clarissa P. Kennedy.

The work, "Bach Album," is varied and most interesting and can not help but suit the requirements of all earnest teachers and students.—Grace M. Daily.

The work, "Playing Triplets Against Couplets" is most complete and admirably calculated to assist teachers and pupils to overcome the well known difficulty.—A. M. Steeds, Canada.

All music teachers are urged to investigate this method.

ONE of the most highly esteemed musicians in London has passed away in Alberto Ran-
dger, who died recently. He was born in Trieste, Austria, in 1832, and was engaged in musical work in that part of the world until 1854, when he went to London. He soon earned well-deserved success as a voice teacher, and was appointed Professor of Singing at the Royal Academy of Music. Later his executive ability gained him a position on the Board of Directors. He also served for some years as Professor of Singing at the Royal College of Music. He has left many important books upon the subject of singing, has composed an opera, and has acted as conductor of Italian and other opera at the St. James' Theatre, with the Carl Rosa Opera Company, and at Covent Garden. As a man he was broadly cultured, and highly esteemed by musicians of all nations. ETUDE readers will be pleased to know that he was an ardent admirer of this journal, and a letter is in our possession in which he warmly endorses the work this journal is doing, and states that he always kept it on his studio table for the use of his pupils, many of whom achieved great distinction.

The great German Singing Festival to be held in Philadelphia from June 29 to July 4 is attracting wide attention. A large festival hall, seating 12,000 people, is now being erected especially for this great event. A large orchestra and well known soloists will participate. On the evening of July 3 there will be a heated contest for the beautiful silver statuette, known as the Kaiser prize, given by the German Emperor, and now held by the Junger Männerchor of Philadelphia.

TEACHER'S COURSE!

Color Music Method

Hughey Music School

Mus. Art Bldg. St. Louis, Mo.

JAMES M. McLAUGHLIN H. J. STORER
AND ASSISTANTS

The Boston Correspondence School of Music

100 Boylston St., Boston, Mass.

Thorough and systematic courses by mail, in Harmony, Counterpoint, Composition and Orchestration. Special Courses for Teachers and Supervisors of Music in Public Schools. For terms and general information address the School.

Every Girl

ought to possess "that true culture of un-
purchasable value in society"—a musical education. Every girl ought to be able to play or sing well.

But unfortunately the musical instruction given by the average teacher will not fit you to play or sing artistically—will not give you the desired accomplishment. What you need is a Scientific musical education—the Combs Broad Street Conservatory of Music kind—the kind that will not only enable you to play or sing artistically, but will give you a profession as well as fall back on, if necessary.

The Combs Broad Street Conservatory of Music is in its twenty-seventh year. It accommodates 2500 pupils; the largest Conservatory except one in the United States; has a faculty of fifty-five teachers; confers degrees; has a department for young women; reciprocal relations with the University of Pennsylvania; the only Conservatory in the world giving a written guarantee to refund tuition money if instruction is not satisfactory. Our beautifully illustrated 65 page year book is free for the asking.

SINCE 1795 FAVORITE FOR INFLAMED AND WEAK EYES

DR. ISAAC THOMPSON'S EYE WATER

Gives almost instant relief and is easily applied. For bathing the eyes it is indispensable. Booklet free.

JOHN L. THOMPSON, SONS & CO.
161-9 River Street, Troy, N. Y.

New Teaching Number

FOR PUPILS IN GRADES 3 AND 4

"IN A POPPY FIELD"

By O. FELIX

For Sale at all first-class Music Stores

A sample copy sent post-paid to any address for TEN CENTS by the publisher

Joseph Flanner, Milwaukee, Wis.

Questions and Answers

Helpful Inquiries Answered by a Famous Authority

MR. LOUIS C. ELSON

Professor of Theory at the New England Conservatory

Always send your full name and address. No questions will be answered when this has been neglected. Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point. Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Q. I am having an awful time with my fingers. In winter they crack open at the tips and commence to bleed. This is particularly the case when I have had much practicing to do. The doctors don't seem to know what to do for them.—F. M. G. R.

A. Keep your hands always as warm as possible. As much of the time as you can, keep the tips covered with vaseline. Wash the hands frequently in warm water, using Ichthylol soap. Ichthylol is a drug made from the fossilized remains of prehistoric fishes. It has a curative and antiseptic effect. To soothe actual breaks in the skin, apply glycerine, and sprinkle with some surgical dusting powder, which may be obtained from any good druggist. When the breaks are healed, keep the finger-tips soft by massage or gently pressing the fingers of one hand with another. Wear old gloves at night, with plenty of vaseline or cold cream. If this treatment does not cause improvement within a month, consult a specialist.

Q. Whom would you class as the leading romantic composers?—Z. F. DE M.

A. There are two schools of romanticism, one dealing with opera and the other with music in a more general sense. In opera, Weber was the pioneer and the greatest composer of the school. When his *Der Freischütz* came out, it founded the romantic school in triumph. The characteristics of the school were chiefly the use of folk-music effects in the score and the choice of romantic subjects, often Teutonic legends. Spohr's friends claim that he founded the school, because he wrote somewhat in this style before Weber. But Spohr's operas were very chromatic and hardly popular enough to be held as founders of the school. Marschner was Weber's chief follower, and both influenced Wagner. Kreutzer and Lortzing worked partly in a delightful vein of comedy. In the more general field the word romantic is used in contrast with classic. This is an unfortunate custom, as many classical works are romantic (moonlight sonata, etc.), while many romantic works have become classics or models. Mendelssohn had romantic leanings, but Schumann was the great leader in this school. The school places more emphasis on emotion than on intellect or form in music. Thus Chopin, Liszt, Grieg and many others of their time were romantic composers. In a way, all the great modern composers except Brahms were romantic, as the early works of Strauss will prove. But the program style of intellectual story-telling superseded the so-called romantic school.

Q. Do other instruments than the violin produce harmonics?—NEW READER.

A. Almost all instruments produce harmonics. The stringed instruments of the violin type all give harmonics in the same way though they are hard to get on the thick strings of the contrabass. The first harmonic is used on the harp, the player touching the string in the middle. As harmonics come from the motion of the vibrating substance in equal parts, it follows that air-columns may subdivide as well as strings. The upper tones of the woodwind are real harmonics, and the different registers of the flute and the clarinet depend upon this. The different quality between high and low notes is especially marked on the clarinet. The brass instruments go well up into the harmonic series. Very few of them have the fundamental notes, for which the air-column vibrates as a whole, though the so-called pedal tones may be obtained on the trombone or deeper instruments. The higher tones that blend with the chief note of a bell or gong are called by-tones instead of harmonics, because the vibrating material does not divide into equal parts.

But, as we presume that "New Reader" refers to string harmonics, we can sum up the matter by saying that harmonics are producible from all strings, but easiest on thin strings. The harp producing only a single harmonic, while Paganini, with thin violin strings, was able to reach the twelfth harmonic. The viol d'amour has especially sweet harmonics, and the sweetness of the harp harmonics is also noticeable.

Q. Why is it so many singers pronounce the word "wind" and the words "either" and "neither" with the long sound of "i"?—FRIEND IN SOUTH AMERICA.

A. They use this pronunciation because it is

much easier to sing than the short sound of "i" or the long "e," especially upon a high note. Long "i" is a compound vowel, sounding like "ah" and "ee" together, and the first of these two is the easiest vowel sound for the singer. The rule of the best American vocal teachers is to pronounce the word as "wind" only when a rhyme is made by it, as, for example:

"'Twas but the moaning of the wind,
On with the dance, let joy be unconfined."

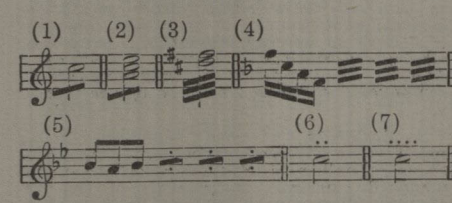
Also if there is long vocalization or a sustained high note upon the word it may be lengthened into "wind." Under all other circumstances it will be better to pronounce the word with the short "i" sound. To sing the wind blows fresh and free" would be very affected. The phonetic effect must not be disregarded however. If one took the line, "the wind howled dismally," it is possible that the long sound might be effective, but in a crisp snappy passage the long vowel would be entirely out of place.

On account of the ugly combination of vowels and consonants, most vocal teachers pronounce "either" and "neither" with a long vowel sound.

Q. Is dancing older than music?—QUESTION MARK.

A. This is almost as bad as deciding which came first, the hen or the egg. It depends a little on what will be accepted as music. Primitive man could certainly indulge in various cries imitative or signaling. But in the days when the mammoth and other beasts of antiquity roamed about in the territory that is now London or Paris, music was somewhat of a luxury, while rapid motion was often an absolute necessity. The dance must have developed first and the melody sense later, perhaps in connection with it. Many savage tribes of to-day are well advanced in both music and dancing. But in the most primitive of these tribes, the Australian type that most resembles the animal kingdom, we find the dance much further advanced than music.

Q. I have always been mixed upon musical notation abbreviations similar to the following. Will you kindly discuss this matter in your column so that I may have something to go by?



How are the above played?—B. J. D.

A. In the first example C is played in repeated eighth notes to the value of a half note—that is, four times. In the second example the chord is repeated, being played four times as in example 1. In the third case the two-note chord is played sixteen times as if repeated in thirty-second notes. The mark on the stem (or above a whole note) shows the denomination of note to be used, while the printed note shows how much of the measure must be filled up with the repeated notes. In examples 4 and 5 the marks indicate that the group played on the first beat (as printed) must be repeated for each other beat of the measure. Examples 6 and 7, with the dots, are given wrongly. It should be:

In the last example and means four staccato eighth notes. Example 6 should be written in single notation, as two quarter notes played staccato.

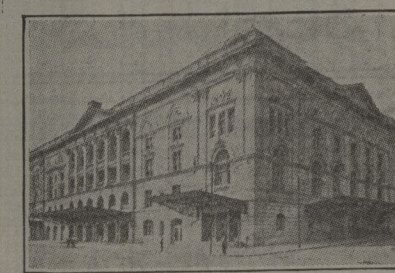
Q. Does practice on the parlor organ injure one's piano technique?—(N. F. G.)

A. Not in the least. Some teachers think that such work on a small organ will injure the piano touch, but it should rather be a benefit, for it teaches the player an excellent legato. It eliminates shading by strength of fingers, etc., but that does no positive harm if piano practice can be kept up at the same time. I have known of more than one great piano teacher grow enthusiastic over the benefits derived from organ practice. But parlor organ practice should not be kept up as steadily as piano practice. It is a physiological fact that the red organ excites the nerves, if played very long at a time.

Musical Philadelphia

All the Major Attractions of a World Music Centre, Combined with Economy and the Best in American Home Life. Philadelphia has Made Enormous Advances in Music in Recent Years.

Read the Following Carefully



METROPOLITAN OPERA HOUSE
(CAPACITY 5000)

It is estimated that there are over 2000 teachers in the city and neighboring towns, many with international reputations; Philadelphia possesses a fine Symphony Orchestra; a magnificent Opera House and famous company; a large Academy of Music; a great University with a musical department; a number of flourishing conservatories; excellent Church and Organ attractions; an enormous Festival Hall already planned; Philadelphia Operatic Society giving Grand Opera on a large scale; numerous choral and singing societies; many active musical clubs; excellent free musical library facilities; Musical industries representing an investment of many million dollars. The cost of living is reasonable and the home surroundings make Philadelphia particularly desirable for lady pupils coming from a distance. Unparalleled free Summer Orchestral attractions. It will pay you to study in Musical Philadelphia.

Issued by the Publicity Committee of the Philadelphia Music Teachers' Association (Founded 1891)

Intending purchasers of a strictly first-class piano should not fail to examine the merits of



THE WORLD RENOWNED SOHMER

It is the special favorite of the refined and cultured musical public on account of its unsurpassed tone-quality, unequalled durability, elegance of design and finish. Catalogue mailed on application.

THE SOHMER-CECILIAN INSIDE PLAYER SURPASSES ALL OTHERS

Favorable Terms to Responsible Parties

SOHMER & COMPANY
Warerooms, 315 5th Ave., Cor. 32d St., New York

FANNIE Bloomfield Zeisler

Now playing in Europe
First appearances with Nikisch at the Leipzig Gewandhaus and Berlin Philharmonic

Address all mail to
5749 Woodlawn Avenue :: Chicago

PRIVATE TEACHERS' INTER-STATE SYSTEM

providing regular
Conservatory Advantages for Their Pupils at Home
Graded Course, Term Reports, Graduation, Catalog, etc.
State Charter. Four thousand pupils enrolled.
E. H. SCOTT, Pres., - Steinway Hall, Chicago

NORTHWESTERN OHIO SCHOOL OF PIANO TUNING

Courses include Player-Piano
\$5,000 equipment. Board \$2 week.

Faust School of Tuning

Pianoforte, Player-Piano, Pipe and Reed Organ. Course includes Tuning, Repairing, Regulating, Voicing, Varioring, Polishing, daily experience in "Conservatory of Music."
Year book mailed on request.
27-29 GAINSBORO ST. BOSTON, MASS.

SCHOOL OF PIANO TUNING

REGULATING AND REPAIRING
Thorough, practical individual instruction in repair shop, enabling students to start for themselves in a short time; free practice. Low terms. 19th year. Diplomas granted. Prospectus.

ALEX. SCHEINERT
2849 N. 11th Street Philadelphia, Pa.

LABLACHE

FACE POWDER

Winter, Women and Beauty.

Wind and cold touch only to enhance the loveliness gained by LABLACHE. It freshens the skin, softening away the wrinkles and conferring a youthful daintiness of complexion. Used by beautiful and refined women the world over.

Refuse substitutes. They may be dangerous. Flesh, White, Pink or Cream. 50c a box or druggists or by mail. Send in etc. for a sample box.

BEN. LEVY CO.,
French Perfumers
Dept. 35, 125 Kingston Street, BOSTON, MASS.

PRESERVE YOUR COPIES OF THE ETUDE

The Etude Binder

It is simple but complete, cheap but durable, and beautiful in appearance.

It has a solid wooden back, which always keeps it in shape, and it does not mutilate the contents.

The copies are instantly but securely bound by the thin slats which run the length of the periodical, and yet can be removed at pleasure.

Each Binder holds twelve copies, or a full year's subscription, of THE ETUDE.

Price, postpaid, \$1.00

THEO. PRESSER CO.
1712 Chestnut St. - Philadelphia

Please mention THE ETUDE when addressing our advertisers.

NEW YORK SCHOOLS

MUSIC EDUCATION

MR. CADY'S Private Classes in Pianoforte, Harmony, etc., and **NORMAL COURSES** Now Open.

Announcements sent on application to Mrs. Calvin B. Cady, Secretary, 15 Claremont Avenue, New York, N. Y.

INTERNATIONAL MUSICAL EDUCATIONAL AGENCY

MRS. BABCOCK
Offers teaching positions, Colleges, Conservatories, Schools. Also Church and Concert Engagements. CARNegie HALL, NEW YORK

GRANBERRY PIANO SCHOOL

GEORGE FOLSOM GRANBERRY, Director
TEACHERS' TRAINING COURSES
FAELTEN SYSTEM
CARNegie HALL, NEW YORK

Sight Playing for Pianists

If you are a poor Sight Reader and have difficulty in playing **NEW MUSIC** at **FIRST SIGHT**, write for Booklet giving full particulars of our complete correspondence course.

A professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "Your Course is worth the price to me every week in the amount of time it saves me alone."

ADDRESS
NEW YORK COLLEGE OF APPLIED MUSIC
9208 Metropolitan Tower
New York City

Dunning System OF IMPROVED MUSIC STUDY FOR BEGINNERS

There is a reason why the Dunning System is the only one endorsed by the world-renowned masters of music. There is a reason why a teacher taking this course should have a Dunning class of seventy-two in six months. Teachers are proving every day that it pays, *Musically, Artistically, and Financially*, to take the Dunning System, for it is recognized as the best in the line of teaching. That is the opinion of Leschetizky, Scharwenka, Busoni, Carreno, DePachmann, Gubikowitsch, Dr. Mason, Johanna Galski and many others. For further information and booklets address
MRS. CARRE LOUISE DUNNING, 11 West 36th Street, New York City

\$70 SIX WEEKS COURSE for Teachers and Advanced Students

Piano, Organ, Voice, Violin, Other Instruments, Elocution, Etc.
Teachers educated in Europe, Leschetizky Piano Technique, Two Private Lessons per Week, Class Lessons in Normal Methods, Public School Music, Harmony. Certificates, Programs, Catalogue
MARKS' CONSERVATORY OF MUSIC, 230 West 75th Street, New York

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

FRANK DAMROSCH, Director
AN ENDOWED SCHOOL OF MUSIC
The opportunities of the Institute are intended only for students of natural ability with an earnest purpose to do serious work, and no others will be accepted.
For catalogue and full information address Secretary, 120 Claremont Avenue, New York

The American Institute of Applied Music
(THE METROPOLITAN COLLEGE OF MUSIC)
John B. Calvert, D.D., President
The Faculty and Examiners:
H. Rawlins Baker Mary Fiddell Burt Kaye S. Chittenden May L. Dittie Geo. Coleman Gurr
Pauline O. Greene John Cornelius Griggs Leslie J. Holston Gustav O. Hornberger Paul Savage
Henry Schradieck Harry Rowe Sholey Wm. F. Sherman Katharine L. Taylor R. Huntington Woodman
Send for circulars and catalogues. 26th SEASON KATE S. CHITTENDEN, Dean

THE NEW VIRGIL Practice Clavier
Far superior in its latest construction to any other instrument for teaching and practice.

VIRGIL SCHOOL OF MUSIC
WINTER TERM BEGINS MONDAY, JANUARY 8th.
ENROLLMENT DAY SATURDAY JANUARY 6th.
For catalogue and prospectus address:
A. K. VIRGIL, 45 East 22nd Street, NEW YORK

QUESTIONS AND ANSWERS.

Continued from page 145

Q. Did the trumpets and other instruments referred to in the Bible bear any resemblance to modern instruments?—I. L.

A. Some did, but most of them did not. Jubal is mentioned in Genesis 4 as "father of those who handle the harp and organ." But the harp was at first a primitive affair, with few strings, and not often larger than a triangle with two-foot sides. The Kinnor, spoken of as David's harp, may have been a lyre. There must have been larger harps from Egypt, but it is not surely known which name was given to them. The Nebel was more like a dulcimer, or flat board frame, with strings stretched along it. The Asor, David's "instruments of ten strings," was probably a form of lyre played with a plectrum. The early organ was a small affair, usually a simple set of pipes, or organ. The later Temple organ, called the Magrepha, was described as a powerful affair, so loud that when it was used the people of Jerusalem could not hear one another talk. But some people think it was a large drum, and the name means also fire-shovel—hardly a musical instrument. The ram's-horn, or Schofar, is still played at the Jewish New Year. Other curved horns were used, and a straight trumpet like our post-horn. Flutes were well like, the Talmud holding them "suited either to the bride or to the dead," as their tone-color could be made lively or melancholy. The timbrel or taboret was a tambourine, and came in several sizes. There were military drums shaped like small kegs. Most of the instruments came from Egypt, including the sistrum, or frame-work of metal bars to be jingled. Power was the quality most desired, and the Bible tells us to "play skillfully and with a loud noise."

Q. Will a violin correctly tuned to the piano "A" be exactly in tune in all of the open strings with the properly tempered scale of the piano? (D. C.)

A. With the strings of the violin tuned in the scale of nature, the deviation from the tempered scale is very slight. For a perfect fifth, the difference in the two scales is one-fifth of a semitone, while some hear a twelfth of a semitone, while some hear a change, they are in doubt as to whether it was flatted or sharpened. One point of violin playing sometimes defies the piano tuning. A fine violinist will often make a sharp sharp, and a flat flatter than it is on the piano. This intensifies the chromatic progression, but it is even further from the law of natural intonation than the piano pitch would be.

Q. I am living a great distance away from any music center, and it is impossible for me to hear the best works, either ancient or modern, well played. I have been told that if I want to develop musically, I must hear much good music all the time. What am I to do? Do you think a really good sound-reproducing machine would be of use to me? (A. R.)

A. Decidedly, a good sound-reproducing machine would be of much use, if its records or rolls contain a sufficient repertoire of the standard classics. Instruments of the mechanical piano-player type are now used in teaching, and include many classical and educational works in their lists; while the sound-reproducing machine records give much that is best in opera. A good educational course would include fugues and suites by Bach, to show the glories of counterpoint and canonic imitation in part-writing; symphonies and sonatas of Haydn and Mozart, to show early examples of the full form; all the Beethoven symphonies as lessons in expressive power; overtures like Mendelssohn's "Hebrides" and "Midsummer Night's Dream," Wagner excerpts, as beautiful examples of modern harmony; and for piano, a selection from Beethoven's sonatas, with examples of Chopin, Schumann and Liszt. Many of these works are now available for reproduction, and could form the basis of lessons or club talks on the various schools of music. A "good sound-reproducing machine" will certainly be of great use to you.

Q. Is it necessary to be able to play all of the instruments of the orchestra before being able to arrange music for a band? (A. R.)

A. No, indeed! Berlioz, who was the founder of the modern orchestral coloring, was unable to play on any instrument, although he strummed a little upon the guitar. Wagner, who wrote gloriously for every orchestral instrument, was only able to play piano and that rather poorly. But the composer must understand how every instrument is played and what it can do. It is, however, a great help to an orchestral conductor to be able to play the pianoforte well. Most of them do so. But Richter, who was for a long time the chief conductor of the world, was a horn player, and a great score for the composer too, to be able to play his intentions to those who interpret his works. Please mention THE ETUDE when addressing our advertisers.

SIX HAND PIANO MUSIC

The following ensemble pieces include all grades and styles, and are useful for teaching purposes and recitals. Most of them are by standard foreign composers, in the original editions, and some of the latest novelties are among the number. We shall continue to add works of merit from time to time until we have lists. For those unfamiliar with this form of all the desirable literature available on our music, selections will be made on request. The same liberal discount will be allowed as on our own publications.

André, Christi Kind'l, Gavotte	\$0 75
Krausköpfchen	75
Ascher, Fanfare Militaire	1 40
Berlioz, Marche Hongroise	1 25
Beethoven, Turkish March	65
Bellini, Norma, Overture	1 50
Bach, E., Awakening of Spring	75
Bachmann, Sorrento	1 00
Behr, Birthday Gavotte	1 00
Sparrows Chirping	1 00
Spring Flowers	75
Clark, Torchlight Procession	1 00
Pellic, Rustic Dance	75
Fondet, Girard Gavotte	75
Gabriel-Marie, La Cinqantaine	1 25
Serenade Badine	1 25
Gantier, Secret	75
Gobberts, Marche Triomphale	50
Goldie, Russian March	75
Gosse, From Olden Times	50
Gonno, Faust, Fantasy	75
Gurilt, Hussarenmarsch	50
Gavotte	45
Capriccioletta	65
Ballata	90
Haydn, Two Minuets	1 15
Gipsy Rondo	1 00
Haller, Open Air Dance	50
Hirsch, Friendship Polonaise	60
Hofmann, Roshub	75
Horvath, Vis-à-vis, Quadrille	1 25
Hofmann, March	40
Kéler Béla, Lustspiel Overture	1 00
Koelling, From Norway	75
Kramer, Glockenspiel	90
Jubelfeier, Polonaise	75
Pensionatsfreuden, Waltzes	1 25
Im Flügelleide	1 00
Leonard, At the Telephone	75
Tour in an Auto	75
Liffl, Polonaise	60
Lortzing, Caesar und Zimmernann, Fantasy	50
Mayer, Galop Militaire	1 15
Mendelssohn, Hunting Song and Venetian Barcarolle	90
Midsummer Night's Dream, Overture	1 90
Hebrides, Overture	1 65
Wedding March	1 00
Mozart, Magic Flute, Fantasy	50
Magic Flute, Overture	1 50
Menuet in E flat	90
Oesten, Alpine Bells	75
Alpine Glow	80
Three Sisters	1 00
Arrival of Spring	1 00
Rathbun, Mayday	75
Ravina, Tyrolienne Variée	1 65
Richter, Spring Flowers	60
Wedding Day	60
On Parade	60
Rossini, Barber of Seville, Overture	1 75
La Gazza Ladra, Overture	2 50
Tancredi, Overture	1 00
Sandré, Marche de Fête	1 25
Bienvenue Matinée	1 25
Scharwenka, Polish Dance	75
Suppé, Boccaccio, Fantasy	90
Spindler, Waltz	90
Charge of the Hussars	90
Schubert, March in D	90
March in B minor	65
Strauss, Radetzky March	75
Streabhog, Op. 100, No. 1, Pas Redoublé; No. 2, Valse; No. 3, Galop; No. 4, Rondo; No. 5, Polonaise; No. 6, Boléro	50
Op. 183, No. 1, Marche	65
Op. 183, No. 2, Valse	65
Op. 75, March	60
Thullier, Day in Seville	1 40
Feast of the Rose	75
Tutschek, Frühlingmarsch	75
Verdi, Aida, Triumphal March	60
Trovatore, Fantasy	1 15
Voyé, Roses of Spring	90
Wollenhaupt, Grand Galop Brillante	1 00
Zappf, Little Musician	75

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

BUSINESS HELPS OF VALUE TO THE TEACHER.

BY J. L. RICKABY.

Few people realize to what a great extent the work in city offices and business places has been simplified and lightened by various contrivances devised or invented for this very purpose. It is to be regretted that music teachers are very backward in many things. We still have the lesson "pedlar" going from house to house, although, happily, the number is on the decrease. The studio or music room is a necessity to efficient work. Music and books are then at hand when needed. The room dedicated to musical work, adorned with pictures, equipped with piano, music cabinet and books, gradually acquires an "atmosphere" which, in itself, has a decided value to those who enter it for instruction, and this is really beginning to be recognized. A musical dictionary, a musical encyclopedia, and a few other books of reference, a metronome, two or three musical magazines, the catalogs of the leading publishing houses, are all necessities in a well-equipped music room, and may usually be found there, but there are some thoughtless enough to ignore them. The best work cannot be done without them.

There are several accessories, however, that might be added to the teacher's studio, which, while they can be done without, and while they perhaps have no direct bearing upon the pupil's progress, are yet helpful, useful and, if nothing else, they impart a business-like aspect to the teacher's activities.

MECHANICAL ACCESSORIES.

First of these is the typewriter. Now, whether a teacher should use a writing machine or not is merely a personal matter. The fact is, however, that the typewritten letter looks more business-like and, moreover, such a letter is much more likely to make a good impression, and therefore to receive more courteous attention than an untidy, illegible scrawl. A machine is easy to manipulate, and can be bought at almost any price from ten dollars up.

A duplicator of some kind is a very useful adjunct to a studio. It would save much printing. Notices, programs, etc., can be reproduced in any numbers. On the hektograph, which anyone can make for a few cents, colors can be used, and really artistic work done. Every pupil should have a great deal of practice in writing at intervals of all kinds, and especially major and minor seconds. With a duplicator such exercises can be had in any quantities, and there would be a marked improvement in the theoretical knowledge and the sight-reading of the pupils using them. The duplicator has proved very useful in another way. A teacher will often find one or more especially good exercises in some book that may not contain enough of other material to be worth buying. In such a case the exercises may easily be copied for the benefit of those who need them.

CARD INDEXES.

There is no office or business house of any consequence which is not equipped with some card index system. The music teacher, no less than the merchant or banker, can systematize his affairs with something of this kind. A small card index cabinet can be utilized for appointments, times of lessons, the daily routine, accounts for lessons, music, etc., and those using this card system claim much for it. It undoubtedly simplifies matters relating to one's work, and renders data of all kinds more easily available.

While scarcely coming under the head of studio equipment, one of the most useful things for both teacher and pupil is the lesson book. In this the teacher at each lesson writes down the date and the work for the succeeding one. The pupil has no excuse for omitting anything he is told to learn or to practice. If for any reason the lesson is missed a note is made giving the reason. When it is made up the new date is given. This prevents any mistakes or misunderstanding between teacher and patron—a weighty consideration, indeed. Further, and not the least in importance, a book of this kind becomes an exact record of the pupil's technical progress, and the teacher, or anybody else, for that matter, can see at any time just what work has been done, and what remains to be done.

This, of course, presupposes a prescribed course, which every teacher should formulate and go by. Too many teachers work in a haphazard way. A music teacher should strive to be progressive, up to date and alive to everything that offers a possibility of making his work more effective, easier and more remunerative.

A distinguished philosopher spoke of architecture as *frozen music*, and his assertion caused many to shake their heads. We believe this really beautiful idea could not be better reintroduced than by calling architecture *silent music*.—Goethe.



NILES BRYANT
PRESIDENT AND FOUNDER

PIANO TUNING PAYS

YOU CAN LEARN PIANO TUNING AT HOME BY DEVOTING YOUR SPARE MOMENTS TO THE STUDY OF OUR CORRESPONDENCE SYSTEM.

It is a profession that can be converted into money at any time or place in the civilized world at an hour's notice. Our exclusive, patented mechanical aids make our instructions clear, understandable and practical even to those who have had no previous musical training.

WHAT OUR STUDENTS SAY

"I tuned 24 pianos last week at \$3 each. Am making as high as \$75 per week tuning."
K. Weller Daniels.

"I can make \$5 to \$10 most any day, tuning. Would not take \$1,000 for my course."
August C. Mintz.

"Have made as high as \$17.50 a day."
Will H. Eads.

"I left home Wednesday morning and got back Friday night, and had \$27 above expenses to show for my three days work tuning."
A. J. Van Doren.

"You teach quickly and practically that which here in Europe demands a couple of years factory work."
Stoyan A. Tsanoff,
Graduate Royal Conservatory, Leipzig.



THE TUNE-A-PHONE IN USE

We supply free a Tune-a-Phone, also a working model of a full-sized, Modern, Upright Action, and the necessary tools for each pupil.

OUR WONDERFUL INVENTION, THE TUNE-A-PHONE, gives the exact number of beats that should occur in the test intervals. With it the student knows what the result should be. It eliminates guess-work.

Write today for free illustrated descriptive booklet. Address,

NILES BRYANT SCHOOL OF PIANO TUNING
20 Fine Arts Building, Battle Creek, Michigan, U. S. A.

Along the Rio Grande

With an Unique Panorama of Two Republics
The United States and Mexico
Route of the Famous

"Sunset Limited"

Exclusively first-class California Train
Semi-weekly Between

New Orleans Los Angeles San Francisco
24 Hours Saving in Time

New All-steel Pullman Equipment—With every Known Modern Travel Convenience for the Man, for the Woman, for the Child.

Dining Car Service Best in the World

These Two Interesting Books Free, Mention Both
"California for the Tourist"
"Louisiana and Texas for the Tourist"

Southern Pacific Sunset Route
L. H. NUTTING, G. E. P. A.
368 or 1158 or 1 Broadway, NEW YORK

Photogravure Musical Pictures



FRANZ LISZT



HARMONY

Titles

Harmony
Franz Liszt
Visions of Wagner
Mozart at Salzburg
Schubert: The Maid of the Mill
Beethoven: The Approaching Storm

Portraits

Schumann
Schubert
Chopin
Rubinstein
Liszt

Price, each, 25 cents Hand Colored, 75 cents

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

Please mention THE ETUDE when addressing our advertisers.

PIANO TEACHERS

"Little Journeys in Melody Land"
"Poetical Thoughts," "Melodic Sunshine"
and other compositions by SETTIE D. ELSWORTH, songs
for children and beginners. Ask your dealer or send for
thematic circular to N. D. ELSWORTH & CO.,
Publishers, 7700 Sangamon St., Chicago, Ill.

MUSIC MATERIAL
FOR
Kindergarten Teachers

Mr. Batchelor has had long experience with little
children and has invented many devices which lead by
easy graduated steps, from simple child play to intelligent
study of the Tone Language.
The Color Bird Scale; Color Note Scale; Small
Color Scale; Music Staff Peg Board; Music Staff
Folding Board, etc.
Prices so low that the teacher can furnish each child
with his own material.
Write at once for descriptive catalog and information
regarding Correspondence Course.

DANIEL BATCHELOR & SONS,
Germantown, Philadelphia, Penna.

RAGTIME
PIANO PLAYING
TAUGHT BY MAIL

Write for free Booklet
CHRISTENSEN MUSICAL COLLEGE
525 S. Western Avenue Chicago

Send No ON TRIAL 60c
Money
No more lost, torn or
ragged Sheet Music
LIKE MOROCCO
Holds 200 sheets firmly
Opens Flat. Flexible.
Agents, Dealers write
W. A. KRAMER CO.
Box 5894, Philadelphia

TURN EASY TABS
SAVE YOUR
TIME & TEMPER
Simplest
Binders and
Sheet-Turning
Device Made
Send 25 cts. for Packet
Containing Dozen Sets
TURN EASY CO.
225 Fingal St., Pittsburgh, Pa.



UNIQUE SERVICE

WHEN you buy a Monarch Typewriter there is
immediately established for you a most
unique service. You are made to realize that
the manufacturer who made your machine is
going to stay back of it.
The Monarch Typewriter Company does not
forget a typewriter as soon as it passes into a cus-
tomer's hands, but their interest is as keen in the
Monarch that has been in use many years as the
one on its way to a prospective customer.

MONARCH LIGHT
TOUCH

Monthly Payments
Monarch machines may be purchased on the
Monthly Payment Plan. Send for Monarch lit-
erature. Learn the many reasons for Monarch
superiority. A post card will bring full information
and address of nearest office.

The Monarch Typewriter Company
Executive Offices:
300 BROADWAY :: NEW YORK

New Publications

Industrial Depressions. By Geo. H.
Hull. Frederick A. Stokes Company; 277
pages, many charts. Price, \$2.75 net.

Students of the problems which under-
lie our economic progress will rejoice
to know that this important work has
appeared. The writer has carefully an-
alyzed all of the great industrial depres-
sions, and comes to the interesting con-
clusion that iron is the barometer by which
we may determine the extent of our eco-
nomic derangements. He clearly indicates
the difference between a panic and real
industrial depression. He refutes the
idea that over production is the cause of
business stagnation. His conclusions re-
garding the influence of the crops and the
misapplication of large capital are
equally convincing. The remedy which
Mr. Hull suggests is "the inauguration by
the national government of a system of
collecting and publishing monthly all per-
tinent information in relation to the exist-
ing volume of construction under contract
for the next few months and all pertinent
information in relation to the capacity of
the country to produce construction ma-
terials to meet the total demand." This
will enable the producers and consumers
of the country to "work in the light, in-
stead of in the dark." THE ETUDE rarely
reviews any other than strictly musical
books, but this work is intended for all
serious students who desire to secure a
grasp of the larger dimensions of the
nation's welfare.

The Voice and Its Natural Management,
by Herbert Jennings. Published by
Macmillan & Co. Price, \$1.25. Bound
in cloth. Numerous illustrations, 213
pages.

As with all books with a practical
aim, it is impossible for the reviewer
to tell by mere reading whether the ex-
ercises given are really valuable. Such
exercises, particularly in the study of
the voice, must be carefully tried out
in actual practice. This book, however,
impresses us with its common sense,
and there is no question that the reader
will learn much regarding tone and its
cultivation, pronunciation, public speak-
ing and stage deportment. The book
is probably of more interest to elocu-
tionists than to vocalists, but in this
day when elocution in singing is com-
ing to be recognized as a real necessity,
there is a field for a book of this kind.

The Musical Amateur, by Robert
Haven Schaffner. Published by the
Houghton Mifflin Co., Boston, Mass.
262 pages. Price, \$1.25, net.

The importance of the musical ama-
teur is a factor which is only now at-
taining its due place in the considera-
tion of the American musical world.
This country abounds in excellent mu-
sicians, both native and foreign, but the
amateur who has a real understanding
of music, and is at the same time not
anxious to rush into the professional
ranks, is far more rare. This book will
help to create more and will encourage
those who are beginning to realize the
value of musical appreciation. Also it
will interest the jaded professional mu-
sician, who will find in it much to re-
mind him of his own musical growth.
The Musical Amateur is written in a
pleasant, discursive, mildly humorous
vein, and contains ideas of value.

Please mention THE ETUDE when addressing our advertisers.

Franz Liszt and His Music. By Arthur
Hervey. Published by the John Lane
Co., New York, N. Y. Price, \$1.50;
postage 10 cents.

Liszt was a diamond with many fa-
cets, and this little book of Mr. Hervey,
though only 176 pages long, gives a
very comprehensive idea of the versa-
tility of the great master. The first
chapter consists of familiar biographical
matter, the second of his aims and am-
bitions as an artist, "The Musician and
the Man." After this his compositions
are treated with more detail. His
literary works, correspondence and
personal influence are all adequately
treated. Many quotations from the
music of Liszt brighten the pages con-
siderably, though the style throughout
is readable and obviously the work of
a Liszt enthusiast.

The Philosophy of Music. By Halbert
Hains Brittan. Published by Long-
mans, Green & Co., New York, N. Y.
Price, \$1.35 net.

The principles of Musical Aesthetics
have been clouded so much in the past
by writers whose reasoning faculties
have been obscured by their emotional
faculties that it is a great pleasure to
read this work of Dr. Brittan's, if only
for its freedom from "musical mush." A
philosophy of Poetry has been in ex-
istence for many centuries, but music,
being a young art, has only recently ar-
rived at a stage when anything like a
comprehensive philosophy is possible.
The present work is a weighty, inter-
esting book upon this subject. It is
well worth the perusal of all serious
students.

Dr. Henry Coward, the Pioneer Chorus-
master. By J. A. Rogers. Published
by John Lane Co., New York, N. Y.
Price, \$1.00 net; postage, 8 cents.

The story of the boy who began life
as a "bencher" in a Sheffield cutlery
shop, and rose to be the chorus-master
of the most famous chorus in England,
the home of choral music, is of over-
whelming interest to all who are study-
ing music under disadvantageous cir-
cumstances, and cannot fail to be of in-
terest to others besides. English read-
ers will be proud of this sturdy York-
shireman and his stubborn plodding.
An extract from the book and a lengthy
account of the career of Dr. Coward
has found a worthy place in the "Self-
Help" issue of THE ETUDE.

Two Hundred Opera Plots, by Gladys
Davidson. Published in two volumes
by the J. B. Lippincott Company, Phil-
adelphia, Pa. 447 pages, 16 portraits of
opera composers. Price, \$2.50 the set,
two volumes.

At the head of each plot described is
given the name of the composer, the
librettist, the date and place of first
production, and a list of the principal
characters. A splendid catholicity is
displayed in the selection of material,
and we find not only the most recent
works of Strauss, Debussy, Massenet,
and the modern writers, but also the
works of the past—Gluck, Wagner,
Marschner, etc. The light operas of
Sullivan, Johann Strauss, Offenbach,
Planquette, Edward German and others
also receive adequate attention. The
author seems to have confined herself
to operas already familiar and success-
ful, and has shown admirable discrimi-
nation. The style throughout is clear,
readable and as interesting as the need
for brevity permits the author to make
it.

NOTASEME
(PERFECT PROCESS)

Silk-Hosiery

Wears Like "Sixty"—
Looks Like "Fifty"—
Costs but Twenty-five

THERE'S an inde-
scribable pleasure in
putting on Notaseme
Hosiery every morning
—it fits so snugly, feels
so soft, looks so silky,
shows instep and ankle so
sheerly.

Its silky texture, obtained
by the Notaseme Perfect
Process—(latest machinery,
highly skilled labor, best grade
materials, perfect dyes, exclu-
sive finishing treatments)—
makes Notaseme Silk-Lisle
Hosiery permanently as
lustrous and smooth as silk
itself.

Notaseme 4-ply cable-knit heels
and toes, though soft and flexible, are
of amazing low wear.

PRICE LIST
Silk Lisle—25c each postpaid
Ladies' Hosiery in Black and Tan,
in gauze or medium thickness.
Men's Half Hose in Black, Tan,
Navy, Grey, Gauze, Medium or
Heavy thickness.
Pure Silk—50c each postpaid
Ladies' Hosiery—Lisle top—White,
Black, Tan in Gauze thickness only.
Men's Half Hose—Black, Tan,
Navy Grey in Gauze or heavy thickness.
Order by mail. Be sure and men-
tion Size, Thickness, Color.
P. O. Stamps accepted.
Mitchell Hosiery Company
1711-1713 Ionic St., Phila., Pa.

A Skin of Beauty is a Joy Forever
DR. T. FELIX GOURAUD'S
ORIENTAL CREAM
or MAGICAL BEAUTIFIER

PUR-
ifies
as well
as
beauti-
fies the
skin.
No other
Cosmetic
will do it.

Removes Tan, Pimples,
Freckles, Moth Patches,
Rash and Skin Diseases,
and every blemish on
beauty, and de-
fines detection. It
has stood the test
of 64 years, and
is so harmless we
taste it to be sure
it is properly
made. Accept
no counterfeit of
similar name.
Dr. L. A. Sayre
said to a lady of
the haut ton (a
patient): "As
Cream 'as the least harmful of all the skin preparations."
For Sale by Druggists and Department Store.
Send 10c in stamps for a book of Gauraud's Oriental
Beauty Leaves, a handy little volume of perfumed
powder leaves which can be slipped into the purse and
used in any emergency.

FERD T. HOPKINS, Proprietor
37 Great Jones Street New York

MASON METHOD

BESSIE MORGAN
Pianist—Instruction
This is to certify that Miss Bessie
Morgan has unusual musical talent
and ability and that as a teacher,
it gives me great pleasure to
recommend her.

Studio: 50 Jefferson Ave.
Jersey City Heights, N. J.

Wm. Chas. Keene, Pres.
Lorimer Institute
Dept. 3121 Baltimore, Md.

Hair Like This

FREE Let me send you
a remarkable
treatment for Baldness,
dandruff, Gray Hair, etc., at my own
expense. It will surprise and
delight you. Write today to

LITTLE "MADAMA BUTTERFLY."
In Wakeling Dry's biography of Puc-
cini an interesting anecdote is related
with regard to *Madama Butterfly*. As
all the world now knows this opera was
a dismal failure on its initial production
at La Scala, Milan.

"He (Puccini) tells an amusing story
of a little incident occasioned by the
fiasco, which, he says, brought him at
least some little consolation, and atoned
for much disillusion. A bookkeeper at
Genoa, an ardent admirer of Puccini, in-
dignant at what he considered the out-
rageous treatment—for it was nothing
else—meted out to his favorite composer,
went to the City Hall to register the birth
of a daughter. When the clerk asked
the name of the child, he replied, "Butter-
fly." "What!" said the official, "do you
want to brand your child for life with the
memory of a failure?" But the
father persisted, and so as *Butterfly* the
child was entered. A little time after this
Puccini heard of the incident, and rather
touched with the simple devotion, asked
the father to bring the child to see him.
On the appointed day, Puccini looked out
of the window and saw a long stream
of people approaching his front door.
Not only did the father bring little "But-
terfly," but, as in the first act of the
opera from which her name was derived,
her mother, sisters, aunts, uncles, cousins,
as well—in fact the whole surviving
members of the genealogical tree. Puc-
cini laughingly said at the end of a try-
ing afternoon that it was the most trying
reception he had ever held."

I, myself, am good fortune.—Walt
Whitman.

BEETHOVEN CONSERVATORY
OF MUSIC
The oldest, largest and best music school in
the West. All branches of music taught.
Specially Low Rates for Beginners
Handsome Illustrated Catalogue
on application to
THE BROS. EPSTEIN
N. W. Cor. Taylor and Olive Sts., St. Louis, Mo.

NORTHWESTERN UNIVERSITY
EVANSTON-CHICAGO
SCHOOL OF MUSIC

A University Professional School, for the comprehensive
study of practical and theoretical music, either as a pro-
fession or as an element of culture. Located upon the shore
of Lake Michigan, in Chicago's most attractive suburb.
I. Course in Applied Music, leading to
the Degree of Graduate in Music.
II. Course in Theory and History of
Music, leading to the Degree of
Bachelor of Music.
III. Post Graduate Course.
IV. Literary-Musical Course.
V. Course in Public School Music
Method.
VI. Normal Course in Piano Methods.
Courses I, II and V include literary studies in the College
of Liberal Arts or Academy without extra expense.
A thorough Preparatory Department is maintained.
The environment is perfect and social advantages super-
ior. Send for detailed descriptions of courses and book
of Evanston views.
P. C. LUTKIN, Dean, Evanston, Ill.

MUSICAL PINS

JEWELRY FOR MUSICAL PEOPLE.
Every Music Lover Should Have a Set.

THE PINS are made for either lady or gentle-
man. Can be worn on cuffs or collar as a class
pin, or as a badge, or as a stick pin. Bear the
appropriate lettering "NEVER 'B FLAT,'" "SOMETIMES 'B SHARP,'" "ALWAYS
'B NATURAL.'" These Pins make an attrac-
tive, suitable and lasting present for Teachers
or Pupils.

Set of 3, 25c prepaid in Roman Gold plated,
or 35c each in Sterling Silver, plated or
plain finish, for Sterling Silver Breastpin
containing all sentiments. Prices on quantities
upon application.
Send for catalogue of other musical jewelry
novelties: Violins, Drums, Banjos, Mandolins,
etc., in miniature as pins and charms.
THE PRESSER CO., Philadelphia, Pa.

Pupils of John Proctor Mills.
Allegretto, Kohler, Katy-Did, Cochran:
Where Poppies Bloom, Clough-Leigher:
Butterfly, Cochran: Cuckoo, Becker: The Fair,
Gullitt: Nocturne, Reinecke: Valse, Bohm:
Mazurka, Lohner: Song Without Words,
Dahl: Little Friends Polka, Streiberg:
Storiette, Tourlee: Camp of the Gypsies,
Behr: Air de Ballet, On the Plaza, C. W.
Cadman: Melody in F (4 hrs.), Rubinstein:
Am Stillen See, Fink: St. George's Promenade,
Jonson: Menuet, Paderewski: Fragment of
Sonata, Beethoven.

Useful Recital
Music

Pupils of Vincennes School.
Dance of the Winds, Peabody: At the
Lakeside, Engelmann: Day Dreams Reverie,
Feldhouse: March of the Gnomes (6 hrs.),
Behr: Stone Kaleidoscope, Engelmann: Heart's
Melody, Engelmann: Puppilions, Thome:
Moreau Salon, Goerdeler: Idillo, Lack:
Promenade Polka (6 hrs.), Ringuet: April
Showers, Fink: March Militaire (8 hrs.),
Koelling.

Pupils of Pawnee Conservatory of Music.
Joy Days in May, Behr: Jolly Dances,
Bechter: May Queen, Goerdeler: Valsette,
Nurnberg: Peter Pumpkin Eater, Spaulding:
Fairly Whippers, Krogmann: March, Blom:
Moonlight Serenade (8 hrs.), Lange: Loyal
Hearts, Engelmann: Jewel Dance, Engel:
By the Fireside (4 hrs.), Pearls: Dance of
the Marionettes, Necke: Rose, Bohm: Dance
Tastique (4 hrs.), Mason: The Bird at Sea,
Henry Smart: Sonata, Op. 49, No. 2,
Beethoven: Home, Sweet Home (Petal study
with one finger), Mason: Gypsy Rondo,
Haydn: Valse, Op. 18, Chopin: Dancing
Stars, Drumheller: Caprice Valse (4 hrs.),
Saint-Saens: Titanie, Wely: Tarantelle,
Rubinstein.

Pupils of Mrs. Nellie McLean Stevenson and
Miss Ruth Jennings.
Don Juan (4 hrs.), Mozart: Russian In-
termezzo (4 hrs.), Franke: The Little Stranger,
Spaulding: Life's Golden Morn (vocal),
Hartwell Jones: Indian War Dance, Brown-
ing: Bloom and Blossom, Waltz (6 hrs.),
Holst: Star of Hope, Kennedy: Allegro from
Quartet in F, Mozart: Butterflies, Russell:
Quartet from "Rigoletto" (4 hrs.), Verdi:
Sing Sweet Bird (vocal), Holst: Andante,
Thome from "Surprise Symphony," Haydn:
The Rock Rose, Smallwood: June Morning,
Forman: My Guiding Star, Drumheller:
Bugle Corps, Bovet: Feathered Songsters
(4 hrs.), d'Haenens: Convent Bells, Bol-
man: Night Sings on the Wave (vocal
trio), Smart.

Pupils of Miss d'Autremont.
Parade Review (4 hrs.), Engelmann:
Turtle Doves, Engelmann: March of the
Teddy Bears, Pearls: Making Kitty Dance,
Chadwick: Garland of Roses Waltz, Streab-
bog: Gay as a Lark, Fink: Bicycle Gallop,
Bechter: Morning Prayer, Streabog: Pikes
Sliding Down Hill, Brown: Dorothy (Old
English Dance), Smith: Evening Greeting,
Heins: Fountain, Bohm: Moonlight Reverie
(4 hrs.), Allen: Love's Golden Star, Drum-
heller: Twilight, Guy: Evening Star Reverie,
Goerdeler: Silver Stars, Decker: My Little
Left Hand, Hofmann: Dance of the Demons,
Holst: Narcissus, Nevlin: Concert March,
Wollenhaupt.

Pupils of Miss Mary Hanes Taylor.
Rigoletto (4 hrs.), Verdi: Merry Bobolink,
Krogmann: German Song, Neapolitan Song,
Tschalkowsky: Finale from Sonata No. 9,
Haydn: A Birthday (song), B. Hun-
Woodman: Humoresque, Dvorak: Curious
Story, Heller: Air and Variations (violin),
Haydn: Sorrentino, Lack: Solree de Vienne,
Schubert-Liszt: Polonaise Militaire, Chopin:
Falling (song), Schubert: Hunting Song,
Mendelssohn: Spinning Song from "Flying
Dutchman," Wagner-Liszt: Concertstück,
Weber.

Pupils of Miss Renah Miles.
Rondo Capriccioso, Mendelssohn: Allegretto
vivace, Op. 31-3, Beethoven: A la Bien Aimee,
Schuett: Allegretto vivace, Beethoven: Kam-
menoi Ostrow, Rubinstein: Scherzo, Chopin.

Pupils of Greensboro Female College.
Hungarian Rhapsodie, No. 8, Liszt: Con-
certstück, "Das Vogelein" (duo solo), Popp:
Eman, Involant (vocal), Verdi: Concerto,
Op. 26 (violin), Bruch: Gavotte and Musette,
Scarlatti: Arabesque, Debussy: Ballade, Op.
47, Chopin.

Pupils of Leopold Wolfsohn.
Concerto, G minor (third movement),
Mendelssohn: Polonaise, E major, Liszt:
Concerto, G minor (third movement), St.
Saens: Sonata, Op. 53, Beethoven: Concerto,
A minor, Op. 16 (first movement), Grieg:
Campanella, Liszt: Wedding March and Elfin
Dance from "A Midsummer Night's Dream,"
Mendelssohn-Liszt: Andante Solanata and
Polonaise, Op. 25: Chopin: Concert Para-
phrase on Weber's "Invitation to a Dance,"
Tausig: Capriccio Brillant, Mendelssohn.

Pupils of John Proctor Mills.
Allegretto, Kohler: Katy-Did, Cochran:
Where Poppies Bloom, Clough-Leigher:
Butterfly, Cochran: Cuckoo, Becker: The Fair,
Gullitt: Nocturne, Reinecke: Valse, Bohm:
Mazurka, Lohner: Song Without Words,
Dahl: Little Friends Polka, Streiberg:
Storiette, Tourlee: Camp of the Gypsies,
Behr: Air de Ballet, On the Plaza, C. W.
Cadman: Melody in F (4 hrs.), Rubinstein:
Am Stillen See, Fink: St. George's Promenade,
Jonson: Menuet, Paderewski: Fragment of
Sonata, Beethoven.

WESTERN SCHOOLS

IOWA'S LEADING MUSICAL
INSTITUTION : : : :
MIDWESTERN CON. OF
MUSIC
DANIEL BONUS, President
Superior faculty of instructors in all departments. Pupils
may enter at any time. Write for catalog.
263-276 K. P. Block, Des Moines, Ia.

University School of Music
Ann Arbor, Michigan. Albert A. Stanley, Director
Affiliated with University of Michigan, Artist-teachers of 50
years' experience. Choral Union of 300 voices, Orchestra of 50
players, Concerts by World's artists, Music Festival of four
days, Faculty concert, Piano, Vocal and Violin Historical
recitals. For full information, address,
Charles A. Sink, Secretary

Michigan Conservatory of Music
FREDERICK L. ABEL, General Manager
12th season began Sept. 5th. This institution stands for the best in Music. Faculty and
Students concert, during the year, enables pupils to present their best efforts.
Among the faculty are found—Archibald C. Jackson, Vocal; Victor Benham, Piano; May Leggett
Abel, Violin; William Yunch, Violin; Frederick L. Abel, Cello; N. J. Corey, Organ; Harriett Potry,
Public School Music. For catalog address, Hoon H. Johnson, Bus. Mgr., Washington Avenue and
Park Street, Detroit, Mich.

DANA'S MUSICAL INSTITUTE
WARREN, OHIO

Forty-fourth year. Music taught in all its branches. Lessons daily and private. Fine dormitories for
pupils. Buildings for practice (new). Pure water, beautiful city, and healthy. Not a death in forty-four
years. Superior faculty. Every state and country in North America patronizes the school. Fine recital hall
with an orchestral concert and soloists every Wednesday night. Pupils may enter at any time. Send for
64-page catalogue blue book and historical sketch to WM. H. DANA, R.A.M., PREST.

PORTLAND, OREGON

The
Carson Voice Studios
6th and Morrison—Stearns Bldg.
ROBERT BOICE CARSON, Tenor, - Director
RHEA CARSON, Soprano, - Assistant
LIST OF PROMINENT PUPILS BEFORE
THE PUBLIC ON APPLICATION
Mr. and Mrs. Carson will be available for Or-
atorio Concerts and Recitals. For further in-
formation address R. B. Carson.
In Europe from June 15th to September 15th—
concertizing.

STUDY MUSIC IN PORTLAND, OREGON

No. 165 1/2 Fourth Street, Portland, Ore.
N. W. Normal School of Music and Art
INCORPORATED
No need to go East to study. Our graduates are
teachers of Music, Organ and Harmony. Lessons by
Correspondence. Certificates and Degrees Con-
ferred. Z. M. PARVIN, Mus. Dir., (Pupil of Dr. Wm.
Mason) Director. ROY NATHAN WHEELER, Secretary.

HENRI W. J.
Teacher of Piano.
Theory.
MARY C.
Art of Singing.
DES MOINES CONSERVATORY OF MUSIC
K. P. Block : : : : Des Moines, Iowa

WILLIAM H. PONTIUS, Director Department of Music. CHARLES M. HOLT, Director Department of Oratory and Dramatic Art
THE EXCEPTIONAL FACILITIES, COMPLETE ORGANIZATION AND COMPREHENSIVE COURSES MAKE THE
42-44
Elgin St., S.
MINNEAPOLIS SCHOOL OF MUSIC
ORATORY AND DRAMATIC ART
THE RECOGNIZED LEADING INSTITUTION OF THE NORTHWEST
FALL TERM OPENS SEPTEMBER 4, 1911
Courses in all branches of Music, Oratory and Dramatic Art from Elementary to Post-Graduate, equal in standard to similar
courses given in European Schools and Conservatories of first rank. Faculty of forty-five. Each department under Masters of
wide reputation. Recital Hall seating 500. Two-manual pipe organ. Fully equipped stage for acting and opera. School
open all the year. Pupils may enter at any time. Send for Illustrated Catalog E.

SIXTY-FOURTH YEAR
Lawrence Conservatory
(A department of Lawrence College)

Offers unusual opportunities for the
study of music. Enjoys the intellectual
and social life of the University.
Faculty of noted specialists, Choral
Society of 150 voices, Orchestra, Recit-
als by World's Artists, May Music
Festival, Faculty Concerts, Superior
Public School Music Course, Teacher's
Training Course, Piano, Voice, Violin,
Harmony. Dormitories for students.

WILLIAM HARPER, Dean, Appleton, Wis.

Detroit Conservatory
of Music
Francis L. Yorke, M.A.
Director
FINEST CONSERVATORY IN THE WEST
37th Year.

Among the Faculty are found:
Francis L. Yorke, Piano; H. C. Pease, Vocal;
Herbert Miliken, Violin; Mrs. Alice Spencer
Dennis, Public School Music; Mrs. K. C.
Margah, Public School Drawing.
Students may enter at any time. Dormitory in conjunction.
Address Secretary for Catalog, Special Catalog, Public
School Music, JAMES H. BELL, 530 Woodward Ave.,
Detroit, Mich.

See "THE ETUDE" Premium List on Third Cover Page

CINCINNATI CONSERVATORY OF MUSIC. ESTABLISHED 1867.
Miss Clara Baur, Directress.
Faculty of International Reputation
ALL DEPARTMENTS OPEN
Elocution—MUSIC—Languages
Also Special Normal Course in
PUBLIC SCHOOL MUSIC
Location and surroundings ideal
For Catalogue and Circular Address
MISS CLARA BAUR, Highland Avenue and Oak Street, CINCINNATI, OHIO

ZABEL BROTHERS
MUSIC PRINTERS
AND ENGRAVERS
Columbia Ave., and Randolph St.
Philadelphia, Pa.
Send for Itemized Price List
and Samples
Please mention THE ETUDE when addressing our advertisers.

CHICAGO SCHOOLS



LORENA BERESFORD
TEACHER, SINGER, COMPOSER

For terms, address
SHERWOOD MUSIC SCHOOL
Fine Arts Bldg., Chicago

Arthur Beresford
Bass Baritone

Author, "Hints To Vocal Students"
STUDIO
72 Auditorium Bldg., Chicago, Ill.

THE DRAKE SCHOOL OF MUSIC
FULL ORCHESTRAL ROUTINE FOR SOLOISTS
D. 6th Floor Auditorium Bldg., Chicago, Ill.

HARRY R. DETWEILER—Piano, Theory
SARA MACADAM COOK—Piano, Theory
ELEANOR SCHNEIDER—Piano
EARL R. DRAKE, Violin—Director

MINNIE EATON BRAUMONT—Soprano
AURORA ARNOLD CRAIG—Contralto
KATE COHEN—Voice and Accompaniment
BLANCHE BLOOD, Violin—Associate Director

THE COLUMBIA SCHOOL OF MUSIC
CLARE OSBORNE REED, Director

PIANO : VOICE : VIOLIN : PUBLIC SCHOOL MUSIC : DRAWING
Faculty of Sixty. Fall Term Begins Sept. 11th 1911

J. B. HALL, Manager For latest Catalog, address 509 S. Wabash Ave., Chicago

MRS. CROSBY ADAMS
TEACHER OF PIANO

Mrs. Adams receives students and teachers from October 1st to June 1st in practical, every-day technical work and in the artistic interpretation of Music. Teachers may come at any time for whatever period of study desired. Annual summer class in August for teachers in the study and interpretation of graded lists of teaching material. Send for circular.

Write for further particulars to
CROSBY ADAMS Oak Park (Chicago) Ill.

Marx E. Oberndorfer

PIANIST
Accompanist Coach

Stereopticon Musicales in
conjunction with Anne
Shaw Faulkner

FINE ARTS BLDG. : : CHICAGO

SHERWOOD MUSIC SCHOOL

Founded by Wm. H. Sherwood Fine Arts Building, Chicago
HIGHEST STANDARD OF ARTISTRY
Piano, GEORGIA KOBER, President; MAURICE ROSENFELD, Organ and Theory, WALTER KELLER, Director; Vocal, WM. A. WILLETT; Violin, BERNHARD LISTEMANN; and others
For catalogue address L. F. GETCHELL, Business Manager, Room 711, 410 South Michigan Avenue

AMERICAN CONSERVATORY Kimball Hall, 300-310 S. Wabash Ave. CHICAGO ILL.

One of America's largest, most successful centers for the study of all branches of Music and Dramatic Art. Modern courses masterfully taught by 70 eminent artists. Superior Normal Training School supplies teachers for schools and colleges. Public School Music. Unrivalled free advantages. Twenty-sixth Season. Illustrated catalog sent free.

JOHN J. HATTSTAEDT, President

HERMAN DEVRIES

Formerly of Metropolitan Opera House, Covent Garden, Grand Opera and Opera Comique.

518-528 Fine Arts Bldg. Chicago, - - - Ill.

Students for voice culture and opera coaching. Concerts to be given by pupils in Music Hall. Opera performance at the Illinois Theatre.

MRS. HERMAN DEVRIES, Assistant

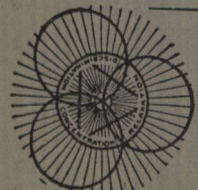
CHICAGO PIANO COLLEGE
(Piano-Musicianship)

A School for Earnest Students. Catalogue Upon Application
HARMON H. WATT
ELEANOR F. GODFREY, Directors
KIMBALL HALL CHICAGO, ILL.

ROSETTER G. COLE
Composition and Theory
Musical Lectures
MRS. FANNIE L. G.
Piano
Special Work for Teachers
Studio 731 Fine Arts Bldg., Chicago, Ill.

BOARDING SCHOOL FOR YOUNG LADIES
AMERICAN ACADEMY OF MUSIC AND ART
(Formerly the Episcopal Conservatory)

4205 GRAND BOULEVARD, CHICAGO, ILL.
Affiliated with Victoria College of Music, London, England—
Unsurpassed faculty of instructors in all departments of Music and Art. Especial training for Public School Supervisors.
THE ONLY BOARDING SCHOOL for music students in Chicago, situated on one of the most beautiful boulevards in the city.
Season Opened Thursday, Sept. 7, 1911
MRS. ESTELLA TRANSON PRESIDENT



Centralizing School of Music

GERTRUDE RADLE-PARADIS, Director
What is the value of a combination of the ARTISTIC and the PRACTICAL in education?
Complete Course in PIANO, VOICE, THEORY and DRAMATIC ART, including Comprehensive BUSINESS TRAINING in all Departments for Graduation
SEND FOR ART BOOKLET No. 8
ANNA PARKER-SHUTTS, Secretary, Suite 612 Fine Arts Building, Chicago, Ill.
Please mention THE ETUDE when addressing our advertisers.

BOOKS ABOUT OPERA.

The question of opera is one which offers a very wide field of study, and enough books have been written on the subject to fill an entire Carnegie library. The student who wishes to go into it, however, will have no need to read them all. There are a few which contain practically all the information that the majority of students will require. Mr. W. F. Apthorp has written a book entitled *The Opera: Past and Present*, which deals mainly with the aesthetic evolution of the opera, showing the influence of one school upon another. *The Opera*, by R. A. Streetfield, is a most desirable book to read, and *Opera*, by E. Markham Lee, can also be recommended.

Opera plots have proved a fruitful field for musical writers, and there are many excellent books dealing with this subject. One of the best of these is *The Standard Operas: Their Plots, their Music and their Composers*, by George P. Upton, and it is undoubtedly the most popular book of this kind. Other excellent works of this class are *Opera Stories*, by Henry L. Mason; *The Standard Opera Glass*, by C. Annesley; *A Guide to the Opera*, by Esther Singleton; *Favorite Operas*, by Cuthbert Hadden, and *Two Hundred Opera Plots*, by Gladys Davidson. Mabel Wagnell's *Stars of the Operas* gives descriptions of twelve operas, and a series of personal sketches.

One of the most fruitful sources of operatic information is to be found in the writings upon Wagner. Adolphe Jullien's *Richard Wagner: His Life and Works* is full of vastly interesting reading upon Wagner's life and aims and ideals, and is written with great critical acumen. Mr. H. T. Finck's *Wagner and His Works* contains much that every opera-goer ought to know. As regards the Wagner operas in particular, F. P. Patterson's *The Leit Motives of Der Ring des Nibelungen* will be found useful, as will Gustav Kobbé's *The Ring of the Nibelung*. And students who like their reading to be entertaining as well as instructive will get what they need in George Bernard Shaw's *The Perfect Wagnerite*.

MUSICAL VAGUENESS.

Music appeals so much to the imagination that a large number of people are only dimly aware—if aware at all—that music can also appeal to the reason, and that its laws are quite as necessary as the laws of grammar. Failure to realize this is the cause of much sentimentality in musical matters, and is really inexcusable among music teachers and students. In his book on *Touch, Phrasing and Interpretation* Mr. Alfred Johnstone makes the following remarks:

"With a teacher, above all people, vagueness or cant, either in himself or in his pupil, should not for a moment be tolerated. His business is to learn, to analyze, to understand clearly, and to present the result of his knowledge and analysis before his pupils in some form which will not alone be clearly understood by them, but which will also appeal forcibly and effectively to them. The analysis must be clear; the expression must be lucid; the appeal must be forcible. Such a systematic method among teachers would go a long way towards lessening the prevalence of cant, by bringing upon its ignorant users the ridicule of a public sufficiently to prevent its toleration."

Fear is an acid which is pumped into one's atmosphere. It causes mental, moral and spiritual asphyxiation and sometimes death; death to energy and all growth.—Horace Fletcher.

MUSICAL BIOGRAPHY

LIFE STORIES OF GREAT COMPOSERS

Thirty-five Biographies of the Great Masters. Compiled by a staff of able critics, historians and writers. These thirty-five biographies include all the greatest factors in the development of the art of music. They are written in an authoritative, yet stirring and fascinating manner. As a book of reference it will be found a most profitable investment. The book is finely illustrated with full-page portraits.
Price, \$1.50

THE MASTERS AND THEIR MUSIC

By W. S. B. MATHEWS
A Hand-Book of Musical Literature for Musical Clubs, Classes and Private Students

The First Part contains material for Ten Musical Evenings or Classes relating to *Bach, Handel, Haydn, Mozart, Schubert, Beethoven, Mendelssohn, Chopin, Schumann and Liszt*. The Second Part contains Six Musical Evenings or Programs, upon *Brahms, Grieg, Göttschalk and Mason, MacDowell, Arthur Foote and Mrs. H. H. A. Beach, Scharwenka, Jensen and Paderewski, Rubinstein and Tchaikovsky*, and miscellaneous programs of American composers.
Price, \$1.50

FIRST STUDIES IN MUSIC BIOGRAPHY

By THOMAS TAPPER
Teachers who know the superior value of biography over history for first study will secure the best results in their classroom work with this volume. Events in American history are deftly woven in, and the reader gets an historical picture from biographical study.
A full and complete sketch of every composer's life is given.
Price, \$1.50

CELEBRATED PIANISTS OF THE PAST AND PRESENT

By A. EHRLICH
Illustrated with one hundred and fifty portraits of European and American Pianists of the past and present
This volume forms one of the most reliable works on musical biography published. This American edition contains new material relating to pianists in America.
Contains 424 pages. Each of the one hundred and fifty pianists has a biographical sketch of from one to thirty-six pages.
Price, Red Cloth and Gold, \$2.00

PICTURES FROM THE LIVES OF THE GREAT COMPOSERS FOR CHILDREN

By THOMAS TAPPER
This is an ideal music book for a child, because—
In the story encircling the biographies there is another story of happy, healthy child-life.
The story, besides teaching biography delightfully, teaches also contemporaneous history.
Short Saxon words predominate. Sentences are short, the meaning always clear and direct.
Price, \$1.25

THE PETITE LIBRARY

By EDWARD FRANCIS
HANDY POCKET BIOGRAPHIES
LIFE AND WORKS OF Handel, Haydn, Weber, Mendelssohn, Beethoven, Chopin, Liszt, Wagner, LIFE of Mozart
Price, 35 Cents each; \$3.00 per set, boxed.
Size, 2 1/4 x 3 1/2. 125 pages. Bound in Red Cloth.
These miniature biographies are not hastily prepared sketches, but careful condensations of the most essential facts of the lives and works of the Great Masters so mentioned. Appended to each (except Mozart) is a list of the most important compositions of the Master.

RICHARD WAGNER

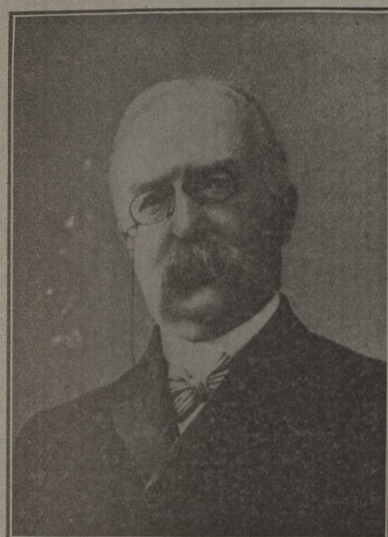
HIS LIFE AND WORKS
By A. JULLIEN
A Notable Biography of the Most Significant Musician of the Last Century.
The interest in a great novel, a great play, or a great life is in the struggle. The stronger the struggle the greater the interest. No musician ever struggled harder or triumphed more gloriously than Richard Wagner. The story of his fight and his victories is told very graphically in this interesting work. It is copiously illustrated.
Price, \$1.75

Theodore Presser Co., 1712 Chestnut Street Philadelphia, Pa.

A Success from the Start

THE UNIVERSITY MUSICAL ENCYCLOPEDIA ENTHUSIASTICALLY RECEIVED BY MUSICIANS AND MUSICAL PRESS

It was high time that America produced a compendium of musical information. Such a book had long been looked for—and in vain. It has at last appeared and has been welcomed with a chorus of approval from those who have had the privilege of examining advance sets. It is the UNIVERSITY MUSICAL ENCYCLOPEDIA, in ten easy-to-handle, easy-to-read volumes, containing the contributions of some forty experts and specialists. The editor-in-chief is Professor Louis C. Elson, head of the Theory Department of the New England Conservatory of Music, Boston, Mass., music editor of the Boston "Daily Advertiser" and internationally known as a music critic and historian. This set is intended for all who care anything about music. It will be found of the utmost interest and value to private teachers, public instructors, school officials, choir-masters, conductors, members of musical organizations, concert- and opera-goers, vocal artists, professional pianists and organists, composers, music committees, vocal or instrumental students, amateur vocalists and instrumentalists, clergymen, parents and guardians, writers and research workers, choir members, etc., etc. In short, a bulk of knowledge that you would be obliged to look for in many scores of widely scattered and often rare volumes will be found in the



PROF. LOUIS C. ELSON
Editor-in-Chief

UNIVERSITY MUSICAL ENCYCLOPEDIA

10 VOLUMES—4000 PAGES—100 FULL-PAGE ILLUSTRATIONS

This is not an encyclopedia in the old time formal style, but a big, live, human set of books. The half-tone engraving will suggest to you the outward appearance of the volumes in the half-leather style of binding.

VOICES OF THE PRESS

From "Musical America":

"THE UNIVERSITY MUSICAL ENCYCLOPEDIA OF MUSIC is a creation to which the sadly-abused adjective 'monumental' can be applied without a trace of exaggeration. Even a brief glance through each of its ten volumes impresses one with a sense of amazement at the vastness and comprehensiveness of its scope."

From "The Musician":

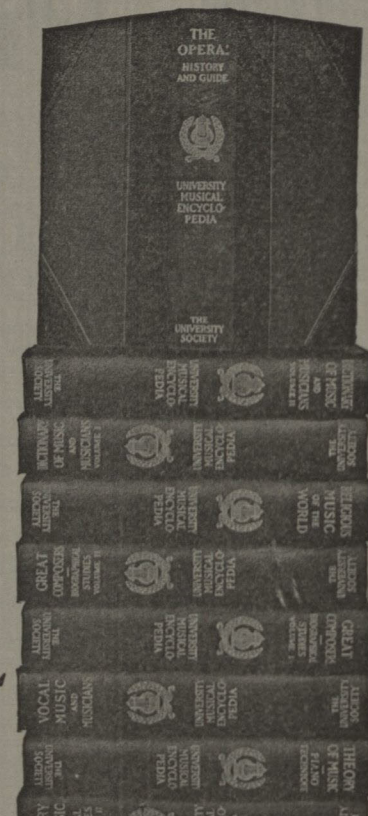
"The reader will at once recognize the comprehensiveness of the plan. The value of the book will depend upon the answer to the question, 'How well has the plan been carried out?' We are glad to assure our readers that the various subjects are treated with authority. The volumes contain no padding, the binding is excellent and the illustrations are attractive. We recommend the work highly."

From the Chicago "Evening Post":

"A literary event of the year is the appearance of the new University Musical Encyclopedia, a four thousand-page work, embellished with full-page engravings. The work was produced under the editorial supervision of Prof. Louis C. Elson of the New England Conservatory of Music, and differs from the average encyclopedia in that the contributions, while covering the whole field of music, are in general presented as essays by specialists."

From the Los Angeles "Express":

"Covering more ground than the usual dictionary or encyclopedia of music, comes the university collection of ten volumes. This work is comprehensive in scope and contains the materials for a whole music education, besides being a valuable work for reference. The publishers have done well to put this valuable work into the hands of so erudite a music scholar as Louis C. Elson, of Boston."



Cut Shows the Half-Leather Binding

Actual Size 5 1/2 x 8 1/2 inches



THE TEN VOLUMES

OUR "HANDBOOK" SENT GRATIS TO INQUIRERS

It is, of course, impossible for us to explain in this limited space the character and scope of the UNIVERSITY MUSICAL ENCYCLOPEDIA. To any reader or friend of this periodical who will fill out and send in the attached coupon, we shall be glad to furnish full details in a direct personal letter. This letter will also explain prices and terms. In order properly to direct the attention of lovers of music to this unusual publishing event, we have had prepared some literature on the subject that you will be glad to receive. We shall also take pleasure in mailing to you under separate cover a copy of our "Musiclover's Handbook," which is entirely independent of the UNIVERSITY MUSICAL ENCYCLOPEDIA, and which gives in 286 pages a pronouncing dictionary of musical terms and a biographical dictionary of musicians. This will make an exceedingly convenient and attractive pocket reference-book for all interested in music. In writing, kindly use the coupon and fill it out carefully, so that there may be no mistake. If you have friends who, you think, would be interested, send us their names also and we shall be glad to mail them information in regard to the UNIVERSITY MUSICAL ENCYCLOPEDIA and a copy of the "Musiclover's Handbook."



The University Society

44-60 East Twenty-third Street New York City

NAME
STREET ADDRESS
TOWN STATE
OCCUPATION

Please mention THE ETUDE when addressing our advertisers.

ETUDE, 2-12

UNIVERSITY

SOCIETY

NEW YORK CITY

Music Department.

Kindly send me

details in regard to

your new publication,

the UNIVERSITY MUSICAL

ENCYCLOPEDIA, with

prices and terms; also, in accordance with your agreement, a

copy of the "Musiclover's Handbook" without any charge to me

whatsoever.

William H. Sherwood's Normal Piano Lessons

Given by Mail

A Proved Success

Mr. William H. Sherwood, America's eminent artist, musician and pedagogue, following the lead of the great universities, prepared a complete course of Normal Piano Lessons, which are given by mail through an adaptation of the University Extension Method. These lessons can be taken in your own home by utilizing the spare moments that usually go to waste, without the expense of going away to study. The course meets the needs of progressive and ambitious teachers—teachers who are just beginning their musical careers, and teachers who are anxious to "brush up" and adopt the very latest methods of teaching.

Any music teacher completing this course of lessons will be fitted to train his pupils musically, artistically, intellectually and physically by the same principles that Mr. Sherwood used in his own practice and private

teaching, principles that he obtained through Liszt, Deppe—and Kullak, who obtained them direct from the great master, Beethoven, himself.

In the weekly examination on each lesson, you are required to answer questions, permitted to ask questions, and to seek advice on difficult problems that arise in your own individual work.

Many hundreds of the readers of this magazine have, during the past years, availed themselves of the opportunity of studying this splendid course of lessons in their own homes. Many of these readers are teachers in leading conservatories, Sisters teaching in parochial schools, teachers of Public School Music, teachers who have been in the profession for many years as well as young teachers just beginning—teachers in large cities as well as those in small communities.

The expressions of praise and appreciation given to the lessons by the greatest musicians, the musical press, the leading educational institutions, as well as the teachers who are taking the Course, all attest the great success with which the lessons are meeting.

Great Artists Approve Them

PADEREWSKI says that these lessons "constitute one of the most important additions to the pedagogical literature on pianoforte playing published in years," and are "an excellent guide for students," and contain "solid and reliable advice for teachers."

LESCHETIZKY says "they are good and stimulating, and are given by a brilliant artist and pedagogue."

MOSZKOWSKI says "they solve the problem of giving music lessons by correspondence in an altogether brilliant manner."

EMIL SAUER, of the Vienna Conservatory, says that the lessons are "as new and original as they are of great merit and important value," and that they will constitute "a remarkable and useful Vademecum—or boon companion—to every teacher."

HERMAN P. CHELUS, for ten years director in chief of the Piano Department of the Boston Conservatory of Music, says: "Each subject is so lucidly given and each thought so vividly expressed that after a few of the lessons are carefully studied, the student is made to feel as if Mr. Sherwood were really present."

MR. GLENN DILLARD GUNN, Musical Editor of the Chicago Tribune, says: "In this Course the young teacher finds his teaching repertory selected and arranged for him with a skill that he might spend years in a vain endeavor to match."

MR. HENRY T. FINCK, Musical Critic of the New York Evening Post, says: "Were the Sherwood Piano Course simply a printed book, it would be one of the best piano methods in existence. But it is much more. I know of nothing better calculated to sweep away the cobwebs from the minds of teachers and pupils than the ingenious and searching questions Mr. Sherwood has prepared for this Piano Course."

Miss Augusta Knover, Atchison, Kan., says: "I wish to express my appreciation of your school. Having been a student at the New England Conservatory, and having been in the teaching field twenty-five years, I believe myself capable of appreciating the many advantages of your Correspondence Course. I find the University Extension Method a most practical one, and I consider it a boon to all ambitious music lovers who cannot go away from home to study. Both technique and harmony are presented in a simple and attractive way. The knowledge that I have gained thus far from the course, has greatly aided me in making my work more instructive and interesting to pupils."

Miss Ruth K. Speicher, Naperville, Ill., says: "Your methods are nothing short of wonderful for those who have not the opportunity for personal study under the best masters. I have thoroughly enjoyed the lessons and they have been of inestimable value to me in my work. The lessons are extremely thorough and the very systematic progression from the comparatively simple to the more difficult, makes them easy to follow."

Miss Susan Booker, Memphis, Tenn., says: "I find your entire course a perfect complement to my previous training, and when I have completed the advanced work under you, shall feel that I am perfectly equipped for my work. My class is now larger than it has ever been, and I am making more money than ever before."

Mrs. Guy R. Smith, Missouri Valley, Ia., says: "No teacher who desires a correct, up-to-date method can afford to be without it. Every dollar invested pays a big dividend from the start, both financially and in an accumulated stock of knowledge."

Mrs. L. B. Lester, Batesville, Miss., says: "If your lessons do nothing more for me than to enable me to detect the faults in my pupils so as to be able to correct them, they would be worth many times their cost; and this they are certainly enabling me to do."

Mr. Sherwood said that he "found through several years of experience that he could teach a large percentage of the things necessary for a student and teacher to know and understand and practice in order to become a thorough musician and pianist, through these lessons; and that there are some things that can be done more perfectly in this way—not only in theoretical and mechanical instruction, but in leading up close to the emotional and artistic side of music."

Special Scholarships have been granted in the past to a limited number of pupils in each community in order to get the work introduced where it is not already known. There are a few more partial scholarships available, and those teachers answering this advertisement at once may receive the benefit of these scholarships. A beautifully illustrated catalog containing a Synopsis of the Course, sample lessons and a valuable musical dictionary will be sent free to each applicant. We guarantee that the complete course will give you perfect satisfaction or we will refund your money. Write at once giving particulars of your previous musical training and your ambitions.

Siegel-Myers Correspondence School of Music, 2505 Monon Block, Chicago

Please mention THE ETUDE when addressing our advertisers.

Musical Press Commends Them

Musical America says: "Mr. Sherwood was perhaps the first musical authority to adapt the University Extension Method to the teaching of the Piano. In preparing the course of lessons, simplicity and clearness have been the watchwords. The principles taught in the text are illustrated by photographs of Mr. Sherwood at the Piano, showing the correct position of the hands, arms, wrist and fingers. The pupil is brought into close personal relation with his teacher by means of weekly examinations. This work of Mr. Sherwood is thoroughly in line with the trend of his whole career and constitutes a fitting climax to a life of remarkable musical activity, devoted to the best interests of American music and American musicians."

The Musical Courier says: "Class opportunities are limited to the few, but everyone can avail himself of these lessons. It should encourage our young musicians to make the best of home opportunities before going abroad."

The Musical Courier says: "Mr. Sherwood stood for the highest principles in music, not merely for the chosen few, but for the many; and the work that he did in putting his principles of Piano study into the form of correspondence lessons with questions and answers, opens up to the music teachers of the country, opportunities for getting the Normal Instruction of a real musical pedagogue such as they have never had before."

Public Libraries Seek Them

These lessons are coming to be recognized as of such great moment to musical people generally, that the great public libraries of America, such as the Carnegie Library of Pittsburgh and the Public Library of San Francisco are seeking sets of the lessons for use in their reference departments.

Teachers Everywhere Want Them

Miss Sadie Martin, Rockton, Ill., says: "The work is thorough and every point is explained so clearly as to enable the student to understand it at once. I feel that in every way your method of teaching by correspondence is a success."

Mr. Wm. E. Turner, Buxton, Ia., says: "Your method of teaching music by correspondence is one of the greatest steps in advance that has been taken in the musical world for many years. It means to musicians what the telephone means to the people of the civilized world."

Miss Celia Groesbeck, Independence, Mo., says: "Sherwood's method is 'par excellence' in giving the best mechanical equipment and in training eye and ear to do the best work in analysis and interpretation."

Harmony, Counterpoint and Composition Lessons

The complete Normal Course includes lessons in Harmony, Counterpoint, Thoroughbass, Analysis, Canon, Fugue, Composition, Form, Orchestration, etc., by Adolph Rosenbecker and Daniel Frotheroe.

MR. WALTER DAMROSCH says of these lessons in Harmony that he "had no idea that so much sound knowledge of music could be imparted in this novel fashion," and that our Harmony Lessons "serve their purpose in every particular."

WE GRANT DIPLOMA

The work done is also credited upon our requirements for the degree of Bachelor of Music.

Rewards for Obtaining Subscriptions to THE ETUDE

For 5 Subscriptions



Morocco French Opera Glasses

LEATHER GOODS

- Subscriptions.
- 3 for Card Case—Seal Leather; Black or Brown, Lady or Gentleman.
 - 3 " Pocketbook—Seal Leather; Black or Brown, Ladies'.
 - 3 " Music Roll, Seal Grain, Black, Brown or Wine Color, Unlined.
 - 5 " The Same, Lined.
 - 5 " Music Satchel, Smooth Leather, Half Sheet Music Size.
 - 5 " The Same, Lined.
 - 4 " Envelope, Pocketbook, Seal Leather, any color, 6-inch size.
- Subscriptions
- 4 for Ladies' Hand Bag—8-inch Size; Alligator Grain or American Seal Leather in any color.
 - 9 " English Oxford Bag, 16 in., Cowhide Leather, Lined, Inside Pocket, Russel or Brown Colors, (By express).
 - 10 " Dress Suit Case, Cowhide Leather, Brass Fittings, Heavy Leather Straps, (By express).

CUT GLASS

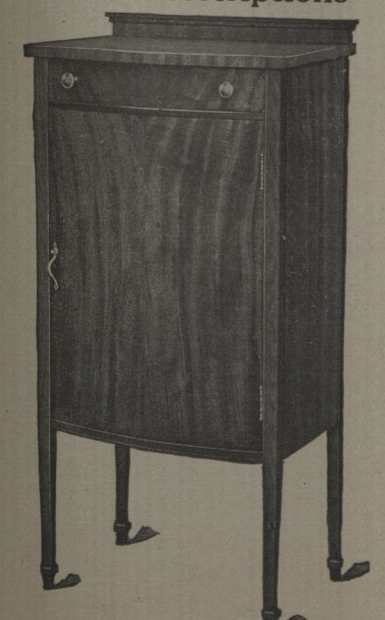
Perfect cut; rich designs in star, chrysanthemum or sunburst.

- Subscriptions.
- 3 for Olive Dish.
 - 3 " Bonbon Dish.
 - 4 " Pickle Dish or Vase or Almond Dish.
 - 5 " Spoon Tray.
 - 5 " Sugar and Cream Set, or 5-inch Complete.
 - 6 " Water Bottle, quart size, or Celery Dish, 11-inch, or Berry Bowl, 8-inch.
 - 10 " Cut Glass Water Jug, Quart size, (All cut glass articles sent by express).

MUSICAL MERCHANDISE

- Subscriptions.
- 7 for Maelzel Metronome, with Bell.
 - 9 " Piano Chair, Polished seat.
 - 12 " Piano Bench, Hardwood; 14½ x 37.
 - 16 " Piano Bench, Hardwood, Colonial style.
 - 5 " Piano Stool, velvet, various colors.

For 14 Subscriptions



Music Cabinet

Height, 41 in.; width, 20 in.; inside depth, 13½ in. Choice of mahogany or oak top and front. Sent by freight, collect.

AFTER many years of experience in publishing THE ETUDE we find that premiums are the most profitable and satisfactory form of reward for obtaining new subscribers. Our premiums are in, no sense articles of a cheap or catch-penny order, but of the highest possible standard. Representatives are at liberty to choose between a cash commission or a premium. The majority prefer a premium as they are of greater intrinsic value than the same commission in cash.

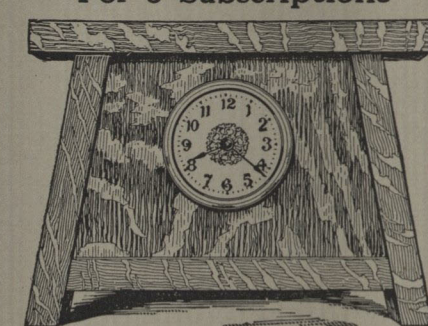
DIRECTIONS

Send subscriptions as you get them; premiums may be claimed at any time. All combinations of premiums are allowable. All goods are sent prepaid by us, unless "by express" or "by freight" is mentioned; receiver in such cases pays the transportation. Cash must accompany all orders. Use Post or Express Money Orders, Bank Draft or Registered Mail.

Subscription Price, \$1.50 per Year; Canada, \$1.75; Foreign, \$2.22.

Let us send a copy of our "New Illustrated Premium Catalogue."

For 3 Subscriptions



Dutch Alarm Clock

Solid oak. Height, 7 in., width, 9 in. Sent by express, collect.

MUSICAL PREMIUMS

FOR 1 SUBSCRIPTION

- Album of Lyric Pieces, 26 Pieces for the Piano.
- Anthem Repertoire, 23 Anthems for Quartet or Chorus.
- Bach's Preludes and Fugues, Beyer's Pianoforte Method, Easy Engemann Album, 28 Pieces for the Piano.
- First Steps in Pianoforte Study, Theo. Presser.
- Four Hand Parlor Pieces, 17 duets, Grades III and IV.
- Mathews' Standard Compositions, Vol. I, Grade I, to Vol. 7, Grade VII. Any one volume.
- Mathews' Standard Graded Course of Studies, Any two grades.
- Modern Dance Album, 18 Selections for the Piano.
- Post Cards (Platinotypes), 12 cards for one subscription.
- Practical Piano Method, Louis Kohler, Volume I.
- Presser's First Music Writing Book, (5 copies).
- Primer of Facts About Music, M. G. Evans.
- School and Home Marches, 20 Pieces for the Piano.
- Selected Studies, Czerny-Liebling, Three volumes. Any one volume.
- Sheet Music from our own catalog to the retail value of \$2.
- Singer's Repertoire, 38 medium-sized songs.
- Student's Popular Parlor Album, 22 Selections for Violin and Piano.

FOR 2 SUBSCRIPTIONS

- Aleaxis, Musical Novel.
- Beethoven, 12 Selections from the most popular works.
- Album of Fine Paper and Envelopes.

Subscriptions can not be your own and must be accompanied by \$1.50 for each.

MUSICAL WORKS AT COST

The best publications in their respective classes—the finest editions—are offered as an extra inducement to use in getting subscribers. Everything mentioned below will be sent postpaid.

FOR 15 CENTS ADDITIONAL

- Add 15 cents to the subscription price of THE ETUDE, \$1.50, or to the club price of any combination of magazines, and we will send, postpaid, any one of the following:
- Album for the Young, R. Schumann.
- Dictionary of Musical Terms, Steiner & Barratt.
- Presser's First Blank Music Writing Book (5 copies).

FOR 20 CENTS ADDITIONAL

- First Parlor Pieces, 34 pieces in first and second grade.
- Modern Dance Album, Gems for dancing purposes. Every dance represented with directions.
- Singer's Repertoire, Sacred and secular songs, Medium voice.
- Popular Parlor Album, Not a dull number in the whole book. For recreation and pleasure.
- Four Hand Parlor Pieces, Bright, entertaining piano duets of moderate difficulty.
- Standard Compositions for the Piano, 1st, 2d, 3d, 4th, 5th, 6th or 7th Grade, Mathews, 31 compositions of genuine educational merit in each volume.
- Album of Favorite Compositions by H. Engemann.

FOR 35 CENTS ADDITIONAL

- Mendelssohn's Songs Without Words, A carefully prepared volume, including a portrait and biography.
- Masterpieces for the Piano, A collection of 25 of the best compositions.
- Concert Album, Classical or Popular, Two of the best collections published.
- First Steps in Piano Study, The most modern first instructor.
- Classic and Modern Gems for Reed Organ, For church and home use.

FOR 50 CENTS ADDITIONAL

- Standard History of Music for Students of All Ages, James F. Cooke.
- Anecdotes of Great Musicians, W. F. Gates, 300 anecdotes.
- Masters and Their Music, Hand-book for club classes and private study, Mathews.
- Descriptive Analyses of Piano Works.
- Stories of Standard Teaching Pieces, Edward Baxter Perry.
- The Organ Player, P. W. Orem, A pipe organ collection of unusual value.
- Musical Kindergarten Method by London & Batchelor.
- Organ Repertoire—School of Technique, Philip.
- Business Manual for Music Teachers, George C. Bender.

Only ONE offer can be taken advantage of with EACH subscription or with EACH club

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

Please mention THE ETUDE when addressing our advertisers.

For 4 Subscriptions



Premo Junior Camera, No. 1
Makes pictures 2¼ x 3¼

Sample copies of THE ETUDE sent to prospective subscribers upon request.

VALUABLE PREMIUMS NOT MUSICAL

- Subscriptions.
- 2 for 50 Visiting Cards and Plate.
 - 3 " Fountain Pen, Gold pt.
 - 3 " Post Card Album.
 - 4 " 50 Cards, plate and Card Case.
 - 4 " Silk Umbrella—26 or 28-inch.
 - 5 " Silk Parasols, four styles, several colors.
 - 5 " Dinner Set, 31 pieces.
 - 7 " Hanging Wall Clock, Oak, (By freight).
 - 9 " Wicker Easy Chair, (By freight).
- Subscriptions
- 10 for Parlor Chair, Mahogany finish, (By freight).
 - 16 " Mission Clock, 6 ft. 2 in. high, 8 Day, Hour Strike, (By freight).
 - 17 " Morris Chair, Oak or Mahogany finish; with Velour Cushion, (By freight).
 - 24 " Book Case, Quartered Oak; other Book Cases for 28, 30, 32 and 35 Subscriptions, (By freight).
 - 25 " China Closet, Quartered oak, (By freight).

CASH COMMISSIONS

- One Subscription, no reduction, \$1.50
- Two Subscriptions, remit 1.35 for each
- Three " " 1.25 " "
- Five " " 1.20 " "
- Seven " " 1.15 " "
- Ten " " 1.10 " "
- Fifteen " " 1.05 " "
- Twenty " " 1.00 " "
- With cash commission no other premium is given.

PLATED SILVERWARE

- Subscriptions.
- 2 for Sugar Shell.
 - 3 " Berry or Nut Spoon.
 - 8 " Knives & Forks (Half doz. each).
 - 8 " Tea Spoons (Doz.).
 - 10 " Table Spoons (Doz.).

SOLID SILVERWARE

- Subscriptions.
- 1 for Sterling Silver Thimble.
 - 4 " Sugar Shell, Gold Bowl.
 - 4 " Bonbon Spoon, Gold Bowl.
 - 5 " Butter Knife.
 - 6 " Cream Ladle, Gold Bowl.
 - 10 " Cold Meat Fork.
 - 12 " Berry Spoon, Gold Bowl.

For 15 Subscriptions



Ladies' Desk

Height, 39 in.; width, 30 in.; depth, 16 in. Choice mahogany finish (or veneered), or golden quartered oak top and front. Sent by freight, collect.

AROUND THE WORLD - 110 DAYS - S.S. VICTORIA LUISE

FROM NEW YORK
NOV. 12. 1912

FROM SAN FRANCISCO
FEB. 27. 1913



**\$650
AND UP**

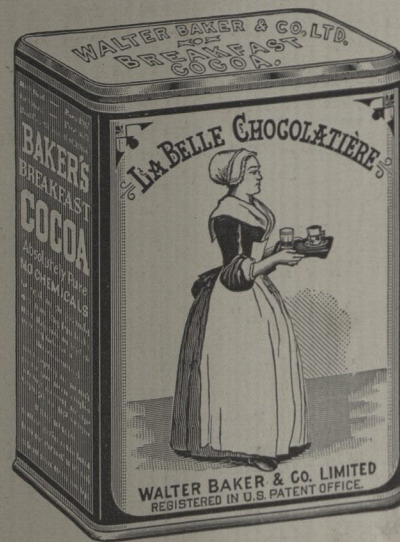
INCLUDING ALL
NECESSARY EXPENSES ABOARD
AND ASHORE.

WRITE FOR BOOKLET
HAMBURG AMERICAN LINE

41-45 BROADWAY, N. Y.

BOSTON PHILADELPHIA PITTSBURGH CHICAGO ST. LOUIS SAN FRANCISCO

It's Baker's and It's Delicious



Made by a perfect mechanical process from high grade cocoa beans scientifically blended, it is of the finest quality, full strength and

absolutely pure and healthful.

Sold in 1/5 lb., 1/4 lb., 1/2 lb. and 1 lb. cans, net weight.

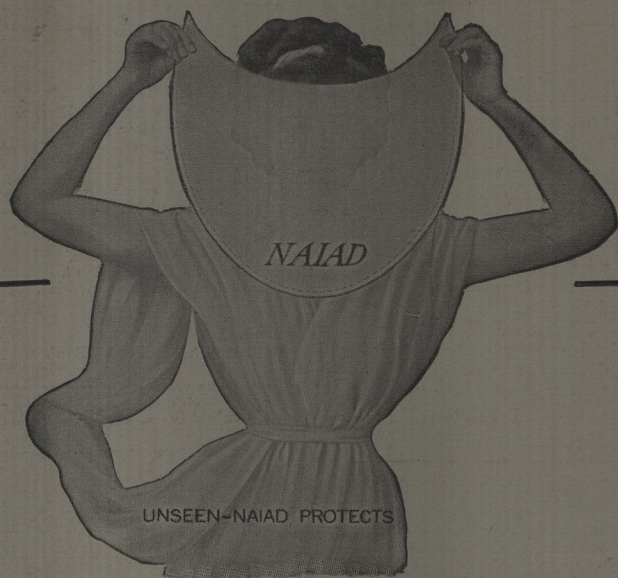
Booklet of Choice Recipes Sent Free

WALTER BAKER & CO. LTD.

Established 1780

DORCHESTER, MASS.

"The Crowning Attribute of Lovely Woman is Cleanliness"



NAIAD DRESS SHIELD

ODORLESS

HYGIENIC

**Supreme in
Beauty! Quality! Cleanliness!**

Possesses two important and exclusive features. It does not deteriorate with age and fall to powder in the dress—can be easily and quickly sterilized by immersing in boiling water for a few seconds only. At the stores, or sample pair on receipt of 25c. Every pair guaranteed.

The C. E. CONOVER CO., Mfrs., 101 Franklin St., New York

IVERS & POND PIANOS



To Music Teachers:

Musicians and teachers more than any others appreciate and require the best in piano construction. The IVERS & POND offers them not only superlative tone quality, but remarkable economy because of its wonderful durability. The

cost for tuning and maintenance is less than half that of pianos of "commercial" standards, and after a generation of use it is a familiar experience to replace the worn parts of an IVERS & POND and launch it on another long period of service. You can try an IVERS & POND in your home before buying and your old piano will be taken in exchange, counting perhaps for more than you imagine.

HOW TO BUY Where we have no dealer we ship direct from our factory. We have a unique plan for selling on approval, extending easy payment terms, even in the most remote cities and towns of the United States. Our catalogue and valuable information may save you disappointment and dollars. Write for it now.

IVERS & POND PIANO CO.

141 BOYLSTON STREET, BOSTON, MASS.

VOSE PIANOS

have been established 60 YEARS. By our system of payments every family in moderate circumstances can own a vose piano. We take old instruments in exchange and deliver the new piano in your home free of expense. Write for Catalogue D and explanations.

VOSE & SONS PIANO CO., Boston, Mass.