

The Etude

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

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TO OUR READERS

In this column will be mentioned from time to time our best offers in the way of premiums for the obtaining of subscriptions to THE ETUDE, as well as other special offers that will be of interest to our readers.

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During the year 1908 no effort or expense will be spared to make THE ETUDE even better and of more value than before. Many new features will be added. More than 160 compositions, valued at over \$50.00 retail, will be included in the twelve issues in addition to the attractive, instructing and inspiring reading matter.

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We want all of our readers to take a personal interest in the growth of THE ETUDE to the extent of sending us at least one new subscription with their own renewal. Tell your friends and acquaintances of the benefit they will derive from THE ETUDE and of the good work it is doing toward the advancement of Musical Culture. Let us send them a sample copy. You can then secure their subscription and take as a payment for your trouble either cash commission or a premium.

THE EDITOR'S COLUMN

New Year's Greeting.

THE ETUDE extends to its many readers in all climes the heartiest New Year wishes and the right hand of musical fellowship. Our "New Year" word of advice to our readers is to constantly remember that success is bred of confidence, faith in yourself and your fellow-man, optimism and a healthy abundance of honest, sincere work. The man or woman who thinks, works and lives after this plan rarely needs take into consideration panics, financial flurries or what the world foolishly styles "bad luck." We are going to do our best to keep you intellectually in tune with the spirit of the times in music. We want THE ETUDE to grow more and more necessary to you every day, whether you be teacher, pupil or music lover, and we realize that in order to do this we must continually strive to improve the paper, and not to rest satisfied with our twenty-five years of unusual success. Again—"a Happy New Year" to you and success in your undertakings.

We have worked very hard to make this "Twenty-fifth Anniversary Number" of THE ETUDE a particularly interesting one, and we are proud of it. We are going to try to keep on improving the paper each month, but we feel that we have set a pretty high standard in this issue.

The article by Carl Reinecke is, in a sense, epoch making. The greatest teacher of the last quarter of the last century makes the first statement he has ever made for publication about his famous pupils, many of whom have joined the ranks of the immortal. The most noted concert soprano of our country, Emma Thursby, gives our readers the results of a lifetime of experience. Mr. Louis Elson contributes an important article on the dance, and Mr. E. B. Hill starts what we feel will be a very valuable series of articles called "Lessons from the Great Masters," indicating just how the great masters might teach if they were living to-day. Not the least is the fine story of THE ETUDE itself and the struggle of its founder to make a paper which would be beloved by musicians wherever the English language is spoken. This is THE ETUDE menu for January, and it is an indication of the feast to which you are invited throughout the year.

We feel that you can take this issue to any of your musical friends and say:

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We sincerely hope that you will do this in appreciation of our efforts in your behalf. There is nothing like a good musical paper to foster the musical interests of a community. If a single one of your pupils, or your musical friends, is not regularly entered as a subscriber upon THE ETUDE subscription books he is missing the most vital support a musician or student can have, to say nothing of the actual loss in cash.

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Communications should never be addressed to private individuals. The editor most sincerely requests his correspondents to respect this rule. All other communications should be addressed:

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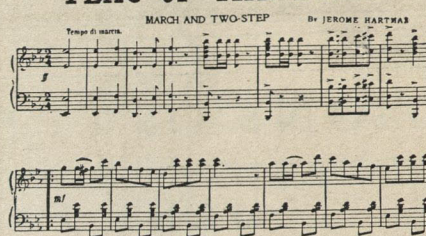
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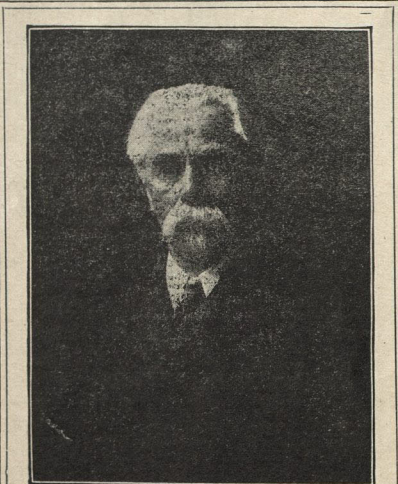
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Exercises in long Arpeggios, Chords, Double Thirds, equalizing the fingers.

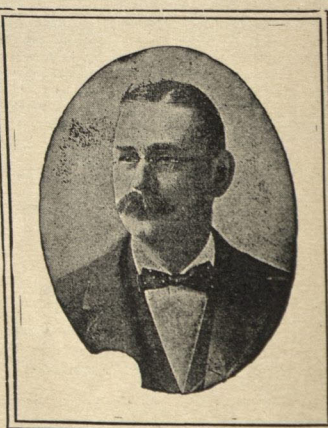
Exercises in two notes against three, Staccato, equality of touch.

A Key-Circle progressing from C major and A minor (Major and relative Minor) to F major and D minor; B♭ major and G minor, etc.

A Key-Circle of Major and Relative Minor Scales, in Canon form.

"I have examined LYNES' 'KEY-CIRCLE EXERCISES' carefully and find it the most original and useful set of exercises that has come to my notice in several years. The idea is one that I myself have used and insisted upon my pupils using for many years, and to have the idea put into print so neatly and in so thoroughly satisfactory a way is a great pleasure to me. We shall adopt the work and place it on our regular course."

CHARLES E. WATT, Director, Chicago Piano College



THE ETUDE

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No. 1.

MY PUPILS AND MYSELF

By CARL REINECKE

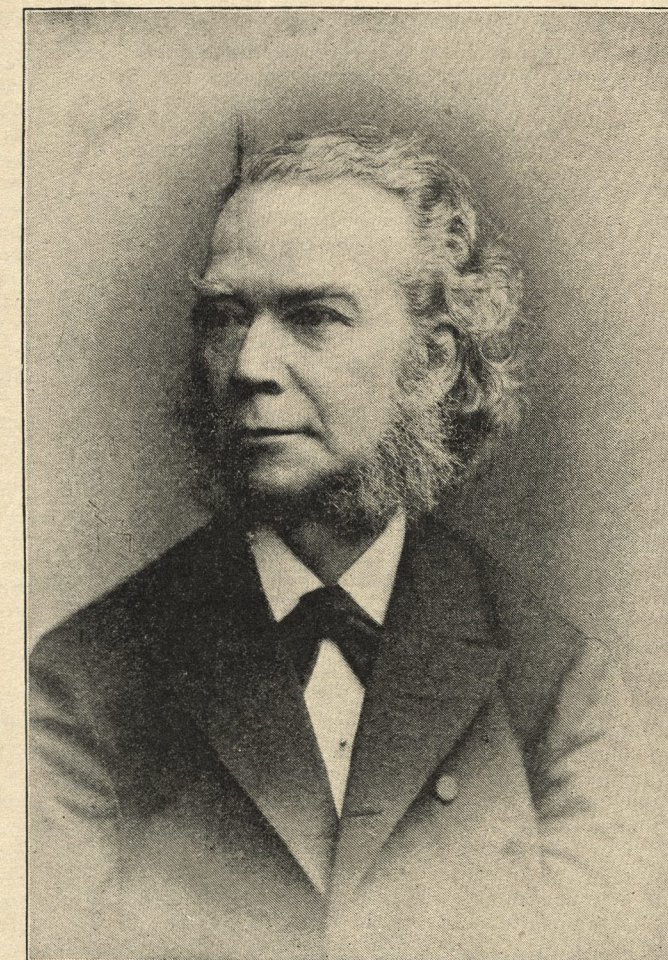
WHEN my thoughts turn to the many pupils I have had I think involuntarily of Eichendorff's poem, *Die Zwei Gesellen* (The Two Lads)—"they strove for high things." The poet further sings of the one who "sat in his snug chamber and looked comfortably out into the field," and of the one who "was weary and old, his bark lay a wreck." Among my hundreds of pupils there is also many a one who has yielded to the prose of life, many a one who, in spite of commanding gifts, has had neither fortune nor fame; others whom I loved and of whom I cherished fond hopes have been laid away in the prime of their youth under the cool turf.

But many have achieved success and now bear noted names, and it is of these that I will now talk a little. Naturally I shall confine myself to those who have made music their profession, but there is one exception I shall allow myself; I cannot forbear the mention of an art-loving prince, who is both a creative and an executive artist of high rank. This is Duke George Alexander of Mecklenburg-Strelitz, now a Russian general. For several years he used to sit once a week at the table where I am now writing to you, his compositions spread out for my criticism, taking blame as good-humoredly as if it was praise. A few years ago he formed a fine string quartet that, under his auspices, has made many artistic tours with the greatest success.

Another pupil of whom I may well be proud is the Dane, August Winding, later the son-in-law of Niels Gade. During my stay in Copenhagen in 1847-48, as court pianist to King Christian VIII, Winding, then a boy of 13, was brought to me for piano lessons. He was a lovable child, full of talent, and came by railroad once a week from a country village near Roeskilde. It was a pleasure to teach him, but after a year his lessons came to an abrupt end on account of the insurrection of the duchies of Schleswig and Holstein against Denmark, which obliged me to leave Denmark. After many years I heard of him again. A lady told me that a young Dane, Winding by name, was making a stir in Leipzig by his piano playing, which reminded her strongly of me. I was delighted when I heard that, and still more delighted when Winding himself told me that he had never had any other instructor than myself.

My first professional position I took in 1851, when I was called to teach composition and the piano in the Conservatory at Cologne. There I had the pleasure of having in my classes two students who afterward attained well-deserved distinction. One was Joseph Bromberg, who later won the scholarship awarded by the Mozart foundation of Frankfurt-on-the-Main. The other was none other than Max Bruch, a lad of 13, and

up to that time a pupil of Ferdinand Hiller. When Hiller left Cologne to go to Paris for a year as director of the opera, he gave Bruch, his favorite pupil, over to my charge with these words: "You will soon see that the young fellow is hardly a pupil so far as his compositions are concerned, and that one must treat them



CARL REINECKE.

DIRECTOR OF THE ROYAL MUSICAL CONSERVATORY OF LEIPZIG.

from a collegiate point of view. In piano playing he is also equally advanced."

And Hiller was right. The thirteen-year-old boy brought me part writing that manifested remarkable mastery in the management of voices, and as a pianist he succeeded in playing Beethoven's *Sonata Appassionata*. Now the world knows him as one of the greatest of modern composers. Although since then we have never worked together in the same place, we have

always been firm friends and colleagues. While he was Hofkapellmeister in Sondershausen I visited him from time to time and he produced many of my orchestral works. In Breslau, as leader of the Orchester Verein, he invited me to direct my symphony in A major and to appear as soloist. That I in return brought out most of his large choral works, such as *Odysseus*, *Achilleus*, *Lied der Glocke* (Song of the Bell), *Frithjof*, *Schoen Ellen* (Fair Ellen), *Das Feuerkreuz* (The Fiery Cross), at the Gewandhaus concerts is but natural. Less natural does it seem to me that since I have left the Gewandhaus Bruch's name appears on the program only when a violinist plays one of his violin concertos.

Bruch was also one of the stipendiaries of the Mozart foundation. Here I might say that afterward two others of my pupils were thus distinguished: Paul Umlauf, who also took the prize for the best one-act opera in a competition instituted by Duke Ernest of Coburg and Gotha, and Professor Arnold Krug, whose name is favorably known in America.

After I left Cologne in 1860 I was called to the Conservatory at Leipzig as teacher of composition and piano. As I entered the classroom for my first lesson in composition, I found sitting there three young men who introduced themselves as Sullivan, Grieg and Rudorff. And all three have passed away! Rudorff, from 1869 a highly esteemed teacher in the Berlin Konigliche Hochschule, I consider the foremost musician of the three, though his name is far less known than those of his two fellow-students. His variations for orchestra on an original theme, Op. 24, to mention only one of his valuable works, is as fine a composition as any by Grieg or Sullivan known to me, but serious orchestral works do not find acceptance as readily as burlesque operas, or songs, or lyric pieces for the piano, or compositions of similar caliber. While in my classes Rudorff wrote his charming overture to *Der Blonde Eckbert* (Fair Eckbert), and Sullivan composed the music to Shakespeare's "Tempest," which afterward made his reputation in England. He had originally conceived the single numbers in such short forms that it was not possible for them to make an effect as orchestral works; but he followed my suggestions, worked them over on a larger scale, altered them here and there in accordance with my advice, and in April, 1861, the music was performed as a whole in one of the Hauptprüfungs (principal examinations) at the Conservatory. A year later it was given with colossal success at Crystal Palace, Sydenham, and with a bound Sullivan became famous in his fatherland.

As the years went on, Sullivan and Rudorff always showed me true attachment, while Grieg, in the *Harmonie Kalender* for 1902 and in *Velhagen and Clasing's* magazine, during the year 1905, poured forth a veritable flood of sarcasm apropos of the Leipzig Conservatory. When he ridicules such a character as Louis Plaidy, thirty years after Plaidy's death, and Plaidy was a man whose ability was recognized by Mendelssohn in calling him to the Conservatory to take charge of the technical department of piano playing, I can well be satisfied to have him describe me as a short-sighted instructor, too ignorant to know what tasks to assign to his pupils. I shall not quote any of his injurious words; I do not wish to arouse the suspicion of seeking revenge upon the dead. I can say that this is the



GEO. W. CHADWICK

J. E. PERABO

RAFAEL JOSEFFY
KARL MUCKMAX BRUCH
JOHAN SVENDSENHUGO RIEMANN
FELIX WEINGARTNER

C. VON STERNBERG

SIR ARTHUR SULLIVAN

SOME OF REINECKE'S FAMOUS PUPILS

only saddening experience that I have had in connection with any of my pupils.

Among those who afterward became famous was the Norwegian composer, Johann Svendsen, who attended the Leipzig Conservatory from 1863 to 1867. Seldom have I known any one whose development was so rapid. After he had brought me some very immature attempts at composition he quickly wrote a number of fine works, one after the other. The first was the string quartet, published as Op. 1, that afterward became very well known; this was followed by the string octet, Op. 3, the symphony, Op. 4, etc.—all displaying a skill and mastery that made them very effective.

In the course of time I had the pleasure of numbering many talented Americans among my pupils. The first were Ernest Perabo and Albert Jeffery, who during their period of study were without contradiction the "stars" of the Conservatory. In spite of the sea and notwithstanding the high positions they afterward attained in their own country, they have not found it beneath their dignity to visit their old teacher from time to time and to seek his advice in musical matters. Others from America were Constantine von Sternberg, who, as a boy, astonished all by his piano playing; Samuel L. Herrmann; George Chadwick, now rightfully considered one of the most important of American composers; Rafael Joseffy, who came as a boy to Leipzig and much later wandered to America, after having had instruction from Taussig. What a virtuoso he has since become is known to all.

I have had the gratification of seeing no fewer than eleven of my former pupils engaged as teachers in the Leipzig Conservatory. These are the Messrs. Beving, von Bose, Dr. Merckel, Dr. Paul Klengel, Professor Oscar Paul, Quasdorf, Teichmüller, Weidenbach, Wendling, Professor Hermann Virczschmar and Professor Heinrich Zöllner. If I have inadvertently overlooked others I beg them to pardon me. Though I could mention many celebrated names, as for instance, Weingartner, Muck, Riemann, which I am proud to know belong to the list of my pupils, I will close for the present in order to avoid wearying my readers.

THE HOME LIFE OF REINECKE.

BY LOUIS C. ELSON.

(The simple kindly nature of Reinecke is finely told in the following selection from Louis C. Elson's genial and witty "European Reminiscences"—which is, by the way, one of the most fascinating and entertaining books ever written upon travel abroad):

Capellmeister Reinecke in himself illustrates the modestly great character of the German musicians of rank. He has no tremendous salary; he does not dictate royal terms for every appearance of himself and orchestra; but he is sincerely honored by every one in Leipzig, and in his autograph album are letters of heartiest recognition from Schumann and Berlioz, down to kings and queens. It is, however, no longer a combination of poverty and honor for

the musicians in Germany. Mozart's day of suffering is past. An eminent professor at Leipzig told me that the high prices paid in America are having their influence in Germany. The great institutions find that if they wish to keep the musicians from starting for the New World, they must give pecuniary inducements to stay in the Old.

I had some charming glimpses of the home life of Capellmeister Reinecke, as he took me from the Conservatory to his modest quarters in the *Querstrasse*, somewhat nearer the sky than some of our less learned native composers dwell. A number of charming young ladies of assorted sizes greeted my view in the drawing room, and I was presented, one by one, to the daughters of the Capellmeister. Astounded at the rather numerous gathering, I ventured to ask whether any had escaped, and was informed that some of them had—into the bonds of wedlock. The sons, too, seemed especially bright, and the wit and badinage around the dinner table was something long to be remembered. Reinecke has not got the American fever to any extent, and a very short sojourn showed me why he is not anxious to change his position for one in the New World. It is true that he has not a salary such as our directors and conductors of first rank obtain, but on every side were tokens of friendship and homage from the greatest men and women of Europe, and when, the next day, he took me to his *Kneipe* near the Conservatory, I noticed that every one in Leipzig took off his hat to the simple and good old man; every one, from nobleman to peasant. It counts for something to be thus honored and beloved, and perhaps a few thousand dollars would not compensate for the loss of such friends.

Assisting an Artist.

How kindly and paternal Reinecke is may be clearly shown by relating the origin of the beautiful violin part to the song "Spring Flowers." He had composed this without any violin obligato whatever, and it was to be sung by a young lady at her debut in a Gewandhaus concert. The evening before the concert the artist came with a decided fit of the "nerves" to Reinecke's home, and in trembling and tears expressed her forebodings for the debut of the morrow. The good-hearted composer sat down to think matters over, and then exclaimed, "I will give you some extra support for the voice so that you cannot fail," and then wrote the violin part, which is so tender and characteristic. Immediate rehearsal followed, and, thanks to the violin support and the goodness of Reinecke, the debut was a success. And at the *Kneipe*, too, I saw how much of contentment, passing riches, there was in such an artistic life, for here in the corner of a very modest *Wirthschaft* were gathered some of the greatest art-workers of Leipzig (literature and painting were represented, as well as music), and every day at noon they met and spoke of their work, their hopes, their plans, and their arts; in such an atmosphere the plant of high

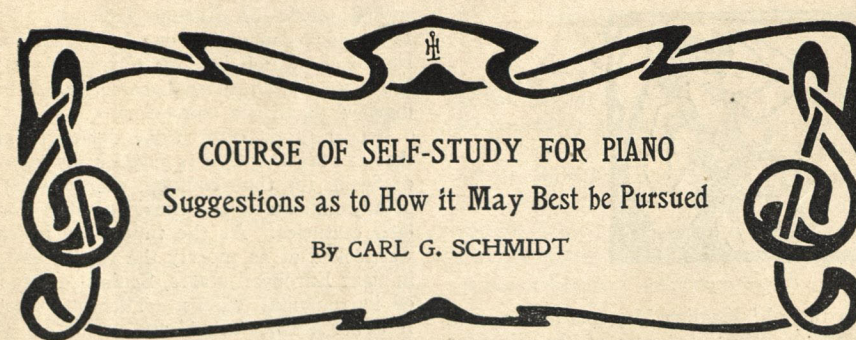
ideality could not but thrive, and I could only wish that we might some day have such unostentatious and practical gatherings among the artists of America.

Reinecke received his musical training through his father, who was a most thorough, careful and excellent teacher. The characteristics of Reinecke's playing were repose, clearness and neatness, and when we learn that his greatest success was as an interpreter of Mozart we can appreciate how valuable these characteristics were in this connection. In his youth he made almost yearly concert tours through England, Scandinavia, Holland and Switzerland, everywhere being received with great enthusiasm. His compositions show very great refinement and a sensitive nature. They indicate the impression that his many friends made upon him. At times there is a flavor of Mendelssohn and Schumann, and at times even Wagner and Brahms, all of whom Reinecke knew personally. As a conductor he was generally considered most thorough, authoritative and excellent, but it is as a teacher that he will no doubt be remembered. Not even excepting Czerny and Kullak, it may be safely said that more pupils came under the direct and indirect influence of Carl Reinecke than any other teacher of all time. The number of pupils who attended the famous Leipzig Conservatory is now well up in the thousands, and all these pupils remember the simple, good-hearted man who was so long at the head of the institution.

CONFIDENCE.

THE old custom of humiliating a pupil who fails to come up to the teacher's requirements is rapidly going out of existence. In former years many teachers seemed to try to make every effort to touch the pupil upon his most sensitive spot in cases where pieces of studies were played incorrectly. This was most destructive to the pupil's sense of self reliance. Far better encourage the pupil to master his difficulties by increasing his confidence in himself than by destroying this confidence. If the pupil is old enough, encourage him to read Emerson's powerful essay, "Self Reliance." Then read it again and again yourself. As an educator Emerson stands among the greatest of all times, and this essay is one of his most practical and helpful works.

Some pupils, however, seem to be blessed with an abnormal amount of self reliance, and this very self reliance cannot be classed as conceit, but rather as egotism. These pupils are very difficult for the teacher to handle. To destroy the self reliance often means to destroy a very valuable asset. The teacher must exercise the greatest possible tact to retain their confidence and at the same time to insure the pupil against the evils of over confidence.

COURSE OF SELF-STUDY FOR PIANO
Suggestions as to How it May Best be Pursued
By CARL G. SCHMIDT

SUCCESS means work, which implies time, labor, patience and untiring perseverance. To become a fine player of the pianoforte does not mean to have finger agility or ability to read music at sight, but it does mean that, added to these mechanical acquirements, one must have the greater, underlying knowledge of real musicianship. Music is not meant to be aural only, but it has a far greater mission and purpose. It emanates from the inner soul, and we express only what our inner-self sees and knows. Therefore, our aim must be to educate that inner-self. How best to reach and encourage such students as this article will appeal to is a problem of no small dimensions, since individuals differ in the nature and amount of their instincts and capacities, and these things must be allowed for by the teacher as well as directed by him. Class teaching must for this very reason always be to a certain extent a failure; how infinitely more difficult then to reach the thousands who may read this article.

Let us suppose that a pupil has been carefully taught so as to be able to play compositions in a line with Schumann's *Kinder Scenen*. He has now come to a comparative standstill and all his further efforts seem of no avail. Here is where he needs the right kind of a teacher, one who is capable of guiding his technique and develop him musically. Such a teacher would, of course, be invaluable, but for various reasons our supposed student cannot reach such a one. What is he to do, give up? By no means. If he is to sit down discouraged, content to dawdle away his time playing over the few compositions he already knows or continuing to learn others of a like, or what inevitably follows, a cheaper character, then this article in no way applies to him. But if he really longs to learn of the inner meaning of music and eventually be able to give his better thoughts musical expression, then let him remember the work accomplished by men placed in just such positions and go ahead patiently, persistently and never cease working.

Finger Exercises.

The first question which arises is, How much finger exercise practice must I do each day?

This cannot be definitely answered, but we will try and strike a general average. There are hundreds of books of finger exercises, and I might say all of them are good and contain valuable information, but all of these cannot be purchased, and even after we possess them many need teachers to expound their intricacies. I will suggest a few ideas which need no book and are capable of an infinite variety of changes.

For Daily Practice.

Place the hand in an easy position. The thumb resting on E, above middle C. The second, third and fourth fingers on F sharp, G sharp and A sharp, and the fifth finger on B, all *curved*. You will find that the hand rests easily and naturally. Playing from the *wrist* strike each note five time. Play as if the fingers began at the *wrist*. Play it pure staccato, then *demi staccato*, then with the *fingers*, very slowly and firmly, carefully raising each finger in a *curved* position. Then gradually accelerate this finger action until considerable speed has been attained with clearness and equal firmness. These exercises and all others suggested apply equally to each hand for separate practice. Now proceed to the scales. Do not play them aimlessly up and down the piano, but play slowly at first, as follows: Take the scale of C, retain the hand position as in former exercise (fingers curved over *white* notes), play C, D, E, F, G and return to C. Then C, D, E, F, G, A and return to C. Continue in this way, each time including one extra note until the octave has been practiced, then carry the same idea through several octaves. Then reverse the order. This practice will give you *evenness* and a great amount of practice in passing the fingers over the thumb. It will also fix

the mind upon the difficulty and awkwardness of sudden return. This same exercise applies to arpeggios C, E, G, B, C and return; then C, E, G, B, C, E and return, etc. For octave practice you have probably been taught to bring the wrist up high, raising it almost perpendicularly. That is all right as far as it goes, but will never play octaves without great fatigue and *with no evenness*. The extra height must be eliminated. Take each hand separately. Strike octave C *firmly*, then without much raise, but with absolutely loose wrist, quickly and decidedly strike C sharp and *rest* there. This action should be almost *instantaneous*. Then return to C, and in the same quick manner, with slight raise, play C, C sharp, D, *resting there*. You will find that the wrist responds easily and rapidly with a hinge-like motion. Then return again to C, go on chromatically one step farther, C, C sharp, D, D sharp, E, etc. Continue this exercise through two octaves, each time returning to C. Eventually play this with both hands together. Two octaves, or four octaves, played in this way rapidly after a few weeks of study will *cause no fatigue*.

You have now devoted, say, fifteen or twenty minutes to finger work, scales, arpeggios, octaves; that is quite sufficient for each day. As you continue this manner of study numerous ways of change will suggest themselves. For instance, scales, including *two* notes, then three, each time. The same with arpeggios. Octaves in skips, etc., etc. Now for your work.

Books.

The First Book of Cramer Etudes and the Tausig edition of Clementi's *Grados* have never been excelled as etudes for fundamental study. These you should have. The secret of their attainment is to practice them with an even, *firm* touch, never sacrificing those features to speed. Obtain evenness first, velocity will surely follow. Still, do not imagine you have gotten all there is in an etude until you can play it with a fair degree of rapidity, otherwise you are merely reading, which, though good in itself, does not compass your end.

Schumann, Mendelssohn and Bach.

After devoting one hour to your etudes take up your *Kinder Scenen* and try to find in them something of what Schumann had in mind. For instance, "Child Falling Asleep." Make a mental picture of it. See the mother rocking and hear the gentle lullaby; then, in the minor strain, picture to yourself the little fearful vision which might appear to the child's mind, or a passing fancy of the mother at some unseen danger; then again the recurring lullaby, and finally the last sleepy chord, as the baby drifts away into dreamland. Now you are getting a glimpse into the real meaning of music and you are catching some of the loveliness of the tone world visions. Play all of them and study them. Get their hidden meanings. Then learn to know Mendelssohn's songs without words in the same way. There is so much more in these compositions than is usually grasped. They are in the first place beautiful examples of composition, filled with technical possibilities and poetic suggestion. Approach them with these thoughts in mind and they will prove a great step onward in your upward journey. In connection with Mendelssohn begin the study of Bach. Get all the information you can concerning Bach and realize that you are studying the works of a great tone poet. Invest each melody with feeling and expression, make the voices answer each other, never under any circumstances pound them out there after them in an aimless manner. Think them as Bach did, voice answering voice. The reason that so many students dislike Bach is because they see merely the technical and not the musical side of his work. This is the whole secret of becoming a pianist. It does not mean becoming a technician, but a musician. Doing an exercise or a composition over and over

again for hours a day, instead of making you a musician will endanger your musical development, and it can be truly said that after years of such work the last state of that student was worse than the first. Think your music, learn its construction.

Valuable Aids to Self-Study.

You will find that it will be necessary to devote considerable time to the study of ear training, which is a branch of study most sadly neglected by the average teacher as well as student. You will find a valuable book on this subject published by Presser, entitled "Ear Training," by Arthur Heacock; price, 75 cents. This book will give you a great deal of information and many exercises. Also a small volume on "Improvisation," by Dr. Sawyer, and a small book, "Composition," by Dr. Stainer. These three small books will do you a world of good, and if carefully studied will give you a new conception of music and will add enormously to your grasp of your subject.

A man like Elgar did not become great by studying finger exercises or by having famous teachers, but he was seldom seen without books on musical theory, and he studied them.

In Mathew's graded course for the piano you will find many very valuable suggestions for the correct comprehension of all forms of composition.

Dr. Wm. Mason's "School of Technic" is a great work and contains years of effort and the result of teaching experience, but it is not necessary to do miles of exercises in every key; it is far more valuable to devote some minutes each day to concentrated study along the lines suggested in the beginning of this article and then by all means take up the daily study of ear training, harmony, improvisation, construction and composition. This will make your piano playing worth while. Remember that some will succeed no matter how poor the teaching, while some will fail no matter how great the teacher may be. In the last analysis it is what the student *does* that educates him and not what he is *told* to do by a teacher.

The Other Arts.

Again, learn all you can of the other arts—Poetry, Painting, Psychology. Read, study and associate with others who are wiser than you. Study Nature—the mountains, woods, flowers, sky. Everything made by your Creator lies open before you; take it all into your soul, make it yours, and transmit it to your music. You say all this takes too much time. I advise that you try from now on to use every moment thoughtfully and see how much you will accomplish and how many hours you have heretofore wasted. Everything is possible to you. You can become a pianist and more a musician by courage and perseverance.

A Beethoven sonata must forever remain a sealed book to one who is merely a technician, for only to the musician is its beauty revealed. With such thoughts as these in mind, always remembering that the greatest geniuses were the hardest workers, men who never dreamed of giving up because of a lack of means or a teacher, or even health, witness Grieg, who worked on steadily in spite of sickness; witness Bach, Beethoven, Schubert, Schumann and a host of others who have worked not only for themselves but for all time.

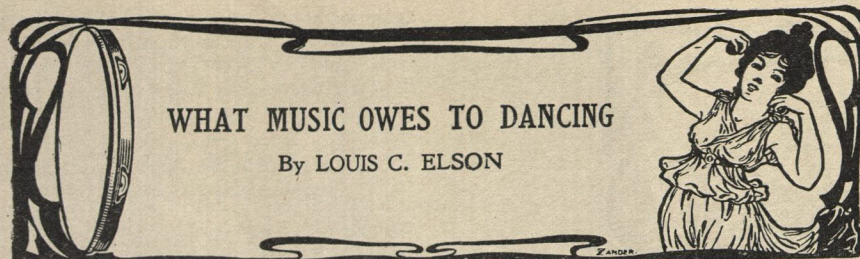
THE AMATEUR'S ADVANTAGE.

THE ideal musical life is that of the well-educated amateur, the one who can come to his music as a pleasure and recreation, and yet, because of his knowledge of the art, is not satisfied with a low grade of composition. Music is sweetest when untinted with any color of business, consequently the amateur of good musical standing can take uncontaminated enjoyment in his music, free from the commercial spirit that too often enters into the teaching life. What an enjoyable life it would be—to study, to teach, to give concerts, all without any financial appendix! But how many so situated do lead such a musical life? An abundance of money generally begets mental and artistic stagnation. So it may be that the teacher can thank his anemic pocket-book for his musical vitality.

THERE is but one straight road to success, and that is *merit*. The man who is successful is the man who is useful. Capacity never lacks opportunity.—Carlyle.

WHAT MUSIC OWES TO DANCING

By LOUIS C. ELSON



The statement that dancing is the mother of music is by no means an exaggerated one, for some of our noblest musical forms can be traced back to a terpsichorean origin. The first cycle forms in music were made by placing dances in contrast, out of these came the suite, and out of the suite came the symphony. The word "orchestra" traced to its Greek root means simply "a place for the dancers," while a "chorus" once meant an assemblage of dancers.

The earliest dancing of the world probably had its origin in a set of pantomimic actions. The adventures of the chase or of the combat were imitated with some primitive musical accompaniment. Very soon dancing was invested with ceremonial attributes and became a part of ancient religious rites. Many such ancient dances will be found described in Wallaschek's "Primitive Music," or my own "Curiosities of Music."

The Bible is full of allusions to dancing, but it is well for the Scriptural reader to remember that these do not refer to anything like a quadrille or waltz, but rather to what we to-day would call "dramatic action." David's dancing before the Ark might have consisted of a clasping of hands in adoration, a set of genuflections, gestures of delight, raising the hands to heaven, etc.

That the ancient dancing meant chiefly such graphic gesticulations may be inferred from the fact that a prince of Pontus, at the court of the Emperor Nero, once begged of that monarch the gift of one of his dancing slaves. On being asked why he wished this dancer so earnestly he replied that he had many barbarian neighbors whose language he did not understand, and this dancer would be able to act as a perfect interpreter by his gestures. Lucian, in his treatise "De Saltatione" makes it very evident that ancient dancing meant chiefly pantomime to a musical accompaniment.

The Dance in Biblical Times.

Examining the Scriptures more closely we find many traces of folk-dances in the chapters of the Old Testament. The bridal song was of course a joyous melody and was united to dancing. Samson at his wedding (Judges xiv: 10) had not only riddles and feasting but plenty of song and dance. The vintage song was also a joyous folk-dance in Scriptural times, and Isaiah (Chap. v) probably began his songs with many of the gestures of the harvesters, but soon changed it to a more terrible song of mourning. This latter song was not unlike that of the "Keener" at the old-fashioned wake in Ireland. The professional mourning women sang this in Biblical days with many gestures and much dramatic action. The Dumka of modern Bohemia is not very far removed from such a dance-song.

One can readily imagine the dancing of Miriam after the passage of the Red Sea, and in the song of Moses one can easily supply the gestures which accompanied such words as—

"The enemy said I will pursue, I will overtake, I will divide the spoil: my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them."

The clatter of the timbrel, a rhythmic beating of the tambourine and a clapping of hands to guide the music accompanied the song-dance. This clapping of hands was the mode of keeping the rhythm and tempo of the song. "Sing joyfully and clap your hands" does not convey an injunction merely to mirth and hilarity, but indicates the conducting of the music. As much of the poetry must have been improvised, while the tune was familiar to the assembly, the result could not have been very different from a scene at many a colored camp-meeting of the South. If the reader will examine the song of Deborah and Barak (Judges, Chap. v) he will discover many indications of the gestures, satirical, contemptuous or triumphant, which constituted "dancing" in old Hebrew times.

Many modern dance-games have a very ancient origin. One of the most universal modes of dancing in the world is the act of swinging in a circle, to the accompaniment of vocal music. Such is the child's game of "Little Sallie Waters," and also the wild circular dance of the Russian peasant, called "Kamar-

inskaia;" such is the old English May-pole dance, and one might cite many other instances of the circular dance. But when the Israelites danced around the golden calf they were only exercising an old form of this circular dance, which they had possibly borrowed from the Egyptians who danced in a circle around their bull-god Aphis, and these had possibly borrowed the idea from the older Sun-worshippers who also danced in a circle, often around a human sacrifice. It seems a long way from the human sacrifice to "Little Sallie Waters," yet there is a relationship.

Coming to the Mediaeval dances we find a gradual connection with modern forms of music. The Troubadours and Minnesingers often sang dance-songs, or "Tanzweisen," in which a certain contrast began to take place. One can discern the two-period and the



THE MINUET.

three-division form of our own song-forms of both vocal and instrumental music in several of these early compositions.

There were two chief kinds of dances now existent, the dances of the aristocracy, which were generally slow, walking-dances, and the dances of the peasantry, which were wild and hearty. It was a natural but artistic contrast to unite these two in a single form, and the chief idea of musical form arose from this union.

Two elements are essential to strict musical form—contrast and symmetry. Contrast was gained when two such dissimilar dances were interwoven in a single composition. But it would have been unnatural to have stopped here. The next step was inevitable—to return to the first movement as an end. This "Da Capo" gave the essence of the tripartite form which one may find in many of the compositions of Mozart, Haydn, Schubert, Beethoven, and even earlier classics.

Meanwhile the Orient was also contributing her quota of assistance in the musical evolution. The Moors were in possession of south Spain from the eighth century to the end of the fifteenth. Their dances had taken root there and remained when the orientals were driven out. Many of these had a direct influence on the instru-

mental music of Europe later on. These were no longer song-dances but purely instrumental forms. The slow dance which in Turkey became the "Ser a bende" in France and Germany became the Sarabande, the most dignified of all the dance-forms.

It is, I think, one of the defects of musical history that so little mention is made in its pages of the music of Spain, for that country, chiefly by its dance forms, greatly influenced the music of other countries and of later centuries. At the time when instrumental music was looked at as merely the employment of vagabonds in many European states, Spain had a goodly repertoire of instrumental works. The lute (the word comes from the Arabic "al'ud" and means "the wood") was in full favor in Spain in the tenth and eleventh centuries and soon became known in France and in Italy. The dances of Spain became some of the earliest instrumental forms of those countries. The idea of contrasting them, as the Minnesingers had contrasted the "Tanzweisen" was soon arrived at. But it was carried further than had been done in the twelfth and thirteenth centuries, and the end of the sixteenth century found Italian composers placing three or four of the different dances in combination, thus making a fairly large composition in the cycle form. This was the "Partita," the foreshadowing of the symphonic idea.

The Gigue.

Among the dances which now began to appear in classical forms we find many that came directly from the peasantry. There was the Gigue, a hearty dance that was known from Spain to Ireland. In Spain there were even several varieties of the dance, including one slow one called the "Loure." The Gigue soon became the favorite form for ending the cycle of dances, which had now progressed from Partita to Suite. The influence of the Gigue (or jig) extended even to symphonic times.

It was held to be an axiom that a series of movements in an instrumental composition should end with a jovial one. Nothing was found that would serve the purpose better than the Gigue. The *Suite de Danses* generally ended with it. When the sonata and symphony came into being, thanks chiefly to Haydn, the same idea was carried out, and, although the Gigue was not used, the spirit of it can be found in almost every finale of Haydn and Mozart, particularly in the symphonies. Even Beethoven in his first symphony ends with this rollicking vein which was deemed a necessity. But the last-named composer soon found that the great epic form of instrumental music required a more earnest ending, and even from the second symphony his finales desert the merely jovial character and become more dignified. Other dances of the peasantry entered into the suite and have come down to our own times as instrumental forms. The gavotte, for example, was originally merely a mountaineers' dance in the city of Gap, in the upper Dauphiné district in France. The women of this city were called "gavottes," whence the dance received its title. In Paris it soon became a social dance and took on the form which is now so well known.

The gavotte is often given a trio with a drone bass, like a bagpipe, and this is called "musette," from the small bagpipe of central Europe. The bagpipe has wielded an influence on folk-music for many centuries. We may imagine that even the ancient Greeks employed the drone bass in some of their music—it may have been the only harmony they knew. They had a species of music which they called "Sumphonia," and since this word means the union of sounds, Chappell in his "History of Music" argues that they possessed harmony. But there is even at present in Italy a bagpipe called "Zumpogna." Since there is often more history to be gleaned from a word than from a monument we may imagine that the name of the Italian instrument preserves to us a trace of the "harmony" of the ancient Greek music. The ring of the bagpipe may be heard in the dance music of many countries under many different names, and, as this dance music has penetrated even into the symphony, it may be noticed in the modern concert-room as well. The Bourree, the Anglaise, the Passepieds, and many other dances, used by Bach and others, come from the peasantry, the Branle (or Bourree) being still the chief dance of Auvergne in France.

More Modern Dances.

But some of the dances which have influenced modern music also represent the aristocracy of olden days. The minuet was always the delight of court circles of France. It received its name from the Latin "minimus" (the smallest), and the title alluded to the dainty little steps used in its execution. The minuet was the only dance regularly admitted to symphony. Haydn in carry-

ing out this idea must have written some two hundred or more minuets. As a symphonic movement it became somewhat quicker than as a dance, so that "Tempo di Minuetto" is distinctly quicker than the minuet used by Mozart in "Don Giovanni," which was danced. Beethoven chafed sorely against the constant minuet in sonata form and, in 1802, in his second symphony inaugurated a reform by establishing the scherzo, which, however, is sometimes but a freer minuet.

Another dance of the aristocracy which has become a famous modern instrumental form is the polonaise. This noble dance well illustrates the fact that dancing was not always of the present ball-room type. This was at first a processional. When John Sobieski became King of Poland the nobility of that brilliant country formed a great fete in his honor, at which they passed in review before him and presented their wives and children. The effect, with dignified musical accompaniment, was so striking that it took root as a dance of ceremony on other occasions, and became national music. That it was not a dance in the modern sense may be understood from the fact that it was sometimes executed on horseback.

Folk-Dances and Modern Composers.

The folk-dances of the world form a great mine of little explored wealth for the modern composers to draw from. Some composers have entered very heartily into this field, a proceeding made especially easy even in the symphonic form by the establishment of the scherzo alluded to above. We may cite a few instances at random:

Mendelssohn, in the "Scotch" symphony Scherzo, imitates the swing of the Gaelic Strathspey. Grieg, in a string quartette and in one of his violin sonatas, reproduces the wild heartiness of the Norwegian Halling. The Halling is a dance which takes place in a barn, and the object of the dancers, who are all males, is to kick high enough to touch one of the rafters of the building.

Tschaikowsky has employed the Kamarinskaia (described above) as a scherzo in more than one of his symphonies. He has also used the waltz in a classical orchestral form. Berlioz, perhaps, used this dance best in his "Symphonie Fantastique," which has as its scherzo a movement called "Le Bal," which introduces a waltz most skillfully intertwined with the chief theme of the work. The waltz, let us add parenthetically, was the child of the minuet, and one has but to examine the minuets of Schubert to note the period of transition, for some of Schubert's minuets are but waltzes in disguise. The chief point of difference between the two dances is in the fact that while the minuet is a true 3/4 rhythm, the waltz, although marked the same, is in reality a 6/4 rhythm.

Dvorak has introduced the dances of his native Bohemia in many of his works. The furiant, a wild and dashing dance; the pulka, the predecessor of our polka, and other Bohemian dances may be found in his scores.

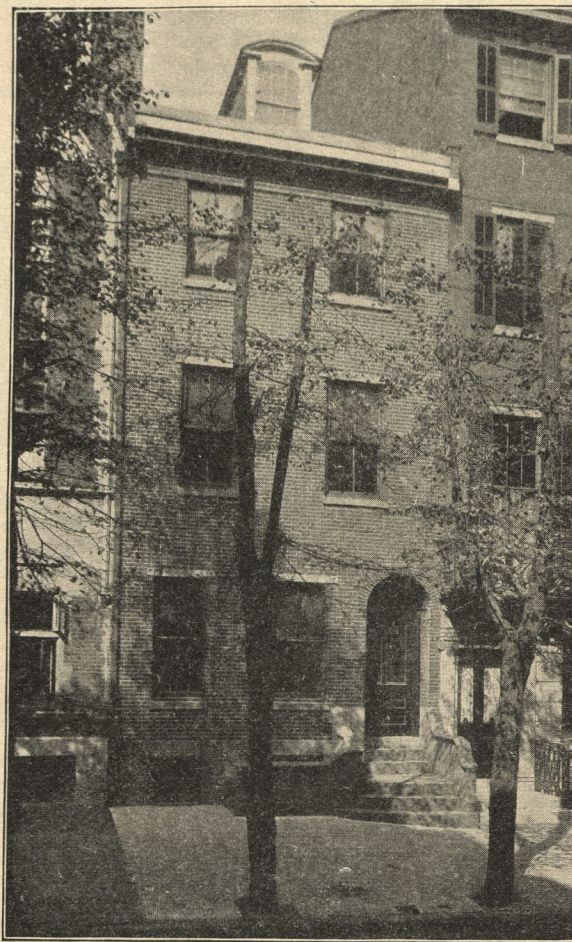
American composers also are adding to the examples of folk-dance in classical forms, and the music of the plantation may be heard in the scherzo of Mr. Chadwick's second symphony, and even before the road was indicated by Dvorak in his "From the New World" symphony, such Americans as Chadwick, Coerne, Kroeger, Schoenfeld, and others had used typically American plantation, frequently dance, tunes, in their classical works. The influence of the dance upon advanced musical forms will be even stronger in the future than in the past.

Inspiring Teachers.

Some people give out courage. To be in their presence makes us feel stronger. They are the men and women who have faith in themselves and courage enough to live up to their convictions. We lose much by losing hope. We weaken ourselves by giving up. The hours are all lost when we put aside the problem before it is solved because we think perhaps we are on the wrong track; we are so much more apt to give up the next one, too. And who wants a life made up of unsolved problems? Surely no one need have such a life, for courage can be cultivated. Borrow some to start with. You can borrow straight from people or you can absorb from their writings, or get it by reading the lives of noble men and women. You can find some one in every-day life who will have a little to spare. Perhaps he too was once a borrower. Then when you have grown both strong and brave be most generous, and sprinkle a liberal allowance over the bowed heads of the dejected. Scatter freely that requisite without which no one can succeed.—P. S. Davis.

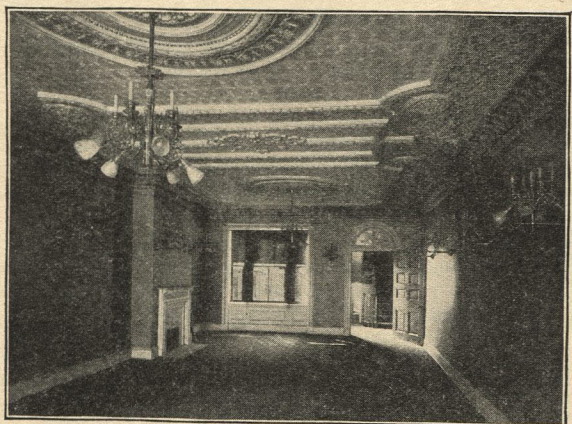
HOME FOR AGED MUSICIANS.

We are pleased to present in this issue two photographs of the Home for Aged Musicians established in Philadelphia which has been previously mentioned in THE ETUDE. It would be difficult for us to imagine a better equipped, more comfortable and more securely endowed residence for the aged musician, who, having fought a good fight, has been brought through force of circumstances to a condition where it is necessary for some of her more successful brothers and sisters to care



HOME FOR AGED MUSICIANS.

for her. The Home, as we have previously stated, is now exclusively for ladies. It is located at 236 South Third Street. It is in a quiet part of old Philadelphia, although within easy walking distance of the busiest part of the Quaker City. The pictures we present give



ROOM IN HOME FOR AGED MUSICIANS.

a small idea of the capaciousness of the institution. The picture of one of the rooms, however, gives some idea of the elegance which characterizes the building throughout.

Full particulars will be sent to any one applying to the Secretary of The Home, and we sincerely trust that the well-meaning musicians of our country will make known the existence of this institution to their musical friends, so that the advantages of the Home may become as widely known as possible.

THINK BEFORE YOU PLAY.

BY PERLEE V. JERVIS.

If the writer were asked what was the piano teacher's most difficult task he would unhesitatingly answer to make pupils use their brains during practice. In an experience of many years rarely has the writer had a pupil come to him who knew how to practice. Piano playing, in its last analysis, is in the best sense of the word automatic or a habit. Piano practice in order to be successful should recognize and be founded on the laws of psychology.

Any mental or muscular action carries with it a tendency to repetition, with each successive repetition made in precisely the same order. This tendency becomes stronger, till after a sufficient number of repetitions a habit results, or a performance of the act without conscious volition. Now the aim of practice is, or should be, to establish by numerous repetitions automatic action, and it will succeed only when these repetitions follow each other without the slightest variation from the correct order of movements. In practicing a piano passage, therefore, the initial performance should be absolutely free from mistakes, and each repetition exactly as accurate. This would seem to be a self-evident proposition, but what happens when the average pupil sets out to practice? The first trial of the passage results in a wrong note or finger; at the repetition, if the error is corrected (frequently it is not), a new one creeps in, and so on, ad finitum, till if any habit is established it is one of falsity.

The prescription for the cure of this typical case, very simple in itself, very difficult to apply, is *thought before action*. To secure this is the problem that confronts the teacher, and its solution as reached by the writer may help some other teacher. Suppose the pupil is studying Chopin's Impromptu in C sharp minor, Op. 66, she is required to name aloud the first note in the right hand, then the finger that is to play it, finally the touch to be used. The prescribed finger is then placed on the key named, and not till this is done is the pupil allowed to play it. Each succeeding note is treated in the same way to the end of the phrase, when a return to the beginning is made and the same procedure is repeated till the phrase has been played at least five times without an error; after this the left hand is studied in the same way, and finally the hands are put together, thinking every note before playing to the end of the piece.

Automatic Playing.

Now begins the practice for rendering the playing automatic. When a passage is played at a high rate of speed, and automatically, a series of notes is thought as a unit, "in a lump," so to speak, and not as individual tones, just as in reading we do not think separate letters but group the letters into words and the words into phrases. Take the first measure or phrase of the impromptu, divide it into groups of four notes each (the first group would be made up of a rest and three notes), play the first group a few times slowly and without error, then exactly double the speed and play four or five times; now, keeping the muscles in a loose and flexible condition, make a dash for the highest velocity consistent with clearness, making no attempt to think of the separate tones, but letting the fingers find their way through the passage; this they will easily do after a few attempts. If they do not, return to the slow playing, double the speed once more then make another dash for velocity, and so alternate between slow and fast playing till the group can be played easily at a high rate of speed. Practice the second group in the same manner, then join to the first, thus enlarging the unit of thought to eight tones; then practice the third and fourth groups separately, add them to those already learned and continue till the entire phrase can be played at a high rate of speed without conscious thought. The left hand should be worked up in the same way, then both hands together, joining one phrase to the next, and repeating the practice daily till the entire composition can be played at or near the prescribed tempo, by which time the pupil will probably discover that the piece has been memorized.

In addition to the practice outlined above the phrases should be practiced with accents of four, transferring the accent to each note of the group in turn, then staccato, ff, f, p, pp, cres. and dim. Such treatment keeps the mind actively at work and induces that intensity of concentration which is the *sine qua non* of successful study.

PIANO TOUCH AND PIANO ACTION.

BY HERVE D. WILKINS.

[Mr. Wilkins touches upon a very interesting and extensive subject. There have been volumes upon volumes written upon this topic, and volumes will have to be written until piano students realize the necessity of looking inside the piano now and then and comprehending the wonderful system of administering and magnifying force from the finger tips to the wires. Very few are the teachers who take pains to open the piano so that the young pupil can comprehend the means by which tonal effects are achieved through the use of the damper pedal or through the use of the soft pedal. Very few pupils know the meaning of "una corda," "tre corde," "con sordini," nor do they know that in the upright piano the soft effects are achieved by bringing the hammers closer to the wires or through the intervention of a strip of cloth between the hammers and the wires, while on the grand piano the soft effects are attained by means of moving all the hammers to one side, so that the hammers instead of striking three strings, as is the case with most keys, strike only one wire, thus the term "una corda" (one string) and the sister term "tre corde" (three strings) when the soft pedal is to be released.

Much less do pupils know of the action of the several little levers and springs upon which the pianist must depend to communicate his thoughts to the wires. It is little wonder, then, that we have so little definite opinion upon this matter of touch. Many very capable teachers and writers are so misinformed in this respect that we are often obliged to reject manuscripts that otherwise might be acceptable simply because the writer says things that we know to be incorrect. We advise our readers, both teachers and pupils, to make themselves familiar with that valuable book giving a detailed description of the piano and its action entitled "Piano Tuning," by J. Cree Fisher. At the present time most teachers are lamentably in the dark about many points in pianoforte construction which should have been included in their regular musical education.

The history of the pianoforte, together with practical information regarding its construction, are included in the regular courses in several European schools. In the Academy for Church Music in Berlin the pupils are actually required to construct a church organ, so that if anything happens during a performance they will not be in ignorance of their instrument.

As Mr. Wilkins intimates, much of the beauty of the piano tone depends upon the release of the hammer and the consistency of the striking part of the hammer itself. Still more depends upon the point at which the hammer touches the wire. This seemingly inconsequential matter has been the subject of untiring investigation among the piano manufacturers. The difference of the fraction of an inch will either make or unmake a piano tone, as the quality depends upon the proper means of exciting a string to give forth the beautiful overtone which makes for sonority, richness, brilliancy or clearness. We strongly advise all of our ambitious readers to secure the book mentioned.—THE EDITOR.]

Tone Production.

THE subject of tone production as applied to the pianoforte is one which continually engages the attention of piano teachers and students and has also had extensive discussion in public print.

Such a discussion in *Scribner's Magazine* some years ago drew forth expressions of opinion in a series of articles by Theodore Thomas, B. J. Lang, Professor Beveridge Webster, Rafael Joseffy and other eminent musical authorities. Some of these writers maintained that any modification of tone quality by changes of touch is impossible—that the tone of the piano is determined according to the hardness or consistency of the hammers, while others held that by the control of the motions of the fingers in touching the keys the quality of the tones could be extensively modified.

In the preface to a piano instruction book, Mr. A. R. Parsons, the editor, maintains that when a piano key is struck the hammer is "tossed" towards the string and thus passes out of control, so that the tone of the piano cannot be modified by any change in the nature of the finger stroke. Another authority, Mr. Harold Bauer, writing in a popular magazine, claims that the piano tone can be "colored" according to the desire and fancy of the player.

The Release.

Among all those who have written upon this subject of tone production, as applied to piano playing, there is not one writer who has ever taken into account the so-called regulation of the piano mechanism whereby the release of the hammer is hastened or retarded. Yet this is a vital matter, for the piano-action may be so adjusted as to drop the hammer when the key is only slightly depressed, or the mechanism may be so regulated that the hammer will be carried close up to the string and released at the latest possible moment. Thus it is possible so to adjust the mechanism that by skillfully touching the key the hammer will remain for the greater part of its flight under the control of the finger. It would indeed always be possible, with any adjustment, by a sudden blow to send the hammer or "toss" it out of control, but with this close adjustment of the hammer escapement, which has been favored by all the eminent pianists from Rubinstein and Von Bülow on to the present time, it is possible to modulate the piano tone expressively, to increase the volume of the tones without percussion, to attain great power without harshness, and to play with extreme delicacy without loss of clearness.

As to "coloring" the piano tone, there are no doubt some passages for the piano which sound flute-like, and others which imitate the effect of the trumpet or other brass instruments. Thus there are moments when piano music sounds almost as if made by an orchestra, and everyone will have noticed the converse of this fact, that often, in listening to an orchestra one will almost be convinced that a piano is being sounded.

As to the quality of piano tone changing with the quality of the touch, it is sufficient to listen to the same piano under the hands of different players to be convinced that the piano tone is not entirely dependent upon the adjustment of the releases and the hardness of the hammers, in which respects no two pianos are ever alike. It follows from the above reasoning and explanations that the use of snapping finger motions and a solely percussive touch cannot result in expressive piano tones.

Tone production proper takes place when a responsive mechanism is operated by such following motions of the finger that the resulting tones correspond most intimately with the player's impulse. Some pianos have one fixed grade of power and no variations in touch can change it; the tones are all hard and loud, or they may be all woolly and soft.

The great thing to be desired in a piano action is responsiveness, and in a piano touch, suavity, power, discrimination, plasticity, discretion—whatever quality has to do with the highest and best in musical expression.

THE pedal should be used in four ways: 1, to bind one tone to another; 2, to modify and augment the intensity and quality of the sound; 3, as a very valuable aid in interpretation; 4, to counterbalance the brevity of the sounds in the higher octaves.—Isidor Philipp.

IMPORTANT EVENTS IN MUSICAL HISTORY.

BY DANIEL BLOOMFIELD.

(The second installment of a carefully prepared record of the chief events in Musical History which should prove of great value to all students, music lovers and teachers. The first section appeared in THE ETUDE for December.)

- 1604—Giacomo Carissimi b. Marino, near Rome. A composer who greatly influenced his contemporaries by his style of composition. Claudio Merulo d. Parma, May 4.
- 1607—Monteverdi's first opera, "Arianna," produced in Mantua, Italy.
- 1608—Tomaso L. Vittoria d. Madrid (?).
- "Orfeo," Monteverdi's second opera produced.
- 1610—Baldassare Ferri b. Perugia, Italy, Dec. 9. One of the most extraordinary singers. Harpsichords introduced into England.
- 1611—The "Parthenia," a collection of virginal music, published.
- 1620—Jacopo Peri d. Florence.
- 1621—J. P. Sweelinck d. Amsterdam, Oct. 16. Michael Praetorius d. Wolfenbüttel, Feb. 15.
- 1623—William Byrd d. London, England, July 4.
- 1627—Heinrich Schütz introduces opera into Germany. "Dafne" produced.
- 1628—Robert Cambert b. Paris. Originator of French opera.

- 1633—Jean Baptiste Lulli (or Lully) b. Florence, Italy. Although an Italian, he made France his home, and was one of the creators of French opera.
- 1635—Buxtehude b. Helsingör, Denmark. Great organist and composer for organ.
- 1637—The first opera house, Teatra San Cazanio, opened with a performance of Manelli's "Andromeda."
- 1643—Claudio Monteverdi d. Venice, Nov. 29.
- 1644—Antonius Stradivarius b. Cremona. Greatest violin maker who ever lived.
- Girolamo Frescobaldi d. Rome, Italy.
- 1645—Alessandro Stradella b. Naples. Great singer and composer.
- 1646—Mallily's "Akebar, Roi de Mogul," the first French opera, produced before Court of France (a private performance).
- 1651—Jacob Praetorius d. Hamburg.
- 1652—Gregorio Allegri d. Rome, Feb. 18.
- 1653—Arcangelo Corelli b. Fusignano, Imola, Italy. One of the greatest reformers of violin playing. Johann Pachelbel b. Nuremberg, Sept. 1. Famous organist and clavier player.
- 1658—Henry Purcell b. London. The greatest English composer of the seventeenth century. Handel was greatly influenced by Purcell's music.
- 1659—Allesandro Scarlatti b. Trapani, Sicily. Wrote one hundred operas and was the founder of the Neapolitan school. He developed the orchestra and operatic forms.
- 1660—Sebastian de Brossard b. France. Wrote the first musical dictionary in the French language.
- 1663—Friedrich Wilhelm Zachau b. Leipsic, Nov. 19. Teacher of Handel and noted musician of his time.
- 1668—Francois Couperin b. Paris. He wrote the first instruction book for the clavier and was a prolific composer. Program music was developed much by him.
- 1669—Louis Marchand b. Lyons, France, Feb. 2. One of the greatest organists.
- 1671—Robert Cambert's "Pomone" produced. (The first French opera to be played in public).
- 1672—Heinrich Schütz d. Dresden, Nov. 6.
- 1673—Matthew Lock's "Psyche," the first English opera, produced.
- 1674—Giacomo Carissimi d. Rome, Italy, Jan. 12.
- 1676—Francesco Cavalli d. Venice, Jan. 14.
- 1677—Robert Cambert d. London.
- 1680 (?)—Alessandro Stradella d. Genoa.
- Baldassare Ferri d. Perugia, Italy, Sept. 8.
- 1683—Jean Philippe Rameau b. Dijon, France, Sept. 25. Originator of modern harmony. Wrote many operas. Domenico Scarlatti b. Naples. Famous harpsichordist. Founder of the modern technic of piano-playing. Joseph Guarnerius (del Gesu) b. Cremona. Noted violin maker.
- 1684—Nicolo Amati d. Cremona, Aug. 12. Francesco Durante b. Naples, Mar. 15. Celebrated church composer; teacher.
- 1685—Johann Sebastian Bach b. Eisenach, Mar. 21. The contrapuntist of all ages. George Frederick Handel b. Halle, Feb. 23. Wrote the greatest oratorio, "The Messiah."
- 1686—Nicolo Porpora b. Naples, Aug. 19. Famous singing teacher. Benedetto Marcello b. Venice, Aug. 1. Church composer.
- 1687—Jean Baptiste Lully (or Lulli) d. Paris, Mar. 22.
- 1692—Giuseppe Tartini b. Pirano, Italy, April 12. One of the greatest violinists.
- 1693—Faustina Hasse (nee Bordon) b. Venice. Celebrated opera singer. Pietro Locatelli b. Bergamo. Violinist and composer.
- 1695—Henry Purcell d. London, Nov. 21.
- 1698—Pietro A. D. B. Metastasio b. Rome, Jan. 3. Wrote librettos for Gluck, Mozart, etc.; was known as a musician.
- 1699—Johann Adolph Hasse b. Bergdorf, Germany, Mar. 25. Prolific opera composer. Husband of Faustina Bordon.
- 1700—Bach and Werkmeister introduced the equal-tempered system of tuning about this time.
- 703—Caffarelli (real name Majorano) b. Italy. Great male soprano.
- 1705—Carlo Farinelli b. Naples, Jan. 24. (His real name was Carlo Broschi). The greatest male soprano ever heard.

(To be Continued).

THEIR REAL NAMES.

FROM the earliest times to the present day it has been one of the peculiar idiosyncrasies of talent in men and women to adopt names other than their own. Probably one of the most famous instances of this was Palestrina, whose real name was Sante, and who took the name of his birthplace instead of his own. A modern instance of a similar assumed name is that of Max Meyer-Olbersleben, whose real name is Max Meyer. Here there was a real necessity for taking an assumed name, since the patriotic Bavarians were wont to name all their sons after the famous Maximilian. The name Meyer is more common than Smith in Bavaria and Max Meyer had little value as a means of identification.

There are various other reasons for the adoption of assumed names. Sometimes the fact that a name is cacophonous is sufficient. We do not wonder that Felix Tilkens changed his name to Ivan Caryl, nor do we wonder that the famous Parisian conductor changed Judas Colonne to Eduard Colonne. How a parent could ever give a child the name of one of the most despised figures in Christian history is more than we are able to determine.

In other cases a *nom de plume* has been taken by composers and authors who have been either uncertain as to success, or who have been genuinely modest and have had little desire to see their names in print. In literature we have several such instances ("Boz," "George Sand," "George Eliot," "Marie Corelli," "Ouida," "Mark Twain").

It not infrequently happens that very prolific composers of Salon music have several assumed names so that the public will not tire of seeing the name of one composer frequently printed upon title pages. Singers and actors, as a rule, take assumed names principally for the sake of securing some short, striking or euphonious word that will be readily remembered by the public. Richard Mansfield, Henry Irving, Julia Marlowe, Maude Adams and many others have done this. The present tendency, however, is toward retaining the real name, unless there is some very excellent reason for changing it.

The list given below also includes the names of many women musicians, together with their names before marriage:

NAMES, BEST KNOWN.	REAL NAMES.
Adamowski, Mad. J.	*Antoinette Szumowska
Adams, Stephen	M. Maybrick
Alvarez	A. R. Gourron
Claribel	Mrs. C. C. Barnard
Barri, Odoardo	Charlotte Alington
Batten, Robert	Edward Slater
*Lehmann, Liza	H. J. L. Wilson
Bizet, Georges	Mrs. H. Bedford
*Brema, Marie	A. C. L. Bizet
Strelezki, Anton	Mrs. A. Braun
Marchesi, Blanche	Mr. Arthur B. Burnard
*Chaminade, Cecile L. Stephanie	Baronne Caccamisi
Caryl, Ivan	Blanche Castrone
*Patti, Adeline	Mad. L. M. Carbonel
Colonne, Eduard	Felix Tilkens
Hatton, J. L.	Baroness Cederstrom
Davies, Ben	Adele Juana Maria Patti
Dolores	P. B. Czapek
Doria, Clara	Benj. Grey Davies
Dorn, Edouard	E. Dickson
Ecker, Wenzel	Mrs. H. M. Rogers
Esipoff, Stepan	J. L. Roedel
Materna, Amalie	W. Gericke
*Gerster, Etelka	A. B. Burnard
German, Edward	Frau K. Friedrich
*Lind, Jenny	Mad. P. Gardini
Tempest, Marie	G. E. Jones
Gray, Hamilton	Mad. O. Goldschmidt
Hall, Marie	Mrs. C. C. Gordon-Lenox
Viardot, Louise Pauline Marie	Marie Susan Etherington
*Goodson, Katherine	W. P. H. Jones
Joncieres, Victorin de	Mary Paulina Hall
*Lehmann, Lilli	Mad. Heritte
Keler, Bela	Mrs. A. Hinton
*Kellogg, Clara Louise	F. L. Rossignol
*Butt, Clara	Frau Kalisch
Destinn, Emmy	Albert von Keler
Lebert, Dr. Sigismund	Mad. C. Strakosch
*Urso, Camilla	Mrs. R. H. Kennerley
Lully, Jean Baptiste	Rumford
	Emmy Kittl
	Levy
	Mad. F. Lueres
	Giovanni Battista Lulli

*Maiden name.

Lysberg, Charles Samuel	G. S. Bovy
*Sterling, Antoinette	Mrs. J. MacKinley
Manners, Charles	Southcote Mansergh
*Roze, Marie	Mrs. H. Mapleson
	Marie Ponsin
Nordica, Mad.	Mad. J. R. de la Mar
	Lillian Norton
Graumann, Mathilde	Mad. S. Marchesi
Masse, Victor	Felix Marie Masse
Nilsson, Kristina	Comtesse C. di Miranda
Morley, Charles	F. Behr
Nevada, Mad.	Mrs. R. Palmer
Offenbach, Jacques	Levy
Palestrina, Giovanni	Sante
Parkina	Elizabeth Parkinson
Lunn, Louisa Kirby	Mrs. W. J. R. Pearson
Alboni, Marietta	Countess Pepoli
Redan, Karl	C. C. Converse
*Russell, Ella	Mad. de Rhigini
D'Hardelet, Guy	Mrs. W. T. Rhodes
Parepa, Euphrosyne	Mad. C. A. N. Rosa
Breval, Lucienne	Bertha Agnes Schilling
Sivrai, Jules de	Mrs. J. L. Roedel
Sembrich, Marcella	Frau W. Stengel
	Praxede Marcelline
Streabbog, L.	Kochanska
	J. L. Gobbaerts
Von Suppe, Franz	Francesco Ezechiele
	Ermenegildo Suppe-Demelli
*Gadski, Johanna Emilia Agnes	Frau H. Tauscher
*Sanderson, Sibyl	Mad. A. Terry
Trebelli, Zelia	Mad. Bettini
*Wieck, Clara Josephine	Mad. R. A. Schumann
*Hopekirk, Helen	Mrs. W. Wilson



PADEREWSKI ON MUSIC TEACHING.

THE pianoforte is at once the easiest and the hardest instrument to play. Anyone can play the pianoforte, but few can do so well, and then only after years of toil and study. When you have surmounted all difficulties, not one in a hundred among your audience realizes through what labor you have passed. Yet they are all capable of criticizing and understanding what your playing should be. Anyone who takes up piano playing with a view to becoming a professional artist has taken on himself an awful burden.

The chief aim of every teacher of the pianoforte should be to impart to his pupils a correct technique and to enable them to play any composition at sight with proficiency and correctness; but how much or rather how little of this kind of teaching is practiced by many so called music teachers? Many really competent teachers have assured me that of all the pupils who came to them from teachers of lesser reputation to be "finished," there is not one in ten who has ever been taught to play all the major and minor scales in all the various keys.

Physical weakness from too much practice is just as bad as mental. To over-fatigue the muscles is to spoil their tone, at least for the time being, and some time must elapse before they can regain their former elasticity and vigor.

It is highly desirable that he who strives to attain the highest excellence as a performer on the pianoforte should have well-developed muscles, a strong nervous system and in fact be in as good general health as possible. It might be thought that practice upon the pianoforte itself would bring about the necessary increase in muscular power and endurance. This, however, is not altogether the case, as it sometimes has a distinctly deteriorative effect owing to the muscles being cramped and unused. The chief muscles actually used are those of the hand, the forearm, neck, small of the back and shoulders. The latter only come into play in striking heavy chords for which the hands and arms are considerably raised from the keys. In light playing the work is chiefly done from the wrists and of course the forearm muscles which raise and lower the fingers. It is not so much that greater strength of muscle will give greater power for the pianoforte, but rather that the fact of the muscle being in good condition will help the player to express his artistic talent without so much effort. To play for a great length of time is often very painful, and you cannot expect a player to lose himself in his art when every movement of his hand is provocative of discomfort, if not actual pain. Sometimes a great amount of playing brings on a special form of complaint known as pianists' cramp, which may so affect the muscles and nerves that the unfortunate artist thus afflicted finds his occupation gone. I have frequently found that though whilst playing I have experienced no trouble from my muscles being overtaxed, afterwards the reaction has set in and I have no little exhaustion from the shoulder and neck, and I have also suffered from severe neuralgic pains affecting the nerve which runs from the head and conveys impulses from the brain to the deltoid* muscle. Weakness in the small of the back has been by no means uncommon.

*Deltoid Muscle.—"A triangular muscle in the shoulder which serves to move the arm directly upward."—Editor.]

ONE of the fashionable restaurants of New York city inserts this line in its advertisements:

"NO MUSIC."

A daily journal, in commenting upon this, says: "The same announcement might very safely be made by many other restaurants employing orchestras to accompany meals."

From time immemorial music has been employed at banquets, great and small. There is an undeniable something in music that seems to have a peculiar, indescribable psychological and physiological effect upon hearers who do not pay any particular attention to the pieces performed, but who are engaged in other things. In fact, it may safely be said that the great majority of listeners at a concert, listen in an abstracted manner, and, moreover, prefer to receive their music in this way. They have little desire to analyze the intricate contrapuntal webs. They make little effort to understand anything whatever and would far rather sit passively and dream away the moments, either in ecstasies of genuine appreciation, or in nightmares of boredom. They gaze at the tropical plants, contemplate the proscenium, note the obvious efforts of the players, all the time attending to the music itself in a very indirect manner. Music is to them something to form the basis of day-dreams, and when they hear music at restaurants, it often seems a fitting background to the clatter of dishes, the frou-frou of silks, and the din of conversation. The music stimulates, and for the time being, distracts the mind from the work-a-day world. It is all very intoxicating, and the business man often looks upon it as a real necessity.

But all this has a very depreciating effect upon the standing of sincere musicians and teachers. Many players are forced, through necessity, to play in orchestras upon occasions when their presence is a desecration of divine art. As long as music is employed as a lubricator for conversation, or as an aid to digestion, just so long will the layman's valuation of the art from the educational standpoint be correspondingly low. It would be as reasonable to ask a company of actors to give a performance of Hamlet during a banquet, as it is to perform the works of the masters as fitting accompaniments to meals. The "No Music" plan mentioned above is said to be very successful, and it is possible that the frivolously inclined may themselves be the first to end the custom of music at meals.

THE CAREER OF THE CONCERT SINGER

Opinions and Experiences of the Noted Concert
Soprano Miss Emma Thursby :: ::

(Secured and arranged especially for THE ETUDE by James Francis Cooke.)

Miss Thursby's Exceptional Training.

Few concert singers of American birth have so justly earned their celebrity and position as has Miss Emma Cecilia Thursby, and few have been those who have borne the honors attending fame with more modesty and womanly grace. Her inbred sense of refinement and propriety in this respect are due, no doubt, largely to the home influences surrounding her youth. Her parents were people of influence, wealth and culture, who provided her with an excellent education in her native city of Brooklyn, N. Y. She also received a fine musical training, which was undertaken with no anticipation of a public career.

At a very early age her friends soon began to recognize indications of the remarkable voice which was later to bring the royal courts of Europe to her feet. Her first teacher was Julius Meyer, a friend and pupil of Mendelssohn, who took a great interest in the child. She then studied voice under a disciple of Vaccai, named Errasni. Educational advantages in those days were not what they are now in America, and her teacher, realizing her remarkable talent, unselfishly urged her parents to send her abroad for further study. At Milan she fell under the training of Lamperti and his son Giovanni. Later she returned to New York and studied under Mme. Rudersdorf, one of the most capable and inspiring teachers ever resident in America, and who was the mother of the late Richard Mansfield, the famous American tragedian.

Owing to the somewhat strict religious principles held by her family Miss Thursby never essayed to become an opera singer, and her first public singing was in a church choir in Brooklyn. She was soon engaged at one of the leading churches of New York, where she was destined to be re-introduced to Fortune in the person of Maurice Strackosch, the noted impressario. Strackosch was himself a fine musician and was the brother-in-law of Adelina Patti, who, in turn, owed much to him and who fell under his influence more than that of any teacher or musician. Strackosch was so impressed with Miss Thursby's voice, which he first heard at a church service, that he immediately offered her an engagement to sing in concert on tour. From her first concert her progress through America and Europe was little less than a triumphal march. The enthusiasm she aroused in Europe can only be estimated by criticisms like the following from Dr. Eduard Hanslick, the most noted of European critics of his day and the author of the most celebrated treatise upon musical aesthetics. Dr. Hanslick said: "Miss Thursby justified yesterday, in a glorious manner, her renown as cantatrice which had preceded her coming. The Musikvereinsaal was filled to overflowing for the first concert. Anton Rubinstein and Joachim alone have succeeded in doing this hitherto. Her brilliant interpretation of various selections at once surprised and charmed the great audience." Critics in all parts of Europe showered even more flattering testimonials upon our talented fellow citizen, and it is thus evident that there could be no one who could speak with greater authority to American girls aspiring to do concert work. Miss Thursby says in this connection:

A Great New Field for Concert Singers.

"Although conditions have changed very greatly since I was last regularly engaged in making concert tours, the change has been rather one of advantage to young singers than one to their disadvantage. The enormous advance in musical taste can only be expressed by the word 'startling.' For

while we have apparently a vast amount of worthless music being continually inoculated upon our unsuspecting public, we have, nevertheless, a corresponding cultivation of the love for good music, which contributes much to the support of the concert singer of the present day.

"The old time lyceum has almost disappeared, but the high-class song recital has taken its place and recitals that would have been barely possible years ago are now frequently given with greatest financial and artistic success. Schumann, Franz, Strauss, Grieg and MacDowell have conquered the field



MISS EMMA THURSBY.

formerly held by the vapid and meaningless compositions of brainless composers who wrote solely to amuse or to appeal to morbid sentimentality.

"The conditions of travel have also been greatly improved. It is now possible to go about in railroad cars and stop at hotels and at the same time experience very slight inconvenience and discomfort. This makes the career of the concert artist a far more desirable one than in former years. Uninviting hotels, frigid cars, poorly prepared meals and the lack of privacy were hardly the best things to stimulate a high degree of musical inspiration.

Health.

"Nevertheless, the girl who would be successful in concert must either possess or acquire good health, as her first and all-essential asset. Notwithstanding the marvelous improvement in traveling facilities and accommodations the nervous strain of public performance is not lessened, and it not in-

frequently happens that these very facilities enable the avaricious manager to crowd in more concerts and recitals than in former years, with the consequent strain upon the vitality of the singer.

"Of course the singer must also possess the foundation for a good natural voice, a sense of hearing capable of being trained to the keenest perception of pitch, quality, rhythm and metre, an attractive personality, a bright mind, a good general education and an artistic temperament—a very extraordinary list, I grant you, but we must remember that the public pays out its money to hear extraordinary people and the would-be singer who does not possess qualifications of this description had better sincerely solicit the advice of some experienced, unbiased teacher or singer before putting forth upon the musical seas in a bark which must meet with certain destruction in weathering the first storm. The teacher who consciously advises a singer to undertake a public career and at the same time knows that such a career would very likely be a failure is beneath the recognition of any honest man or woman.

The Singer's Early Training.

"The education of the singer should not commence too early, if we mean by education the training of the voice. If you discover that a child has a very remarkable voice, 'ear' and musical intelligence you had better let the voice alone and give your attention to the general musical education of the child along the lines of that received by Madame Sembrich, who is a fine violinist and pianist. So few are the teachers who know anything whatever about the child-voice, or who can treat it with any degree of safety, that it is far better to leave it alone than to tamper with it. Encourage the child to sing, softly, sweetly and naturally, much as in free fluent conversation, telling him to form the habit of speaking his tones forward 'on the lips' rather than in the throat. If you have among your acquaintances some musician or singer of indisputable ability and impeccable honor who can give you disinterested advice have the child go to this friend now and then to ascertain whether any bad and unnatural habits are being formed. Of course we have the famous cases of Patti and others, who seem to have sung from infancy. I have no recollection of the time when I first commenced to sing. I have always sung and gloried in my singing.

"See to it that your musical child has a good general education. This does not necessarily mean a college or university training. In fact, the amount of music study a singer has to accomplish in these days makes the higher academic training apparently impossible. However, with the great musical advance there has come a demand for higher and better ordered intellectual work among singers. This condition is becoming more and more imperative every day. At the same time you must also remember that nothing should be undertaken that might in any way be liable to undermine or impair the child's health.

When to Begin Training.

"The time to begin training depends upon the maturity of the voice and the individual, considered together with the physical condition of the pupil. Some girls are ready to start voice work at sixteen, while others are not really in condition until a somewhat older age. Here again comes the necessity for the teacher of judgment and experience. A teacher who might in any way be influenced by the necessity for securing a pupil or a fee should be avoided as one avoids the shyster lawyer. Starting vocal instruction too early has been the precipice over which many a promising career has been dashed to early oblivion.

"In choosing a teacher I hardly know what to say. In these days of myriad methods and endless claims. The greatest teachers I have known have been men and women of great simplicity and directness. The perpetrator of the complicated system is normally the creator of vocal failures. The secret of singing is at once a marvelous mystery and again an open secret to those who have realized its simplicity. It cannot be altogether written, nor can it be imparted by words alone. Imitation undoubtedly plays an important part, but it is not everything. The teacher must be one who has actually realized the great truths which underlie the best, simplest and most natural methods of securing results and who must possess the wonderful power of exactly communicating these principles to the pupil. A good teacher is

far rarer than a good singer. Singers are often poor teachers, as they destroy the individuality of the pupil by demanding arbitrary imitation. A teacher can only be judged by results, and the pupil should never permit herself to be deluded by advertisements and claims a teacher is unable to substantiate with successful pupils.

Habits of Speech, Poise and Thinking.

"One of the deep foundation piers of all educational effort is the inculcation of habits. The most successful voice teacher is the one who is most happy in developing habits of correct singing. These habits must be watched with the persistence, perseverance and affectionate care of the scientist. The



MISS EMMA THURSBY WITH HER PUPIL, MISS GERALDINE FARRAR, NOW PRIMA DONNA AT THE BERLIN ROYAL OPERA AND THE METROPOLITAN OPERA HOUSE.

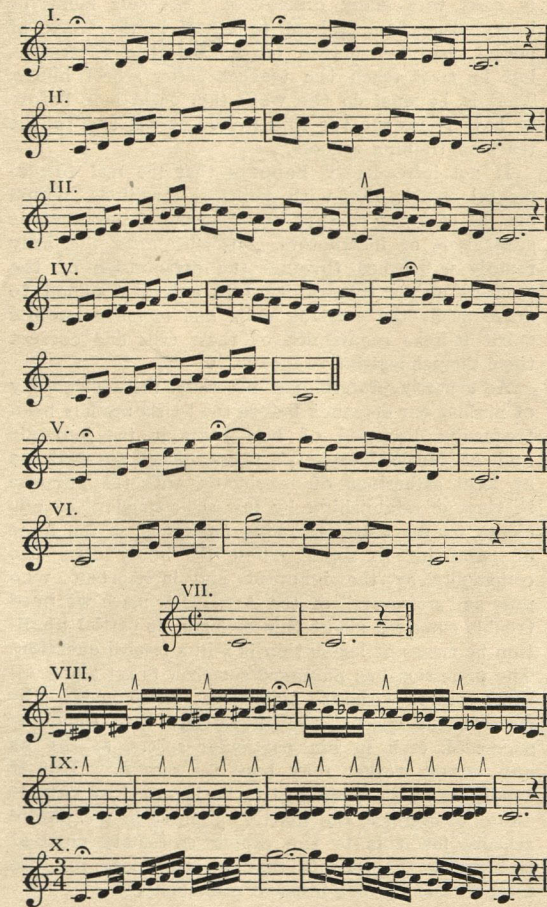
teacher must realize that the single lapse or violation of a habit may mean the ruin of weeks or months of hard work.

"One of the most necessary habits a teacher should form is that of speaking with ease, naturalness and vocal charm. Many of our American girls speak with indescribable harshness, slovenliness and shrillness. This is a severe tax upon the sensibilities of a musical person and I know of countless people who suffer acute annoyance from this source. Vowels are emitted with a nasal twang or a throaty growl that seem at times most unpardonable noises when coming from a pretty face. Consonants are juggled and mangled until the words are very difficult to comprehend. Our girls are improving in this respect, but there is still cause for grievous complaint among voice teachers, who find in this one of their most formidable obstacles.

"Another common natural fault, which is particularly offensive to me, is that of an objectionable bodily poise. I have found throughout my entire career that bodily poise in concert work is of paramount importance, but I seem to have great difficulty in sufficiently impressing this great truth upon young ladies who would be singers. The noted Parisian teacher, Sbriglio, is said to require one entire year to build up and fortify the chest. I have always felt that the best poise is that in which the shoulders are held well back, although not in a stiff or strained position, the upper part of the body leaning forward gently and naturally and the whole frame balanced by a sense of relaxation and ease. In this position the natural equilibrium is not taxed, and a peculiar sensation of non-constraint seems to be noticeable, particularly over the entire area of the front of the torso. This position suggests ease and an absence of that military rigidity which is so fatal to all good vocal effort. It also permits of a freer movement of the abdominal walls, as well as the intercostal

muscles, and is thus conducive to the most natural breathing. Too much anatomical explanation is liable to confuse the young singer, and if the matter of breathing can be assisted by poise just so much is gained.

"Another important habit that the teacher should see to at the start is that of correct thinking. Most vocal beginners are poor thinkers and fail to realize the vast importance of the mind in all voice work. Unless the teacher has the power of inspiring the pupil to a realization of the great fact that nothing is accomplished in the throat that has not been previously performed in the mind, the path will be a difficult one. During the process of singing the throat and the auxiliary vocal process of breathing are really a part of the brain, or, more specifically, the mind or soul. The body is never more than an instrument. Without the performer it is as voiceless as the piano of Richard Wagner standing in all its solitary silence at Wahnfried—a mute monument of the marvelous thoughts which once rang from its vibrating wires to all parts of the civilized world. We really sing with that which leaves the body after death. It is in the cultivation of this mystery of mysteries, the soul, that most singers fail. The mental ideal is, after all, that which makes the singer. Patti possessed this ideal as a child, and with it the wonderful bodily qualifications which made her immortal. But it requires work to overcome vocal deficiencies, and Patti as a child was known to have been a ceaseless worker and thinker, always trying to bring her little body up to the high aesthetic appreciation of the best artistic interpretation of a given passage.



Maurice Strackosch's famous "Ten Vocal Commandments," as used by Adelina Patti and several great singers in their daily work. Note their simplicity and gradual increase in difficulty. They are to be transposed at the teacher's discretion to suit the range of the voice and are to be used with the different vowels.

Maurice Strackosch.

"It was from Maurice Strackosch that I learned of the methods pursued by Patti in her daily work, and although Strackosch was not a teacher in the commercial sense of the word, as he had comparatively few pupils, he was nevertheless a very fine musician, and there is no doubt that Patti owed a great deal to his careful and insistent regime and instruction. Although our relation was that of impressario and artist, I cannot be grateful enough to him for the advice and instruction I received from him. The technical exercises he employed were exceedingly simple, and he gave more attention to how they were

sung than to the exercises themselves. I know of no more effective set of exercises than Strackosch's ten daily exercises. They were sung to the different vowels, principally to the vowel 'ah,' as in 'father.' Notwithstanding their great simplicity Strackosch gave the greatest possible attention and time to them. Patti used these exercises, which he called his 'Ten Commandments for the singer,' daily, and there can be little doubt that the extraordinary preservation of her voice is the result of these simple means. I have used them for years with exceptional results in all cases. However, if the singer has any idea that the mere practice of these exercises to the different vowel sounds will inevitably bring success she is greatly mistaken. These exercises are only valuable when used with vowels correctly and naturally 'placed,' and that means, in some cases, years of the most careful and painstaking work.

"The concert singer of the present day must have linguistic attainments far greater than those in demand some years ago. She is required to sing in English, French, German, Italian, and some singers are now attempting the interpretation of songs in Slavic and other tongues. Not only do we have to consider arias and passages from the great oratorios and operas as a part of the present-day repertoire, but the song of the 'lied' type has come to have a valuable significance in all concert work. Many songs intended for the chamber and the salon are now included in programs of concerts and recitals given in our largest auditoriums. Only a very few numbers are in themselves songs written for the concert hall. Most of the numbers now sung at song concerts are really transplanted from either the stage or the chamber. This makes the position of the concert singer an extremely difficult one. Without the dramatic accessories of the opera house or the intimacy of the home circle, she is expected to achieve results varying from the cry of the Valkyries, in 'Die Walkure,' to the frail fragrance of Franz 'Es hat die Rose sich beklagt.' I do not wonder that Mme. Schumann-Heink and others have declared that there is nothing more difficult or exhausting than concert singing. The enormous fees paid to great concert singers are not surprising when we consider how very few must be the people who can ever hope to attain great heights in this work."

KEYBOARD TALK.

BY C. W. FULLWOOD.

PUPILS should be taught to anticipate in note reading. Before turning a page they should strive to conceive the first note or more of the bar on the succeeding page.

A valuable exercise is the analysis of a composition or piece so that you can begin at any part of it where there will be a natural modulation from the part you have been playing. For instance, after the finale of a piece take up the theme again at some place where the harmony will not be broken by a sudden transition.

As the ear is trained and a true musical conception developed the pupil will almost unconsciously read a measure in advance of his playing, and will be agreeably surprised to find that he instinctively strikes the first note before turning the page. The sequence of chords will become a habit because the seed of harmony is growing in the mind.

There is always but one right way of doing a thing. Do not deceive yourself with the thought that you can make a short cut to the musical highway.

The teacher should remember that he can impart strength and encouragement to his pupil along with the regular instruction.

Don't cramp the pupil. Give him a chance to express his individuality.

Atmosphere, personality and example will influence the pupil. How essential that the teacher should be not only a musician but also a pure-minded, kind, considerate and sympathetic man or woman.

Music and morals should be correlative. The teacher and pupil are, or should be, co-workers.

Silent practice should precede the practice at the piano. The student can go through a mental exercise of the work in hand. Analyze the study or piece. Imagine how you will play each measure, phrase and sentence. Likewise do this with your scales, arpeggios and chords.

Inspiration is really readiness for work. If you would be inspired be receptive to the study, motive,

THE PRIVATE TEACHER IN HIS RELATION TO MUSIC IN THE PUBLIC SCHOOLS

By CHAS. A. FISHER

TIME was—and not so long ago—when the subject of music in the public schools brought forth the unmitigated contempt of the professional musician. Nor was this attitude altogether without justification. So long as the musical methods in vogue in our system of public instruction resulted in nothing better than a screechy *unisono* rendition of "Twinkle, twinkle, little star" by the infant class, culminating, perhaps, in the upper grades, in a touching, two-part performance (by ear) of "Woodman, spare that tree," it was scarcely to be expected that the serious private teacher of the noble art of music would be very profoundly interested in the subject.

Public school music was, in fact, considered beneath discussion in all respectable professional conversation, and the unfortunate person who had permitted himself to be burdened with the supervision of this silly, recreative feature in the school curriculum of the community was at best favored by his professional brethren of the loftier plane by a condescending nod when they passed him on the highway. If mentioned at all in professional coterie, it was merely to make his name the occasion for ironical and jocose comment.

A New Era in Public School Music.

But the day has passed when almost anybody was considered good enough to guide the study of music in the public schools, and it behooves the profession to make itself better acquainted with what has been done, and what is doing to-day, to elevate the subject of music in the schools at least to the level of other important studies.

With the appointment of competent supervisors and the introduction of carefully prepared textbooks, music in the schools is entering upon a new era in this country—an era of broad significance in its bearings and far-reaching in its ultimate effects upon the teaching profession. If there is any doubt on this point, let the doubters take the trouble to acquaint themselves with the results already accomplished in many places. It is not broad-spirited for us to plead lack of time; it is not good policy for us to say: "We have our teaching to attend to—public school music will take care of itself—it does not immediately concern us."

The fact is that it does concern us, immediately and remotely as well. Taking but a purely business view of the situation, it ought to concern us very closely to observe how, under thoughtful methods and more competent teachers in this branch of the public school service, the road is being cleared—the way for subsequent private instruction paved for us.

The Importance of the Subject.

As to the importance of the subject, there would seem to be no necessity of discussing that with any fair-minded teacher, and it would appear equally safe to say that no teacher approaches his work in the proper spirit who considers it beneath his dignity to acquaint himself with the subject of elementary musical instruction—the instruction of the child.

In Art, as elsewhere, comparisons are considered odious, and yet, after all these years of music writing and music making—in all the history of our noble Art—there is one figure, by common consent towering superbly aloft in rugged, unattainable grandeur—more or less the acknowledged fountain head of all subsequent musical production of value: Johann Sebastian Bach!

Bach's Work as a Public School Teacher.

Barring the great affliction of blindness in his later years and the obscurity to which the busy world consigned him for so many years after his death, what is more touching in his life, than his devotion to the duties he assumed as a teacher of youth? It is perhaps not altogether proper at the present day to refer to the now great Bach as a supervisor of public school music, but was not the *Thomas Schule*, so far as he was connected with it, essentially a public music school for the city of Leipzig?

Through all the work of that celebrated school the spirit of the greatest of musicians breathes to-day, and the hurried traveler (of musical propensities)

who may chance to reach the old Saxon town at noon some Saturday will be informed in answer to his eager inquiries that he had better bestir himself to reach the church, for early in the afternoon of Saturdays Bach's *Thomaner* sings there. And when he reaches the old church he will find it crowded to the doors with visitors from far and near, and he will hear some of the greatest and best choral works sung in the most finished manner. Such a *capella* singing of male voices he will probably never again hear. And this Bach, this musical colossus, daily taught the elements of music to boys and took an interest in the voice instruction of the young.

It is most gratifying to note that the Music Teachers' Associations have, in recent years, found a place in their programs for papers and discussions on public school music at their annual conventions. Even though nothing very tangible may have resulted thus far—for papers and talk do not as a rule accomplish much in themselves—the very fact of the subject being considered at these meetings is bound to make for better conditions. And what the whole subject needs is better and more thoughtful consideration.

The poor supervisor of music in the public schools is beset with many difficulties. Not only must he hurry about from school to school in the work of actual class instruction on limited time allowance, but he must teach the teachers after school hours. That is, he must do the work that ought long before to have been done for him in the normal and in the teachers' training schools.

It not infrequently happens that the real fundamental trouble lies with political conditions, which are the basis for corrupt engagements of incompetent supervisors or instructors. In such cases the only remedy is reached through the organization of the teachers of the community into a body designed to make public the existing evils and to induce public spirit to take cognizance of these evils and correct them through legislative means.

As a purely professional necessity, the advisability of pushing our demands before the legislature has been frequently discussed of late years in the journals and at Music Teachers' Conventions, as well as at local gatherings of musicians, with the purpose in view, of establishing by law some standard of efficiency for the music teaching profession, in the hope of remedying to some extent the injury done the community by the ignorant and incompetent who pose as "professors" of the Art. How much we need trouble ourselves about this evil and its partial abolition by means of legislation is still a mooted question. The profession has managed somehow to get along all these years without legislative interference; the capable, the decent, the industrious have somehow succeeded, each in his particular sphere, so far as any earnest worker may hope for success. But if conditions in the main are to be improved we cannot afford to overlook the matter of music in the public schools, for it is to the proper elementary musical training in the schools that we must look for the ultimate making of a musical community.

School Boards.

School Boards are amenable to reason and ready enough to put themselves to personal inconvenience when suggestions for improvement are presented, although as a rule the members of such Boards serve the community without pay; and it would seem a matter well worth the serious attention of the private teacher whether or not it be to the interest of the musical profession to aid, as much as possible, the Supervisor of Music in the Public Schools of the community in his just demands for the proper recognition of his department.

Of course there are prejudices to be removed and obstacles to be overcome, but very little good is ever accomplished in this world unless there be obstacles to overcome. One of the main stumbling blocks in the road to improvement is encountered in the schools themselves, among a certain class of teachers, who, mainly on account of their ignorance of the subject, and by reason of the multifarious duties already required of them, are unable or unwilling to adapt them-

selves to progressive musical conditions and would much prefer to return to the dear, old, comfortable musical curriculum of "Twinkle, Twinkle, Little Star" and "Woodman, Spare That Tree!" Then there are ancient and worshipped prejudices of the public to be overcome—to be overcome only by concerted and persistent effort.

It is not for the sake of the Supervisor of Music that this plea is made. He is probably able to take care of himself and would doubtless, and very properly, resent anything like condescension or patronage on our part. But for our own sakes and to our advantage, it would at least seem proper for us to extend the glad hand of encouragement and cooperation to the Public School Music Supervisor who is anxiously engaged, under many difficulties, in laying foundations for us to build on in the future.

MAXIMS FOR TEACHERS.

By A. C. SCAMMELL.

If a scholar ask a favor, examine the propriety of granting or denying the request before you decide, and abide by the answer you first give, unless there is an obvious reason for altering it.

In case a pupil is troublesome, show him you place confidence in him by giving him something to do.

Lead children to govern themselves.

Lead children to feel that when they wear an unpleasant countenance they diminish the happiness of those around them.

Lead children to understand that you can judge of their feelings by their looks.

Lead them to consider it a privilege to study.

Let reason be your guide in making laws and in executing them.

Never allow your children to direct their own studies.

Never allow yourself to speak in an angry or fretful manner.

Never appeal to the principle of shame, unless as a last resort.

Never be in haste to believe that a pupil has done wrong.

Never congratulate yourself because your pupils manifest for you a fondness of attachment.

Never discourage a scholar by telling him his lesson is easy.

Never let your pupils think you are watching them.

Never make an employment, in which a child should delight, a punishment.

Never magnify failings.

Never provoke children.

Never reprove a pupil before the school unless the good of the school requires it.

Punish rather than threaten.

So instruct your pupils that the best among them will see that the diffident and the dull will never be neglected or feel solitary.

Take an interest in the amusements of your scholars, contrive such as are suitable for them, and occasionally join in them yourself.

Teach children to bear disappointments with cheerfulness.

Treat a refractory child with great kindness.

Treat a forward child with apparent indifference.

Courage begets courage. We have

Disagreeable a task, a hateful, unbearable task.

Tasks. We sit alone dreading, despairing, hoping against hope for a release. No one helps us; no one can. Finally, with the courage born of necessity, we rush in. The first plunge takes away our breath; for the second we are prepared. After that we are surprised at our own daring. There is even an exhilaration in braving the thing out. We begin to enjoy it all, and wonder at the first faint-heartedness. Then we call ourselves cowards and believe truly "Cowards die many times before their deaths."

Do not be depressed because of the hours spent on that one line. Rather be thankful you are able to see it is not finished. How long does an artist work on troublesome places? Until he feels within himself he can do no more. And we should do the same. You yourself said the run should be ribbon-like, showing you had an ideal to work up to. The time put into it has wrought more good than you can just now know. Do not think all you get out of it is that particular run. The hours are not wasted hours. Be courageous and more generous with your hours. Have not fingers, ears, mind, and heart all profited by those hours?—Fay Simmons Davis.

HOW I TEACH THE SCALES.

By MADAME A. PUPIN.

THERE are a number of ways of teaching the scales. Young piano students are apt to think that every way is disagreeable, and many have been heard to declare that they would love music if only those hateful scales could be eliminated from their practice. And yet if these same students were to hear a great artist play they would be likely to admire, most of all in his playing, the limpid scales, like strings of pearls.

The old-fashioned way of teaching scales was to compel the young student to play every scale, with both hands together, four octaves ascending and then descending.

Another way of teaching scales was to let the pupil read them from the printed notes. But these scales generally began at C, and went on from the scale of one sharp to the scale of six or seven sharps; and then began again at one flat, and went up to five flats, or perhaps six flats. By this method of learning scales the pupil got no idea of the formation of the scale, and no notion of the relation of the scales to each other, but imagined there were two kinds of scales—sharp scales and flat scales.

The shortest, quickest and easiest way to learn anything is to find the law, the rule, the underlying principle. When the underlying principle is found the twelve scales will be discovered to be all alike, instead of twelve different scales. Then to learn their formation before their fingering makes it easier to learn the apparently complicated fingering and the apparently complicated fingering becomes simple, by being reduced to a rule.

It should be remembered that even young children learn more quickly, and with more pleasure, that which requires them to exercise their powers of reason and reflection, and that all can learn more quickly and thoroughly when the attention is concentrated on one principle than when divided between two or more.

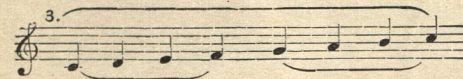
To learn the scales thoroughly and quickly we should begin with the formation of the scale. Every scale is formed of two tetrachords. A tetrachord is a little scale of four notes



The interval between the first and second notes has two semitones; the interval between the second and third notes has also two semitones, while the interval between the third and fourth notes has but one semitone. This scale of four notes, with two whole tones and one semitone, is called a tetrachord. By making another, beginning two semitones higher, we have

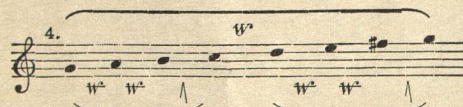


and by putting these tetrachords together,



we have a scale of eight notes, and the lowest note is called the key note. These tetrachords sound exactly alike because the intervals are the same in each.

To make a new scale take the higher tetrachord of this scale for the lower one of the new scale, and add a tetrachord beginning, as before, two semitones higher. These two tetrachords give us the scale of G



In order to make the interval between the second and third in the new tetrachord two semitones we were obliged to take F sharp instead of F.

By carrying out this rule further, we shall see that scales consist of a series of similar tetrachords, each one of which belongs to two scales; as the higher tetrachord is always the lower one of the next scale. Example 5. The youngest pupil will find it interesting to form the scales up to B, with five sharps; F sharp, with six sharps (one of the sharps a white key), and the scale of C sharp, with seven sharps (two of the sharps white keys).

The beginner may first play on the piano the series of tetrachords which go to form the scales, playing each tetrachord with the same four fingers, omitting the thumb. Begin with Example 3 and play the two tetrachords with the fingers 2 3 4 5 2 3 4 5. Repeating the second tetrachord and adding another beginning two semitones higher gives the scale of G, like Example 4. If this exercise be continued, and each new tetrachord perfectly formed, the player will in a short time find herself back at the key of C, for the second or higher tetrachord of the scale of F (which is the twelfth scale) is the same as the lower tetrachord of the scale of C.

When anyone walks or rides in a continuous direction and finally finds himself at the point from which he started he is said to have been going in a circle. So these twelve scales coming back to the starting point have formed a circle, and we call it The Harmonic Circle.

When the pupil has become somewhat familiar with the series of tetrachords and the ear trained to observe the similarity in sound, resulting from the similar intervals in each, then they must be written. Get a sheet of music paper and cut the staves apart; cut off the paper at the right-hand end of one and paste it on to the beginning of another, and repeat until you have a continuous staff long enough for fifteen scales. Write the scales and tetrachords as in Example 5.



The notes can be made without stems, but the tetrachords must be slurred off in groups of four and the scales in groups of eight. When the notes go too far above the staff, repeat the last tetrachords two octaves below, and continue as before, as was done in Example 5. When the scale of C sharp, with seven sharps, has been written, cut off this continuous staff and paste the clean part below the scale, beginning on B. These last four tetrachords, which form the scale of B, F sharp and C sharp, must be written below, as C flat, G flat and D flat; then the following tetrachords will be written in flats instead of sharps.

The following is the order of the scales in the Harmonic Circle with their sharps and flats:

Sharps											
C	G	D	A	E	B	F#	C#				
0	1	2	3	4	5	6	7				
					Cb	Gb	Db	Ab	Eb	Bb	F
					7	6	5	4	3	2	1
											0
Flats											

It would be possible to write the scale of A flat as G sharp, with eight sharps, F being sharpened twice, or F double sharp; and the scale could be continued as sharp scales up to twelve sharps. The unassuming scale of C, all natural, might be written as B sharp, with two single sharps and five double sharps. It could also be written as D double flat, with twelve flats.

When the scales have been written in connecting tetrachords, as in Example 5, they may be written as scales of eight notes in the order of the Harmonic Circle. And when the scales are played the ear must listen and observe the proper intervals.

HOW LONG SHALL BE THE LESSON OF A CHILD UNDER TWELVE YEARS?

By HELENA M. MAGUIRE.

At six years of age the child is a bundle of unorganized forces. Between the years of six and twelve is carried on the work of organizing these forces, of preparing, arranging and getting them into order and condition for the life work that is to come. And this is a trying time for the child, this transition period, from the beautiful golden mists of "make-believe," from the rainbows and shadows of the play-world into the claimant reality of actual things.

Interest.

It has often been said that the music lesson should last only just so long as the teacher can hold the pupil's interest, but the teacher has got to secure the interest before she can hold it. The fact that the child remains quiet and docile while the teacher talks is no proof that his interest in the subject is being held, as, witness Professor James's oft-repeated story of the little boy who said to his teacher at the end of a long explanation of a point in arithmetic, "You're lower jaw moves up and down all the time you talk."

So then, in the first lessons the teacher's effort must be directed to securing the child's interest, and I know of no better way to do this than to bring the child gradually into the realm of music by one of the paths which lead from the world of play; to go out into the "make-believe" with him, to go hand in hand with him there long enough to show him that you, too, know about play, and then that you have something to "show" him that is "just as good" as anything that he has in play-land.

Play and Study.

By this I do not mean to make music-study play, or the lesson period a play-hour. Not at all. Music is a study, and should never be permitted to lose the dignity which belongs to it as such. The study of an instrument is not one which can be brought into the kindergarten, nor should it be entered upon until the little brain has been at least started in the way of right thinking. What I do mean is, that during the first lessons the child must be permitted to "play" with the materials with which he is later to work, that "make-believe" must not be forbidden in the studio, but the child permitted to grow out of it by little and little as he grows into a knowledge of what is required of him. Take, for instance, the little girl who, as soon as she began to study music, conceived the idea of "making-believe" that she was a composer, and started in to write "pieces," the greatest gibberish of course, but at the same time practice in note making, and from this it was but a step to ask her to divide what she had written into four-four time, to write the letter-names under the notes, etc. Also the little girl who made a funny-shaped note on the fifth line, and said, "I'll put arms and legs on it and it will be a man falling down stairs," and proceeded to do so. "Very well," I said, "only what is his name?" After that she giggled a little whenever she came to a note on the fifth line, but she never forgot that its name was "F."

So too with the common tendency to "make-believe" that they are the teacher. I never refuse an invitation to "swap around" and be Hazel or Marion as the case may be, because, as such I can ask a great many questions and secure thought upon things which, if presented by a "truly teacher" to a "truly pupil," would be very uninteresting and tiresome. Some teachers call this "fooling" and will have none of it, but it is all right, and is not waste of time by any means if the teacher is clever enough to turn every vagary of the little mind to some kind of account.

Always Busy.

The lesson period should never be more than half an hour in length, and during this half-hour the child should be doing something constantly. The time should be spent between the blackboard, the table, and the keyboard. The chalk should be in the little fingers, not in the teacher's, and there should be sufficient running back and forth between blackboard and keyboard placing the notes in their relative positions on staff and piano to work off natural restlessness. If at first the little maid shows a tendency to turn the table work into a make-believe tea-party no harm is done. Once the interest has been "captured" and the hand culture begun she will associate tables with something else than tea-parties and settle down to the work in hand.

At the table, then, the mechanical working of the muscles should be begun, and the hands prepared for the keyboard, so that when the child goes to the keyboard it is to play the tiny themes and melodies musically from the beginning, and not to remain there so long that the thought of sitting at the piano carries reminiscence of fatigue that causes a dread of going back to it, and, consequently, a distaste for practice.

In this way the teacher is really "organizing" the child's forces; bringing the eyes to a proper understanding of the printed page at the blackboard, bringing the fingers into working order at the table, and training the ears for keen and pleasant listening at the keyboard.

And, as the child grows older and "the capacity to enjoy Shakespeare overbalances a lost aptitude to play at soldiers," interest in the actual work will displace the tendency to play; the child will be able to remain at the piano the whole lesson period without fatigue; but this period should never be longer than one-half hour, occurring twice in each week, of course, and three times is much better.

ONE can never rightly or justly judge his contemporaries.—Chateaubriand.

PIANO LESSONS BY GREAT MASTERS

BY EDWARD BURLINGAME HILL.*



I.
François Couperin, J. P. Rameau, Philipp Emanuel Bach.

(The first of a notable series of articles by Mr. Hill in which the practical teaching ideas of the great masters will be presented in such a manner that teachers and students may apply them to their daily work. In the present article the advice of the men, who in a sense were the founders of modern pianistic practices, seems as fresh and helpful as if written by a present day writer.—Editor.)

It is doubtless a frequent experience with many teachers that problems arise in the course of instruction which are difficult to solve conclusively. Instinctively one wishes to have the prestige of a great master behind a statement or simple explanation. With this idea in mind it has seemed of practical value to collect some opinions from commanding personalities, and to put them in a form where they will be readily accessible.

Couperin's Methods.

The French have always been conspicuously skillful at instrument playing. Accordingly it is not remarkable, considering this innate facility which has always characterized the French, that we find the first significant framing of principles in the preface to a "Method, or the Art of Playing the Harpsichord," by François Couperin, published in Paris as early as 1717.** Some extracts from this preface will illustrate more concisely and intelligibly than in any other way the early establishment of many facts supposedly of later origin.

Position of the Body.

"As gracefulness is first of all necessary, the position of the body comes first. To be seated at an advantageous height, the under part of the elbows, the wrists and the fingers should be on a level. Accordingly one should choose a chair which permits this rule to be followed. One should place something under the feet of young persons of greater or less height as they grow, so that they may sustain their body in just equilibrium. The distance at which a mature person should sit from the keyboard is about nine inches" [their inches were larger than ours] "from the waist, less in proportion for young people. The middle of the body and that of the keyboard should coincide. * * * It is best and fitting not to mark the time with the head, the body or with the feet. One should have an easy manner at the harpsichord, without fixing the eyes too much upon one object or without being too vague in expression, or looking at the audience, if perchance there be one, or in being occupied elsewhere, if there be none. This advice is only to help those who play without music" (showing how early the practice of playing from

*For much valuable information on this subject, as well as for the privilege of examining the original editions of works by Couperin, Rameau and others, I am indebted to Mr. Arnold Dolmetsch, the eminent authority on old music and the instruments upon which it was played. [E. B. H.]

**It may be well to recall that the harpsichord and the clavier were the immediate predecessors of the piano. In spite of many differences in action and tone, there is virtual identity in the principles governing performances upon the older and later instruments.

memory began. Yet this is attributed to Liszt!). * * * "Beautiful execution depends much more upon suppleness and great liberty of the fingers than upon strength. * * * For a child it is of utmost importance that he should not strain his hands to make the keys speak. From this result badly placed hands and stiffness in playing. Gentleness of touch depends still more upon holding the fingers as close to the keys as possible." [This has been modified to some extent by the heavy action (in comparison) of our pianos, but this idea is extremely valuable for teachers of to-day.]

"Aside from the embellishments used, I have always given my pupils little exercises, such as passages and various figures, beginning with the most simple and in the most familiar keys. Insensibly I lead them to the swiftest and most transposed in key. These little exercises, which cannot be too many, may be readily devised from materials at the teacher's command." [This early insistence on gymnastic training of the fingers is extremely interesting to note.]

"Men who wish to arrive at a certain degree of perfection should never practice any exercise which strains their hands. Women's hands are generally better, for the contrary reason. I have already said that suppleness of the nerves (tendons) contributes much more to good playing than strength. My proof lies in the difference between men's and women's hands, and in the fact that most men's left hands, which they exercise less, are usually the most supple." * * * Finally Couperin terminates his preface with the following sage advice: "It would be a good thing if parents, or those put in charge of children, should have less impatience and more confidence in him who teaches (certain of having made a good choice in his person), and that a skillful teacher, on his side, should act with less condescension."

Rameau's Advice.

Rameau is very brief in the specific advice which he prefixes to the first book of his harpsichord pieces, dated 1731. He explains minutely all the embellishments employed in his pieces, adopts the fingering from one to five in each hand (although this had already been suggested by Couperin), and gives a simple exercise, adding: "This is to be repeated frequently without discontinuing and with equality to tempo." But after all Rameau's great theoretical innovation was his treatise on harmony, in which he formulated many ideas in advance of his time.

Opinions of "J. S. Bach's Famous Son."

Probably the most important and certainly the most systematic treatment of the principles underlying good performance on the piano dating from this time is Carl Phillip Emanuel Bach's treatise, "The True Manner of Playing the Clavier," published in 1780. It is laid on a definite plan, with no little degree of elaboration. Part one contains "General Instruction in Playing the Clavier;" part two, contains "Instruction in Accompaniment (from a figured bass). Free Improvisation and the Knowledge of Harmony Necessary Thereto." The second part does not offer material for the present paper,

but the first possesses such a treasure-house of suggestion that it is a difficult matter to limit quotation.

"Three things," begins the introduction, "belong first of all to the true manner of playing the clavier. They are, namely, the proper fingering, the correct execution of embellishments, and the right style of interpretation. Clear knowledge of these is not much spread abroad, and in consequence one for the most part hears piano players who, after unspeakable labor, have finally learned to make intelligent listeners inimical to the piano. One misses in their playing roundness of tone, clearness and naturalness; and hears instead banging, noise and stumbling. All the other instruments have learned to sing; the clavier in this respect has remained behindhand, and is concerned with gay passages instead of with sustained notes to such an extent that one begins to feel that it would be a shock to hear someone play anything slow or songful on the clavier. One can neither connect one tone with another, or separate one tone from another by accents; this instrument has to be endured merely as a necessary evil for accompaniment. * * * In addition to their neglect of the three qualities mentioned above, pupils usually err in the wrong position of their hands. Thereby all possibility of their playing well vanishes, and from their stiffly-stretched fingers, as if made of wire, their other faults may be inferred."

The Left Hand.

"The left hand needs more attention than the right, because the latter finds exercise in other ways." (This is exactly the opposite of Couperin's opinion!) * * * "It is injurious to keep the pupil on too many easy pieces; they thus remain always in one place. A very few in their first lessons should remain a sufficient time at the beginning. It is also better if a skillful teacher accustoms his pupils to harder and harder pieces. This rests entirely on the manner of instruction, and upon previous good beginnings. In this way a pupil does not realize that he is becoming used to more difficult pieces. My sainted father (Johann Sebastian Bach) neglected precautions of this sort. His pupils had to begin at once with his far from easy pieces."

This concludes the introduction. The remainder of the first part is divided into three chapters, dealing respectively with fingering, embellishments and style of performance in accordance with his opening observation. The chapter on embellishments is valuable for one who wishes to study the old interpretations, but selections from the first and third chapters will need no apology for their introduction here.

P. E. Bach's Rules for Fingering.

"The use of the fingers on most instruments is proscribed in advance by its natural construction; on the piano it appears to be of the most arbitrary sort, because the position of the keys is such that they may be pressed down by any finger. On this account there is not only one manner of using the fingers on the clavier which is good, and in some cases more than one fingering may be permitted. Each new thought almost demands a new fingering peculiar to itself, and this again may be altered merely by the connections between one thought and another.

"By irregular fingering one loses more than all possible art and good taste can replace. All facility depends upon fingering, and one can point out from experience that a moderately intelligent pupil with well-schooled fingers may surpass a great artist, if the latter, on account of bad fingering, be compelled to play against his will. Since every new thought has almost its own fingering, so it follows that the present manner of thinking, in so far as it differs from the past, also must adopt a new fingering." * * * "My sainted father has told me that in his youth he heard great players who did not use their thumbs unless they were necessary for great stretches. Had he lived up to the present time (he died in 1750), in which a gradual change has taken place in musical taste, he would have been compelled to perfect a much more complete system of fingering, and especially for the use of the thumbs, which, besides other good services, are entirely indispensable in the difficult keys, as nature intended them to be used." After giving directions for the position at the piano similar to those suggested by Couperin, he continues: "One should play with bent fingers and relaxed tendons; this last direction is frequently misunderstood, and much consideration should be given to it."

THE CHANCES OF A MUSIC TEACHER IN THE SOUTHWEST.

BY E. R. KROEGER.

A VAST empire, whose potentialities are just becoming known to its inhabitants, is opening in the southwestern part of the country. The States of Texas and Oklahoma contain more square miles than all the New England and Atlantic States. The soil is rich in agricultural and mineral resources, which are just developing. Within a comparatively short period towns and cities have sprung up where all was prairie land but a few years ago. The men and women who have been the pioneers in this noble country are energetic and intelligent. They have come from the North, East and Middle West and they carry with them the taste and inclination for the conditions which surrounded them in their former homes. When the farm or the mercantile business is established then they immediately begin the quest for educational facilities. Visitors to the World's Fair, at St. Louis, in 1904, were much impressed by the photographs of school buildings in the Southwest, and also by the school exhibits. More capable and intelligent teaching cannot be found elsewhere. Full opportunity is given instructors with ideas to carry them out. Many of these teachers have come from the leading universities, colleges and seminaries in the North and East and have imbibed up-to-date methods. There is no stagnant conservatism to overcome in these new communities. All that is required is that they "make good." The results must be in evidence and of a satisfactory nature. With all this comes a demand for education in higher literature and art.

Excellent libraries are to be found in small towns whose resources are liberally drawn upon. Inexpensive but good reproductions of celebrated paintings are hung in school-rooms. Pianists, vocalists and even orchestras are brought from the large cities in order that those with a taste for good music may have it gratified, and the younger generation may hear performances which may have a very decisive influence upon their artistic susceptibilities.

New Opportunities.

To this promising field comes the music teacher with the capacity for doing much good, if his ideals are high, or for doing much harm if they are low. He finds that many citizens of the small towns are astonishingly well-to-do. They own valuable cotton, grain or timber land. They bought property by the acre which now sells by the foot. Oil or coal was found on their land, which was purchased at high figures by Eastern syndicates. Some started small merchandise establishments ten or fifteen years ago with a few hundred dollars capital. They now have veritable department stores, carrying thousands of dollars of stocks, which bring them forty per cent. profit at the close of the year. The people want their children to have the best education obtainable. Their schools must be thoroughly modern. The music teachers must be efficient. They have no objection to paying well, provided they receive high-grade work in return.

In that portion of the State of Oklahoma formerly known as Indian Territory much wealth has come to the Indians and their mixed-blood descendants through the allotments of land or money given them by the National Government. They are ambitious to become good citizens and to see that their children are educated similarly to those of the whites. In many instances their children cannot be distinguished from their pure Caucasian brothers and sisters. Their complexions are frequently fair and as rosy as are those of English children. Their manners are gentle and refined. Their speech is carefully chosen and freer from slang than is that of many city-bred children. They are sent to Eastern and Northern seminaries and colleges, and hold their own in their classes. Their musical studies often display distinction. The music teacher who instructs them in their homes has much of praise for them and little of blame. The close observer, seeing this class of citizens so earnest for progress in the higher civilization, and the virile and enthusiastic white settler developing the country with rapid strides, cannot help prophesying for this vast, magnificent Southwest a glorious future. The capable, far-sighted music teacher who locates in this region may definitely calculate upon success, providing he uses ordinary common sense in dealing with his fellow creatures.

Often a competent musician fails to succeed because of a total lack of good judgment in getting along with others. It matters little whether he resides in New York City or El Paso, Texas; under such conditions he

lacks the qualifications for obtaining a good living. The mere fact that he is able to play Beethoven's Sonatas or Liszt's Rhapsodies is insufficient. Often an inferior musician will succeed where his superior will fail. The former is tactful, kind, cheerful, friendly, unselfish; the latter is brusque, disagreeable, churlish, repellent, egotistical.

The "personal equation" is an important item everywhere. The music teacher who locates in the Southwest possessing in some degree a sympathetic and generous nature will find that if his work is meritorious and worthy his neighbors will cordially welcome him. In a short time he may be assured of a reasonably satisfactory income. Certainly no other portion of the United States seems now to offer more favorable opportunities to him than does this section. But before making the momentous move of locating there he should carefully weigh his personal and musical qualifications. If he is unsuccessful, the chief reproach must rest upon his own shoulders.

"PROGRAM-CRAFT."

BY JO-SHIPLEY WATSON.

PROGRAMS are the outward and visible sign of inner musical worth. A formless, invertebrate program is indicative of a slovenly mind, if not a slovenly player. A program with a well-defined outline is suggestive of good musical understanding.

Look at your last program. Is it an unlovely bit of paper that longs for a waste basket to hide in, or have you given it a personal touch that distinguishes it from an advertising dodger? Like visiting cards and correspondence paper, programs classify us. We all know the itemized list of twenty numbers, the sight of which inspires us with any sort of excuse to escape from hearing it played to a finish.

Compositions for programs are not unlike choice plants, that must be started flower fashion, in tiny pots. Mere slips, that grow larger and stronger, with roots firmly planted, until they are sturdy enough to bloom in the freedom of outdoors. Too often we set the frail cutting in the public glare and see it curl, then it is that we direct our ill humor at the public and call it names.

Many teachers, of the little town, have not yet learned the first stage, that of making proper selection: we are inclined to put the vigorous plant in a wee small pot, then, too, we are liable to play down to the notions of a popular audience, using pieces of momentary brilliancy, that get tangled in the mind as they invariably do in the fingers.

As we, of the little towns, have a good deal of unoccupied time on our hands why not use some of it in which to grow programs. For spring recitals, autumn planting is best, as many varieties, Bach and Beethoven for instance, require diligent tending. It is hard to naturalize Brahms. Some things winter kills, others get root bound and need shaking up and transplanting.

It is only by changing, re-placing, making and unmaking, experimenting endlessly until the program becomes adapted to the pupils, that we can hope to keep the public from yawning over our recitals. It is a laborious proceeding if left to the last, but begun in time, and with a well-conceived design, the result will be proof against wearisomeness and uncertainty.

Prune liberally and clip close, before so much as the date is set for a recital, the smallest detail must be nicely adjusted. Over long programs inflict injuries upon the players and impose upon the audience, if the pupils are humble they may not remind you, but the public will not hesitate to say that it was "Worn out and bored to death." In experimenting, plant much and often, waiting to see what will live or die, and by keeping constantly at it you will discover, in time, that your programs are becoming more and more varied, more adequate and richer.

The Historical Program.

Perhaps the most appealing program for the teacher of the little town to try is the historical one, particularly if he possesses pupils who are semi-conscious, musically. Let us not call it by its common name, "A Journey to Musicland Along the Paths of Yesterday" will prove more workable. The chief requisite for such a journey is perfect willingness on the part of the pupils, and the two words "Let's pretend" will start them going. It was surprising how effectively this old game of "Let's pretend" waked up my drowsy pupils and turned them into eager and wondering beings. The responsibility of the "make believe" showed me that they were far more capable than I supposed. They gave them-

selves more freely and fully to their task and forgot to fret over things that were hard, because their minds were not wholly centered upon themselves. Indeed it was this game of "Let's pretend" that carried us safely to the end of our first journey. Each little pretender, with the likeness of his pretended pinned on his dress, polished and smoothed out his piece into something more than a stale example in key hitting. As most of them were very simple little travelers they took along very simple little pieces, not silly pieces, just simple ones. The paths of yesterday go by Bach and Haydn and Handel and lead to Mozart, Beethoven and Schubert, they pass by Mendelssohn and Schumann on to Chopin and Wagner.

Though done in a small way, it was not a trivial lesson. Sketched in outline our map looked like this:

Little Prelude in C.....	Bach
Andante (Surprise Symphony).....	Haydn
Saraband.....	Handel
Three First Pieces.....	Mozart
Allegretto (Seventh Symphony), Simplified.....	Beethoven
First Three Waltzes, Op. 9.....	Schubert
Hunting Song, Op. 68, No. 7.....	Schumann
Melody (Concerto in G minor), Op. 25.....	Mendelssohn
Prelude in E minor, Op. 28, No. 4.....	Chopin
Lohengrin Bridal March (Arr. by P. W. Orem)	Wagner

If one is clever he can arrange and simplify his own material, but in the program above one finds it done and ready for use. In the catalogue you will see that the pieces range from the first to the third grade, the majority of them can be played in thirty seconds, the Chopin Prelude in one minute and a half, such short excursions that one is inclined to think the player gets nothing for his effort. But he does. As he stands up before his task he says bravely that he is Handel, a German composer, born in Halle; that he practiced in the garret at night, and ran away from home in search of music, hanging to the tail of the Grand Duke's coach; that he found it and became famous in England, and that beside the Messiah and the Largo he wrote some other things; then he stumbles and forgets what they were, and finally recovers enough to say "My piece is one." And when he plays it the audience feels rather more interested than it thought it would, and some of them are even glad they came.

If it is not possible to begin with a Bach solo, and it is always trying to come first even when Bach is not there, use the four-hand arrangement of Bach-Gounod's Ave Maria, a kind of Mellen's food brand of Bach that critics do not fancy, but the audience will find it "pretty." The Chopin Prelude is small in size but large in subject, it is far above the third grade intellectually and emotionally, though any serious pupil can play it technically correct. The audience will like it if it is told that it is one of twenty-eight sketches, "Ruins, eagles' feathers all strangely intermingled," done by Chopin in Majorca. The theme gravely repeated is singularly pathetic, and who can say but the playing of such a composition at such a time may produce some vivid impression and awaken aspirations that we have been trying for months to arouse in some slumbering pupil.

The tiniest splinters from the real gems, if intelligently presented, will do more toward enlivening a dull class and enlightening an apathetic audience than any of the showy, key-pattering pieces one can mention. When growing programs, in your little town, think more of educating the public than of showing off your pupils, and remember the best recipe for educating the public is to educate yourself.

A DOZEN DON'TS.

1. Don't fail to keep your piano in tune.
2. Don't employ anyone but a competent tuner.
3. Don't forget that if the piano is out of tune the hearing will grow that way.
4. Don't permit all exercises to be practiced in the middle of the key-board.
5. Don't fail to boil water in a room heated by gas, furnace or stove.
6. Don't place your piano close to heat, an outside door, window or wall.
7. Don't place articles on your piano—they rattle and buzz.
8. Don't keep it in a dark room or closed too much—keys will turn yellow.
9. Don't fail to have it rest evenly on the floor.
10. Don't keep your piano in a damp room.
11. Don't let your piano stand more than six months without tuning.
12. Don't use any polish on your piano.

—E. M. Hughes.

THE PURSUIT OF THE IMPOSSIBLE.

BY JAMES FRANCIS COOKE.

Impossibility and Impracticability.

It was somewhat difficult to determine whether this article had better be called "The Pursuit of the Impracticable" or "The Pursuit of the Impossible," for it is aimed at the unfortunately very common habit of both students and teachers of attempting to accomplish things that are for the time being unattainable. In music there is little difference between impracticability and impossibility.

It would be possible, of course, for a pupil with very little instruction and musical experience to attempt to play the Beethoven Hammer-Klavier Sonata without going through any of the intermediate steps ordinarily introduced by teachers before they permit their pupils to essay such a difficult work. By dint of persistence, years of working and waiting and concentration, to say nothing of interminable mistakes and disappointments, the pupil could master the sonata in question, but this course would not be practicable. Yet the habit of giving pupils music far beyond their ability is one of the most common errors into which teachers with limited experience seem to fall.

Teachers struggle along for years with pupils, who in turn are tortured by hours of practice upon compositions so difficult that it is impossible for the pupil to even comprehend the mental technical work they must do before anything like perfection is reached.

Whether through a lack of tact or sheer ignorance, some teachers seem to be unconscious of the fact that the pursuit of the impossible or the impracticable lies at the bottom of their inability to succeed. It is possible that many have not learned the great secret of all pedagogical endeavor, "look through the pupil's eyes, think with the pupil's brain, hear with the pupil's ears." Many a composition that seems very simple indeed to the teacher is appallingly difficult to the pupil. It is the business of the teacher to pre-determine the pupil's capacity and to be guided thereby. I have just seen a case of misdirected good intention. A pupil, eleven years old, came to me with the inevitable "Rondo Capriccioso" of Mendelssohn and the E flat Nocturne (Celebre) of Chopin, poised upon a technical structure so frail and so delicate that one waited with baited breath until the end and then indulged in a sigh of genuine relief. The teacher of this pupil had been well schooled in music. The fault lay in the fact that she did not realize that the pupil, in order to play these compositions, which seemed simple to her, should have been required to go through a technical training, which she no doubt had enjoyed, but had failed to give the pupil.

Reputation.

The policy adopted by some teachers of giving pupils pieces in advance of their real ability, for the purpose of making "advertisements" of them, to the certain injury of the pupil, is always a very short-sighted one. A teacher's reputation depends very largely upon the thoroughness of his work, and this means thoroughness from the beginning to the end. Even a few exceptions to this rule are damaging. He does not make his fame through a few talented pupils, but through the regular routine and general excellence of his work.

It is highly essential then that he should continually endeavor to ascertain whether he is hampered by the pursuit of the impossible. There are certain technical faults, such as breaking in of the finger joints, stiffness at the wrist, etc., etc., that hinder success as negatively as does the observance of the correct technical principles predicate more rapid progress. Not long since I found a pupil struggling with the "doppio movimento" in Chopin's Nocturne in F sharp major (Opus 15, No 2). The rhythm was entirely misunderstood by the pupil, and years of practice would not have produced excellent results. It was necessary to take the pupil in hand and devote a considerable time to the subject of rhythm alone.

Practice Not Everything.

Some teachers and parents make the serious error of thinking that practice is everything. If the pupil remains a certain specified time in front of the keyboard they assume that fine performances must

ensue. Nothing could be more absurd. The old expression "Practice makes Perfect" is only true when we modify it to read "Perfect Practice makes Perfect." Practice may be very injurious indeed. Often the cause of the failure of certain pupils is due to the mis-spent practice period. This is not always in the case of careless pupils, but often happens with pupils of good intentions. The teacher must first of all insure himself against wasted practice periods. To attempt to succeed with the handicap of indifferent practice is to pursue the impossible. It is far safer for the teacher to specify a given time for the pupil to devote to various branches of his work than to permit the pupil to use his own judgment, unless the teacher is convinced that the pupil's mind is sufficiently mature to navigate the musical seas himself. The ideal plan is, of course, to make the pupil independent in his work, but this is often impossible.

Talented Pupils.

Another and somewhat sad pursuit of the impossible is the case of the talentless pupil. Joseph Jefferson, the renowned actor, once said to Francis Wilson, "Genius is that which creates; talent is that which reproduces." Allowing that musical talent may have to do only with reproduction it is certainly true that some people do not seem to be endowed with the ability to interpret musical masterpieces with any liability of making them artistically enjoyable. Many such people seem to be able to reproduce in other lines, and, in fact, I have in mind a young lady who has worked faithfully and intelligently for years, with the desire of becoming an accomplished amateur musician, and I am at loss to discover any flaw in her work that has prevented her achieving her purpose except the fact that she seems to be without what people call musical talent. This same young lady has no doubt ability in the direction of painting, and it would be decidedly to her advantage if she devoted all of her time to this art instead of music.

It is a great mistake for a teacher to encourage a talentless pupil. The injustice to the pupil is hardly commensurable with the injury such a pupil may do to a teacher. The talentless pupil is first of all a detracting element in the teacher's bid for legitimate reputation and publicity. But worst of all, perhaps, is the mental influence that such a pupil has upon the teacher. It is depressing to the extreme to feel that you are carrying along some one to whom ultimate success must be denied. If the teacher will make a policy of dismissing such pupils and devoting the time lost to securing new pupils the credit side of the teacher's ledger will go up like a thermometer in June. The strain upon the teacher's energies is always a great one, and in order to do good work he must free himself from all dead wood. Nevertheless, many teachers hold to such pupils with no uncertain pride, calling them "difficult cases," etc., and feeling that their mission calls them to work all the harder with the talentless student. It is the *ignis fatuus* in the swamp of despair. It is the pursuit of the impossible.

THE MOTHER'S INFLUENCE.

BY A. W. BORST.

Given the universally acknowledged axiom, that there is no factor more powerful in moulding the life of a child than that of its mother, how is it that this power is of so little service when it comes to the development of its artistic nature? If we are to become a creative nation outside of the merely useful and technical, it is surely time to call attention to this great latent power-house; the mother's care for her progeny's advancement.

She ought, at the start, to help the infant with some of the tuneful nursery rhymes, composed expressly for this end. Pictorial illustrations add to the value of the training. If the mother cannot play even these easy songs, then it behooves her to make arrangements for a substitute. Her next responsibilities rest on her selection of a capable teacher. This selection is too important to be left to favoritism or mere chance. Later on the parent expects his child, whilst pursuing his studies, to be able to give some practical exhibition. This is in order, but—if the mother shows no interest whilst the young student is practicing—if she accept any excuses for his not treating his music as he would any other school lesson—then it is not every child who goes daily, conscientiously through what must be to many at times drudgery—of its own accord.

How to Help.

If the student must, perforce, give up a little of his playtime, surely it ought not to be too much to expect a similar sacrifice, occasionally, on the mother's part. Both need the lesson that, in order to fully appreciate any pleasure, it must be worked for. The role which a consistent parent should assume does not end here. There are numerous ways in which she can make the intricate road to artistic knowledge somewhat easier to climb. Especially to show pride and interest in any difficulty which the learner has been able to overcome. To sit with him now and then at the piano (even if it be to her as a closed book). To give him an opportunity to show others that he is making progress, by some short performance. To read some trait of a composer or artist, an anecdote relating to the circumstances in which some song or piece was composed. Even the plot of some opera, or a little from a magazine article, might possibly act as a stimulant. Perhaps some musical friend might be induced to play some of the leading airs from a work being rendered in the city. Or another might agree to visit together, for the useful purpose of playing four-hands. New music, like new garments, has a great charm for youth. For very little children a kindergarten game proves beneficial. Get them to imitate some musical sound.

It is not sufficient to leave the musical culture entirely to the public schools, although they are now far better equipped than formerly. The churches, in some localities, are quite a strong element in furthering a love of high-class music. This, in parentheses, cannot be laid to the credit of the ministers. In many places the latter, by their lack of training, or by their interference with the musical director, often become a hindrance to real progress.

The next place where children are put into contact with a more or less musical atmosphere is at their Sunday-school. Here, also, during the last quarter of a century, the advance has been of a very limited nature. In many cases the duties provided are but little better than what one hears now all along the streets. So, then, it behooves the mothers to wake up to the fact that there is a promising future for the coming race in the realm of art. Through this medium domestic ties will indubitably be more firmly welded, and it would be in order if some of the numerous women's conventions would make a note of the point.

THE PERSONALITY OF THE SUCCESSFUL TEACHER.

We hear much about personal magnetism in teaching. You have only to look into the eyes of some teachers and you feel instantly confidence in their ability, and sincerity in your own attitude toward them. They *know themselves*. They *know you*. More than that—they *know life* and have a wonderful capacity for sympathy. What the teacher does not intensely feel he can make no other person feel. Personality is philanthropic. It wishes its light to shine. The teacher whose face is a question mark that implies "Will you let me help you?" is the one whose personality wins people.

Personality and Prestige.

Personality constitutes distinction. It distinguishes men from other men in that it is individual. There are some who would have a powerful personality anyway. They increase it by study, travel, associations. They grow by helping others to grow.

Some confuse personality with prestige. I do not like the word prestige. It is so often a synonym for public favor. The word, too, in its original meaning referred to juggler's tricks. If every one won prestige by real success, based upon merit, and not upon "tricks of the trade," the word would be safe. How much more personality counts than prestige—in musical life! You may say that men of strong personality are often thoroughly bad. No one is thoroughly bad. A man may use his strong personal magnetism for base ends. That same strong magnetism exerted in the right direction would be a power in the world. People of strong personal magnetism have many foes to fight. They grow strong in proportion to the number of difficulties they encounter and overcome. Prestige may place one in the lap of luxury and conscious power. That does not develop character.

The man who succeeds above his fellows is the man who early in life clearly discerns his object, and toward that object habitually directs his powers. Even genius itself is but fine observation, strengthened by fixity of purpose.—Lord Lytton.

Teachers' Round Table

Conducted By N. J. COREY

MORE ABOUT A NEW NOTATION.

THE way of the reformer, like that of the transgressor, has always been hard. When Guido d'Arezzo, in the early part of the eleventh century, was trying to perfect a notation that would make it possible for singers to read their music and learn it in a reasonable length of time, and when he had devised an excellent working system with which he was making a great success with the singers in his monastery, as usual in such cases, the jealous wrath of his associates descended upon him. He was accused of corrupting true ecclesiastical music, and introducing that which would undermine the faith. Tradition won the day, and Guido was driven from the monastery and forced to wander about with the curse of expulsion upon him. Fortunately he had a friend in high place who interceded for him with the Pope, and he was himself eventually triumphant.

One of the correspondents of the ROUND TABLE is distressed because of the inadequacy of our present system of notation. She has devised something new, which, however, has not yet been submitted to inspection. It is, therefore, impossible to express any opinion upon it. The ROUND TABLE answered some questions in regard to this in the October number. Another long and interesting letter has been received in regard to the matter. It is too long to print entire, but I will select such portions as space will allow, as they call for comment of general interest in the profession.

Q. "I should be glad to give a 'remedy.' I have in mind the wide circulation which your department affords. I have been told the idea is not new, but have never seen it in print. Will you kindly note that I have in mind one idea of a *next best step* in the evolution of staff notation—that I do not propose to subject our wonderful tone picture to 'wholesale condemnation.'

"If THE ETUDE publisher believes, as your answer to my first question seems to indicate, that a gradual change of music and plates would involve him in financial ruin, then I should not wish to trouble him with a proposition tending to such a catastrophe. I was under the impression that such a gradual change was going on all the time, that the plates for new music and for new editions of the standard works were in process of construction continually."

A. I alone am responsible for the statement as to the publisher being involved in financial ruin. He might answer you differently if you should submit your system directly to him. Furthermore, while new and improved editions of the classics are constantly being issued, yet you fail to take note of the fact that the same and well known notation is used for all. The new editions are not a process towards an entirely new system of representation, but merely newly edited with phrasing, comments, etc. Also the publication of new music involves nothing towards a new system. Such would necessitate two systems, the old and the new. But it could hardly be expected that prospective players would take the pains to make themselves familiar with both.

Q. "Your answers, considered together, leave me wholly in the dark as to the attitude of the publisher toward a possible further 'logical development toward one given thing.' Will the ROUND TABLE express the present trend of thought in regard to this. Also, I feel sure it would help many of us if you could give a clear statement of why that 'logical development' was arrested after the invention of printing."

A. You seem to forget that it is impossible to express an opinion on that which one knows nothing about. Unless your new "staff-picture" is submitted

for inspection nothing can be said either for or against it. One glance at it would be worth pages of generalizing about it, or any other system. Furthermore, no one but the publisher himself could tell you his opinion regarding it.

"Logical development" ceases to be such when it has reached a satisfactory conclusion. It passes from development to completion. The development of a staff notation ceased for the same reason that the development of the alphabet ceased thousands of years ago, simply because a satisfactory method of representing sounds had been found. The alphabet represents spoken language perfectly. The staff notation also represents the musical language, as we understand it at the present time, perfectly. That is, it remains for some one to show us that it is not so. When a satisfactory outcome to development along any line has been reached, it is no longer necessary to pursue it farther. This is the reason why "logical development" ceased after the invention of printing, although the invention of printing has no necessary connection with that cessation. The present trend of thought toward the means of representing music now employed seems to be one of complete satisfaction with it. The only agitation regarding it that I remember to have ever seen has been in connection with minor points of detail, the adoption of which would neither affect seriously players nor publishers. Gradual additions to, or improvements of, the staff notation may be made from time to time without affecting its general appearance and use, but radical changes must make their way with difficulty. As you suggest that you have only a modification, it will doubtless be inspected with interest.

Q. "The teacher's mind would naturally give first place to the problem of making the best use of time and mental energy in the musical education of children. A modern thinker may have ideas far in advance of those which became so universally and firmly established some four hundred years ago. If so, the old ideas must seem 'antiquated' to his mind. He may have 'something newer' that answers the same purpose to much better advantage." If publishers and the public generally are not ready for these advanced ideas, those who are ready must submit to ideas and conditions which to their minds appear 'antiquated.' A missionary map of the religious world shows a large proportion of its area occupied by those who still bow the knee to 'graven images.' Is it, therefore, incorrect to say 'the worship of graven images is an antiquated idea?' Is it not an antiquated idea which has not yet given way to the more vital conception of the spiritual worship of the One Spirit?"

A. Your analogy of the graven images is not altogether to the purpose. Graven images are worshipped by the most benighted and ignorant people of the world. The intelligent world has outgrown them, and therefore they are antiquated. The staff notation, unlike graven images, is used by the most intelligent and informed portion of the world. It cannot become antiquated until abandoned for something better by this intelligent class.

Q. "Apropos of verbal criticism, will the ROUND TABLE also give the correct terminology for a characterization of the 'movable do,' for instance? If it is not a 'mechanical conception of music,' what is it?"

A. It should be clear to everyone that notation is not conception, but a means of representation. The letters of the alphabet are not a conception of the ten commandments, although they can be used to represent them to the eye, and through the eye inform the mind. Notation is not a conception of a

Beethoven symphony, but by means of it a composer may represent his music to your mind. The conception is the music that we hear when it is played or sung, not the attempt to represent it, whatever the manner, whether by the staff notation, movable do, or otherwise. I should characterize the "movable do" as an unnecessary nuisance, a snare to confuse the mind of whoever is trying to gain a conception of music. The fixed pitches of sound are represented by the letters of the alphabet, a, b, c, etc. A is always a, and is never changed. The interrelationship of the tones of the scale may be represented most simply by the figures, 1, 2, 3, etc. Through these two a student can gain a perfect conception of the musical system, and learn to read quickly. The "movable do" only confuses the mind by adding a third means, which simply repeats what has been learned by the figures. Why add unnecessary ways of doing the same thing? The figures give a clearer idea of tonal relationship than does do, re, me, etc. Why have three ways of doing a thing to confuse the student's mind when two are sufficient? The do, re, me, syllables are a middle age invention which should become obsolete. If you can show a notation that is better than the staff notation, then let that go, too.

Q. "Does not the editor misrepresent the quotation when he says, 'Notation is no more a mechanical conception of music, than is a photograph of a tree a mechanical conception of it?'"

A. No, because notation is not the music, neither is the photograph the tree. Each is a representation of something which exists apart.

Q. "Might not the sentence, 'Notation is a musical conception' be erroneous, while the sentence, 'Notation is a mechanical conception of music' be correct? A child at the piano may be taught to read the notes of a major third, to find a major third on the keyboard, to write or draw the picture, we might, say, for himself, but does he have a musical conception of a major third until he can distinguish the difference between a major and minor chord at first hearing? Might not the first conception be called mechanical?"

A. There is no conception whatever up to the time when the child begins to be able to distinguish between the major and minor thirds. He has simply been learning to read the representation. During this process he may have neither mechanical nor musical conception. Neither of the sentences at the beginning of the foregoing paragraph is correct. To say, "Notation is a representation of musical conceptions" would be correct. It does represent them just as accurately to the mind that has learned to read it as the printed page represents the ideas of a writer to anyone who has learned how to read it. The mind gains a conception through the printed page, notation or a photograph. But none of these are the conception. Your new staff notation, whatever it may be, is not a new conception, except of staff notation itself, but a new way of representing musical conceptions. The publisher of THE ETUDE will be glad to give you an opinion on your new system any time you may desire to offer it for his inspection.

Q. "I shall be very much pleased to have the two following questions answered:

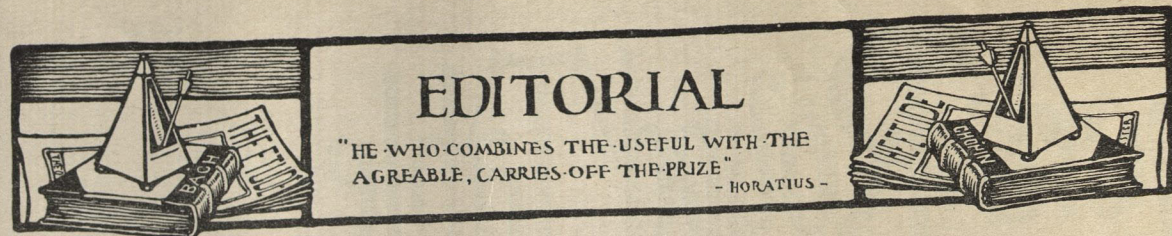
"1. How long will it take the average pupil to complete each grade when only one hour a day can be available for practice?"

"2. How can one determine when a course in music is equal in advancement to a given literary course? For example, if a high school course should complete solid and plane geometry, three years in Latin, and other studies correspondingly, how many grades, counting from one to ten, should be completed that the music course should be on a par with the literary course?"

A. Progress must necessarily be very slow with only one hour a day for practice. As a pupil becomes fairly well advanced, the daily hour is hardly more than is absolutely necessary for the technical work, scales, arpeggios, chords, octaves, special exercises, etc. Using the Standard Graded Course, such a pupil might finish the first two books or grades in one year each. After that each grade would require a longer period of time, the required time being greater as the difficulties increase. I doubt if the final grades could ever be accomplished by anyone with only an hour a day for practice.

To determine such a question as you propound in your second item is a purely arbitrary matter. No

(Continued on page 28)



SURROUNDING the celebration of the advent of a new year there is an abiding sense of solemnity. From the wild orgies of the Chinese to the reverent ceremonial of the Hebrew "Yom Kippur"—from the impressive silence of the watch meeting to the ribald crowd in the Broadway restaurant, where the seats on New Year's eve are sold for twenty-five dollars and champagne only is prescribed—there is always present something that goes straight to the heart of every individual and unlocks the doors, revealing the vista of the dying past and resurrects the dream picture of the enigmatical future.

We stand not only at the door of a new year, but of a new quarter of a century of our existence. We are impressed with the significance and responsibility of our mission. We feel deeply the necessity of administering THE ETUDE so that it may serve the interests of musical education in the world in the future as it has done in the past. Our opportunity is a glorious one, and we realize that it has been increased through the earnest efforts of our readers who have assisted and supported us in this work. Mr. Presser and the entire staff of THE ETUDE join in a most sincere expression of thanks and appreciation to all of our subscribers. Without your interest, loyalty and support we can not continue.

During the quarter of a century in which THE ETUDE has developed from the most insignificant beginning to the possession of the largest circulation ever accredited to any musical magazine, the musical culture of our country has been elevated more rapidly than in any other country of the world. We are proud that THE ETUDE has been able to participate in this great advance. In another part of the paper you may read of the crucible in which the forces which made THE ETUDE were fused. THE ETUDE is the combination of experience, privation, energy, industry, all applied to the indefatigable pursuit of an idea, a hope, a life ambition "to be of use to the world." There is a lesson in this for all our readers, especially those who may at this moment be undergoing privation to gain future success.

The lesson is, first convince yourself that what you most earnestly believe you should do is right and then stick to your purpose under all conditions of adversity. The purpose of THE ETUDE has never been changed. Its physical aspects may have been altered in some instances and its scope has been extended time and time again, but the purpose of THE ETUDE to-day is not one whit different from that indicated in the little issue of a few telling pages in 1883. We desire to continue THE ETUDE, building upon the foundation of the past.

THE ETUDE has never been and never will be a newspaper. Newspapers have their uses, but we have hoped to give our readers something of more permanent value than a mere chronicle of transient events. We have no desire to invade the field of the musical newspaper. We also take great pride in communicating to our readers the fact that the reading columns of THE ETUDE have never been nor never will be for sale to advance private interests.

We wish all of our supporters a most Happy New Year, and from present indications we feel that your new year will be a profitable one, notwithstanding the pessimistic warnings of "calamity howlers," who see in the "panic of prosperity" the downfall of our national financial structure.

WE are pleased to note that many other musical papers have followed the attack upon the method of engaging pianists to play pianos for a consideration, as employed by large piano manufacturing firms. When we wrote "A Disgrace to Music," which appeared in THE ETUDE for last month, we carefully avoided all personalities. Other papers have been less particular in this respect. Perhaps the pianists who have been deceiving the public deserve the open condemnation of the press. In any light, it is a matter in which all honest musicians of American birth should take an active interest. We Americans are inclined at times to neglect voting at the government elections for the officers of our political body and naively plead that we are too busy to take an interest in politics. This is the source of a good part of the odious corruption that stigmatizes our popular government. We would like our readers to consider "A Disgrace to Music" again and send in their protests if they have not yet done this duty to their American sense of honesty and fair play. The protests will be sent to the piano firms of the country as an indication of the sentiment of musicians upon this question.

"Your resolution cannot hold when 'tis opposed."
—Shakespeare—"Winter's Tale."

We have very little faith in New Year's resolutions. They are too much like the hysterical conversions to religious creeds. When the hysteria subsides, the covenant is broken. It needs something more than the mere temporary determination born of the solemnity of the beginning of the New Year to accomplish great results.

The resolutions that really count are those that are bred by the long and earnest realization of personal deficiencies, backed by the desire to better oneself, and the requisite strength of will and character to take a resolute stand against one's weaknesses. If you feel that the years are slipping by as ghostly milestones to an aimless career, it should be your one great purpose to resurrect your latent mental, moral, physical and artistic powers until your life ambition is attained. It will not come through a New Year's Day resolution, but through a slow process of regeneration. The best you can do is to resolve to start upon this regeneration. Take a new hold upon your study, your technique, your theory, your musical history. Apply yourself with more earnestness and vigor to everything you do. Watch THE ETUDE closely for new ideas, new and stimulating music, and leave nothing undone that might in any way assist in your renaissance. A New Year's resolution of this kind means something.

THERE is a bill being presented for Congressional consideration which will eventually place a restriction upon the manufacturers of piano-playing instruments, phonographs and graphophones who sell perforated sheets of music, the music in any way, manner or form.

Our present copyright laws were framed before the rise of this great industry of manufacturing musical instruments for reproducing music. It seems a very patent injustice to deprive the composer whose soul, brain and experience have gone into a composition of the rightful emoluments which should accrue from his artistic work. The sale of the aforesaid perforated sheets, however, is constantly increasing, and we are practically of the opinion that the composer should receive a royalty upon all such mechanical means or reproductions of his music. At present no royalty is paid except in the cases of great composers whose voices are reproduced phonographically. The present bill provides for such a royalty and will tend to stop the wholesale piracy of the brains and talents of artists. The great difficulty is that we Americans are in this, as in many other things, very apt to have good intentions, and at the same time, through our inertness, permit such a valuable bill to be vetoed. We have no doubt that if this matter is brought to Mr. Roosevelt's attention, after having passed both houses of Congress, his sense of fair play will not permit him to veto such a bill. We have also no doubt that the mechanical playing instrument interests have already been at work through that contemptible American political disgrace known as the "lobby" with a view to having this bill vetoed.

It remains for every reader of this little editorial to write to the Congressman or the Senator of his or her district a little personal note urging the passage of this bill. The thousands and thousands of people to whom these words will come cannot but have an influence upon our governmental body at Washington. A few moments spent right now in this connection will assist in securing justice, and you will have had an integral part in this worthy movement, but—write to-day—you may forget to-morrow.

THE passing of the freak is one of the most pleasing signs of the musical times. The day has come when a pianist devoid of mannerisms, dressed like a gentleman, and evidently on good terms with his barber, can draw crowded houses in all large cities. It is obviously no longer absolutely necessary for a man to possess the manners, costume and leonine mane to attract public attention. The management of artists is, to all appearances, becoming more respectable. The methods employed by the managers and press agents of the P. T. Barnum school are becoming less and less in vogue. How the American people, much less the American musicians, who are supposed to have had an artistic training, have tolerated these ridiculous and deliberately planned overtures, insulting alike to the good sense, intelligence and taste, is more than we can understand. Nevertheless, a kind of morbid hysteria still attends the worship of the commercially eccentric so-called artists. We do not ask our visiting pianists to change their individual taste in the matter of beautiful and appropriate attire, but we are certainly heartily disgusted with those who employ exaggerated dress to snare American dollars.

FEW teachers avail themselves of the advantages arising from a peculiar mental impression that seems to exist in the popular mind at the New Year season. Almost as many people resolve to commence the study of music at this time as at the commencement of the regular teaching year in September. Several heads of large schools have assured us that advertising put forth at this season invariably brings results. A little energy upon the teacher's part right now may fill up some of those gaps in the teaching schedule, which seem inconsiderable during the busy months but which mean so much to the teacher during the long and often troubled summer vacation.

TEACHERS are often inclined to take too much honor to themselves. If you will stop to realize that notwithstanding the vast number of great teachers of the world comparatively few fine musicians are really ever evolved from the immense educational energy expended, you will comprehend what we mean. With the greatest of teachers and the most successful of pupils the teacher's part in the final results is rarely more than ten per cent., if such an estimate is possible. The teacher is no more than a good engineer. The pupil must invariably furnish the motive force. But a good engineer is very necessary. A bad engineer may court a disastrous ruin. Parents should, therefore, exercise the greatest care in selecting a musical engineer for the talented child.

THE ETUDE is continually presenting ideas for methods of advertising in such a way that the professional dignity of the advertiser is in no way jeopardized. We believe in advertising for teachers and musicians, but we also believe that this advertising should be done upon a strictly legitimate basis. In the preparation of circulars and all printed advertising we advise our teacher readers to exercise at all times a thoughtful propriety. It is well to remember that the teacher who claims the least and does the most is usually the one who reaps rich rewards.

THE ETUDE BURLESQUE

H. SPIELTER

Allegro deciso, ma non troppo M.M. J.=84

con bravura

Piu mosso

accel. p. leggiero

mf dim. poco rit.

Tempo I.

ben marcato accel.

THE ETUDE

Piu mosso
mf leggiero

Vivace
pp
una corda

Tempo I.
tre corde maestoso
ff

Piu mosso
secco mf
ff

Andante
mf
sfz
espressivo
pp una corda

GAVOTTE MARTIALE

V. DOLMETSCH

Allegretto M.M. = 96
f

dim.
p

f
p

THE ETUDE

cresc.

to Coda
f
dim.
p
f

Coda
cresc.
a tempo
rall.
f
p subito

mf
cresc.
f
rall.
f

f
p
f
f
D.C.

Grazioso M. M. ♩ = 63

p

f

p

f

mf

f

mf

mf

f

mf

p

D. S.

* From here go to the beginning and play to Fine; then play Trio
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Grazioso M. M. ♩ = 63

LEON RIEGLER, Op. 1

p

f

p

f

mf

f

mf

f

mf

p

D. S.

Fine

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

Trio

cantando

p.

f

The musical score is for a Trio, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line is marked *cantando* and begins with a *p.* (piano) dynamic. The piano accompaniment is marked *p.* and *f* (forte). The score includes fingerings (1, 2, 3, 4, 5) and articulation marks (accents, slurs). The piano part features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The piano part features a prominent bass line with many triplets. The score includes a piano (p) dynamic marking and a forte (f) dynamic marking. The lyrics are written below the voice staff.

p

f

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of 16 measures. The first measure has a treble clef and a key signature of one sharp (F#). The second measure has a bass clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The accompaniment is written in a simple, folk-like style with many eighth and sixteenth notes. The piece ends with a double bar line in the 16th measure.

Fine of Trio

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with many triplets and a melody in the right hand. The voice part has a simple melody with lyrics written below the notes. The score is divided into two systems. The first system contains the first four measures, and the second system contains the next four measures. The piano part includes a large bracket over the last two measures of the second system, indicating a repeat or a specific performance instruction.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass, with a brace on the left. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a forte (*ff*) dynamic. The melody is primarily in the Treble staff, while the Bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and repeat dots. The handwriting is in ink on aged paper.

D. C. Trib

Primo

Primo

8

3

2

2

2

1

2

4

5

p con delicatezza.

Trio

3

4

4

4

4

5

3

2

1

4

3

p con delicatezza.

Fine of Trio

p

f

* (D. C.)

[illegible][illegible]

D. C. Tric

* After D. C. of Trio repeat the Valse, ending at Fine.

* After D. C. of Trio repeat the Valse, ending at Fine.

THE ETUDE

SWAN SONG

From "Lohengrin"

R. WAGNER

Arr. by D. KRUG

Andante molto

pp

cresc.

molto

mf

dim.

trem.

poco a poco

cresc.

dim.

Allegro

f marcato il basso

cresc.

The King's Call

Entering the Cathedral Religioso

Chorus: A swan, a swan, a swan!

THE ETUDE

cresc.

fff

ritard

pp

sempre

parlando

una corda sempre

cantabile

dolcissimo

cresc.

pp

riten.

una corda

The Grail Motive

Andante

Lohengrin: I give thee thanks, my trust-y swan! Turn thee a-gain and breast the tide, re-

turn un-to that land of dawn, Where late we did in joy a-bide! Well thy ap-point-ed task is done! Fare-well,

fare-well, my trust-y swan!

Chorus: Doth he not seem from Heav'n de-scend-ed? Hisra - - diant

mien holds me en-thrall'd. Val-or and grace in him are blended, to deeds of

glo - - ry he is called! Val-or and grace in him are blended, to deeds of

glo - - ry he is called!

This page of a musical score is written for a piano instrument, featuring a variety of technical and expressive challenges. The notation is in G major (one sharp) and 3/4 time. The score is divided into several systems, each with a treble and bass staff. Key markings and features include:

- Tempo and Dynamics:** The piece begins with a tempo marking of *a tempo* and a dynamic of *p* (piano). Later, it transitions to *f* (forte) and *pp* (pianissimo), with a final section marked *ppp* (pianississimo).
- Technical Passages:** The score contains numerous arpeggiated figures, scales, and complex fingerings (e.g., 1-2-3-4-5, 6-5-4-3-2-1). There are also passages marked *tremolo* and *ritard molto e dim.* (ritardando molto e diminuendo).
- Expressive Markings:** The score includes markings such as *dolce* (sweet), *appassionato* (passionately), and *cresc.* (crescendo).
- Performance Instructions:** At the bottom, there are instructions for the number of strings to be played: *una corda* (one string), *tre corde* (three strings), and *sempre: una corda sempre* (always one string).

The overall style is characteristic of 19th-century piano literature, emphasizing technical virtuosity and emotional expression.

PETITE SALTARELLE

GEZA HORVATH, Op. 90, No. 1

Con brio M.M. ♩ = 152

GEZA HORVATH, Op. 90, No. 1

f *cresc.* *riten.* *a tempo* *cresc.* *p* *f* *cresc.* *f* *p* *cresc.* *f*

First time only *Last time only* *Fine*

THE ETUDE

THE BETROTHAL MARCH

Intro.

Tempo di Marcia M.M. 120

Introducing "ANNIE LAURIE"

CHAS. LINDSAY

March

THE ETUDE

THE ETUDE

IN SYLVAN GLADE

DANS LA CLAIRIÈRE

Bluette Mazurka

CLARA GOTTSCHALK PETERSON, Op. 26

Moderato e grazioso M.M. ♩ = 112

p

poco accel.

Pomposo

ten.

rit.

dim.

pp

dolce

p

THE ETUDE

poco accel.

f

f Fine

dolce sempre legato

p

dim.

p

volante

f

p

sf

p

p

rit.

atempo

pp

dim.

dim.

legg.

p

legg.

D.C.

THE HAUNT OF THE FAIRIES

Allegretto M.M. ♩ = 69

MARIE CROSBY

p *leggiere*

f

Fine

mf cantabile marcato

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SÉRÉNADE

Edited by F.E. HAHN
VIOLIN

VIOLIN AND PIANO

G. PIERNÉ

Allegretto

Allegretto M.M. ♩ = 104

con sordino p

PIANO mf

2 Ped.

mf

pp rit.

a tempo

p Sul A

p

Sul A

Sul E mf

pp

Last time to Coda

CODA

ppp

riten.

a tempo

rit.

Scherzando

leggiere

Scherzando

leggiere

Tempo I

cresc.

poco riten.

ppp

Tempo I

ppp

D.S.

D.S.

THE ETUDE

IRIS

INTERMEZZO

PIERRE R  NARD

Allegro con fuoco



Adagio



Tempo di Valse Lento

M. M.    = 50-60



Lento e teneramente



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THE ETUDE

Poco animato

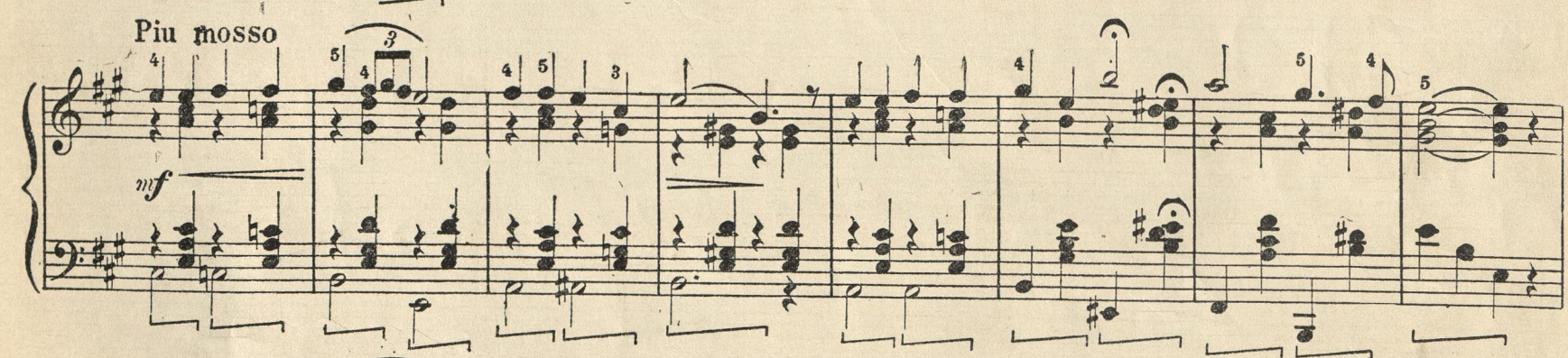


THE SHEPHERD'S JOY

L'HEURE DU BERGER

A. TELLIER

Allegretto M. M.    = 112



THE ETUDE

Musical score for "THE ETUDE". The score is written for piano and includes various dynamics and tempo markings. It begins with a treble and bass staff in G major. The first system includes a *pp* marking. The second system is marked *Tempo I*. The third system includes a *rapido* marking. The fourth system includes a *p* marking. The fifth system includes a *rit.* marking. The sixth system includes a *pp* marking. The seventh system includes a *rit.* marking. The eighth system includes a *a tempo* marking. The ninth system includes a *rit. e. decresc.* marking. The score concludes with a *pp* marking and a final chord.

THE ETUDE

GOOD MORNING EVERYBODY

VOCAL OR INSTRUMENTAL

GEO. L. SPAULDING

Jessica Moore

Allegretto moderato M.M. ♩=80

Musical score for "GOOD MORNING EVERYBODY" by Jessica Moore. The score is written for piano and includes lyrics. It begins with a treble and bass staff in C major. The first system includes a *mf* marking. The second system includes a *mf* marking. The third system includes a *mf* marking. The fourth system includes a *mf* marking. The fifth system includes a *mf* marking. The sixth system includes a *mf* marking. The seventh system includes a *mf* marking. The eighth system includes a *mf* marking. The ninth system includes a *mf* marking. The score concludes with a *mf* marking and a final chord.

In the high blue sky the sun each day comes slow - ly from the
 When a cloud ap - pears and hides the sun's face from us for a -
 east, And his smil - ing face is to our eyes a nev - er tir - ing feast; So
 while, Then the sun dis - pels the cloud by his good - na - tured, hap - py smile; So
 wel - come him at the morn - ings dawn, As one of those whom we love; And im - ag - ine he is
 all thro' life when real trou - ble comes, We face it with ne'er a run; For suc - cess is sure if
 REFRAIN
 greet - ing us like this from up a - bove:
 we will heed the greet - ing of the sun: Good morn - ing ev - 'ry bo - dy! Good
 morn - ing trees and birds; A pleas - ant smile will al - ways turn a - way the an - gry words (the angry words)

* The part in small notes may be sung by a second voice
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A GIPSY MAIDEN, I.

HENRY PARKER

NELLA

Moderato con spirito

1. In the
3. And from

old that Al-ham-bra gar-den, Neath the shade of o-range trees, Where the
glad day I won-der'd Why my way so oft was thine; Till I

foun-learn't tain mur-mur'd soft-ly In the per-fumed evn-ing breeze.
thy hap-py se-cret, Till I knew thy heart was mine.

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ALSO PUBLISHED FOR HIGH AND LOW VOICE

poco rit. *con espress.*

There we met and talk'd to-gether, Till the stars had gemm'd the sky; Thou, a
Now for thee bright eyes are gleam-ing, And for thee fair la-dies sigh, But there's

colla voce *mf*

schol-ar wise and learn-ed, But a Gip-sy maid-en I, Thou a schol-ar wise and
none could love thee bet-ter, Tho' a Gip-sy maid-en I, But there's none could love thee

f *p* *cresc.*

learn-ed, But a Gip-sy maid-en I, Ah!
bet-ter, Tho' a Gip-sy maid-en I, Ah!

rit. *mf* *p* *dim. e rall.*

Refrain
Allegretto

Tho' o-live groves with mer-ry song I go, While e-cho trills the gay re-frain, As
ten. *ten.* *ten.* *ten.*

mf

poco rit. *f*

day by day with foot-step light as air I dance my way thro' sun-ny, Spain. Ah!

ten. *ten.* *ten.*

colla voce *a tempo* *f* *brillante*

THE ETUDE

As day by day, with footstep light as air, I dance my way thro' sun-ny

atempo *rit.* *last time to Coda*

colla voce *rit.*

Coda

Spain. I dance, Ah! I dance my way, thro' sun-ny Spain.

colla voce *ff*

Spain. 2. Oh, gold-en hours when

ff *atempo* *rall. e dim.* *p dolce* *p sostenuto*

lov-ers dream, Of joys all earth-ly bliss a-bove; When ev'-ry good that mor-tals prize is

dim.

theirs who own the pow'r of Love.

ten. *rall.* **Tempo I.** *ff* *mf* *leggero* *p*

colla voce *dim.*

THE ETUDE
SUNLIGHT LAND

Andante maestoso *R. M. STULIS.* *rall.*

f *ff*

Andante espressivo

mf *mf*

Ov-er the hills to Sun-light Land, With a-zure sky and sil-ver strand;

Down thro' the shadows, and up thro' the mist, We climb the hills that are sun-light kissed.

rall. *dim.* *f* *rall.*

mf *atempo* *cresc.* *dim.*

Hap-pi-ness 'waits us be-yond the height, Ov-er the hills where all is light; We

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

struggle a-long, What-so-e'er be-tide, To the goal of our aims on the oth-er side.

accl. e cresc. *ff* *pp* *rit.* *accl. e cresc.* *ff* *pp* *rit.*

THE ETUDE

Andante quasi allegretto
mf
 Ov - er the hills to Sun - light Land With a - zure sky and sil - ver strand; Ov - er the hills we

ff
 wend our way Till we greet the dawn of a bright - er day, We on - ward press toward the tow'ring height, Till we
dim.
ff
f
dim.

rall.
 view the land of end - less light.
mf
rall.

Andantino
mp
 Wea - ry and worn, we long to rest, Down in the vale 'ere we reach the crest;
mp

rall.
 Tired of climbing, we fain would go The path to the bar - ren plains be - low; And
rall.

THE ETUDE

Con moto
accel.
rall.
 man - y there be that fall by the way, Al - most in sight of the m - ing day, But
accel.
rall.
er an do

ff
Andante quasi allegretto
mf
 brave hearts ne'er give up the fight, Till they find the way to the land of light. Ov - er the hills to!
ff
mf

Sun - light Land, With a - zure sky and sil - ver strand; Ov - er the hills we wend our way Till we.

ff
 greet the dawn of a bright - er day, We on - ward press toward the tow'ring height, Till we view the land of
ff

rit. cresc.
ff
 end - less light, We on - ward press toward the tow'ring height Till we view the land of end - less light.
rit. cresc.
ff

HAYDN'S PIANOFORTE SONATA IN G MAJOR

By C. G. HAMILTON.

APPROACHING a Haydn Sonata, we immediately stray into a sunny, cheerful atmosphere, where all is life and vigor, and where no evil thing may enter in. It is the music of primeval existence, before warring factions had arisen, and when the simple joy of living excluded all abstruse and wearisome thought.

The Sonata under consideration opens with the conventional pronouncement of the tonic and dominant harmonies—above these chords a gleeful bubbling theme, which, in its embellishments, reminds us of Mozart's style. The first measure, with its dainty turns, dances up the scale like a peal of rippling laughter (1). Arrived at the dominant, D, it hops about upon this like a bird on a bough, occasionally fluttering into the air and back again (2), and finally resting (measure 8) on the indeterminate B, the third of the scale. Now comes a stalwart downward march, as though Haydn assumed for an instant a sterner visage, rebuking these trivialities (3); but his good humor cannot refrain from a chuckle as he tries to repeat his admonition (4). Again the first phrase starts, this time on a little leaping figure (5); but it is soon held in check by a twice-heard chromatic figure (6), leading us almost unconsciously to the key of D major, which we bound down upon with a fanciful run. Now enters theme the second, gay as the first, but contrasted with it by the use of a downward instead of an upward scale figure (7). This figure, two measures long, is repeated sequentially on the next higher degree of the scale, after which another sequence is introduced, also made up of a two-measure figure, which embraces a downward run in sixteenth notes, legato, followed by four upward-leaping staccato eighths (8); and leading us down gradually, during its three appearances, it merges into a series of rollicking, vigorous upward and downward leaps (9), several times repeated, which later grow into the still more hilarious octave leap, supplemented by downward fourths (10), during which each fourth beat has a rippling turn, to add to the merriment. This last passage is repeated, as if to emphasize the mood of exhilaration; and then, with the repetition of the connecting downward run (11), intensified in its second appearance, the first part closes with a few emphatic chords to define the dominant key of D major.

Generalizing this *Exposition* part, we notice that, from a closely constructed beginning, it has broadened out to a more decisive rhythm and broad leaps, inducing a continual increase in its vitality. Also that the characteristic upward scale of the first theme is balanced by the oft-recurring downward scale of the second. The definiteness of theme and repetitions of short, pithy musical figures all point out Haydn's Teutonic nature, as contrasted with the trivial and aimless spirit of the Italian style in vogue in his time.

The Development Portion.

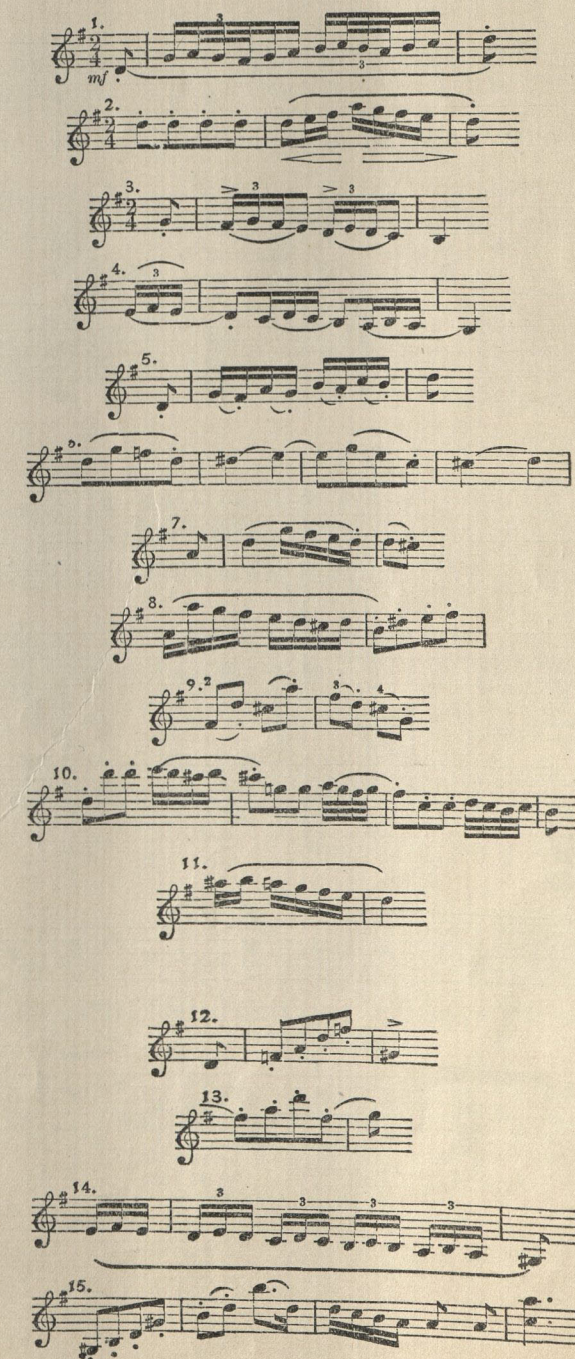
These characteristics are still further exemplified in the *Development* portion, which occupies the next twenty-eight measures. Throughout this is seen a prevalence of the even eighth note rhythm, used at first in short, incisive six-note phrases (12) in which the theme leaps up the chords, which define in succession the keys of D minor, A minor and E minor. Made more continuous, and softened by an occasional turn, the eighth note rhythm continues, merging into an undulating figure (13), in which the tonality shifts continually, till the theme rests comfortably on the dominant seventh of G major, thus preparing for the return of the first theme, and the beginning of the third part. Throughout, the developing section is held together by the continuous "Alberti" bass, which jogs blithely along, exploring the by-paths of the various keys, without disturbance at the vagaries of its companion, the upper part; just as an elderly man might walk serenely and steadily along, untroubled by the sportive fancies of his child companion.

Convention is observed in the third part, or *Reprise*, in the orderly presentation of the two principal themes in almost the identical form used at first, except that both now retain the G tonality. An occa-

sional additional touch shows that Haydn is not a servile copyist of himself:—witness the phrase (14) now made continuous in its triplet figure. The next nine bars are inserted instead of the modulation material used in the first part. Also, while in the *Exposition* this phrase consisted of first theme material, it now starts with the six-note figure of the development, which ushers in a repeated suggestion of the downward scale (15) shortly to appear in the second theme. This second theme follows, unchanged except in its transposition to the key of G. There is no especial Coda.

The slow movement of this sonata is replaced by a charmingly graceful Minuet, while the following Presto is worked out upon an eighth note theme closely analogous to that of the first movement development. Altogether, the sonata is short, compact, and playable, demanding clean technique and a characteristic expression of the themes. Haydn's humorous and kindly nature is everywhere apparent, and should be emphasized in an unceasing and vigorous rhythmic style.

Illustrations from Haydn Pianoforte Sonata in G Major.



PRACTICAL POINTS FOR BUSY TEACHERS.

By W. F. GATES.

Besides the physical benefits to be gained by outdoor excursions—a name that may be applied whether it refer to an hour or a month—this aesthetic side of the matter is worthy of consideration. While one rejuvenates the nerves and muscles, one is, at the same time, storing up aesthetic impressions, the sum total of which will have a vital effect on one's enjoyment of music in the days to follow.

Not even the brightest teacher can keep on giving out indefinitely; he must have sources of supply and visit them frequently lest the fountain become exhausted. The best of music one can hear from others, the inspiration of literature and the plastic arts, and that greatest inspiration of all, the one that carried Beethoven and Mendelssohn to the heights they reached—Mother Nature, these are the sources of re-creation so necessary to the teacher of arts.

Self-certainty carries great weight with a pupil. Let the teacher seem vacillating in his methods, uncertain as to his requirements, weak in his demands, and he loses his grip on his pupils. Fight out your uncertainties in private and present a front of self-confidence and enthusiasm if you would inculcate these qualities in your students.

It used to be thought that genius was indicated by long hair and an unkempt appearance. People in those days preferred their human diamonds in the rough. With the spread of a higher civilization over the country has come a preference for polished diamonds. An untidy appearance is now held to be indicative only of a poorly balanced disposition and lack of sufficient polish to admit its owner to a place in good society. The more the external polish, the brighter the diamond shines. The better the apparel, the greater the impression produced on the public.

The teacher who is confined to one method of explanation, one illustration for each point, one set of phrases for each condition, is like the hunter who goes out with but one bullet in his gun. He may bring down his game the first shot, but there is a large possibility for missing. What explains a point to one pupil may be only a puzzle to another. One must have a number of ways of explaining every point, must adapt his phraseology to the mentality and acuteness of the pupil.

There are those who decry the making of comparisons in teaching; but all learning is received in relation to that which is already known. Work from the known to the unknown. The bridge between the two is apt illustration. Get your material where you will, choose that object or circumstance with which the pupil is familiar, from features of his every day experiences if possible. Then, only, does the illustration illustrate. This aptness of descriptive and explanatory phrase and figure of speech is one of the marks by which a true teacher is known.

Teaching a pupil how to listen to music is even more valuable to him than how to make music. For knowing how to listen implies a knowledge deeper than that necessary for ordinary performance. A person may play a Chopin waltz fairly well, with much agility of finger, and yet be sadly bored by a string quartet, a song of Schubert or a Mozart or Beethoven symphony. Put into the hands of your pupils such books as "How to Listen to Music," "What is Good Music," "How Music Developed," and the like; urge them to the hearing of good concerts; talk over the programs with them; point out the best features; explain why the others are less satisfactory. In this way you can create a really musical spirit among your pupils and they may be classed as fortunate in having an instructor who looks after their broader interests, and not only their technic and their dollars.

Knowledge is good, skill is necessary, appearances are valuable, but the determining factor of success is personality. An editor or a merchant on a large scale may be gruff and sordid; his personality is lost in the vast machine he controls and the machine grinds out the dollars. But the teacher deals with individuals and so-called personal magnetism, or the power of attracting and holding the attention and friendship of the individual is a vital factor of success.

VOCAL DEPARTMENT

EDITED MONTHLY BY NOTED SPECIALISTS

Editor for January Mr. Karlton Hackett

VOCAL TONE QUALITY.

How shall the student judge of the tone quality of his own voice? If anything in music is important, this is important, for beautiful tone quality is the very foundation of musical value. Yet strange as it always seems to the student, to judge accurately of the tone quality of one's own voice is the most difficult thing in vocal technique. The only person in the world who cannot tell just what the tone sounds like is the one who makes it. This seems at first an extravagant, if not absolutely false, statement, yet it is a fact, and one of the most far-reaching importance. Let it be pondered over and thoroughly digested. The only one who cannot tell just what the tone quality of his voice is like is the one who is making it. This is a stumbling block, especially to the young student. But how is it possible? Everyone feels in the first place that if there is one thing in the world of which he is sure it is the sound of his own voice; and the younger he is, the less experience he has had, the more sure he is of his knowledge. However, when he begins to study and observes, there are a good many things that shake his confidence.

In the first place a great many people think that the quality of the tone is something inherent, a physical characteristic that is unchangeable and must be accepted for better or for worse, like the color of one's eyes. Now this is a fundamental error and brings a whole catalog of mistakes in its train. Of course one voice will have naturally a different quality from another, one more beautiful, the other less so; but the whole thing depends so on the usage and development, that in the final result the original quality of the tone counts for very little. We see innumerable instances of students with voices of naturally beautiful tone quality, who by improper training lose all their charm, and others just the contrary, who by the right sort of work improve the quality, until voices that were in the first place very ordinary become in time of great beauty. The beauty of the tone quality is just as much a matter of training as any other part of vocal technique, and in fact the most vital point in all voice training. If a singer has not a tone of beautiful, sympathetic quality, then he is fatally handicapped, and it is sure that somewhere his principles of tone production have been bad. The object of vocal development is to make a thing of beauty, and if this is not attained, then the thing is a failure. Heaven knows there is altogether too much evidence that a good deal of vocal training is a failure, because so great an amount of the singing is not beautiful, and if it be not beautiful people do not care to listen to it. No one cares how high you sing, nor how loud, but if you sing something, even the simplest thing, in a manner that is beautiful, they are all moved by it and wish to hear you sing more. One does not care how large a cake is if it be soggy and burnt, so we do not care how big a tone a singer can make if that same tone be unpleasant in quality. What has a singer achieved if the result of his study is a tone that people do not care to hear? Yet how many such do we not remember to have heard?

Once upon a time a sensitive, refined young woman came to the studio of a teacher and asked for the privilege of singing for him. She said, "I must know what is wrong with my voice. I have studied hard for over three years and I know something is the matter, because nobody really likes to hear me sing, I can feel it in the air wherever I go." The teacher asked her to sing something and he was given one of the surprises of his life, for from the lips of this slender, delicate-looking girl there issued a tone quality such as one would expect in a Bowery vaudeville performance. How was this possible? Evidently she had been striving to get power no matter at what expense. But to one who did not know the laws of tone, here is the curious fact; she was sensitive enough to realize that something was wrong with

the way she sang, but she had become so accustomed to this awful sounding tone that it did not in the least offend her ears. Now, one who had no experience in vocal matters would have said at once, the woman is without musical feeling—but she was not, she was very sensitive to tone quality and a very good judge of it in others, but she herself would sing a tone which could only be described as horrible. How many times has each one of us heard people screech and howl and wondered how they could do it; how many times has each one of us said, "Well if I sang as So-and-So does, at least I would have the sense to keep my mouth shut when anybody was within hearing?" Now, do you suppose that these tones sounded bad to the one who made them? No, most decidedly, no. But how can this be? It comes right back to the original statement that the singer simply cannot judge of the tone quality of his own voice.

Youthful Pupils.

This is about the most difficult fact in voice development. The younger the pupil the less he knows about singing, the more sure he is of his likes and dislikes the more confident of his own judgment; consequently, over and over again, things that could easily be remedied, because no habits had been formed that interfered, cannot be done, simply because the pupil refuses to do them. Take one curious case for an example: A young man with naturally a good voice had got himself in a bad way by forcing, so that the tone was husky and unpleasant and he could only sing a short time before his throat became so tired that he had to stop. He knew he was wrong, for, first, his friends all told him that his voice had lost in two years almost all the things that they had liked in it in the beginning, and then, even if they had not said anything, the fact that in singing two songs he would get so hoarse that he could not continue was of itself enough. But, the young man liked the tone quality of his voice, even though it was doing these things to him, so here he and his voice teacher locked horns. He wished to get over all his difficulties, relax the tension, loosen the throat so that the tone could pass freely to the resonating chambers, but not change the tone quality; the teacher knew, first of all, that this was impossible, and if it had been possible he would not have desired it, because this quality of tone he knew was unpleasant. Here they fought for a year and a half. The young man was seeking to do that which was impossible; to change the way of making the tone without changing its tone quality; that is to change a thing and keep it the same. However, bit by bit, things grew better; he found that as he relaxed the tension and permitted the breath to flow more easily the strain on his throat grew less, that he could sing longer without fatigue and the range began to come back. The teacher was encouraged, feeling that he was making a success of a hard case, but just when he felt that they were really out of the woods the crash came. The tone had been getting better and better, but to the young man it sounded more and more strange, it did not seem as though he himself were singing, and finally he could stand it no longer, so he stopped his lessons, saying that if that was to be the sound of his voice he did not wish to sing. Now, see the unfortunate wrong-headedness of this boy? His voice was wrong; every one said so and he admitted it. His voice was getting right again, he got a church position, began to lose his hoarseness; but he would not have it. He liked a tone quality which tired his throat and which people did not wish to hear, and did not like a tone which relieved his throat and which people did like.

How are these things possible? First of all, you cannot step outside your body and hear your own voice from the other side of the room; you simply cannot do it. Then, you cannot judge your own tone in a dispassionate manner; you hear not merely what tone you actually make, but your mind is at the same

time colored by what you wish to do, and know that you are trying to do. When you listen to another you do not care what they are trying to do, nor what they think they do, nor know they ought to do; you listen quietly for what they actually do, and you are far enough away to judge the matter in a calm frame of mind. When you make the tone yourself and listen to it at the same time you are not in a calm frame of mind, you have many things to think of and much to do besides listen for the tone and, worst of all, over and over again, you do not know what kind of a tone you ought to hear from your own throat. Nobody knows what sort of a tone he should listen for until he has made a pure, free tone, and made enough of them, so that he can recognize them. Pure, free tone is the result of perfect poise and elasticity in the instrument, and until that condition is attained you have no idea what the tone quality should be. This is the second stumbling block. The young student has no real standard by which to judge of his own tone. Of course, if he has naturally a good voice and makes his tone freely, then the tone to which he is accustomed is a proper tone, one that he ought to keep, so that in this case his ear helps him from the very first. But in the vast majority of cases the pupil does not make the tone properly, so it must be changed; the moment the way of making the tone is changed the tone quality immediately changes, and the young student depending on his hearing of the tone is completely at sea. If there has been tension, rigidity, improper pressure, and in at least ninety-nine cases out of a hundred there has been, when the tension relaxes the tone quality changes. Not only this, but so long as vocal development continues and the conditions grow better the tone quality keeps changing. So the young pupil depending on his hearing of the tone as the main guide to correct vocal usage is truly like a man groping in the dark. If the original tone quality of his voice is the result of poor tone production, then it must be changed; as it changes it overturns the very foundation of his vocal system, he does not know what it ought to sound like because he has not yet made a sufficient number of free tones so that he recognizes them, and so he flounders, helpless and discouraged. And that which most of all confuses him is that the tone his teacher prefers, and that he is told is better, does not please his own ears; it is new and strange, he does not understand it and does not like it.

Vocal Ease.

How shall we go to work? What is the clew to lead him from these gloomy depths out into the daylight? He must consider his voice from the standpoint of the ease of the production. Primarily from the sensations that he has in his throat. The axiom on which all successful voice development is based is this: Of two tones, the one which is the easier which is made with the least effort, is always the better. Beauty of tone quality is the result of perfect freedom of production. When the tension is relaxed in a rigid throat the tone becomes more musical, more pleasant to hear; it may sound strange to the singer, but it always sounds better to the listener. Now a student cannot tell exactly what his tone sounds like, but he can tell what his throat feels like. This by observation and thought becomes absolutely sure; it is a question of physical fact, and if a man is honest with himself he will not be deceived. If a certain kind of tone tires the throat, makes the singer hoarse, or only comes by heavy effort, such a tone is always bad, and the singer can know that it is bad because it hurts him—physically hurts. If these disagreeable sensations grow less by making the tone in a different way, then no matter how strange the tone may seem, it is better; the singer can tell by physical fact that it is better because it no longer hurts. This becomes something definite on which he can depend at all times, and bit by bit he has some real basis of intelligent tone production. Then after a time he finds that a certain way of making the tones always produces the same tone quality. He knows that his voice is more free, and he begins to have some idea of the correct tone of his voice. But let him keep always in mind that in all cases of doubt he must trust to the sensations of the tone, and not to its quality. If he feels himself growing a little stiff, if he is straining to make a tone, then it is not so good. It is exceedingly difficult to make pupils comprehend this, and to make them live up to it after they begin to comprehend; but it must be done somehow or the result will not be successful. Those students learn to sing the best who surrender their ideas of tone quality the most

readily, give their attention to the freedom and elasticity of the instrument, and let it take on whatever quality is natural to it. Those students are in perpetual trouble, and usually end in failure, who try to make the tone quality what they think it ought to be, and do not give their minds to the freedom of the apparatus. The real quality of tone natural to any voice only shows itself as that voice becomes perfectly free; any other tone quality is false and unnatural, and will prevent the proper development of the instrument. Let the young students learn to understand ease and freedom, then when these conditions are brought about they will begin to understand what the real quality of their tone should be.—*Karleton Hackett.*

GENERAL EDUCATION.

SINGING is not merely a matter of a good voice and good tone production. To sing is to interpret the meaning of music and poetry by that most beautiful and expressive of all instruments, the human voice. To interpret in any adequate manner what the masters have written, the voice itself must be well understood and under such control that it responds to the intentions of the singer, but the really vital point in interpretation is that the singer have real love and comprehension of the thought to be expressed. The failure of many singers to make any place for themselves is not because they cannot make good tone, but because they have nothing to say; they have gained mastery over their instrument, but they do not know music, poetry, and life with the sincere sympathy that might enable them to reveal its true meaning.

This is apt to be especially true on the musical side. Many singers have had no musical education worth considering until their voices developed and they were nearly twenty years old. Almost every violinist or pianist is well under way by the time he is ten, and all the study during these precious years of early youth, when the mind and body is so responsive to impression, count enormously in making an artist.

The Serious Study of Music.

The singer who in his early years has had good training on some instrument has an advantage over his less fortunate brother that is very great, but if you did not begin the study of music when you were ten, begin seriously this moment, no matter what your age. Perfect yourself as much as you can on the piano; learn all you can hold of the laws and history of music; you cannot possibly steep yourself too completely in the atmosphere of our art. If you are to express to people the deepest emotions of humanity, as the poets and musicians have set them down, you must learn the full language of our art. Your audience cares nothing for your method of tone production, that is only one of the essentials, and by no means the one most important to them; what they care for is that you shall express something to them. To do this you must have a good "method," but this is only the means of expression and not the thing itself. Keep this thought firm in your mind in all your study—technique is merely the means whereby you give utterance to the conceptions of your mind and the feelings of your heart. See to it that these be worthy; then only can you become an artist.

What we recognize as an artist is one who has adequate technical skill for the expression of sincere feeling for what is noble and beautiful. See to it

that your love for music and poetry, your sympathy with human life, with its struggles and triumphs, is true and deep, otherwise all the high places will be closed against you.

Good Breathing.

The foundation of all good vocal technique lies in an understanding of good breathing. Good breathing means to learn how Nature intended the apparatus to work. A famous opera singer in times gone by has put it well in her book the "Philosophy of Singing."

"What is required in breathing is expansion without unnecessary tension. The lungs must fill themselves in proportion as the breath is exhausted under the regulation of their own law—that of action and reaction—and not by any conscious regulation of the diaphragm on the part of the singer, as this leads inevitably to a mechanical and unspontaneous production of tone. Singers will understand me better if I say that there must be no holding, no tightness anywhere, but the frame of the body must remain plastic or passive to the natural act of inhaling and exhaling, as in this way only can perfect freedom of vocal expression be obtained."—*Clara K. Rogers.*

W. J. Henderson, in his excellent book, "The Art of the Singer," says, in reference to this very passage: "This is sound talk and should be carefully tucked away in the memory closet of every student of singing. Lilli Lehmann, in her treatise on her own way of singing, advocates a wholly different method, but her book discloses the secret that this method was devised to meet certain physical disqualifications with which Lehmann had to contend in girlhood. In other words, she acquired her manner of breathing when she was making earnest efforts to overcome a natural shortness of breath. She therefore fell into the habit of willfully operating her breathing muscles instead of permitting them to operate in response to the demands of tone. She tells us that she breathed that way for twenty-five years, and then learned from a horn player, with a remarkably long wind, that although he set up his diaphragm very firmly in inspiration, he relaxed it when he began to play. Madame Lehmann tried that way in singing and says she obtained the 'best results.' So, in the end, the principle of no holding, no tightness anywhere, came home to her."

D. Frangcon-Davies, in his valuable work, "The Singing of the Future," says: "A student's aim should be to sing a word, rather than to make a tone. Fine pronunciation is the inevitable result of proper mental and bodily discipline, and fine tone the inseparable companion of fine pronunciation. What constitutes pronunciation? It is not the mere physical act of forming the vowels and consonants that go to make up the word; rather let us call it the *saying of the unified, mental thing*, which comes into vocal existence when the vowels and consonants—the verbal representatives of that thing—are uttered. The student first thinks the thing clearly, and listens to it with the inner ear; when the mind has sounded it he says it calmly with his voice. *This is the finest singing lesson a man can have.*"

A singer who is, at bottom, a combination of poet and musician, will produce only poetic and musical tone. A musical human tone is produced without trickery, and flows easily and naturally out of the situation and the words. In order that he may produce such a tone the student must have a musical and poetic disposition, trained

to instrumental and linguistic accuracy. In addition the upper part of the trunk, from the base of the thorax upward, including the throat, front and back, and the jaw, must be unrigid.

The Sigh.

The normal sign of normal weariness or contentment is the sigh, common to animals and man. The sigh will be as deep as the weariness or contentment. For our purpose we will choose the sigh of contentment. This is easily expressed by some such sound as "Ah," and it is some such rational expression as this which is the basis of all human vocal-sound, as it is the very "alpha" and "omega" of all true singing. The normal student will make it a long drawn sigh, and build on contentment. By a single effort of the mind any one can turn such an "Ah" into the expression of a mood, and can exemplify, in one half-whispered word, a whole lifetime of emotion. The student can use this expression for long phrases, even for long exercises, when he has made some progress in his studies. *This is what one may call informing technique with the mind. Conservation and Relaxation are the singers two great principles. Everything is contained in them. Relaxation implies faith and the absence of fear, and conservation implies balance and bringing to a focus.*

Position.

Learn to stand simply and at ease and to look cheerful. Neither of these things can be done without a considerable amount of practice. This should begin in the very first lessons in the studio. The human being is a creature of habit, the thing he has grown accustomed to do he will do no matter where he is. When his mind is all fastened on some perplexing question of tone production it is apt to vex him to be told to look cheerful, but this must be done for several reasons.

In the first place the expression on the face but reflects the thought of the mind, and when the student is too set in his mind he will become rigid in the muscles, and then, no matter what he tries, the tone will not come right. When he has to look pleasant, to "cheer up," it immediately has a reflex action on the mind, eases the tension, relaxes the muscles and gives Nature a chance. Outside of the far-reaching influence of a cheerful frame of mind on the tone itself, there is the effect on your hearers. If you accustom yourselves to form the habit of looking sombre, gloomy and mournful in your practice you will find that when you wish to sing to people you cannot drop this expression as you would change your coat. Don't permit any habit which is useless or injurious to get started. Begin in the right way, then you won't have to reform. William Billings, the first American composer, in his "Singing Master's Assistant," published in Boston in 1778, says, in regard to this same thing:

"It is not only very laborious to the performer, but often very disagreeable to the hearer, by reason of the many wry faces and uncouth postures which rather resemble a person in extreme pain than one who is supposed to be pleasantly employed."

Sing because you have the love of song in your souls, and then you will learn to sing in such wise that people will wish to hear you.

Understanding the Singer.

Mr. Henry T. Finck quotes in his book of essays from an English writer, "From Handel's time until a very recent date Italian operas and Italian songs reigned supreme in England. And the habit thus contracted of hear-

ing and admiring compositions in a foreign and unknown tongue engendered in the English public a lamentable indifference to the words of songs, which reacted with evil effect on the singer. Concerned only to please the ears of his audience the singer quickly grew careless in his enunciation. Of how many singers, and even of good ones, may it not be fairly affirmed that at the end of a song the audience has failed to recognize the language."

These remarks are quite as applicable to America as to England. We hear singers every week to whom we can listen attentively for five minutes without being able to tell what language they are singing in. This is the constantly increasing cry all over our land. People wish to know what the songs are about and if possible wish to hear them in their own language. One reason why many singers prefer to use a foreign tongue is that when they sing in French or German a large portion of their audience cannot tell whether or not they have enunciated distinctly, whereas if they sing in familiar English everybody knows whether or not he could understand, and is consequently an excellent judge of the singer's skill. To enunciate distinctly and at the same time keep the tone beautiful and elastic demands simply a proper basis of tone production and artistic sincerity—unfortunately these seem at times rare.

Man's will controls every muscular action of his body. If I intend to beckon to a passing friend, every muscle whose coöperation is required for the execution of my purpose performs its function at the same moment with faithful correctness. The arm is raised, the elbow bent, the hand is extended and one or more fingers are directed towards the friend and afterwards bent back again towards myself; in this manner the whole act of beckoning is executed with a facility equaling its conception. This likewise takes place during the act of singing; here, too, the muscles obey the mandates of the will. The whole process of singing depends essentially upon muscular action, which is an intuitive function at the command of the will.

"The Art of Singing," by F. Sieber.

"Musical Education," by Albert Lavignac, Professor of Harmony at the Paris Conservatory, contains much that is valuable to the singer.

"A large number of modern methods begin by teaching the pupil the anatomy of the larynx. This gives them a very learned air, and leads one to believe that the authors have taken the trouble to dissect the windpipe; but it seems to me to be an absolutely useless piece of knowledge for the pupil. He will sing neither better nor worse just because he knows that the voice is due to the sonorous vibrations of the vocal chords, constituted by the thyro-arytenoidian muscles. When he shall have been taught that in the chest-voice the fibrous and mucous layers of the vocal chord both vibrate, whilst the larynx and pharynx contract, and the glottis tightens; whilst in the head voice the larynx is relaxed, the glottis opened, the pharynx distended, and the mucous layer alone of the vocal chord vibrates, ought he to try to produce those special effects in his throat in order to give a head or a chest note? And when, from physiology, he learns that the nasal cavities, the ethmoidal cells, the maxillary, frontal and sphenoidal sinuses communicate with his mouth, and powerfully contribute to form the timbre of his voice, will he know any better how to modify the timbre? Assuredly not. Therefore, according to my conviction, all this knowledge will not aid him in

the slightest degree in understanding the lessons of a good teacher, nor in practicing a good respiration, a good emission of voice and a good pronunciation.

It is as though one should pretend to teach soldiers to march with commands of the following nature:

"Contract your femoral biceps!"

"Relax the triceps!"

"Distend the adductor muscles!"

Whether such a study of the physiology of the voice is desirable for the professor even is debatable. Perhaps (?) at the utmost it might enlighten him in the selection of the exercises of pure vocal gymnastics that might suit such or such a pupil, but then only on the express condition that this study is complete and not superficial. To make it complete it must be extended over the whole range of the respiratory apparatus, from the lungs and the muscles of the breast to the nasal cavities and the nose, which play such an important part in the formation of the timbre; which would inevitably lead, in order to arrive at a comprehension, physiologically speaking, of the functions of all these organs, intimately related as they are with all the others, to a study of general anatomy. If this utility were really demonstrated, the best professor of singing would be the doctor—the laryngologist—which will not bear examination. There is nothing worse than the demi-savants, and nothing more pretentious.

The old professors of the great Italian period of the *bel canto*, who, we must frankly confess, could easily give us lessons in the art of forming the voice and rendering it flexible, did not trouble themselves with this superfluous knowledge.

Rubinstein, in his Aphorisms, says: "The doctor and the professor of singing resemble one another in many points; the doctor can heal or kill, he may make a false diagnosis; he gladly invents new remedies, and always finds that the doctor who preceded him did not understand the case."

"The professor of singing can place a voice or spoil it; he can take an alto for a soprano, and *vice versa*; he is anxious to invent new methods of teaching, and always finds also that the professor who preceded him gave the pupil faulty instruction. The public treats these specialists in the same way. It has confidence in the charlatans. Every one recommends with equal willingness his doctor or his singing master; and after all it is still Nature who is the best physician and the best singing master."

Don't forget that to sing is natural. Nature gave us the voice and intended that we should use it for singing. There is no mystery; there are no short cuts. What we have to do is simply and sincerely to find what Nature intended and govern ourselves in accordance with her laws.

That which gives value to the voice is the beauty of the tone; that which gives value to a singer is his having something in his heart to say. See to it that there is something of truth in you which you wish to express, then you will find a way.

The regular daily practice of singing strengthens not only the lungs and the voice, but the whole constitution. The deaf and dumb have therefore a defective development of the throat and the voice and are disposed to consumption.—*Albert Bach.*

We should never sing that which we do not feel. There must be discord somewhere when the singer remains insensible to the underlying emotion of both poet and composer.—*Clara Kathleen Rogers.*

CONGREGATIONAL SINGING.

BY THE REV. WILLIAM T. MANNING, S.T.D.

A Minister's Attitude.

We hear much of the general lessening of religious interest, of the falling off in church attendance, of the fact that worship is becoming a lost art—there is nothing that would do more to restore the art of worship, to stimulate and encourage church attendance, to lift our people to a higher level of religious earnestness, than the true development among us of congregational singing.

We have tried all sorts of arts and devices to draw people to church; in the words of one of our bishops, we have tried both oratory and oratorio; in musical services and church concerts we have gone far towards substituting music for worship; it is time now for us to realize that the people do not want substitutes for worship, that those who, in the words of Alexander Pope,

"To the church repair
Not for the doctrine, but for the music
there,"

very soon cease to repair there at all; that the one thing that the people long and look for in church, the one thing that will bring them there and keep them there, the one thing that it is worth their while to come there for, is worship itself.

There may be those who doubt whether congregational singing is practicable. There are those who insist, and rightly, that there is a place in church music for the meditative as well as for the active, for the music which impresses as well as for the music which expresses. There are none who will question the fact that congregational singing, if it can be attained, has a power to touch and move and lift up the hearts of the people into the very heights of worship with which no other agency can compare.

Bingham, in his "Antiquities," says: "From the first and Apostolic age singing was always a part of Divine service, in which the whole body of the church joined together It was the decay of this that first brought the order of singers into the church. For, when it was found by experience that the negligence and unskillfulness of the people rendered them unfit to perform this service without some more curious and skilful to guide them and assist them, then a peculiar order of men were appointed and set over this business with a design to retrieve and improve the ancient psalmody and not to abolish or destroy it."

In considering the question of congregational singing there are things that ought to be kept clearly in view. First. There need be, and should be, no conflict between the rights of the choir and the rights of the congregation. The service of the church gives ample opportunity for both.

Second. Congregational singing does not mean that we are to bring down the music of the church to the level of the capability of the congregation. It means, on the contrary, that, by persistent and earnest and systematic effort, we are to seek to bring the singing of the congregation up towards the level of the music of the church.

The true ideal of congregational singing is, in the words of Sir John Stainer, to convert our congregations as far as may be into "vast amateur choirs."

If this be even in some measure accomplished, the great volume of song will itself control or drown out those occasional voices which are so disturbing to their near neighbors, and which

sometimes raise doubts as to the desirability of congregational singing in the minds even of the very elect.

It is the *absence* of congregational singing which gives these voices prominence. The remedy for them is not less singing in the congregation, but more. Congregational singing is the one thing that will rob these voices of their terrors.

The third point to be remembered is that, if we desire to have congregational singing in our churches, we must be willing to give thought and care and effort, yes, and to spend money also, in order to secure it. It is just here that the whole question hinges. Congregational singing is perfectly practicable. There is enough music in any congregation to make its attainment possible. We can have it if we care enough about it to really work for it. We cannot have it, however, any more than we can have any other good thing, by merely wishing for it and agreeing that it is good.

We have been too much disposed to think of congregational singing as something that might be expected to come about of itself, or that, at any rate, involved nothing more than the selection of such simple and familiar music as the congregation would without any training undertake to sing.

Even where congregational singing means only the hearty singing of hymns of the camp-meeting style, it is not secured without care and forethought and effort; and where it means the noble and worthy rendering of the service of the church, the effort must be, as the result will also be, correspondingly greater.

Why should we not give as serious and careful thought to improving the singing of the congregation as we give, and rightly give, to improving the singing of the choir?

Let me, in closing, venture to offer two or three practical suggestions:

1. If there is to be any success in developing congregational singing there must be a strong and unfeigned interest in it on the part of both rector and organist. Together they can accomplish it, but neither can hope to carry it to success without the other.

2. There must be each season a series of stated rehearsals for the congregation, conducted by the regular organist and choirmaster, and at these rehearsals the rector must himself always be present.

3. The people must be provided with both the words and the music of everything that is to be sung.

4. The same tunes must be sung often enough for the congregation to become thoroughly familiar with them.

The tunes used should all be of the highest order, but the number needed to give sufficient variety will be found to be surprisingly small.

It is quite true that congregational singing in its highest meaning involves time and work and expense; but how could time and work and expense be better applied? In congregational singing we have an agency that can be used with equally certain effect everywhere—in the small church in the rural district and the most recently established mission; in the largest city parish and the most imposing service of the great cathedral. And wherever the help of this simple agency is invoked it will do two things: It will give to our services the grandeur and the interest and the spiritual power that truly belong to them, and it will bring the people back to the church by giving them their rightful and inestimable privilege when they come there—the privilege of taking their full and united and personal part in the worship of God.

It is, I believe, not too much to say that a revival of congregational singing in its true sense in our churches would go very far toward a revival among us of true religion.

RESONANT TONES.

BY GEO. W. MARTON.

DR. BRUNS-MÖLER says, "The nasal sound can be much exaggerated, something that rarely happens; it can be much neglected, something that very often happens." We find from the nasal sound we get our resonant tones; resonance is the life of the tone, and the vowel sound is the life of word, so a good resonant tone with a well-placed vowel sound we get what we call a good tone in singing.

To get this resonant tone, teachers ask the pupils to hum the sound with the lips closed, which is very good, but we should remember that it is the facial resonance that we are after, so with the lips closed the pupil will very easily hum in the throat, or rather half sing the sound. I find, from experience, that by requesting pupils to hum with the *mouth open*, the same as in speaking words, they get a clearer idea of the facial resonance, which is wanted after they get this idea of facial resonance.

Facial Resonance.

I have them enunciate the sound "Ah" or "Oh," but keep the facial resonance above the word, then I strike the same tone on the piano (a pupil should always have a good toned piano to practice with) and let them hear if their tone is of the same quality. It is an easy matter to give the same pitch of tone, but to give the same quality of tone is different, but you can get it very easily if you use the facial resonance over the enunciation of the word. I use all the different vowel sounds, keeping them very distinct, and still get the same quality of tone, it helps the singer to sing a phrase in a smooth even quality of tone, even if the phrase is mixed with open and closed vowel sounds. I try to make the pupil see that the tones ought to be as smooth and even as if they heard them played on a cello or violin.

Upper Resonance Chambers.

A good exercise for this facial resonance is "Who-Oh-Ah." "Who," naturally speaking, places itself in the resonating chambers over the roof of the mouth, having that you follow it up with the closed vowel sound "O," then the open "Ah," but be sure to have all the three words well placed to the front, keeping the high resonant tone in the facial resonance. I find the three front sounds spoken on the tongue, "Ah, A, E," with the "N" before them ("N" is a good resonator) are good. Have them divide the words, using the "N" first, as "Ng," hummed, then the "Ah," as following "Ng-ah, Ng-Ay, Ng-ee." Try to have them sing all three without moving the chin, but not stiffening the muscles of the chin to make it rigid, and it will hold the tone placing steady. After they have the resonance under control, then have them sing the words, as "Nah-Nay-Nee,"—chin quiet.

THE dry throat and parched tongue which almost invariably accompany that trying moment of suspense when the singer is standing awaiting his introduction to the public, may be easily obviated by stimulating the salivary glands by chewing a morsel of paper or holding a tiny pebble in the mouth.—*Dr. G. Durant.*



THE INTERIOR CONSTRUCTION OF AN ORGAN.

GEO. E. WHITING.

Generally speaking all church organs are laid out as to their interior arrangements on very nearly the same plan. On the floor immediately behind the key desk or console is erected the bellows and supports for the frame, action, etc. This might be called the *first story*. At back of the bellows (occasionally at the sides) are the pedal pipes and wind chest, the action of which is carried from the pedal keys under the bellows.

Over the bellows is erected the wind chest holding the pipes of the "Great" (so named from having the louder or greater pipes) and if the organ is a three manual instrument, back of this the "Choir," between which is a passage where the *tuner* stands when tuning reeds, etc. These "reed" pipes give the *artistic* organist more trouble than any other part of the instrument. During changes of temperature caused by letting the heat on in the fall and when it is taken off in the spring, these reed pipes become slightly longer or shorter, the consequence being that they are either slightly flatter or sharper than the other pipes; of course in this condition they should not be used until they are gone over by a tuner and brought into perfect accord with the rest of the instrument.** In the organ the author plays there are fifteen reed stops; and a Sunday rarely passes without his tuning one or more of the pipes.

But to return to the subject: the *Great Trumpet* is placed *next to the passage* spoken of above and should there be a four-foot Trumpet or "Clarion" this last is directly *behind* the trumpet. Turning round and facing the back of the organ the "Choir Clarinet" will be found placed next to the passage. This might be called the *second story* of the organ.

The "Swell Box" containing the pipes of the *Swell Manual* is usually placed over the *Great* and *Choir*, and the arrangement of the pipes is similar to the other manuals. The "Swell Reeds" (Oboe, Corneopane, Vox Humana, etc.) will always be found *in front* of the other pipes (for convenience in tuning), and sometimes (in small instruments) have to be tuned from the *outside* of the swell box (through the folds). However, in large organs there is always a passage *inside* the box. This might be called the *third story*.

In constructing an organ it has been found necessary to the best effect to avoid placing all the large pipes on one side of the instrument and the small ones on the other, but to place them as follows: The pipes of the lowest note of the manuals "CC" will be found on one side of the organ, but the next note CC# will have its pipes on the opposite side of the instrument (perhaps 50 feet away), and so on until the smallest pipes (giving the highest notes) will meet in the middle. This peculiar arrangement should be borne in mind in tuning reeds, etc., the notes given to the tuner being C, D, E, F#, etc., then begin C#, D#, F, G, etc. If this is not done the tuner would have to jump from one side to the other of the organ.

In giving the following directions for tuning reeds the author would remark that he does not intend that these simple repairs should take the place *entirely* of a professional tuner, but in many parts of our country a professional tuner is a rare visitor and the organist must do his own tuning or go without.

All organ reeds are constructed on the same general plan. First the *barrel* or top of the reed pipe, which is about the same as any other organ pipe, but differs as to the construction of its "foot," which contains the *reed* proper; this latter being made of several different pieces of metal. It is not necessary for our present purpose to give the technical names of these

parts (as this is not a treatise on tuning), but suffice it to say that the peculiar quality of the reed tone is produced by a "tongue" of very thin brass "so placed that as air is blown into the tube containing this 'tongue,' it is made to vibrate or beat backwards and forwards and by so doing sets the column of air inside the tube into synchronous vibration."*

Now this tongue of brass is fitted with a piece of thick wire so placed as to allow a larger or smaller opening between the *reed proper* and the tube this reed rests in; this wire is brought out to the outside of the pipe and bent over at a right angle. In *tuning*, this angle is tapped gently by the tuner using a *tuning wire*, which is a piece of metal or large wire about 18 inches long (a long-shanked screw driver is frequently used for this purpose), and by striking the upper or under part of the *angle* the reed is brought into the proper condition.**

Sometimes the *reed* becomes clogged with dust, or even dirt, in which case it refuses to sound. I have frequently cured this by lifting the pipe an inch or so and letting it fall back—this probably blows out the obstruction. In case this will not make it sound the tuner removes the pipe, takes off the barrel (or upper part of the pipe), and taking the *foot*—containing the reed—in his hand draws a piece of paper between the *reed* and the slot, thereby *cleaning* it. In taking off the barrel care should be used not to *twist* the neck of the pipe as (if slightly rusty) it might break. Do not hold the pipe in the hand longer than is absolutely necessary as the warmth of the hand raises the pitch of the pipe. Professional tuners always use the "Octave stop" as a guide in tuning, but I must confess that I get better results by using a Diapason or Flute of the same pitch as the reed.

Occasionally a *stopped Diapason* or *Bourdon* in manuals or pedal (which is the same stop, only an *octave lower* in pitch) will be out of tune. This is caused by the "stopper" in the top of the pipe becoming loose and falling down slightly into the pipe; it should be refitted, but a simple remedy is to place a piece of paper around the stopper and tune by lowering or raising the same. The same trouble sometimes occurs in Flute pipes (Melodia, etc.), by the *metal flap* at the top of the pipe getting bent too far down (or up)—the flap is easily bent into the proper height. Pedal pipes will sometimes stop sounding nearly or entirely; this is caused by the *plug* (or *gate*, a piece of wood placed in the foot of these pipes to regulate the sound) getting loose and *working in*, thus closing the orifice so that the air cannot get into the pipe. Remedy as above.

THE ACTION.

Most moderate sized organs are fitted with an action known as the *tracker* action.*** This action is (unfortunately I think) the most complicated of any. In the following remarks I shall only speak of the ordinary troubles that are usually met with by the performer. The pedal *tracker* action is the same as the manuals, only made of stouter material, so the same remarks will apply to both.

When the key is pressed down it pushes up a piece of wood about the size of a lead pencil, fixed in a frame; this is called a "sticker." The upper end of this *sticker* is fitted into another piece of wood (also fixed in a frame) called a "lever." The object of this last is to *change the direction* of the action so that the small space of the keyboard may be spread out so as to cover the large space of the various wind chests beneath the pipes. The further end of the lever spoken of above is pierced by a small wire which attaches it to the *tracker*. This *tracker* is a thin piece of wood, sometimes 12 to 15 feet long, according to the size of

* Dr. Stainer.

** But as the reed is "out of tune" it beats very rapidly, but as the angle is struck the beats become slower and slower and finally cease altogether—when the pipe is in tune.

*** Large organs require either an *electric pneumatic* or *tubular pneumatic* action to assist the performer in opening the valves and thereby lightening the "touch."

the organ; the further end of this *tracker* is fitted with a wire which enters the wind chest and is attached to the valve. At the lower end of the tracker it is attached to the lever spoken of above by a small *screw wire* which is "tapped" for the "nut" (a small leather button), and it is this *nut* or button which holds the key at the proper level. There are various other contrivances which I have not space to speak of here.

ACCIDENTS THAT ARE LIABLE TO HAPPEN TO THE ACTION.

The small leather *nut* spoken of above is apt to give more or less trouble.* If these become worn by much usage they are apt to *slip* on the *worm* if they do not entirely fall off, thus letting the key down and of course preventing it from opening the valve. I have found it a good plan to keep a few of these sole leather *nuts* (which can be had of any organ builder) on hand for use in such an emergency. Of course, these *nuts* are used on the pedal action (these are of larger size) and are rather more likely to become worn and *slip* than on the manuals.

Sometimes the valves under the pipes become clogged by dust or even chips falling down through the holes the pipes stand in. This is particularly apt to happen to new instruments and prevents the valve from closing entirely; this will cause it to sound or *cypher*. The remedy for this is to remove the *bung* (a thick piece of plank at the front of the wind chests and made removable), when the obstruction can be removed. This must of course be done when the air is out of the organ. I have known the valve to be pulled below the guide wires on either side of it by rough usage. This would prevent the use of the manual entirely for the time being. (Remedy as above.)

ACCIDENTS TO THE REGISTER (OR STOP) ACTION, ETC.

The stop handles are connected with what are called *sliders* under the pipes. The object of these *sliders* is to allow the air to enter the pipes when (the stop having been drawn) the key is pressed down. In damp seasons these *sliders* (which are long thin pieces of wood, and, of course, made to fit very tightly) become swollen and cause much annoyance in drawing the stops. Organ builders loosen the screws over the wind chests that contain these sliders and this temporarily relieves the difficulty. (Of course it relieves itself when the wood becomes dry.)

The *lever* that connects the *Swell Pedal* with the *Swell folds* (opening and closing the Swell box) is somewhat apt to give trouble by becoming disconnected either at one end or another, and thereby preventing the use of the Swell for expression. This can easily be traced and the remedy applied (generally by tightening or replacing a screw or bolt). Sometimes the folds themselves become too dry and creak or squeak when opened or closed. This can be cured by *blackleading* or greasing the place affected.

HOW TO PRESERVE ORGAN SHEET-MUSIC.

THERE are two ways of preserving organ music so that it will last a long time. One way is to leave it at home.

The other way is to cover it. Get some strong manilla paper, very heavy and good, and have it cut just large enough for covers of both kinds, that in the oblong folio and that in regular sheet music folio.

Have also some middle pieces of the same cut about six inches by two or two and one-half inches. Double the small piece lengthways. Now place the sheet of music in a cover which fits it, and paste the middle half sheet to the middle piece. Then sew through the middle piece and cover, passing the needle through four times, using coarse and strong thread—linen is better. Begin in the middle and sew out, then come back in at a distance of two inches towards the end; carry the thread down the middle and sew out from a point two inches towards the other end of the middle piece; sew back into the middle, then tie the first and last ends of the thread, in such a way that they bind down the long thread running along in the middle.

Write the name of the music in good black ink and heavy letter near the upper right-hand corner of the first page of cover; also close to the back on the front page, so that you can find it when the backs of the music are in a pile towards you.

This takes quite a bit of trouble; but it lasts thirty years or more and there is no danger of losing any pages.—W. S. B. Mathews.

*The position of these *nuts* is usually under the *tuner's passage* between the Great and Choir—or Swell wind chests.

CURRENT MISCONCEPTIONS CONCERNING THE CHURCH ORGAN.

BY ORLANDO A. MANSFIELD.

OWING to its centuries of connection with the services of the Christian Church, the organ is surrounded with such a halo of romantic and legendary accretions that anyone attempting to remove the latter will almost invariably be regarded as a sacrilegious or an iconoclast. For us, however, accustomed as we are to constant misrepresentation, this fate has no terrors; and, although convinced, by years of experience in matters educational and controversial, of the difficulty experienced in the combating of any popular error, the harder the task we set ourselves the greater will be our satisfaction at any measure of success to which those of our readers who may be good enough to follow us to the end of this article may consider us to have attained.

Undoubtedly the most elementary misconceptions concerning the church organ are found in the discussion of its specification or scheme. The popular idea is that an organ of liberal dimensions must be intolerably harsh and noisy. On the contrary, the small, overblown, and harshly voiced little organs are those which produce noisy and irritating tone quality, while, by their lack of variety of soft stop combinations, they engender the most deadly monotony. Whereas, the larger instrument, though more powerful, is usually better voiced and blown, its full power is but rarely called into play, while its greater number of soft stops enables it to produce a constant variety of subdued and pleasing effects.

Another popular error is the estimation of the size and value of an organ by the number of its draw stops or stop keys. This is to forget that some ten or twelve per cent. of these are couplers, controlling and combining stops or combinations, but not adding to the number of either. Besides, stops are sometime made to draw in halves, or a portion of one stop is "grooved" into another, in both of which cases there are two stops but only one set of pipes. Again, a number of small fancy or stopped pipes, especially if some of these are shorter than their legitimate compass, will be much less expensive and far less sonorous than a single complete open pipe of generous proportions. And it is through ignorance of these elementary facts in organ building that many churches and organ committees, declining to engage professional advice, have come to grief and squandered public money to an almost incredible extent.

For the fostering of one serious misconception concerning organ construction, organ builders themselves are often responsible. This is the erection of organs of two instead of three manuals in churches of respectable size. Given a sufficient number of stops, combined with adequate coupling action, and distributed over three manuals, the same power can be produced as in an organ of two manuals, but with a much larger number of effects, and with far greater ease and comfort to the performer. Indeed, the wrestling with some of the unmanageable and overgrown two-manual organs, to be found in so many churches, constitutes no mean addition to the troubles to which almost every organist is heir.

Pneumatic and electric actions, although fairly common, are still but imperfectly understood in many quarters.

Quite a respectable number of otherwise well-informed people are as yet unable to distinguish between a console or a key desk and a glorified reed organ minus the cheap turnery top and dummy pipes. Only quite recently, and in our own hearing, a lady deposed to having visited a church in which there were two organs—a little one at which the organist sat, and a large one at some distance behind him, the two being played together by means of electricity. Better than this however, is the story vouched for by the late Dr. Longhurst, to the effect that after the introduction of the new organ into Canterbury Cathedral, a verger used to inform visitors that "the connection between the console and the *hargin* is done by *helectrics*, and the whole thing set in motion by *hydraulic water!*"

A more pardonable misconception, however, is that, in placing a contract for the construction of an organ, the larger the firm the better the building. In many cases this is not a misconception at all. There are many firms of the first rank who would take as much interest in an instrument designed for some humble meeting-house as in one intended for an influential church or popular concert hall.

It only remains for us to remark, by way of conclusion, that this paper is not altogether intended for the professional organist who should be fully aware of all the misconceptions we have passed in review, and equally well acquainted with the facts we have adduced by way of refutation. We write rather for the earnest church worker and supporter, the individual who desires to do and to have done for his church the best things in the best possible way, the individual who has sound and, we trust, sanctified common sense, and whose only deficiency is along technical lines.—*The Church Economist*.

TONE-COLORING.

BY A. MADELEY RICHARDSON, M.A.

IT is a general principle in building up of tone that foundation stops of eight-foot pitch should predominate; that as the upper partials are brought into prominence by the addition of stops of a higher pitch, the balance should be maintained by reinforcing the foundation tone and the addition of doubles.

It is important to notice the reason for this. It must be remembered that in organ tone, combinations of stops of varying pitch are intended to give the effect of one note only, that note being of a composite character.

As we all know, every musical note that reaches the ear contains within it every note of the scale—diatonic, chromatic and enharmonic—just as a ray of sunlight includes every color of the spectrum. Nevertheless the mathematical progression upon which they depend is unending, and it gives a picture of that mystery of infinity which faces us in time and space.

Nature presents us with compound tones; the organist by mixing his colors—in other words, by combining his partials—imitates her, and produces from his storehouse of stops artificially constructed compound tones.

It should always be borne in mind that in a correctly voiced organ, and with judicious registering, the compound note formed by the organist is intended to reach the ear of the listener as a single note of a particular quality.

Thus, an Open Diapason of eight feet, combined with a Principal of four feet, is not to sound as two notes an octave apart, but as one eight-foot tone of a brilliant quality. The four-foot, being of a smaller scale than the eight-foot, will be merged in its more powerful companion, and not heard as a separate sound. If this line of thought were followed and realized, players would perhaps be less willing to use octave couplers for "tutti" effects.

In combinations of stops of varying pitch on one note, the ear always fixes upon the octave to which the greatest strength is assigned, and accepts that as the real pitch of the given note, the accompanying sounds being taken as color qualifications.

An interesting experiment may be made by drawing a mixture stop giving the complete common chord, and holding down a single note. If then stops of a lower pitch are gradually added, one by one, it will be noticed that when they have reached a certain strength we shall cease to hear the intervals of the third and fifth in the mixture as separate notes. We know they are there, and if the mixture stop is shut off their absence will be shown by a lessened brightness of tone, but, if the organ is correctly balanced, we shall not hear them individually.

Now in building up the tone from soft to loud the beginner is largely assisted by composition pedals and pistons, prearranged to give certain satisfactory fixed combinations. These are valuable and useful, but they have their danger. They lessen the necessity for the student to think out the subject for himself, and so tend to lead him away from acquiring a real insight into, and knowledge of, the principles upon which they are arranged.

Tone-building should be studied apart from the assistance of compositions, and then, when it is understood, these mechanical helps will be used in their own place.

The one and only general rule for guidance when combining stops of different pitch is that the strongest octave will give the note accepted by the ear as the intended pitch.

To commence, any eight-foot stop may be used alone, or any one may be combined with any other. A Stopped Diapason may be used separately or combined with a Dulciana, Gamba, Salicional or Open Diapason. Again, each of these latter may be used alone or combined with any other. Then each or all may be combined with any four-foot, always remembering that the eight-foot tone must predominate over the four-foot. When there are two or three four-foots to select from, it will be seen that a great many possible combinations will be available. For instance, a Stopped Diapason may be combined with a soft four-foot Flute, or an eight-foot stop of string tone with the same, or with a string-toned four-foot. Again, an Open Diapason alone with a four-foot Principal will give a fine, clear and bold effect, without the four-foot Flute. Or again, the single Diapason may keep company with the single four-foot Flute, giving a full, silvery effect.

As regards the reeds, with the series of fixed combinations given by pedals and pistons, they will usually come on late, for fortissimo effects. But it is excellent to use them with only eight-foot flue work, especially in swell combinations; and where there are loud and soft reeds to select from, it is not always necessary to retain the soft after the loud have been drawn. The single loud stop will often give a crisper and clearer effect by itself.

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*The reader is referred to the extremely interesting account in Dr. Stainer's "The Organ" (Theo. Presser), as to the various positions the *choir organ* has occupied at various times in the English Cathedrals.

** See remarks on tuning reeds.



VIOLIN DEPARTMENT

OPINIONS OF EXPERIENCED SPECIALISTS

THE CREMONA VIOLIN.

GASPARD DA SALO, who lived at Brescia, in the Province of Cremona, in Lombardy, made the first violin. His instruments were somewhat crude in form and workmanship; but those who followed him—Maggini, who was his pupil; the Amatis, Jacob Stainer, Stradivarius, the Guarnerius family and a few of their immediate successors—made violins that were perfect in form, workmanship and tone quality. This band of immortals worked, one generation after the other, for about a century. When they were all dead the making of perfect violins ceased. It had become one of the lost arts. A few words written on a parchment by any one of them might have sufficed to hand the art down to posterity, but they were never written, or, at least, have not been found, despite the most careful search. Nevertheless, their instruments remain, and it is worth while to consider whether or not a systematic study of them may not reveal the secret of their greatness. For, since we have the product of the art, the art itself is not lost, but has simply been lost sight of. Whatever it is, it is there in the violin. A systematic study of the Cremona violin reveals the following superstructure of facts:

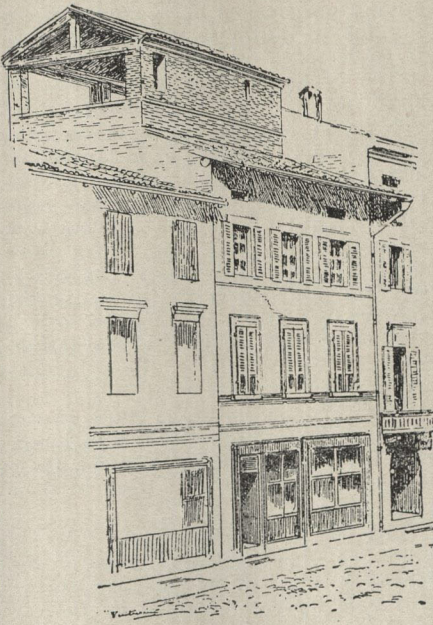
It is covered by a varnish, the composition of which moderns know nothing whatever. It is incomparable in lustre and lasting quality to any other. It has been said that the lost varnish accounts for the lost art. But inasmuch as some Cremona violins are of poor tone, it is clear that the varnish cannot be at the bottom of the secret. It is all very nice for the violin enthusiast to gaze at the Cremona varnish long and intently, thus becoming hypnotized into the feeling that therein lies the secret; but such mere reclining upon thought-waves does not generate knowledge. It was good varnish; and, when the new "Cremona" comes to be made, modern methods of research and experiment, chemical and otherwise, will result in its like being produced, or better than its like.

The Wood of Old Violins.

We next discover that the Cremona violin was made of wood that was very precious in the eyes of the Cremona makers. Thus, one of them had a piece of pine that he used to make violin tops of, and, although it had a dark streak in it, which was a blemish, he used it over and over again until it was all used up. Other times, one would have a piece of wood that he wanted to make a back out of, that would have a knot or a hole or a flaw in it; and the maker would cut out that hole, or knot, or flaw, and insert a piece of good wood. Again, the Cremona makers at length began to make their tops and bottoms in two parts, on occasion—doubtless for the same reason in the main. Now, this wood was native to the soil. It was, therefore, plentiful, if of the ordinary kind as found in the market or in the forest. But since it was precious, it follows that it was not the ordinary market kind. It was either very old wood, or

very sonorous wood, and, perhaps, it was both very old and very sonorous. Could it have been very old wood? That is physically possible.

Lombardy is one of the oldest states in Europe. It was the highway of nations in the middle ages, the seat of an intense art and civilization. Its soil, the richest in Europe, had been fought for and fought across since the dawn of historic times, and it had been won by force of arms and valor, in succession, by Austria, France, Spain and its own patriotic people; and history is laid down on that little land in more layers than any other part of Europe ex-



HOUSE IN CREMONA IN WHICH STRADIVARIUS LIVED AND WORKED.

cept Rome. There must have been chests and tables and doors in Lombardy that were made almost as far back as the time of Charlemagne, who was once its king. Was the wood precious because of its peculiar sonority? If so, then the discovery of such pieces of wood must have been a mere rule of thumb affair. They had no instruments of precision for measuring and testing vibrations. They merely "knocked on wood," and if it sounded good they made it into a violin. And if the result was a poor one, it is safe to say that that violin was sold for whatever it would bring, and that it thereafter entered that dark and tragic land where failures hide themselves and die. On the other hand, and if the violin so made was a good one, more were made of the same wood; and those violins entered the happy land of success and longevity, and it is by these fruits that we judge them.

The Mystery of the Old Violin.

There remains the form of their instruments. It would seem as though accurate measurement and careful inspection of the models would tell all that is to be told about the form of the Cremona violins. But it does not, for the measurements would indicate that there was no system of construction; but that each maker differed from the other, and that each instrument of

any one maker differed from any other instrument by the same maker; and an inspection of the form reveals no more than is shown by the figures; and yet there lies concealed in those heterogeneous figures, like a cryptogram, a principle of construction, known to them all, and doubtless known to Nicholas Lupot, the French violin maker, as late as 1809. This somewhat startling assertion is worthless, of course, without the proof.

Many years ago Mr. R. D. Hawley, of Hartford, began collecting Cremona violins; and at the time of his death his collection was one of the finest, if not the finest, that has ever been made. He bought, sold and exchanged until he had a splendid specimen of each of the Cremona makers, including Stainer and Lupot in that generic term. That collection of violins, more valuable to the art of music than would be a collection of all of the works of Rembrandt to the art of painting, was dispersed after the death of Mr. Hawley; but in a work, entitled "The Hawley Collection of Violins," published by Messrs. Lyon & Healy, the instruments are faithfully reproduced in colors, and graphically and admirably described by Mr. Freeman, the violin connoisseur, and their measurements accurately given by Mr. Hawley's lifelong friend and executor, Mr. A. H. Pitkin.

The principle of construction is the principle of the cubic contents. The violins of Cremona were built with a pint measure, or something equivalent thereto. They were built to contain such and such a measure of wheat, or sawdust, or whatever it was they used.

A violin may seem to be about of the same size and yet be twenty cubic inches different in form, and, it may be remarked in passing, to quote from eminent authority, as manifestly different in tone quality.

If they built their violins of a certain size, and nevertheless deliberately varied the dimensions, they did so for a purpose. There remains to be discovered, first, the varnish and, incidentally, just how much the varnish had to do with the art; second, the exact quality and strength of the vibration of the wood they used—its distinctive quality and carrying power; and, third, the effect upon the tone and the various tones of the several strings produced by thus changing about the particular dimensions without deviating from the standard of cubic contents. When this is discovered the lost art of Cremona will have been found.

A Violin Laboratory?

How may this best be done? Unquestionably, by means of an endowed musical instrument laboratory of experiment and research. Such an institution, with patient and skillful workers, supplied with proper instruments of precision for testing and measuring, might not only achieve this end, but might, also, if not improve upon them, at least standardize the manufacture of other instruments, including the piano; and this last-mentioned accomplishment alone would confer an incalculable benefit upon society. How many of the army of lay musicians would pay "two prices" for a really fine piano if there was a voice of authority saying that certain other equally fine pianos were to be had for one price; and how many of the thousands of luckless wights who now buy worthless instruments on the say-so of worthless agents and partisans would do so if such a voice was to be heard in warning, for the asking?—George Kennedy.

EXPENSIVE ECONOMY.

As a rule the average man figures that it is the best economy to buy the best piano he can afford for his daughter, but from some strange crook in the human intellect when he comes to buying a violin for his son, he reverses the reasoning, and buys the cheapest violin he can procure. He thinks nothing of paying \$400 for a piano, but does not want to go over \$10 or \$15 for an entire violin outfit, on the theory that the beginner may not "take to the violin," and then the amount invested would be lost. He usually adds that he will buy a first-rate violin if the pupil learns to play well. The trouble is that having once purchased, the violin matter usually drags along for years before a better one is bought.

This view of the subject should be exactly reversed, as a comparatively cheap piano will answer very well for a beginner, but if there is anything more excruciating than the rasping of a common cheap "trade fiddle" I have yet to hear it.

How can a child be expected to enjoy practicing on a violin which makes a hideous din like the filing of a saw. No wonder thousands of students give up violin playing in disgust, simply because they have wretched, screeching, cheap fiddles to practice on which are a torture to sensitive ears.

A pure-toned, sympathetic, sweet-toned violin is a constant inspiration to the student. It produces beautiful sounds and delights the ear. The possessor of a sweet, natural singing voice loves to sing, and the owner of a really good violin never wearies of drawing forth its hidden beauties.

By all means let the beginner have the best violin which can be afforded. The late Theodore Thomas, the eminent violinist and orchestra director, was always very emphatic on this point. He frequently asserted that constantly listening to the tones of a rough, unsympathetic violin was an actual injury to the musical ear and to the talent of a violin pupil, whereas a really good instrument educated and refined the musical taste and hearing.

When it is remembered that even a good piano loses much of its best tone in ten or fifteen years of ordinary usage, and becomes insufferably "tinny" and metallic in twenty; whereas the violin actually improves indefinitely with age and use, the economy of buying a good violin in the beginning is apparent. Buying a really fine violin is like investing in diamonds, as it has a permanent value. Indeed, so stable is the value of really good old Italian violins, that there are not a few reputable firms who will sell such instruments with a written agreement to take them back at any time and pay in cash for them a sum only ten or fifteen per cent. less than was paid by the customer. For instance, if a student bought a violin for \$300, the dealer would take it back at a price of \$270. If the student kept the violin for five years the operation would cost him \$30, or at the rate of \$6 per year, about 12 cents per week; surely not a high price for the pleasure of playing on a really good violin.—Robert Braine.

Good Bowing.

One reason why really good violinists are rarely found outside of the professional ranks is that so few students have sufficient instruction in the beginning to enable them to master the technique of the bow arm. The average beginner in violin playing in the United States has one, or at most two, lessons per week, and in exceptional cases only one lesson every two weeks. With this limited instruction it is extremely difficult for the average pupil to acquire a correct bowing. Spohr, who was one of the greatest teachers in

the history of violin playing, tells us in his "Violin School" that it is necessary for the first few months for the pupil to have a lesson every day, and it is said that he kept many of his pupils practicing for weeks on the open strings before he allowed them to use the left hand at all.

There is nothing so difficult in the technique of any instrument known to music to acquire, or for the teacher to impart, as violin bowing. Like the round "O" of Giotto—the perfect circle—drawn off-hand by that famous artist to convince an emissary of the Pope of his wonderful skill as a draughtsman, a perfect bowing is extraordinarily difficult of acquirement. Some learn it with small effort, others learn it after a prodigious amount of practice, and many never succeed in learning it. Much mechanical ability of the hand, wrist, and arm is required for a good bowing. In this respect it is similar to handwriting or drawing. Out of so many hundred students in writing or drawing one will be found whose strokes, shading and curves resemble the perfection of copper plate work, while many others hopelessly fail in turning out work that is even passable.

After the foundation of the bowing is laid, a fairly talented pupil can, as a rule, make fairly good progress with two half-hour lessons a week, but during the first training of the bow arm three or four weekly lessons will be the best, as if the bowing is learned wrong at the start it is extremely difficult, yes, many times impossible to correct.

The pupil must not expect that every good violinist or even noted soloist will be able to give him a perfect bowing. The talent of teaching the violin well is one of the rarest in the world. I have seen splendid artist violinists whose pupils bowed wretchedly, and again obscure teachers who possessed the knack of molding bow arms into shape in an admirable manner. In choosing a teacher choose one who has produced notable pupils.—Robert Braine.

TEACHING TONE PRODUCTION TO BEGINNERS.

BY ARTHUR L. JUDSON.

THERE are certain questions which are put to every teacher day after day, and which must be answered if that teacher is to be successful. I must except the great teachers of the very large cities, who do not have these questions put to them with quite the force with which they come to "smaller" teachers, partly because they solve them more easily because of their greater experience, and partly because they get the most talented pupils of the entire country. Out of their pupils, probably the majority either intuitively solve the questions discussed here, or have already been correctly trained and do not present such problems.

But of the pupils who come to us, not over one in twenty has the slightest idea of how to produce tone, of how scales should be studied, or of how to remedy faulty intonation. With the idea of the average pupil requiring to be slowly taught everything acquired, the question at once arises as to the age of the pupil. By age I do not mean age in years, but the physical development, the mental development, the adaptability of hand and arm to the playing of violin. It is not necessary to speak at length of the advantage of the pupil's physical development or of his mental development, since a certain amount of both are prerequisite to the progress of the child. But more might be said of the neces-

sity of determining the adaptability of the student's hand and arm to violin technique.

Adaptability.

Sometimes a student comes to a teacher with many qualifications and natural endowments which would assist in making the logical foundation for future success as a violinist, but who has some failings that are well-nigh insurmountable, such as a peculiarly formed hand, an arm either too long or too short, or fingers too weak or loosely jointed.

If our children do not evince a peculiar predilection for the Law, Medicine, the Ministry or some other profession, we do not seek to force them into it, knowing that certain failure would result; why, then, should we not as frankly recognize physical reasons for not studying certain instruments, and have our children take up one more fitted to their peculiarities? If we do this we will attain more uniform results in our teaching and will add to our reputations; no one who takes every pupil who applies, regardless of adaptability for the work, can have a reputation for good work, because he must have a very large percentage of failures.

Then some of us are so eager for new pupils, that we accept a pupil who has a violin too small or too large, or who uses a full-sized bow, when he should be using a short one. The fallacy of this is apparent. But more important is the quality of instrument and bow used. The choosing of a violin I will leave to some future time; the selection of a bow is the prime consideration in the study of tone production. It is best to have some reputable firm send out four or five bows, of the price you expect to pay, for ten days' trial. It is possible now to get new bows that will stand the strain, for a year at least, at very reasonable prices. Such a bow should be as straight as possible, should be fairly heavy, and should have as stiff a stick as is obtainable; there is no danger of getting too stiff a stick in a cheap bow. The length of the bow should be gauged by the length of the student's arm; under no consideration should a young pupil use a bow too long for his arm.

Employment of the Bow.

Assuming, then, that the pupil is fitted out with the right bow and instrument, the principles of tone production should be explained to him. He should know that the vibration of the string is caused by the pressure of the bow, and that this is modified by the way in which the bow is applied to the string, by the amount of pressure, and by the speed of the bow. The application of the bow should be nearly, if not quite, flat, in order that the full surface of the hair may produce a full round tone and that the position of the arm may be low, thus giving greater pulling power and avoiding the fatigue consequent on a high position of the right arm. He should be shown that the right method of tone production is not to merely tickle the string with the bow, but that a heavy pressure should be applied. How much pressure should be used is difficult to state in words; the best statement I ever heard was by a prominent teacher, and was that the pressure should be so firm that the string seemed to give like rubber. Any one who has felt the peculiar giving effect of a string when a good tone is being made cannot fail to recognize the aptness of the comparison. But this pressure is also conditioned on the speed

of the bow, though an experienced player can safely use more pressure than a beginner. For this reason, then, certain bowings are better suited to the beginner, and produce better results.

With the knowledge that the pupil knows something of what I am trying to do I begin by placing the right hand in position. I can give no rules for this position. I find that it differs with each pupil and that to get uniformity of position means to succeed with some pupils and to fail with others. I try to avoid positions of the hand which I know will produce bad results. For example, the first three fingers should not project over the bow beyond half way between the first and second joints, the fingers should lie close together, the thumb should bend out, not in, and should slant slightly downwards opposite the two middle fingers. The rest of the position should depend on the formation of the hand. I then have the pupil place the bow on the A string, in the middle of the bow and about an inch from the bridge. If the pupil has difficulty getting a good tone there I allow the bow to be placed a half inch further down. However, I gradually work back to the first position or even a little nearer the bridge. The pupil is then told to draw the bow over the string lightly until the motion seems easy, and then is told to apply more pressure. The amount of pressure is conditioned on the strength of the pupil and is added to lesson after lesson until the required amount is gotten. The use of the upper half of the bow in short strokes is the easiest bowing to begin on and produces quicker results.

Wrist Motion.

It is necessary to remember that the question of wrist motion enters here, but this article cannot be extended to include it at this time. It is also important to note that the pressure once exerted should not be relaxed with each stroke but kept uniform; also that it should slightly increase toward the point and that the stroke should be at right angles to the string. After this bowing has begun to go smoothly, the whole bow on the A string may be given. This should be done to four slow beats and especial care taken that the speed and pressure be kept even; the ear should judge of this. Then these bowings should be taken on the D string, next on the E, and finally on the G. The position of the arm should be carefully watched in all cases, to see that a lower position is used for the upper strings, and a free and higher position for the G and D strings. Then bowings alternating on different strings should be used, but these will have to be considered in a future article. If care is taken in applying these ideas, along with a fair amount of good common sense and some ability for teaching, successful results may be obtained.

"The music that Paganini wrote for his instrument contained so many difficulties that he had to practice unremittingly to overcome them, often working ten to twelve hours a day and being overwhelmed with exhaustion."—La Hee.

JOSEF JOACHIM's favorite violin was purchased by a Berlin banker, Robert von Mendelssohn, who is himself a cellist. Rather than force the instrument into the useless confinement of a museum, this wealthy dilettante has wisely given the violin to a favorite pupil of Joachim, for use during the violinist's life. The violin is a Stradivarius.

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VIOLIN QUERIES.

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In playing pizzicati with the right hand where there are a succession of notes, hold the thumb against the sharp edge of the fingerboard and the bow in the hand with the hair pointing upwards and pick the strings with the right side of the first finger about two inches from the end of the fingerboard. In playing a single chord pizzicato this is, however, not necessary. In this case the bow can be held in a normal position and by putting the first finger forward and bending hand fairly well under, the pizzicato chord can be accomplished with the hand in a normal position, thereby being in readiness for the next note, which, more than likely, will be arco.

There are two kinds of vibrato on the violin. First, the slow, or German, which is produced by a swinging motion, which brings into play the entire forearm and hand, i. e., from the elbow to the tips of the fingers. The swing must not be too perceptible but uniform in motion, as the finger tips must not move too far back and forth, to avoid other notes being heard.

The quick, or French, vibrato is produced by a nervous twitch of the hand and fingers only. Great care should be taken in the use of either, especially effective in catilena, or slow singing passages. The individual talent must prompt one in their use.

Children's Page

LITTLE HELPS FOR LITTLE PEOPLE. SOME THINGS ABOUT POSITION.

BY HELENA MAGUIRE.

POSITION AT THE PIANO.

A GREAT many little folks get very tired during the practice period, and it is this as often as anything else which makes them call out to Mamma so frequently, "Isn't it half an hour yet?" You really are tired, and I believe that the reason is that you sit in an uncomfortable position, which will tire anyone very soon.

SIT RIGHT.

THE very first thing is to take thought for your position before you commence practice. Always see that your stool is directly opposite middle E, not pushed in so far that your elbows are away out behind you, nor out so far from the piano that you are obliged to reach out after the keys. Then be very careful about the height of your stool. It should be just so high that your elbows will be on a horizontal line with the keys. If your stool is too low it will "hunch" your shoulders, and make you very uncomfortable, and if it is too high there will be a strain on the muscles in getting hold of the keys.

THE easiest way to play is with a nice straight back, elbows a little in front of the body, and forearms in horizontal position, just as though resting on the table. And every once in a while ask yourself this question, "Am I holding on anywhere?" Think "inside" and try if your shoulder is "holding on" to your arm instead of letting it hang down loosely; see if your elbow joint is "holding on" instead of swinging free, neither "stuck out" nor hugging your side. Do not hold on anywhere; let your muscles be free to do their work, and if you work with free muscles, muscles which are not twisted out of place by uncomfortable positions of hand, arm or body, then a half-hour practice period will not tire you one bit.

This "thinking inside" is a little difficult for little people to do, but you must try to realize that the hand you play with you really never see, because it is the hand that is made up of muscles, ligaments, sinews and bones, and the only way we have of directing the working of this hand is by thought. Therefore, take thought for the position of your whole body, that this "inner hand" may do its work well without fatigue. Ask your teacher what muscles, ligaments and sinews are.

HOW TO HOLD THE HAND.

SOMETIMES your hand gets tired, "cramped," when you practice. When you feel it getting tired look down at it and try to find out what the trouble is. I'm pretty sure that you will find that it is in a bad position, which has twisted or bound up some of the muscles so that they are having such a hard time doing their work that it makes them "object" in the only way that muscles have of objecting, and that is by making you feel that pain or discomfort which makes you want to stop practicing.

Now let us see what the right position is, the position which will make it possible for you to do your half-hour's practice without feeling tired.

Each finger has its own proper place on the key. The thumb should be placed with the corner of the nail on the edge of the key; the second finger should play just in the middle of the key, the third finger should play quite a distance in on the key, quite

amongst the black keys, in fact; the fourth finger should be in on its key almost, but not quite as far as the third finger, and the fifth finger should be in on its key almost, but not quite as far as the fourth finger. (When you play black keys the end of the finger should come on the end of the black key). If you place the fingers on the keys in this way you will find that you have got a nice straight line on the outside of your forearm and hand, and this means that all the muscles that move the fingers up and down are working along a nice straight line too, or what we call "the line of least resistance."

On the other hand, if you push the thumb in on the key, and let the long fingers play out on the ends of the white keys, you will find that this position twists the wrist in, and all the muscles are doing their work in a twisted, uncomfortable position, so that they can't help getting tired and wanting to stop. Also, if you play with the fingers out on the edge of the keys, you



THE DREAM OF ST. CECILIA.

have added to the effort of moving the fingers up and down the effort of holding on to the keys, which, too, is very tiresome, and is quite done away with if you stand the fingers up nicely, well in, each one, on its key.

Then as to the position of your knuckles. There is a great teacher over in Europe who says that "the higher the arch, and the deeper the cup of the hand, the better is the hand position."

By arch, of course, he means the knuckle joints, and by cup he means the hollowed palm which you have when you round the knuckles into an arch.

THE STRENGTH OF THE ARCH.

THE arch stands for strength and power. You can see this in any church or great building that you enter; the great mass is supported by arches. So in your hand. If the knuckles sink in, that is a sign of weakness. The knuckles must make a nicely rounded arch, over which the muscles may pass to lift the fingers, and also to hold them in position when not playing, as well as when playing.

A good exercise for this arch is to place the tip ends of the fingers together, and imagine that you are holding between your hands a great round apple. Then press the finger tips together just as hard as ever you

can. The tendency will be for the knuckle joints to "give way," to sink in, but persevere until you can keep them rounded however hard you press, just as rounded as if the apple were really between them. Make your thought prevent their sinking in just as surely as the apple would if it were there. Then you will have an arch which represents strength, too, and right in your own very hand.

A CHILD'S NEW YEAR RESOLVES ON PRACTICE.

BY EVA HIGGINS MARSH.

- I. To practice regularly each day, _____ hours.
- II. To do my work as though my teacher were present.
- III. To count aloud all new work and any hard places.
- IV. To observe all printed marks of expression, fingering, etc.
- V. To practice slowly enough for accurate, steady playing.
- VI. To practice with my head as well as my fingers, not to have my thoughts away off.
- VII. To take all difficult parts out separately, each hand alone.
- VIII. To make my left hand a faithful, true and accurate member.
- IX. To play all pieces outside my lesson, outside of practice hours.
- X. To practice distasteful work and scales first.

WHAT LITTLE FOLKS SHOULD DO, AND WHAT THEY SHOULD NOT DO.

BY GABRIEL LINCOLN HINES.

What Not to Do.

- Do not say: "I can't."
- Do not be hasty and play new lessons fast.
- Do not waste time in playing other music than that assigned for the lesson.
- Do not dictate to the teacher as to what music he is to use.
- Do not be jealous of other pupils.
- Do not ask the teacher to use an old and worthless instruction book.
- Do not treat teachers disrespectfully.
- Do not be impatient under correction.
- Do not expect progress unless you put forth all your energies.
- Do not be contented with half-done work.
- Do not neglect the study of harmony.
- Do not play in public until you have learned something worth hearing.

What to Do.

- Always practice systematically.
- Learn to listen as you play.
- Advance gradually and surely.
- Have confidence in your teacher.

Practice only what your teacher tells you. Be punctual and don't miss a lesson unless absolutely necessary.

Count aloud to master the time. Practice scales daily; they will enable you to play more smoothly.

Strive for improvement. Be willing to make sacrifices for your music. Continue your study until you become a master. Don't grow careless and do not play when your instrument is out of tune.

Read helpful literature. Associate with those who know more than you do. Use your own style of playing, but use the composer's notes.

Never miss an opportunity to hear a great master play. Correct instruction and diligent practice insures success.

"UNDER the influence of Rubinstein I was made to feel myself less an individual genius than a mere medium for the interpretation of the works of the masters. He always insisted that the first duty of the artist was to smother self; that his personality should never be inflicted upon his listeners who are before him to hear and to feel, and nothing else."—Josef Hoffman.

AUNT EUNICE'S LETTER.

My Dear Little Friends:

We hear a great deal about "turning over a new leaf" at this time of the year. But we simply can't help turning over new leaves every day of the year whether we want to or not. Every day is a new leaf and we write upon that leaf something that we will look back to with pleasure or something that we will look back to with sorrow. The best way is to go along trying to make each day more helpful to others and to ourselves.

It is a good thing, however, to have some definite plan ahead, and if we resolve to do a certain thing and stick to it, we accomplish things we never would have dreamed of if we had followed the plan of drifting along.

You will find in another part of this page THE ETUDE Club Department. Teachers, pupils and musicians all over the country are as busy as bees in this splendid work. They write to us and tell us all about it. This is the best way for you to find out how this work is being done. If you have a club write to me, and if we have space I will be glad to print part of your letter that we think may be of interest to our other readers.

Composer Months.

Don't you think it would be a good plan to have composer months in your club work? By this I mean to devote one or two months to the study of some composer's work. January and February, for instance, might be devoted to Beethoven, March and April to Schumann, May and June to Chopin, July and August to Liszt, September and October to Mozart, November and December to Liszt.

In order to encourage my dear little nephews and nieces in this work, I have been making great plans and hope that you will appreciate them by working hard for the success of your club. In the first place I am having a very interesting writer, who knows little children and loves them, prepare a series of articles upon the childhood and youth of these great composers, and these articles may be read at your club meetings and in a sense form the plan of work. They will tell the story of the doings of masters in the simplest and pleasantest manner, and will include that part of their lives up to the time when they reached maturity. This will be hard to do for you know that Mozart was a master even as a child, and that Mendelssohn wrote his wonderful "Midsummer Night Dream," music which includes the great "Wedding March" (which has become the wedding music for a good part of the civilized world) when he was little more than a boy.

Club Buttons With Pictures of the Composers.

If you do not know about THE ETUDE Club Buttons we feel that you ought to find out at once. They were gotten up just for this purpose and nothing else. They have good portraits of the great composers photo-engraved in the center and around the portrait there is printed the words "ETUDE MUSIC CLUB." There are six composers and we suggest that you wear the composer button representing the master whose life and works you are studying. For instance, in January and February you could wear the Beethoven button, in March and April you could wear the Schumann button, and so on. Every child who sees one of these buttons is delighted with it and is proud to have it displayed. Teachers tell me that it is a fine symbol to have and that pupils become much more united in their interest. Through the kindness of Mr. Presser I am able to offer all the study clubs who apply to me, giving the name of their teacher or some reliable business man in their town, a set of six of these buttons absolutely free of charge. If you desire

more of them we can supply them at the low rate of thirty cents per dozen. This would make the cost of six buttons for the whole six composers fifteen cents for the year. With this trifling expense the club interest and the club loyalty is sure to greatly increase.

Club Help.

If you intend having a Musical Club and at any time are confronted with perplexing questions, do not hesitate to write to me, as I shall be very glad indeed to answer your questions.

In THE ETUDE for November there were some suggestions for forming a club which you will do well to read. The club meeting should be made as interesting and at the same time as profitable as possible. There should always be something in the nature of a little prize either for games or for contests or things of this description.

Next month I will present a list of things that seem to me to make very desirable prizes. I am taking a great deal of pains with this list, and I will not only give the names of the things themselves, but also give prizes. Look for this list. Often these clubs awaken an interest which is productive of the very finest results.

Responsibility.

There comes a time in every one's life when a great awakening occurs. By this I mean something occurs which stimulates you to think and think and think. You realize that things have not been going just as they should go—and the thing that causes the awakening is usually Responsibility.

In the management of a musical club it is very essential that the responsibility of each member should be carefully indicated. The value of Responsibility cannot be underestimated, and every individual member of the club should continually have something under consideration, some one particular task to do for which he or she is alone responsible.

The president of the club should see to this, because it is only by continued work on the part of each member that the club work can be successfully carried on. Sometimes this very responsibility makes a change in the life of some little friend. It gives them something to think about. It makes them realize that their older brothers and sisters are not the only people of significance in the world. All the great teachers for centuries and centuries knew this and made much of it.

There was a great teacher by the name of Froebel who, like all great teachers, gave up much for others. He was a most unselfish man, and he was one of the first to realize that it was through playing games with active interest that little folks learned quickest. That was the reason why he founded the Kindergarten in Germany, which is now a part of the school system of almost every civilized country.

The Musical Club is in a sense a Kindergarten. For very little folks it is a Kindergarten in the true sense of the word; for their older brothers and sisters it is a Kindergarten grown-up. If Froebel was alive to-day he would surely take a wonderful interest in knowing how the musical clubs of our country have prospered. We cannot have too much of this. It is the purpose of THE ETUDE to endeavor to see that these club matters are conducted with as much sameness and good order as might be necessary.

Froebel realized the importance of Responsibility in his famous school, for he was unselfish in all things. At the sacrifice of his personal convenience, he gave every child some particular duty and every child was responsible for that duty. You should do all in your power to carry out Froebel's plan. It was a splendid one, and it is not likely to be followed by a better one.

I would also like all my little nieces and nephews to read the story of the foundation of THE ETUDE, which you will find in another part of this issue. It is the story of the success of a man, who, through honesty, persistence and ceaseless work has made for himself a place second to none in the world in his particular line, and he has founded a musical paper embodying an idea which has been copied by musical papers all over the world, and which has been without doubt one of the greatest forces for music study the world has ever known.

I wish that I might shake hands with all of you and wish you a Happy New Year in person.

Very cordially, AUNT EUNICE.

NEWS OF THE NATIONAL FEDERATION OF MUSICAL CLUBS.

BY MRS. JOHN OLIVER.

I. Membership of the Ladies' Friday Musicales, of Jacksonville, Florida, is rapidly increasing and the club is in a prosperous condition.

On the 18th of November a concert was given by Madame Almy in the Board of Trade Auditorium, and was a very choice musical event. On November 22d the club gave their regular monthly concert, with Mrs. T. F. Orchard and Miss Minnie Clarke in charge.

The Matinee Musicale, of Lincoln, Nebraska, has entered upon its fourteenth year with about 250 members and most flattering prospects.

Early in November a Grieg memorial program was given with much success. The first artists' recital of the season was given on November 29th by Herbert Witherspoon. Two other artists' recitals will follow later, and the season will probably close with a concert by the Thomas Orchestra in May.

The Monday Musicales of Vermontville, Michigan, has rented club rooms and a piano, and for the first time since its organization, six years ago, holds meetings in its own quarters.

The club was represented at the St. Cecilian Temple, in Grand Rapids, Michigan, on Federation Day by Miss Grace Hawkins.

The Wednesday Musical Club of Bridgeport, Connecticut, has booked for January 8th the Adamowsky Trio, with Mr. Timothee Adamowsky, violinist; Mr. Joseph Adamowsky, cellist; Madame Antoinette Szumowska Adamowski, pianist.

The Harmonica Club of Clinton, Iowa, entertained with a recital on December 2d. Those taking part in the program were: Mrs. Smullin, Miss Arnold, Mrs. Burchell, Miss Alice Rogers and Dr. Moffett. Mrs. Adams was leader for the afternoon.

Mrs. Napoleon Hill, who has been the popular leader of the Junior Beethoven Club of Memphis, Tennessee, has, on account of failing health, been forced to give up the work with the club which has been so dear to her heart. Mrs. Jason Walker, former president of the Beethoven Seniors, has been unanimously chosen to succeed Mrs. Hill as leader of the Juniors.

Miss Katherine Morris, State Director for Tennessee, is visiting Mrs. Burgen, of Wallingford, Pa., in the interest of the N. F. M. C. work.

The second of the regular monthly concerts of the Beethoven Club of Memphis, Tennessee, was given on Saturday, November 30th, at Beethoven Hall. The program was in charge of Mrs. Charles Miller, who is chairman of the program committee for the year. Under Mrs. Miller's skillful management both this and the previous concert was a delightful artistic success. (Additional Club Activities on page 61.)

Dear Aunt Eunice:

I READ the nice little stories you write in THE ETUDE, and as you are inviting us to write to you, I thought I would accept the invitation. I am in the fourth grade of music and am ten years old. We have a musical club. It is arranged in two divisions on account of so many girls. There is only one president, secretary and treasurer for both, but there are two assistants in the junior club. Our colors are red and white. Last Sunday we (the junior division) held our first meeting; we called it "An hour with Mozart," because we talked all about Mozart. The roll call was answered by little incidents in Mozart's life. Next we had a duet from "Don Juan" by Mozart. Then we had a little sketch on Mozart's life, a recitation by eight girls, each one taking up where the other left off. Then Mozart's first three compositions. I played the first one while two other little girls played the other two. Then a little girl recited "The Organ Grinder," followed by a piano solo by W. Lege, "The Butterflies." To make the evening lively a small child recited "The Witty Musicians." To close the program a duet was played, "Under the Double Eagle," taken from THE ETUDE.

I love to read the little stories you write in THE ETUDE. I send much love to all the little nieces.

Your new little niece, GLADYS BURNS.

PUZZLES.

Hidden Instruments and Composers. Find a musical instrument in each sentence:

1. No, Thespia, no; you cannot be excused from practice to-day.
2. See, Octavio, lines and spaces form the staff.
3. Your skill will fall off if ever you cease practicing.
4. Scales are conquered by practice, whales by a harpoon.
5. He tried hard to think of the air, and rumbled his hair in the effort.
6. A great crowd, or gang of people thronged the door.
7. Will send money over directly.
8. The bachelor leads a lonely life.
9. How much opinions differ.
10. The cobweb ere long disappeared.
11. Then her oldest child approached.

Built-up Composers.

(Partly Phonetic.)

1. A vegetable, a consonant, a part of a cookstove.
2. To cut with an axe, a preposition.
3. To repair, measures of one and one-fourth yards, a descendant.
4. A flat cushion, a vowel, to regret, the aerial region.
5. A gum commonly used by violinists, a vowel.

A Musical Word.

My first is all assassination, My second an abbreviation, My third is called remuneration, My fourth is the end of each of the three; My whole is some accentuation (To count it may involve vexation), Which in rag-time, Schumann and Brahms you will see.

The answers to these puzzles will be printed next month. We will print the names of the first ten sending correct answers.

No teacher is obliged to give instruction to every applicant. Nor is he obliged to continue teaching a pupil who, through laziness, fails to make reasonable progress. One can stand a lack of talent if there is a fair degree of application, but only the worst financial straits will condone the wasting of time on a lazy pupil. One of the best advertisements a teacher can have is the refusal to continue the farce of instructing such a person.

1883—TWENTY-FIFTH ANNIVERSARY—1908

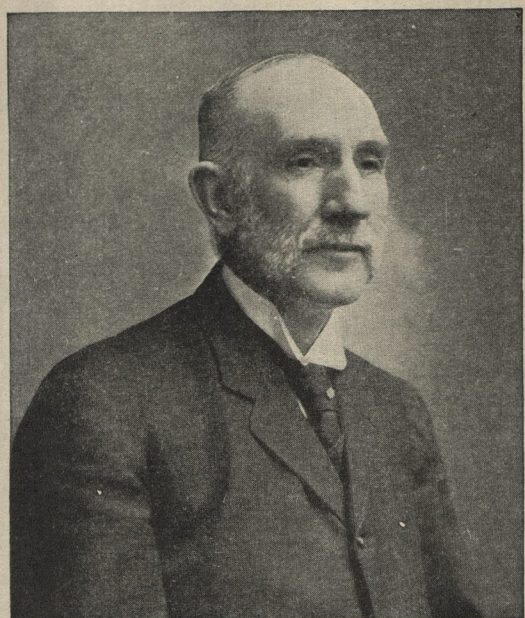
STORY OF THE PUBLISHING HOUSE OF THEODORE PRESSER—"THE ETUDE"—ITS FOUNDER

The tale of a quarter of a century of struggles, ceaseless energy, activity and ultimate triumph. How "The Etude" from a small beginning has grown to be the most widely circulated musical magazine in existence. An interesting account of the remarkable publishing business that has grown with it.

It may be difficult for some of our readers to realize that "The Etude" has been in existence for a quarter of a century. From an almost insignificant beginning it has grown to have the largest circulation ever possessed by any musical journal, and with it has grown a music publishing business that in some respect is the most unusual, most interesting and most extraordinary of its kind. The tale of this business, as well as that of "The Etude," reads like an interesting, absorbing story, for, as with all other matters or enterprises of considerable import, the success has been the result of the active inertia of an idea. The personality of the man who possessed this idea is in itself one that should be an inspiration, a stimulation and an encouragement to all of those who have been interested in "The Etude" and its work through these many years.

The Founder.

Mr. Theodore Presser, the founder of "The Etude," was born of parents of German extraction in the city of Pittsburg, Pa., on the third day of July, 1848. Perhaps the nearness of his birthday to that of the birthday of our nation may in some way account for his zealous American patriotism and his earnest efforts to elevate the music of America. Mr. Presser came from a musical family, and his earliest recollections of music are of family concerts given in the home, after the manner of German families. It was at these concerts that Mr. Presser imbibed his love for the best and highest in musical art.



MR. THEO. PRESSER.

In 1864 he became a music clerk in a store operated by C. C. Mellor in Pittsburg. It was the leading music store of the Iron City, and after four years of careful business training he became manager of the store. This appointment decided his vocation in life. He went to college for two years, in Ohio, and even while at college his marked intuitive educational ability became pronounced and he entered upon his career as a teacher in Ada, Ohio, with marked success. He also taught at the Conservatory at Xenia, Ohio, and at Smith's College at the same place. In the meantime he was continually endeavoring to improve himself by study at Boston and other musical centers.

At Boston he studied at the New England Conservatory with the forceful and yet simple pioneer of higher pedagogical musical work in America, Stephen Emery, and also Mr. George E. Whiting. He soon was offered a position as teacher in Delaware, Ohio, at a salary of \$1,000 a year, and remained in this position for two years. We desire to emphasize the fact that during this time there was never a cessation of Mr. Presser's energy in pursuing courses of self-study. The summers were never wasted, for he attended the higher normal schools conducted in different parts of the country in those days. We fail to appreciate the value of these schools now, but their educational influence was most pronounced. Men like J. C. D. Parker, B. J. Lang, John Orth, Carl Zerkahn, George E. Whiting and others were interested in this work, and their services to American musical education through these summer courses should not be underestimated.

It was while at Delaware, Ohio, that he organized and founded the Music Teachers' National Association. It is obvious that such an organization could not have been successfully continued without the earnest support of the musicians of the country, but the idea originated with Mr. Presser and the society was brought into existence through his persistence and energy.

In 1878 Mr. Presser went abroad and studied at the Leipzig Conservatory under Jadassohn and several other teachers of renown. Returning to America, in 1880, he became teacher in Hollins Institute at Hollins, Va., where his best work in the educational field was conducted. His enthusiasm was so great and the success of the work was so pronounced that the limitations of the position soon became apparent and he began to seek wider fields.

Leaving Hollins, worn and wearied with the unbroken routine of a teacher's life, he devoted himself at once to musical literature, and so intensely imbued was he with the idea of the necessity for an educational journal of the type of "The Etude," that he undertook obligations of a financial nature that only the most fearless men would dare to assume.

"The Etude" was actually started in the little city of Lynchburg, Va., in 1883, with the ridiculously small capital of \$250 and an idea, backed by Mr. Presser's natural gifts, inexhaustible energy and valuable experience. The success of "The Etude" has not been due to intellectual energy alone, but rather to energy well focused, concentrated and directed. This will become apparent at once to any one who has followed the career of the paper.

Mr. Presser was filled with that desire "To be of use in the world" which has always been the great motive factor in the development of any important movement. His success as a teacher had been as great as that as a business man. Prominent musicians, who had reviewed his work, urged him to continue as a teacher, but he felt that his educational work could be carried out upon a much greater plane in connection with a paper like "The Etude," and it was that which led him to exchange a comfortable teaching berth, with a good salary, for the thankless and agonizing experience of starting a musical paper with small capital. But Mr. Presser realized that capital was the last thing that would make his enterprise successful. There was something far more necessary than capital, and that he possessed—the will and the resolution not to recognize defeat in any of its multifold guises.

After eight months in Lynchburg, through a fortunate but unexpected remuneration for musical services he had previously rendered at a religious revival, he was enabled to move to Philadelphia. If all the struggling teachers and ambitious musicians without means in this country could have known the actual struggle for existence which was necessary to be borne in founding this paper, which has been so much inspiration and assistance in developing the musical taste of our country, they would feel contented with their lot, or inspired to work hard against all obstacles to accomplish their results.

After a few years the struggle with poverty ceased and Mr. Presser began to reap the reward of his efforts. Those who know him feel that the emoluments that have come from the satisfaction of knowing the great good that "The Etude" has accomplished, and feeling that through "The Etude" his mission in life has been to a certain extent realized, believe that he prizes these returns far more highly than any financial success which his business has yielded.

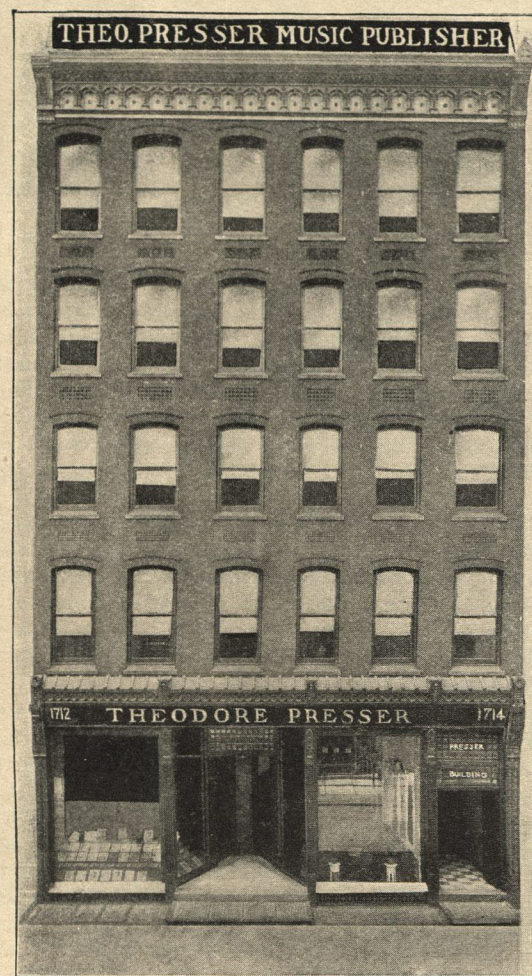
Development.

From one little third-story back room on Walnut street, Philadelphia, "The Etude" and the business that has grown with it have developed until now they occupy a very large building, which we will describe hereafter. After issuing a few numbers, Mr. Presser realized that many subscribers wanted copies of the pieces published in "The Etude" and incidentally other music supplies. He filled the first orders that came in, at the lowest living rates, and filled them carefully and promptly; even contributing brains to the enterprise by suggesting sending other pieces to fill certain demands of the customers. The next step was to have the music plates made expressly for printing in "The Etude." This was the beginning of the now large Presser Catalogue.

In the early days of the business a young man named Wm. E. Hetzell, who had entered as a boy in knickerbockers, showed such marked natural qualifications that he soon became the general manager of the establishment; every phase of the Presser business from a purely business standpoint came under his direction and he still retains this position; an extremely valuable adjunct to Mr. Presser's personal staff.

The business developed along the lines of a mail order business, although several efforts were made to stimulate the sale of the supplies and publications through the regular music houses.

After the Walnut street location became far too small, the business was moved to 1704 Chestnut street, then to 1708 Chestnut, and lastly to a permanent home, 1712 and 1714, the present location. Each step marked an advance. At one time the entire stock of Wm. A. Pond & Company, one of the largest of New York publishers, was purchased; a lot of sheet music which if kept in a single pile would be about a mile high. It took four freight cars to bring this music to Philadelphia.



THE PRESSER BUILDING.

Very soon it was found necessary to do something for "The Etude" department; so a building across the small street in the rear was purchased as an annex. Here was a branch of the work which promised to draw, and did draw upwards of 3,000 letters a week, and it required a place and a staff to handle it. Then there was the subscription list with its incessant changes, the addressing of the wrappers, now done on a machine, 30,000 per day.

A bridge was built over Ionic street to this annex, and "The Etude" spread out into this happy opening, gaining light, air and quiet. The music engravers also had the benefit of the south light of the windows of this story.

A freight tunnel had just been constructed under the street to the annex, making it possible to receive stock and do all packing in the new building. An electric conveyance will be the motive power for transporting the bundles back and forth.

"The Etude."

"The Etude" illustrates to a remarkable extent the singleness of purpose of its founder and the tenacity with which he has held to this purpose. This is perhaps best expressed by the significant motto found upon the cover of the first issue: "Omnia tulit punctum qui miscuit utile dulci." Horatius. ("He who combines the useful with the agreeable bears away the prize.") If you will look at the first issue of "The Etude" you will find it an outgrowth of this idea. In the editorial, stating the purpose of the paper, we find the following:

"It will be primarily devoted to the general interests of piano teaching. How to study properly, how to teach, how to practice, etc., are subjects which will be constantly before our minds. We present this, our first number with some caution, but with the sincere determination to make the publication as valuable and practical as lies in our power."

"The Etude" has long since leaped away from its original bounds in the matter of comprehensiveness of material and scope. It now has a Voice Department, Organ Department, Children's Department, The Teachers' Round Table, Questions and Answers Department, a Department of Foreign Notes and Home Items, none of which were included in the first issue.

In the first issues of the paper Mr. Presser's pen was continually represented, not only in articles which showed his practical experience as a teacher, but also in studies and exercises he had evolved during his teaching days.

Among the first writers for "The Etude" we find Calvin B. Cady, E. M. Bowman, W. S. B. Mathews, George T. Bullings, Dr. Louis Maas, Calixa Laval, J. C. Fillmore, Jas. Huneker, W. H. Sherwood, J. S. van Cleve, Hamilton MacDougal, etc.

"The Etude" is the result of the co-operation of many experienced heads. Its contributors represent both the articles by great teaching specialists of the time and through the homely words of practical advice and experience the little teachers in tiny hamlets all over the world. Its scope is as broad as the sphere of music itself. The leading article of this issue by Carl Reinicke is indication of this. The music in it probably represents an actual cash saving of over \$25 a year to those who buy "The Etude." It also acts as a commercial bulletin, carrying the latest statements of the leading publishers to those who need them most.

The musical papers of the entire world are faithfully read every month and any idea likely to be of value to teachers and students is immediately presented. The paper thus becomes, not a newspaper of transient value, but a permanent addition to the teacher's library. Advertisers tell us that they hear from advertisements inserted years ago, thus proving that "The Etude" has been saved for years as a book of reference.

"The Etude," formerly under the editorship of Mr. W. J. Baltzell, has been placed under the editorial management of Mr. James Francis Cooke, who for many years has been one of its leading contributors. Mr. Cooke is an American who has received a comprehensive musical training in Europe and America. Although still a comparatively young man, he comes to "The Etude" with a record of several years of metropolitan experience as a teacher, lecturer and choir director.

No other country in the world possesses a paper similar to "The Etude"; there can be little wonder, therefore, that "The Etude" has leaped beyond the bounds of the United States and has a circulation all its own in each one of the five great continents.

PUBLICATIONS.

THE five hundred to one thousand catalogue numbers which are added annually entail an amount of engraving, averaging from two to three pieces of sheet music daily. The copy for these new catalogue numbers is selected from among the many manuscripts which are arriving daily from all parts of the world.

The Catalogue.

During these years which we have passed over so lightly, the Presser publishing business had been, in common parlance, "sawing wood." By original publication upwards of 500 titles were added to the catalogue every year and there were generally bought elsewhere about the same number. The consequence is that this business is now one of the largest anywhere, with a catalogue of nearly 8,000 titles, books and music, and this catalogue is not the expression of a barren ideality or of ancient history, but a most sensitive and careful selection of possibilities which will appeal to the teaching world and to the world of serious music students.

Very fortunate have been some of the heavy investments in important educational publications. In 1890 was brought out Dr. Mason's "Touch and Technique," partly out of reverence for the oldest and most distinguished of American pianists, and partly in belief that it was the thing for the patrons. Later was produced "The Standard Graded Course" for piano, edited by W. S. B. Mathews, a carefully winnowed list of selected study compositions from all the authoritative sources, graded for progress. The idea had been tried in Germany before, but with no general success. Here the result was different. "The Standard Graded Course" at one bound came into a very wide acceptance as a practicable and pleasant way of passing through the working years of piano study. That there was profit in the enterprise is generally admitted, especially by the competitors of the house.

More recently the same thing has been done for the work of the singing teacher, and a "Standard Graded Course of Singing Studies" has resulted, and these also are having a good sale. But salability is not a singularity of any special number in the Presser catalogue. As the late Gustav Schirmer said of Mr. Presser: "He has the publishing instinct; he feels rather than reasons which pieces out of many possible ones will meet a real demand." And the end justifies the means, as proved by the quality and by the demand, which grows year by year.

Handling Manuscripts.

When a manuscript is received it is dated, properly filed, and the title, the name and the address of the composer are entered in a book kept for the purpose, and the sender is promptly notified of its arrival. The manuscript is then taken up and passed upon in its regular turn. Every manuscript, no matter by whom written, whether the composer be known or unknown, is thoughtfully and seriously read. It often happens that manuscripts by unknown writers contain ideas of value, and the publisher never neglects compositions of this kind.

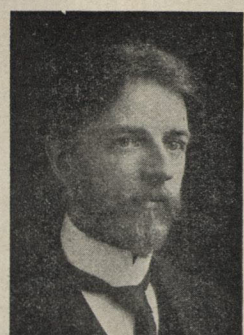
As more than one hundred manuscripts are received weekly, the amount of thought, labor and correspondence entailed in their consideration and final disposition may be readily imagined. In this work, to which Mr. Presser personally devotes much time and attention, he has the assistance of his critic,

THE ETUDE

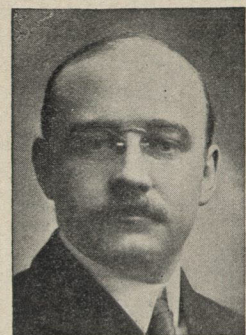
HEADS OF DEPARTMENTS



P. W. OREM, CRITIC.



G. H. DOWS, RETAIL.



W. E. HETZELL, GEN. MANAGER.



H. B. MACCOY, ORDER DEPT.



J. F. COOKE, EDITOR.

Mr. Preston Ware Orem, who has had charge of the editing of the Presser editions for a number of years. He is a graduate of the University of Pennsylvania, and prior to his connection with "The Etude" he had won for himself an enviable reputation as a teacher, organist and conductor.

Each manuscript is gone over a number of times, passing through several hands and being carefully played or sung, as the case may be, and a final sifting is made weekly, such manuscripts being retained as are finally found to be available for publication in the catalogue. Hardly ten per cent. of the manuscripts received are accepted. Those found unavailable are promptly returned. In every case, either of acceptance or rejection, a letter is written. That a manuscript is rejected is not necessarily to be understood in derogation of the composition itself, but rather should be taken to mean that it is not suited to the publisher's needs. Frequently a composition which cannot be used by one publisher exactly meets the views of another.

When a work is accepted a price is arranged with the author, usually on a cash basis, since royalty arrangements, as a rule, are only made with composers of solid and established reputation; even at that, a surprising number of well-known composers prefer to sell outright, and wisely so.

As in the case of all literary manuscripts, so are all musical manuscripts carefully prepared before being placed in the hands of the engravers, sometimes passing through the hands of several experts, musicians of experience, since, except in the case of a few highly experienced writers of music, manuscripts usually contain faults or inaccuracies, technical, grammatical, rhetorical. It is the province of the critic to oversee all these matters.

The music for "The Etude" is personally selected by Mr. Presser, assisted by his staff, and months are often consumed in preparing this very important department of the work. Reasons of policy and variety govern the selection of pieces; catering to the largest musical audience in existence being by no means a small problem, no pains being spared to make the editorial work as exact and practical as possible.

The Engravers.

The manuscript is finally ready for the engravers. It is then placed in the hands of Mr. Hessel, who is in charge of the mechanical department. It is his duty to "lay out" the work and assign it among the five engravers, who are continually engaged in making plates under his supervision and who are engaged for their notable efficiency in this work.

After the piece has been engraved proofs are drawn and the composition returns to the hands of the editorial department. The proofs are then sent to the composer for correction, and when returned by him are again read by some member of the staff. The proofs are then handed back to the mechanical department so that the necessary revision and correction of the plates may be made.

Meanwhile an appropriate title must be selected, composers frequently leaving this matter to the editorial department, and a design for the title page must be prepared; the executive, the editorial and mechanical departments collaborating in this important matter.

The piece is then finally ready for printing, and it may be stated in this connection that the plants in which "The Etude" and Presser editions are printed are the most modern in Philadelphia, a city noted for large printing establishments and excellence of typographical work since the time of Benjamin Franklin.

In the case of music selected to be used in "The Etude" special large plates of a uniform size are prepared which are reproduced by the photo-engraving process and recast in the foundry for use on the modern presses upon which the large monthly edition of "The Etude" is printed.

Commercial.

Around "The Etude," and starting only a few years later, has grown the mail order music supply house. The close relationship originally existing

between the business and its early patrons is felt by the heads just as strongly to-day as ever. We are proud to say that many of those early patrons are still upon our books. In the first days, beside the personal advice and touch of Mr. Presser himself, there was the Music Teachers' National Association, the first call from which was sent out from Delaware, Ohio, in 1876, and then the Music Teachers' Bureau of Employment was another agency which drew the business of "The Etude" and the people into close personal relations. The department of our business of perhaps the most interest to our patrons is the order department.

The building occupied by the firm has a frontage of 44 feet on Chestnut street, a double store, and runs back 150 feet. It is five and six stories high. The firm has not entered the piano or musical instrument business, dealing in nothing but sheet music, music books and musical supplies for teachers and students exclusively.

The second floor of the front building is occupied by the private offices of Mr. Presser and his personal staff.

Business Offices.

Passing back through the retail department of 80 feet we ascend a broad staircase to a mezzanine story, and here on this balcony will be found the business offices. Here, under the able supervision of Mr. H. B. MacCoy and 60 assistants, is carried on the main business of filling mail orders. There are filled here each day about 1,000 different orders, aggregating many thousand different pieces. It can readily be imagined that a staff of the most experienced men are here required. These letters are distributed among the heads of the various stocks; the stock consists of piano and vocal music by foreign composers, piano and vocal by American composers followed by studies and duets of each class, then comes octavo, music for six hands, eight hands, piano and violin and many other smaller classifications, and lastly the book stock, including not only musical literature and the publications of every publisher in the world, but perhaps the largest stock in this country of the various standard cheap editions of studies, Peters, Litolf, Augener, Brietkopf & Hartel, Steingraeber, Andre as well as all of the American reprints of these same studies.

The orders are carried from one stock to another and are then returned filled to this balcony where they are checked by the most experienced men to see that they are properly filled. If completed, they are then passed on to the charging and billing department and from there to the packing and mailing department; if not complete, to the back order department and then to the charging, etc. The detail work can be better imagined when we say that in



THE MAIL ORDER DEPARTMENT AND BUSINESS OFFICES.

THE ETUDE

HEADS OF DEPARTMENTS



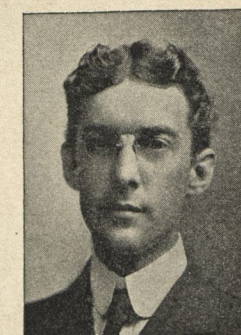
MISS L. M. COX, AUDITOR.



J. W. CLINGER, ADVERTISING



G. W. NORTON, ACCOUNTS.



K. D. WALKER, CASHIER.



H. HESSEL, MECHANICAL.



MISS H. B. BENNETT, SUBSCRIPTION.

addition to each of the above stocks or departments there is the correspondence department employing not less than eight persons; the selection department under the care of those experienced in teaching as well as in the business, forming one of the most important original adjuncts to the aid of the teacher; the importing department, no small part of the business; the trend toward the modern masters of Europe having developed to such a degree that every steamer from Germany to Philadelphia brings one or more cases of music consigned to us.

The now famous "On Sale" system, which was first applied to the music business by this house, has tended to bring the advantages of a great metropolitan business to teachers situated in the most remote parts of the country.

Another of the many original ideas applied to this business is the introduction of new books by selling at cost in advance of publication and selling only books that are practical, useful and well made, which means that no advance buyer was ever disappointed.

The Stock.

To-day the business occupies 22,000 feet of floor space irrespective of the immense plants which are necessary to carry on the manufacture of "The Etude" and the book and sheet music publications.

The stock of outside publications of sheet music if placed on top of one another would make a solid pile one mile high; of books not our own publication, 3,000 feet; of sheet music of our own publication, 5,000 feet, and of books of our own publication at least twice that amount. The magnitude of this mail order part of our business can best be imagined by the fact that during the last twelve months our bill for postage stamps was \$40,000, this is entirely irrespective of the immense amount of shipments by express and other means.

The general manager also has his office on this balcony, and here all of the supplies for this immense business are contracted for and purchased. The paper for a year's issue of "The Etude" alone would fill forty-two of the largest freight cars.



The Store.

The store is one of the best equipped retail music stores in the United States. This retail department is under the management of Mr. G. H. Dows, with twelve salesmen and helpers. The walls are lined with shelves and dust proof boxes, in which a part of the above mentioned sheet music stock is kept. All the copies of one piece are inserted in a manilla wrapper, containing title, composer, publisher and a record of its sale. The equipment is quite elegant, the fixtures being of cherry and the furnishings rich and in taste with the rest of the establishment. The foremost teachers and amateurs of the city are daily visitors.

The development of music in Philadelphia has been stupendous in the past decade. Ten years ago Philadelphia was satisfied with what crumbs New York and Boston afforded, but now it supports an orchestra of its own that has commanded the respect of all musical critics. An operatic society that produces

grand opera on a large scale, with all talent of home artists serving without pay, is an institution of which Philadelphia alone can boast.

With this great growth our store has kept steady pace. An efficient corps of clerks looks after the daily needs of hundreds of customers. The store boasts the largest library of literature devoted to music in Philadelphia.

Under a large skylight, 80 feet back, is located the retail cashier and accounting department, and back of this additional stock room and shipping department of the whole place, employing no less than 16 people.



RESERVE STOCK STORAGE, BASEMENT.

The progress of the Presser business has been so great that each year extensions in size of the area for the proper disposition of the business have been imperative. In the basement we find the reserve stock of the Presser sheet music and book publications, 6,000 feet of floor space almost solidly packed to the ceiling. Here also is the vault in which the valuable plates of a great many of the publications are stored. It should be remembered that the catalogue now numbers some 8,000 separate titles. The working stock of the Presser publication, that from which daily orders are filled, occupies the entire balcony with the exception of the space used for offices.

Up another flight of stairs from the balcony we reach the rear second story of the building. Here we find the cashier's department and that in which the accounts are kept. Here in the first place are taken the 2,000 or more letters that are received each day. Here the letters are read, distributed, the money entered and all accounts audited. This cashier's department employs 10 people.



CASHIER'S DEPARTMENT.

All letters with payments enclosed are numbered and the amount is stamped on the letters, which are at once delivered to the bookkeeping department. The amount of cash posted each day is acknowledged to the individual remitters. Letters with orders are sent immediately to the order department, where each



BOOKKEEPING DEPARTMENT.

day's charges are made and the charge slips are delivered to the bookkeeping department the following morning.

On the same floor is the accounting department, and here are handled the 20,000 and over individual accounts from customers in all parts of the musical world. For the honor of musicians at large it should be said, that almost as an invariable rule the accounts are good, and the customers pay as agreed.

The ledgers are especially made by the Safeguard Account Co. and are ruled after our own ideas. Each ledger contains 1,600 pages, and there are eight of them. Twenty accounts are on each page and are arranged alphabetically in the different ledgers. By the use of this system each bookkeeper is compelled to take off a balance each month and is thus able to detect any error in an account before statements are sent out the first of each month. The work of this department requires 15 thoroughly competent and experienced people. It may be interesting to some to know that in place of day books, slips are used, each containing only one charge. These slips can then be arranged according to the order used in the ledgers and numbered as well. All computing is done on the latest and best adding machines.

Passing from the bookkeeping department across a bridge to the annex on Sansom street, we find the subscription department of "The Etude." The head of this department has seen the list grow from a few copies to the present immense size, where we have not less than 135,000 actual buyers of "The Etude." This is where the subscriptions are recorded, changes of address are registered and other matters pertaining to the subscription list are attended to. The method in which this is transacted is interesting.

Each regular subscriber to "The Etude" has his name typewritten upon a little stencil of wax paper somewhat larger than a business card. The stencil is made from type composed of needle points so that through the perforations in the wax paper the ink may be applied to the envelopes or wrappers. The stencil is made the moment the subscription comes in and is enclosed in a little cardboard frame. These frames are then put in boxes in systematic order after the manner of the usual card system, but kept according to cities and States. When "The Etude" is about to be issued these frames are taken from their repositories and inserted in the addressing machine, which addresses and cuts the wrappers from a roll of paper for "The Etude" subscription list at a rate of 3,000 per hour. The stencils are also run through the machine and printed close to one another upon narrow white paper. This paper is cut into pages, 12 stencils to a page, and bound into books by States, and in these books are made the corrections required by "Etude" subscribers. The books are therefore the existing proof of all subscribers.

Some twenty clerks are engaged in the recording of subscriptions and attending to the letters referring to the subscription list. This is entirely apart from the main editorial staff of "The Etude."

There is also kept in this room the file in which the correspondence is systematically and carefully put away for future reference. Owing to the immense size of the correspondence at least two young ladies are constantly engaged in this work. The letters are kept in about 700 divisions of the alphabet, and for each division two pigeon holes, one for letters and one for postal cards.

Advertising Department.

No department of "The Etude" or the business needs or receives more careful attention than our advertising columns. Advertisements of liquor, tobacco, patent medicines and offers of a questionable nature are excluded. We exercise the

most careful discrimination, so that our readers will feel safe to deal with our advertisers in perfect confidence that they will receive full value for their investment.

We cater particularly for the announcements of the leading publishers of music. A reading of their advertisements each month will keep one fairly well acquainted with all the new music and musical works of importance. Realizing that a large majority of our readers are interested in acquiring a musical education, the principal schools and teachers will be found represented in our columns.

Advertisements of piano manufacturers, piano tuning schools and of many other articles of general interest to our subscribers will be found in every issue.

Social Features.

In establishments employing great numbers of earnest men and women the most important factor is best expressed by that untranslatable French word, "esprit de corps" (the spirit of the company). This is usually set by the leader, and in this case it may be truthfully said that no one in the Presser establishment works harder than Mr. Presser himself. From the time he leaves his home in Germantown until the time he retires he is constantly engaged in working for the interests of "The Etude" patrons. Had he so desired he might have retired years ago, but his natural energy and sense of duty keep him at his post daily. His spirit and interest set the pace for all other workers in the establishment.

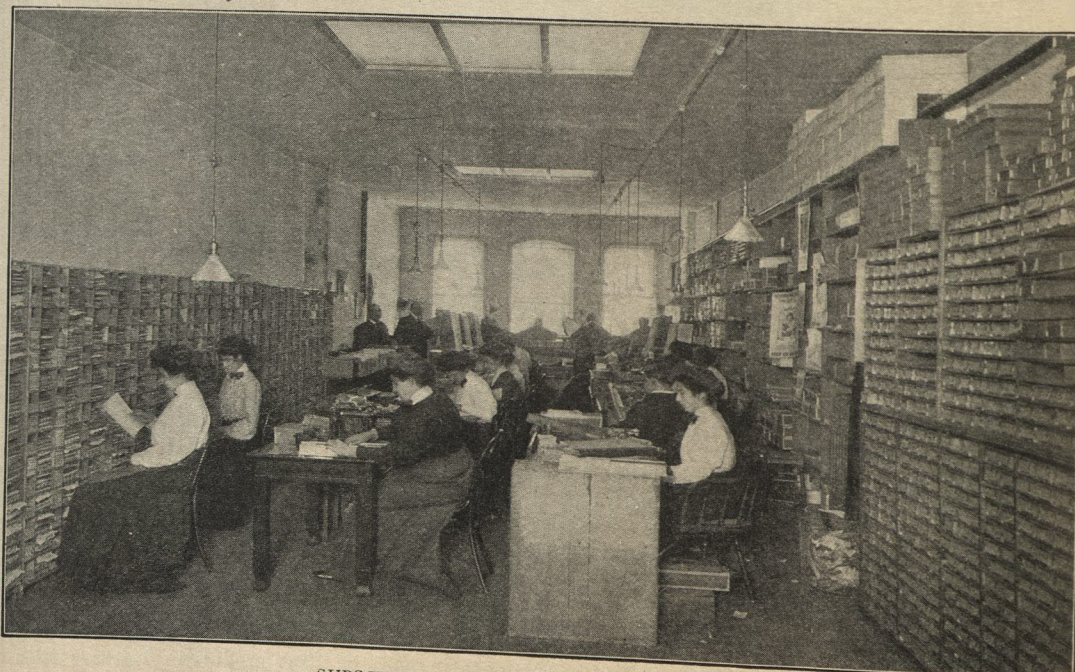
Every possible provision has been made for the comfort, convenience and safety of the employees. More than this, there are numerous social events in which the employees take a leading part. Among these is the "Christmas Tree," conducted by the employees themselves, and the annual "Lawn Party," held at Mr. Presser's home in Germantown (a suburb of Philadelphia). Upon the latter occasion the entire establishment is closed for the day, and the whole body of employees are Mr. Presser's guests for the day and evening. Nothing is left undone in the way of sports and entertainment to make this event a notable one.

All employees receive summer vacations commensurate with their length of service. It is interesting to note, as an evidence of the mutual confidence and esteem obtaining, that more than 80 per cent. of those employed ten years ago are still with the house.

Conclusion.

We can not but feel that a few statistics concerning the Presser business will be of interest to our readers. The number of pieces of sheet music sent out each year is estimated as considerably over two millions. The circulation of "The Etude" itself is 135,000, and the paper reaches the largest musical audience in existence. This issue, laid one copy on another, would make a pile three times as tall as the much-discussed Singer Building (42 stories high) in New York City. It would be half again as tall as the Eiffel Tower of Paris. One hundred and thirty employees are engaged regularly in the business at 1712 Chestnut street, entirely apart from the numerous contributors, printers and binders who are employed in the mechanical preparation of "The Etude."

No effort is spared to make the business thoroughly up-to-date and efficient in every respect. One of the most significant features has been promptness. All matters are attended to with the greatest possible despatch. All obligations to customers are assumed with a recognition of the fact that the teacher's needs often require immediate attention and that in order to continue the prosperity of the business every consideration must be shown our customers. Courtesy and generous treatment have always been important factors in the success of the business.



SUBSCRIPTION DEPARTMENT OF THE ETUDE.

EXPLANATORY NOTES ON OUR MUSIC PAGES.

The music in this issue covers twenty-seven pages; fourteen pieces in all, including some new works of importance. The composer of "In Sylvan Glade," Clara Gottschalk Peterson, is a talented sister of the famous pianist, L. M. Gottschalk. This piece is a fascinating drawing-room number, one of the best we have seen in some time. Another excellent drawing-room piece, of the modern *intermezzo* type, is Pierre Renard's "Iris." This dainty waltz movement should be played with grace and considerable freedom. Many numbers from the Wagner operas lend themselves most effectively to pianoforte transcription. The "Swan Song" from "Lohengrin" is one of the most satisfactory. The arrangement by Krug is beautifully made, closely following the original, and of but moderate difficulty. The principal motives are marked and the text has been added. H. Spielter's "Burlesque" is an interesting novelty, a sturdy and sonorous movement of real musical value, reminding one strongly of Schumann in certain moods. V. Dolmetsch's "Gavotte Marziale" is another novelty strongly in contrast with the preceding. This piece reminds one of a Watteau picture: graceful, elegant and quaintly pastoral. Tellier's "Shepherd's Joy" is another pastoral, quite different in character, modern in vein, melodious and rather boisterous. Geza Horvath's "Petite Saltarelle" is an excellent teaching piece of intermediate grade, brilliant, snappy in rhythm, and affording valuable finger practice. Another teaching or recital piece of easier grade is Lindsay's "Betrothal" March. In this piece the folk-song, "Annie Laurie," is cleverly introduced. A still easier teaching novelty is Marie Crosby's "The Haunt of the Fairies." This taking little piece is the first of a set of four characteristic numbers, entitled "Shadowland Sketches." These will be much liked by young pupils. Geo. L. Spaulding's "Good Morning, Everybody," is a tuneful number, which may be used for a variety of purposes: as a piano piece, a vocal solo, or a school chorus, with two-part refrain. The four-hand piece is a fine arrangement of Ringue's popular "Valse Venitienne" should be much appreciated. In response to a number of requests we have again inserted a number for violin and piano, Pierre's "Serenade," a daintily characteristic bit of writing, admirably suited to the solo instrument, with an effective accompaniment.

In the songs of this issue will be found two strong numbers. Henry Parker's "A Gipsy Maiden I" is a fine concert or recital song, brilliant, but of moderate difficulty. R. M. Stult's "Sunlight Land" is a new song, semi-religious in character, melodious and expressive, useful for the home circle and for various occasions of evangelistic character.

THE HUNT FOR AN ERROR IN OUR DECEMBER MUSIC.

The intentional typographical error in the music of the December number of THE ETUDE is to be found in "Cupid's Message," on page 800, next to the last measure on the page: An accidental sharp should stand before the F, last note in the right hand. The following were the first ten calling our attention to the error: Eleanor L. Hiebel, B. Higbee, O. A. Trapp, Mrs. Harry Husted, Adam Geibel, Eleanor Bell, Mabel Kates, Robert Murphy, Rachel Kolsky and David Jackson.

Puccini has referred to the "iniquities" of the American copyright on music. His opinion is that good, old, slow-going Italy is far away ahead of up-to-date America. "I am proud of the fact that my country has been the first in the world to give composers the right to safeguard the reproduction of their works even by mechanical musical instruments, such as phonographs, etc. In America, singers such as Caruso and Scotti sing my operas into the phonograph and receive a large remuneration, but where do I come in? Nowhere. Indeed, should I compose those operas for duplicate reproduction I would be heavily fined, so well are the rights of the proprietors of the phonographs guarded."

TWO PIANOS EIGHT HANDS

THE following list is a selection of the best literature for this arrangement. We shall add other numbers constantly, including new compositions by the best foreign composers.

Pieces of all grades are represented, so that teachers can take advantage of the usefulness of ensemble playing with even beginners. The list will be found particularly rich in brilliant and effective pieces for recital and concert work. Suitable selections will be made and sent ON SALE.

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BOELDIET, Calif of Bagdad, Overture.....	Burchard	2 00
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ENGELMANN, Op. 270, Over Hill and Dale.....		85
" Op. 307, Parade Review.....		85
" Op. 433, Grand Festival March.....		1 00
" Op. 608, In the Arena March.....		85
GOUNOD, March and Soldiers' Chorus, "Faust".....	Schubert	1 25
GOUNOD-BACH, Ave Maria.....	Herbert	1 15
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KÉLER BELA, Op. 73, Lustspiel, Overt.....	Herbert	1 75
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" Op. 369, Persian March.....	Goerdeler	1 50
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LACHNER, March from Suite Op. 113.....	Vegh	1 05
LISZT, Op. 12, Grand Galop Chromatique.....	Rakoczy	2 00
" Second Hungarian March.....	Horn	1 50
" Hungarian Rhapsody No. 2.....	Kleinmichel	3 00
LACOME, Impromptu à la Hongroise.....		1 25
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MATTEL, Tourbillon, Grande Valse, A flat.....	Wolf	2 25
MEINDELSSOHN, Midsummer Night's Dream, Ovt.....		2 75
" Op. 95, Ruy Blas, Overture.....	Jansen	2 75
" Spring Song.....	Wagner	1 00
" War March of the Priests.....	Jansen	1 25
" Wedding March.....	Jansen	1 15
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MOZKOWSKI, Op. 15, Serenade.....	Burchard	75
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NICOLAI, Merry Wives of Windsor, Overt.....	Enke	2 25
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" Valse Impromptu à la Tyrolienne.....	Herbert	1 75
" March from Leonore Symphony.....		1 25
RATHBUN, Festival Procession March.....		80
ROSSINI, Barber of Seville, Overture.....	André	1 75
" Barber of Seville, Fantasy.....	Alberti	1 25
" Semiramide, Overture.....	Burchard	2 75
" Tancredi, Overture.....	Burchard	1 50
RUHNSTEIN, Festival Procession March.....	Schmidt	2 40
RUHNSTEIN, Trot de Cavalerie.....	Brisler	1 20
ST. SAËNS, Op. 40, Danse Macabre.....	Guirot	4 20
SCHUBERT, Op. 9, Polonaise No. 1.....		1 00
" Op. 32, Polonaise No. 2.....		1 40
SCHUBERT, Op. 51, No. 1, Marche Militaire.....	Wagner	1 00
" Op. 51, Three Marches Militaires.....	Brunner	1 75
" Op. 78, No. 3, Menuet.....	Wagner	1 00
" Rosamunde, Overture.....	Jansen	3 00
" Rosamunde, Ballet Music.....	Burchard	1 75
SCHULHOFF, Op. 6, Valse Brillante, E flat.....	Horn	2 40
" Op. 20, Valse Brillante, D flat.....	Horn	2 25
SCHUMANN, Op. 82, No. 8, Hunting Song.....	Brisler	1 00
" Op. 124, No. 16, Slumber Song.....	Brisler	1 00
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SUPPÉ, Light Cavalry, Overture.....	Riedel	1 75
" Poet and Peasant, Overture.....	Brunner	2 75
THOMAS, Raymond, Overture.....	Herbert	2 50
WAGNER, Lohengrin, Prelude.....	Roques	1 60
" March and Bridal Chorus, "Lohengrin".....		3 50
" Meistersinger, Overture.....	De Prouse	2 40
" Ride of the Valkyries.....	Cheillard	4 00
" Spinning Song, "Flying Dutchman".....	Keller	2 50
" Tannhäuser, Overture.....	Burchard	3 25
" Tannhäuser, March & Chorus.....	Reinhard	1 75
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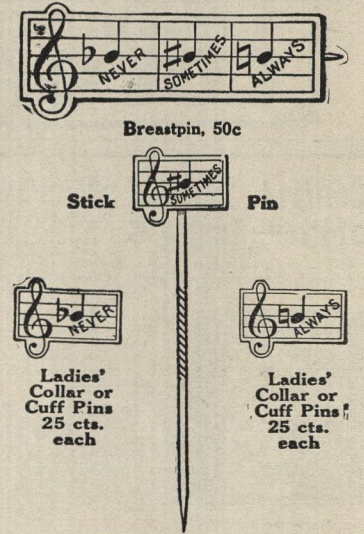
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TEACHERS' ROUND TABLE.

(Continued from page 21.)

two teachers would be likely to separately appportion the work alike, although they might together reach an agreement. Allowing credit for work done in music is becoming more and more prevalent in schools. As to how closely the respective courses for required credits may agree, I am unable to say. As the custom becomes more universal, however, this matter will doubtless become fixed in a manner that will be substantially the same for all. As an approximate equivalent to the course you mention, I should suggest that the ordinary English studies must not be omitted from any music course. A good knowledge of English is absolutely essential for the best musicianship. In fact, the true appreciation of modern music requires a varied culture. The exactions of music are constantly increasing along this line. Many modern musical works are founded on an emotional and literary background that is practically a sealed book to one devoid of considerable culture. How can one truly appreciate the composer's thought without knowing something about his source of inspiration? In spite of the fight that has been constantly kept up in certain quarters against what is termed Program Music, yet it is coming even more into vogue every decade. Perhaps because the real relationship between music and an emotional background is becoming better understood. As an approximate musical equivalent to the course you mention, I should say six grades of the Standard Graded Course with supplementary etudes and pieces should be completed, one year of harmony, at least completing through dominant seventh chords, and Baltzell's History of Music finished, and all the questions answered in writing.

Q. "As a patron and subscriber I wish to ask a question to be answered in THE ETUDE. What am I to do with a pupil who plays everything with the non-legato touch? It seems natural and without remedy."

A. The only inference I can draw from this question is, that the pupil has never acquired correct finger action, whether from lack of proper teaching or inattention, I cannot say—but has been in the habit of playing everything with a hand motion. Legato means, first of all, supple finger action. Finger action requires that the fingers move freely with the knuckle joints serving as hinges, receiving no assistance from farther back in the hand. Many experience great difficulty in getting out of the habit of pushing and punching with the hand towards the fingers, a condition they seem to be completely unaware of, and one that it requires much patience and careful attention on the part of both teacher and pupil to make them understand what is meant by it. Many pupils have declared that their hands were absolutely free, and every motion seemed to them to come from the fingers alone, while investigation only revealed the fact that every motion was made with the punching from the hand. But every possibility of flexible, rapid and legato finger action is out of the question until the defect is eliminated and correct motions established.

The pupil you mention should be induced to devote himself exclusively to the acquirement of this finger action, dropping everything else for the time being, even practicing a special set of exercises upon the table where he can devote his entire attention to the movement of the fingers. Unless willing to concentrate his mind directly upon this one point, and for as long a time as may seem necessary. I doubt if he ever be able to overcome his fault. The slow trill, practiced with every possible combination of two fingers, gradually increasing the speed as facility may be acquired, is an excellent exercise for this purpose. Practice with one note on a count, then two, and finally four, one form following the other in direct succession. This latter, however, only after a thorough study of the motions has been made with one motion on a count. An automatic practice of this exercise, as is so often the case, the student paying little attention to the correctness of the motions, will amount to nothing, and he will find himself no better off at the end of a month's work than when he began. Absolute correctness of motion is absolutely essential. I emphasize this because in my observation and experience I find it is rare.

SPECIAL NOTICES

Professional Want Notices are inserted at a cost of five cents per word, cash with order. Business Notices, ten cents per word, cash with order. Do not have replies directed to this office.

TWO MAZURKAS, 50c.; Sample Copy, 10c. Horace Hills, Jr., 1910 John street, Baltimore, Md.

REFINED LADY desires position as pianist or accompanist. Address, N. V., care of THE ETUDE.

WANTED—Young men of talent and refinement who can play piano, violin, viola, cello, flute, clarinet or brass instrument, and also sing part in ensemble; cultivated voices preferred, but good, natural, untrained voices will be considered; long seasons on road in lyceum work all over U. S.; good salary and all expenses. Address D. M. R., care of THE ETUDE.

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THE METROPOLITAN SCHOOLS OF MUSICAL ART, Carnegie Hall, New York, and Newark, N. J. Normal students (teachers or others) contemplating a summer course of study are requested to correspond with the Normal Institute, M. S. of M. A., with reference to the Russell methods of music study. They reach through a deep subject; a thorough course of study, eliminating the unnecessary leading the student to a mental grasp of the art; practically, theoretically and as to its spirit. The Russell methods cannot be learned in a few days; they represent no royal road. The mid-winter term will open January 7th, 1908. The spring term opens March 3d. The closing term opens May 1st. The Summer Normal, 6 weeks, daily session, from July 6th. Entries at any time. Send for information Alex. Williamson, Registrar, Carnegie Hall, New York.

TESTIMONIALS.

I have used your Selected Czerny Studies by Liebling to much advantage, and I think they are fine.—Harold Funkhouser.

I like "Tunes and Rhymes" better than any book for little children's use.—Carrie B. Jennings.

I have received the work "A Day in Flowerdom." What it claims to be it really is. We were very pleased with it.—Sisters of St. Benedict.

I have used "First Steps in Piano-forte Study" for two pupils, and am so delighted with it that I am writing to order another copy.—Lillian M. Hall.

"Chopin's Nocturnes" received. It is a fine work, and we anticipate much pleasure from it.—Chas. M. Fuller.

I have received the work "Piano Tuning, Regulating and Repairing" by J. C. Fischer. After careful perusal I am convinced that it is a most thorough and complete instructor, and will prove of great benefit to anyone wishing to acquire the art of piano tuning.—R. I. C. Scott.

I have received the work "First Sonatinas," and it should be in the hands of every young aspirant for musical honors. It is a very commendable work indeed.—J. Truman Evans.

I have received the work "Young Duet Players," and consider it of sufficient value to order another copy and use with my pupils.—Mrs. Crippen.

I have received the work "Melodious Studies," by Horvath, and am well pleased with same. The "Nocturne" for the left hand alone is worth more than the price of the book.—E. A. Noonan.

I am personally rejoicing that I find during the past four years of my teaching that I am living out in daily experience many of the principles and ideas I find printed in your excellent magazine THE ETUDE. Having recently doubled my number of pupils in three months' time, I feel sure some of my success is due to the help and influence of THE ETUDE.—Olivette M. Walker.

I have received the work "The School Singer." I find this book very good indeed, and one that should gain favor with teachers and students alike.—Wm. I. Charlton.

I have received the work "First Sonatinas," and consider it very fine.—Alice Straub Bagley.

I have received the work "The Young Duet Players." I am very much pleased with it. Pupils will take lots more interest in them.—From Marshall, Minn.

I have received the work "Young Duet Players," by Hans Hartman, and find it suitably progressive after using the "Duet Hour," published by you.—Wm. Wunsch.

I have received the work "First Sonatinas," and I am delighted with it. For two years I have been trying to find something along that line.—Mrs. H. Urquhart.

"Young Duet Players" is giving much pleasure to my pupils, and I am pleased with "Easy Sonatinas" as far as examined.—Miss J. H. Harrison.

I have received the work "The Young Duet players." These tuneful and harmonious duets are just what I wanted for Junior Club work. My girls are delighted with them, but of course that is a foregone conclusion as regards any work of Dr. Hartman.—Janet M. Kydd.

I have received the work "Easy Sonatinas," and like it very much. It is just what I have been looking for along that line—easy, melodious sonatinas.—Lillie Vernier.

I have received the work "First Sonatinas." It is a very attractive, clear and easy work, and one children cannot fail to understand and enjoy, being varied in style. Another valuable work in the Presser fine edition.—L. Hope Thomson.

I have taken and enjoyed THE ETUDE for years and for nearly four years have bought all my music from you. I take this opportunity to tell you that I have always been perfectly satisfied with your plan and have found much good material in all the new music I have had from you.—Mrs. Warren Hull.

This is my sixth year as an ETUDE subscriber. I wish many could know its worth.—Violetta G. Taylor.

Received the "Anthem Worship," think it is splendid. Just what I want.—Thos. T. Smith.

I like the ETUDE very much and take great interest in the reading matter as well as music, all A. 1. The best paper of its kind in the English language.—Jacob Leo Jung.

I like the "singableness" of your music and my pupils are speaking of the extra good work I am giving them this year.—Mr. Frank E. Wilder.

Hartman's book entitled "The Young Duet Players" was received, and I am well pleased with it. The "Spanish Dance" alone is worth the price of the book.—Mrs. J. D. Healy.

After a careful inspection of "Baltzell's Musical History" I find myself agreeably impressed and shall adopt it in my teaching.—Fred Harwood.

Am delighted with my "On Sale" selections just received.—Josephine Dehanty.

PROMPTNESS IN ACCOUNTS.

TEACHERS should always remember that a small bill is much easier to collect than a large bill. If you have an account with a patron who fails to pay small bills or delays payment, it is very likely you may have increased difficulty in collecting a larger amount. Only too often these little sums are permitted to mount up through the rush of the business at this time of the year, and before the teacher knows it there is a large outstanding account which is difficult to collect. Very few teachers have anything like business-like habits. A good business man is always most insistent upon his bookkeepers balancing their accounts at stated periods. If the teacher does not strike a daily balance, one should be taken at least once a week. If there is an outstanding account it should be looked after at once, and not permitted to go to the next week.

Teachers should also form the habit of paying their own bills promptly. It gives one a sense of uprightness; that is, to say the least, salutary. It also gives you the feeling that you can demand prompt payment from your own clients.

In making out accounts be extremely careful that there is no overcharge. A dollar over the account may mean the loss of the pupil at the end of the term. These discrepancies usually come about through lessons missed. The teacher should be particularly cautious in this respect, and when a lesson is missed, through any cause, a note should be made in the teacher's books, stating the cause and date, so that if the matter should come up for dispute at any time in the future the teacher will have sufficient data to support his position. Moreover, it is a good plan to have the matter of payment understood at the time the lesson is missed. Most teachers have a strict rule by which no lessons are made up except in cases of illness or in cases where the teacher has had ample notice in advance and can arrange for time in which to make up a lesson. To expect a teacher to make good a lesson lost through any other cause than genuine disabling sickness is an imposition upon the teacher. No teacher should permit this imposition unless there are good and sufficient reasons for doing so. The teacher deals with the most perishing stock in the world—"Time." After his stock is once gone he cannot get it back. It is not as in the case of the merchant, who is able to use goods returned or exchanged. The period the pupil has reserved when passed is gone, as far as the teacher's professional services are concerned. There is no more reason why a teacher should be obliged to make good a wasted lesson period than there would be for a merchant to restore to a customer the money paid for articles the customer has ruthlessly damaged.

Teachers who have been afflicted with pupils who continually abuse the good-will and good nature of the teacher by missing lessons and then expecting the teacher to pay for the pupil's failure to meet a business obligation would do well to purchase a number of copies of this paper and circulate them among her pupils, so that the justice and established precedent in such matters may be made apparent to her patrons.

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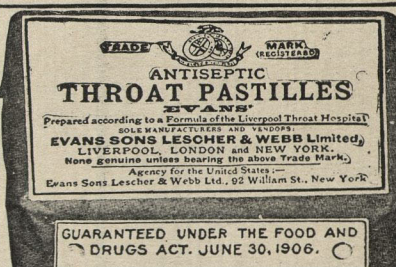
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THE WORLD OF MUSIC.

At Home.

DURING the latter part of November, H. R. Palmer, a well-known American teacher of music, writer upon musical subjects and composer of several choral works, died. Dr. Palmer was born in 1834 at Sherbourne, New York. He studied in New York City, Berlin and Florence. In 1877 he became the Dean of the "Summer School of Music" at Chautauque and served several years in this position. Chicago University conferred the degree of Doctor of Music upon him. Dr. Palmer rendered valuable services to the cause of musical education in America and he will be greatly missed. His Catechism of Music is very extensively known and used.

ONE of the most interesting novelties scheduled for performance in Boston by Dr. Carl Muck and the Boston Symphony Orchestra is a piece for orchestra and piano by Charles Martin Loeffler, for many years second concert master of the orchestra. It is entitled "A Poem in Four Movements." Loeffler's compositions. It is program music and is based on one of Virgil's Eclogues.

Mr. D. A. CLIPPINGER, of Chicago, has been invited to take the leadership of the Joliet Choral Society.

SPOKANE, in the State of Washington, is to have an orchestra. \$60,000.00 will be the capital of the company organized to support the project. The director will be Hans Dressel.

MYRON W. WHITNEY, Jr., has just completed a successful concert tour in England.

BERTA MORENA, who is a pupil of Terzina, and probably the foremost interpreter of Wagnerian roles among the younger German prima donnas, will appear in America this season with the Corried Metropolitan Opera Company.

MR. THEODORE VAN YOX has recently given in New York a cycle of songs by the young composer, E. Haile, which was singularly successful.

A CONSERVATIVE writer in the *New York Times* estimates that Americans spend, to hear the music that foreign artists provide, the enormous sum of \$2,343,000 annually, and that American music students abroad spend upwards of \$3,000,000 a year. There can be little doubt that the days of this enormous expenditure are numbered. American musicians, singers and teachers are yearly getting more and more of the recognition and support they deserve. Why such a patriotic country as ours should wait so long before giving our artists the support of our government, we shudder to think of, while we shower honors upon scientists, soldiers, statesmen and authors, is hard to determine.

MISS KATHERINE FOOTE, a daughter of the well-known American composer, Arthur Foote, recently gave a very successful vocal recital in Boston with a program ranging from Schumann and Brahms to D'Indy and Debussy.

MARIE DELINA, well known in America as a singer and a teacher, has recently returned to the operatic stage in Paris, and is now appearing nightly with great success at the Municipal theatre in Godard's "La Vivandiere."

In the fifth annual competition just closed, for the W. W. Kimball Co. prize of \$100 offered by the Chicago Madrigal Club, the award was made to Dr. H. J. Stewart, of San Francisco, Cal.

A FINE new organ was recently dedicated in the Methodist Episcopal Church of Wellington, Ohio, by H. J. Sisson, of Cleveland, assisted by K. W. Gerkins of the Oberlin Conservatory of Music.

MR. AND MRS. CARL G. SCHMIDT have been giving an interesting series of piano recitals at their Brooklyn studio. The programs range from Bach to Mendelssohn.

ERNEST SCHELLING, during his American tour, will play his "Suite Fantastique," which he played with great success in Holland, under the direction of the noted Dutch Conductor, Mengelberg.

The Philadelphia Operatic Society, under the direction of Mr. S. Behrens, has recently given a successful performance of Verdi's "Aida."

It is said that Miss Katherine Goodson has been engaged to play with a larger number of orchestras in this country this season than has any other pianist of her sex. She will play with eleven different prominent orchestras.

Mr. HERMANN GENSS, a pianist resident in California, has recently made a highly successful tour of Germany, Switzerland and other parts of the old country.

THE symphony orchestra recently established in Seattle, Washington, is under the direction of Michael Kegerise, a pupil of Reinecke and other noted masters. A guarantee fund of \$4,000 has been raised for its support.

A FINE organ has recently been installed in the St. Martin's church in Chicago. Mr. Wm. Middleschulte played at the opening services dedicating the organ.

RECENT reports from London indicate the continued popularity of Albert Spaulding, the young American violin virtuoso, who has been creating such a sensation in Europe.

MISS A. C. QUINLAN, pianist, Mr. Frederick Hahn, violinist and Mr. E. S. Van Leer, recently gave a very commendable recital in the New Hall at Sharon Hill, Pennsylvania.

Mr. H. W. SAVAGE, who has brought the enormously successful operetta "The Merry Widow" to America, has recently produced a comic opera by the well-known English composer, Edward German (Edward German Jones), who is better known through his works written for symphony orchestras. "Tom Jones" is a most delightful musical treatment of a libretto taken in part from the famous novel by Fielding. While it cannot be said to be as tuneful as "The Merry Widow," in any sense of the word, the musicianship of the piece and its fine old English flavor commend it to all lovers of the theatre and music.

Abroad.

It is said that Italy has determined to create a National Lyric Theatre modelled on the lines of that at Bayreuth. The old Teatro Fenice, at Venice, has been chosen by the promoters of the enterprise. It is hoped that the necessary reconstruction and refurbishing will be completed by 1908.

ELSA RUBENGER, the well-known 'cellist, has arrived in Berlin with the intention of making that city her musical headquarters for the present. She will be warmly greeted when she reappears upon the Berlin concert platform, where she has not been heard for three years. In addition to her concert work she will devote a part of her time to teaching, her pedagogical services having been secured by the kindwork of Scharwenka Conservatory.

In Germany the example set by Bayreuth of closing the doors the moment the orchestra plays the first bar of the overture is becoming contagious; for not only are the opera houses adopting the plan, but also the theatres. The municipality of Chemnitz has decided that in future, at all the theatres, no one shall be admitted after the performance has begun. All the German newspapers, in recording that decision, ask for a little step to be taken in their own town or district.

A NEW opera by Hermann Zumppe, entitled "Sawitri," has recently had its first performance in Schwerin. The representative German musical paper, the *Allgemeine Musik-Zeitung*, speaks very highly of the work.

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"Now she is fat and well and has gained 40 pounds. We never have indigestion any more and seldom feel the desire for meat. A neighbor of ours, 68 years old, was troubled with indigestion for years; was a heavy meat eater, and now since he has been eating Grape-Nuts regularly, he says he is well and never has indigestion. I could name a lot of persons who have really been cured of indigestion by changing from a heavy meat diet to Grape-Nuts."

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THE string quartette, headed by the well-known violin virtuoso, Henri Marteau, is meeting with unusual success in Germany.

LORENZO PEROSI, the Capellmeister of the Sistine Chapel of the famous Cathedral of St. Peter's at Rome, has emerged from his apparent retirement and announces a new work. It is an oratorio, "Anima" (The Soul), and will shortly receive its first performance at the newly-constructed concert chamber in the Vatican.

"THE HEART OF DOUGLAS," a new work for male chorus, by Hegar, is receiving a great deal of attention in Germany just now, and is to be given by over fifty leading singing societies in the Fatherland during the coming winter.

M. A. R. has been made a Royal Professor of Saxony. Professorships of this kind are much sought in Germany as they carry with them a distinction unknown in our republican land. Reger is without doubt one of the most intellectual composers of the day. His comprehension of the inner principles of composition, counterpoint, etc., is all comprehensive. By many he is hailed as a glorified Bach with the advanced tendencies of a Brahms. At present his music must seem very strange to most hearers, but we are glad to see that his talent is being recognized during his lifetime.

MR. ALBERT COATES, an Englishman, has recently been appointed assistant conductor of the Dresden Opera. He is a pupil of Arthur Nikisch.

MASSANET has recently completed a new opera entitled "Bacchus," which is soon to be produced at the Paris Grand Opera, and also a ballet, "Espado," to be produced at Monte Carlo.

EUGEN D'ALBERT has now been before the public as a concert pianist for twenty-five years. He made his first appearance as a virtuoso twenty-five years ago in Cologne. Soon thereafter he became the Court pianist to the Grand Duke of Weimar.

A FRENCH journal says that among the late Dr. Joachim's papers there have been found a set of documents showing that a sketch for a music drama on the Buddha legend had been made by Wagner after he completed "Tristan." It was already known that Wagner made a brief sketch for a drama, "Die Sieger," of which Buddha was to be the central figure.

WILLIAM TAPPERT, who died in Berlin late in October was one of the most voluminous of the German critical writers upon music. He was born late in 1830 and is best known by his famous "Wagner Lexicon."

A MEMORIAL tablet has recently been placed upon the house in Karlsruhe where Chopin resided. How genius breaks down the barriers of Nations!

We are officially advised that the Bayreuth Festival of next year will consist of seven performances of "Parsifal," two complete cycles of "The Ring," and five performances of "Lohengrin." Application for tickets may now be made. The festival will last from July 22 to August 20.

MASSANET has recently completed a new incidental music to Shakespeare's "As You Like It," which will be performed in the near future at the Reinhardt Theatre in Berlin.

SIGISMUND VON HAUSEGGER has taken the position of Royal Capellmeister of the Stuttgart Court Opera formerly held by Carl Pohlig, now director of the Philadelphia Orchestra.

M. SAINT-SAËNS has just completed a transcription for two pianofortes of Chopin's sonata in B flat minor.

EDMUND HART TURPIN, who died on October 24 last, was one of the best known and most self-sacrificing of contemporary English teachers. He was born at Nottingham on May 1, 1835. His early studies were directed by Noble, John Hullah and Ernst Pauer.

THE citizens of Lille, France, are contemplating the erection of a monument to Edward Lalo, the composer of the noteworthy opera "Roldys."

CESAR CUI has just completed his new opera, "Prisonnier au Caucase," and will be produced in St. Petersburg shortly.

FRANZ LEHAR, the composer of the enormously successful "Merry Widow," has just completed an opera with a ballet to be danced by children.

A RECENT investigation shows that the coat of arms of the great Irish family, the O'Neills, is that of an old Irish family, and it seems likely that the great Norwegian composer had some Irish ancestry behind his Scotch grandfather.

HERMAN HANS WETZLER, who conducted a large orchestra in America some years ago, has recently been appointed conductor of the Hamburg Municipal Opera House.

QUESTIONS AND ANSWERS

(A staff of musical experts is employed to answer questions sent in by Etude readers. Questions should be written on one side of the paper only and not with other things on the same sheet. The writer's full address must be given in every case or the questions will receive no attention. In no case will the writer's name be printed. Questions that have no general interest will not receive attention.)

L. P.—Nicholas Rubinstein was a brother of Anton Rubinstein, and while not so widely known as his more celebrated brother, he nevertheless did an enormous amount for music in Russia. He was born June 14, 1835, and like his brother showed precocious aptitude for music. While a boy it is said that he learned quicker, and possessed more talent than his brother Anton. While the latter devoted himself entirely to music, Nicholas chose a university education; he studied at Berlin, and also took lessons in piano playing of Kullak. As a student at the Moscow University and even later, he earned his living by teaching the piano. After his marriage, he was compelled to give up playing in public on account of the attitude of his wife's relations. In 1859, he founded the Russian Musical Society in Moscow, which exerted a powerful influence on the musical life of the city. In 1864, following the example of his brother Anton, who had founded a similar institution in St. Petersburg, he established the Moscow Conservatory, of which he continued the director until his death.

Besides his remarkable ability as a pianist, he was an excellent conductor, and possessed great executive ability in promoting musical affairs. One of the greatest reasons for his attitude on account of his services to music was his friendship and active sympathy for Tchaikovsky at the beginning of his career. He secured for him the post of teacher of harmony at the Moscow Conservatory. Some time even shared his apartments with him, encouraged him in every manner possible to compose, and brought out his works as they appeared. He was a devoted friend of Tchaikovsky's life of his brother, translated by Rosa Neumarch, gives an interesting account of their friendly relations. At the end of 1881, Rubinstein's health began to fail, he traveled to Nice in the hope of recovering his health, but died there in the month of March.

E. B.—The time spent by opera singers varies more or less according to circumstances. Thus Mme. Calvé, studying with Marchesi and Puget, made her debut at Nice in a charity concert. Her first important public appearance was at the Théâtre de la Monnaie, in Brussels, when she was only eighteen. Two years later she appeared for the first time in Paris. After some tours in Italy, she appeared again in Paris in Bizet's "The Pearl Fishers," when she was but twenty-five. Although she has given remarkable impersonations of Marguerite in "Santuzza" in "Cavalleria Rusticana," it is by her vivid interpretation of the part of Carmen that she is best known. Emma Eames studied singing at an early age under Miss Clara Wenger and others in Boston, but she studied for two years only under Madame Marchesi. She made her debut in "Romeo and Juliette" when twenty-two years of age. In 1891, when she was twenty, she made a great success of Marguerite at Covent Garden in London, where she also sang Elsa, in "Lohengrin," Juliette, Mireille, in Gounod's opera of that name, and Desdemona in Verdi's "Otello" with great success. In the following year she added greatly to her reputation by her impersonation of the Countess in Mozart's "Marriage of Figaro." Two years later she added the roles of Eva in "The Mastersingers" and Elizabeth in "Tannhauser," while only twenty-seven years old. Her period of preparation seems short, but she is an indomitable worker. Madame Melba sang first in public when she was five years old. She married at the age of seventeen (other accounts say she was twenty-two), and when she married Captain Armstrong, but at all events it was not until after her marriage that she decided to take up a musical career. She gave a concert in London in 1886, and then went to Paris to study with Madame Marchesi. After twelve months work (other presumably less accurate accounts say two years), she was pronounced ready for the stage, making her debut at the Théâtre de la Monnaie in Brussels in 1887, when twenty-eight. Her success was immediate and rapid. Her most famous parts are Gilda in Verdi's "Rigoletto," Ophelia in Thomas's "Hamlet," Juliette in Gounod's "Romeo and Juliette," Marguerite in "Faust," Nedda in "Pagliacci," Michaela in "Carmen," and Margaret de Valois in "The Huguenots," besides others. In Melba's case, her vocal capacity was so phenomenal as to lessen the period of study.

In Nordica's case, her natural capacity was not so marked, but her perseverance and energy are her dominant traits. What Nature has withheld she has supplemented by ambition and untiring effort. She was taught singing first by John O'Neill at the New England Conservatory in Boston. She

sang in church, and afterward in a tour throughout America with the Handel and Haydn Society and with Thomas's Orchestra. At the age of nineteen, she went to England and sang with Gilmore's Band. She then studied singing at Milan with "Sangiovanni," a successful debut at Brescia at the age of twenty as "Violetta" in "La Traviata." After singing in Germany, she was engaged at St. Petersburg, when twenty-two years old, and in the following year sang in "Faust" and "Hamlet," having studied her roles under the composers' direction. After a varied operatic experience she turned to Wagnerian opera, singing at Bayreuth in 1894, and at Covent Garden in 1898, 1899 and 1902. She has also sung frequently in later years at Bayreuth. In general, it is difficult to fix the exact period of study of the most famous singers. Their early education has been interrupted, or concert tours have intervened, but their final preparation has usually ranged from one to two years and a half. The true artist, however, is always studying, but what has been acquired in youth can only be maintained by dint of constant application in polishing and perfecting the first studies. An extremely interesting book which will give you much information on the points you desire is "Stars of the Opera" by Mabel Wagnalls, published by Funk & Wagnalls, New York, 1907. It consists largely of interviews with the singers themselves, such as Sembrich, Baines, Calvé, Lilli Lehmann, Geraldine Farrar, and Nellie Melba. The information thus obtained should be authoritative. Another interesting book, although not brought so far up to date, is "Famous Singers of To-day and Yesterday," by Henry C. Lahee, published by L. C. Page & Co., Boston.

SUBSCRIBER—Pol Plancon, one of the greatest basses now on the stage, was born January 12, 1854, at Fumay, Ardennes, in France. He studied under Duprez and Brignola in Paris. In 1877, he made his debut at the Grand Opéra as "Hugues" in "Les Huguenots." He was engaged there for two years and sang the roles of Joseph in Gounod's "Cinq Mars," Eustache in Saint-Saëns' "Jeanne d'Arc," and in 1880, he made his debut in Paris in Duprat's "Pétrarque." He appeared in concerts there with great success, and in 1883 took the part of Mephistopheles in "Faust" with enormous success. He sang this role over one hundred times during a ten years' engagement at the Paris opera. He sang there in Gounod's "Sapho," Massenet's "Le Cid," Saint-Saëns' "Ascanio," etc. In 1891, he made his debut as Mephistopheles in Covent Garden, London, and so great was his popularity that he appeared from that time until 1904 in each successive season. From 1893, when he made his debut at the Metropolitan Opera House in New York, he has sung every winter in America up to 1906. His voice is marvelous, and he is a well-trained in every detail of vocal technique, and he is also a consummate actor. He is equally at home in operas of such different schools as "Aida," "Tannhauser," "Lohengrin," "The Master Singers" and Massenet's "La Navarraise."

A. B. H.—In playing octaves and repeated chords, the basis of the technique consists in the strength and flexibility of the wrist. Just as in most other cases, the strength of the fingers is the fundamental to be obtained, although the forearm and even the tricep muscles at the back of the upper arm are used to assist again in a particular case, the flexibility of the wrist. It is well to hold it low at first in order that no assistance may be derived from the upper arm. When gained, it is permissible to allow the weight of the upper arm and even the shoulders to assist in the production of more tone. It is to remember in wrist as well as in finger training, that the simpler muscular combinations must be practiced until perfect control is obtained over them, before attempting with more complicated adjustments. You will find useful exercises in MacDowell's second book of exercises published by Breitkopf & Härtel, also in Isidore Philipps' "School of Octave Playing." The last is most comprehensive and contains original exercises, as well as many examples from works of the masters and special studies.

G. B. L.—Messrs. Chickering & Co. are now in their second year of their manufacture of clavichords, harpsichords and more recently of virginals, under the personal supervision of Mr. Arnold Dolmetsch, who is undoubtedly one of the foremost livingponents of all that concerns the construction of these precursors of the piano, as well as in the interpretation of the music written for them. He was born at Le Mans in the province of Maine, France, February 1858. His mother was French and his father German-Swiss. As a boy he served the foundation of his intimate knowledge of piano construction. He became interested in the violin, however, and went to Brussels where he studied under Vieuxtemps. Later he accepted a position as teacher of the violin in the Sülurich College of Music in England. Always interested in the early violin classics, he gave attention to the English classicists Henry Purcell, and gave a concert of his viola d'amore, an instrument that was before obsolete, and also studied the literature for this instrument. In this way, he became gradually more and more engrossed in old music, until, finally, it became his specialty. He has traveled widely in this country, as far west as San Francisco, lecturing and giving concerts in illustration. He is now preparing some unique programs for presentation this winter.

A Pupil's Program

This program is arranged with the view of presenting an interesting variety of instructive piano pieces, the numbers affording a pleasing contrast.

Suitable songs are interspersed to lend additional attractiveness.

1. Piano: Dolly's March - Perley Dunn Aldrich
2. Piano: The Three Black Crows - Perley Dunn Aldrich
3. Piano: The Whip-poor-will - Elsa E. Swartz
4. Piano: The Flock of Black Birds - Elsa E. Swartz
5. Piano: The Dance of the Brownies - Edith L. Laver
6. Piano: The Sleight Ride - Helen B. Lawrence
7. Piano: Merry Little School Girls - Elmer A. Todd
8. Piano: Finger Solfege - Mrs. Crosby Adams
9. Song: Daffodils - Rose M. Eversole
10. Piano: Colonial Days March - Louis Meyer
11. Squirrel's Chatter - E. R. Kroeger
12. Piano: Fairies' Music Box - Edythe P. Hall
13. Nirvana (Valse Gracieuse) - Dupont Hansen
14. Piano: Blind Man's Buff - W. C. E. Seeboeck
15. Leap Frog - W. C. E. Seeboeck
16. Song: Come Away - Chas. W. Gaden
17. Piano: Reapers' Dance - Leo Oehlmer
18. Romance in C Major - Emil Liebling
19. Piano: Gondolieri - A. Grant-Schaefer
20. Toccata - Hubbard W. Harris
21. Piano: The Wanderer's Dream - Hiram Willis
22. In the Moonlight (Waltz) - John H. Davies
23. Song: Japanese Maiden - Jessie L. Gaynor
24. Piano: Minuet (The Stately) - Rudolf Friml
25. Piano: Robin Redbreast - Carl Koelling
26. Piano: Euridice (Valse Brillant) - Mrs. C. A. Boyle

From "Children's Pieces," by Perley Dunn Aldrich.
From "Bird Echoes," by Elsa E. Swartz.
From "Five Short Sketches," by various composers.

The above piano pieces grade from I to IV in difficulty, the easier ones coming first on the program.

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REVIEW OF NEW PUBLICATIONS.

The Tone Placed and Developed, by Carl Pretorius (Published by the Faulkner-Ryan Co.). Price, \$1.50.

Mr. Pretorius has taken one of the many aspects with which the marvelous phenomena of voice may be considered. His work shows at once that the author has done much original thinking, and his exposition of the scientific principles pertaining to the form, length and amplitude of sound waves is unique and interesting. It is a book which seekers after the truths underlying the production of tone should take into careful consideration. We do not, however, agree with Mr. Pretorius in feeling that it is necessary to insert additional consonants in words to better pronunciation. The pronunciation of the word ever, for instance, is ever and not ev-ver, as Mr. Pretorius would like to have us sing it.

The Appreciation of Music, by Thomas Whitney Surette and Daniel Gregory Mason (Published by the H. W. Gray Co.). Price, \$1.50 with musical illustration published in a separate volume at \$1.00.

Notwithstanding many similar attempts to do what the authors have essayed to do in this work, the book is very valuable, unusual and interesting. The authors presuppose the reader to have had an elementary training in music notation. Their experience in presenting the principles of this subject in popular lectures have stood them in good stead and has little that the average reader will fail to comprehend very readily. The first part of the book has to do with a very cleverly conceived popular exposition of musical forms in which the importance of the folk song is recognized. Later the subject is treated to greater extent by the practical analyses of entire works, such as the second fugue (in C minor) from the first book of the "Well Tempered Clavichord" of J. S. Bach. The last four chapters of the book are given over to Beethoven and the reader is encouraged to do original work, based upon the previous knowledge he has gained from reading the first part of the work. Altogether it is a book we can most heartily commend, not only to students pursuing courses of self-study, but to amateurs desiring to attain more intimate knowledge of the material with which composers work.

Chats with Music Lovers, by Annie W. Patterson (Published by J. B. Lippincott Co.). Price, \$1.25.

This little book, intended originally for English readers, contains much of interest to Americans and much that can be of very little help to musicians in this country. The author takes a very practical aspect of things in general, and it is interesting throughout. Those who desire to broaden their purview by determining how such subjects as: "How to Conduct," "How to be an Organist," "How to give Musical Entertainments" are regarded in Great Britain are advised to secure this work.

Ignaz Jan Paderewski, by E. A. Baughn (Published by John Lane). Price, \$1.00 net.

A thoughtful appreciation and biography of the great pianist by one of the most interesting English writers upon musical subjects. The book shows the many-sided talent of the famous Polish virtuoso and contains much of interest to students as well as general readers.

PLAYING AT SIGHT.

Playing at sight is such an important element in the every-day work of the teacher that it should never be neglected. It depends very largely upon the methods of instruction employed at the start. A carelessly taught child rarely, if ever, develops into a good "sight-reader." Much of the careless sight reading we continually observe is due, in a measure, to the efforts of teachers to "not over the ground at the start." The most unfortunate. The pupil is hurried through the foundation principles of notation in its application, the expression of music and the sight reading capacities of the child are likely to be forever hampered by faulty early conception.

Considering sight reading from the higher musical and educational standpoint, the basis of all thorough work should be laid in insisting upon having the child sing at sight. Only too often sight reading means to the child an ability to press down certain keys represented by the printed symbols on the music page. This is all wrong. The symbols represent sounds and not keys, and the child should comprehend this great truth from the start. The best way to bring about this comprehension and the discrimination between the sound the music represents and the ivory and ebony keys is to start sight singing before any piano instruction is attempted. The sight singing instruction the child receives in public schools is often worse than useless. Not one teacher in ten thousand attempts teaching sight singing before starting pianoforte instruction, and yet it is the only ideal way leading to good musicianship and fine pianoforte playing.

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RECITAL PROGRAMS.

Pupils of Louis P. McKay.

Water Nymph (4 hrs.), Ethelbert Nevin;
The Merry-go-Round, Goerdeler; In the
Smithy, Edm. Parlow; Nocturne, Reynald;
Napoli, Nevin; Printemps, Lack; Valse
Brillante, Engelmann; Diabolina, Bendel;
By the Brookside, Tours; Invitation to the
Dance, Von Weber; Murmuring Zephyrs,
Jensen-Niemann; Polonaise, Meyer; On
Blooming Meadows, Rive-King.

Pupils of L. G. Heinze.

March, "Lohengrin," (4 hrs.), Wagner;
Prelude, Invention, Bach; Les Sylphides,
Chaminade; Violin Trio, Moffat; Gondoliera
(4 hrs.), Reinecke; Mondschein, MacDowell;
Halling, Grieg; Adoration (violin), Borowski;
Berceuse (from Jocelyn) (violin), Godard;
Concerto (A minor), Grieg.

Pupils of Miss E. A. Lugg.

Evening Song, Krogman; In May, Behr;
In the Corn Field, Lange; Mocking Bird,
Fantasia, C. W. Kern; Clover Blossoms, F.
G. Rathbun; Little Fairy Waltz, Streabog;
With Song and Mirth, Bohm; Alpine Scenes,
H. Karoly; Silver Stars, Bohm; Forge by the
Brooklet (4 hrs.), C. Kolling; Rondo Brilliant,
Op. 62, C. M. Weber.

Pupils of Miss Parry Bundy.

Mazurka, Bohm; Barcarolle, Rubinstein;
Valse, Durand; Song of the Woodman;
Lynes; German Triumphal March, Kunkel;
Barcarolle, Caprice, Gade; Song of the
Sutor, Song of a Hero, National Dance,
Grieg; Spinning Song, Hollaender; Hungarian
March, Delloux; Fantastic Etude, Kullak.

Pupils of F. A. Ballaseyus.

Allegro from Septuor (4 hrs.), Beethoven;
Sonata, Op. 27, No. 2, Beethoven; Charge
of the Hussars; March Militaire (4 hrs.),
Schubert; Exaltation, Schumann; Theme and
Variations, Schubert; Polacca (two pianos
and strings), H. Mohr; The Lawn Party
(Waltz Song), Ch. Lecocq.

Pupils of Weiser School of Music.

Pieces for the Left Hand Alone.
Abendlied, Hollaender; Hunting Song,
Hollaender; Melody in F, Horvath; Petite
Valse, Op. 6, Foote; Romanze, Op. 156, No. 2,
Spindler; Melody in A, Hollaender;
Waltzer, No. 4, in C, Hollaender; Menuet in
D, Flat, Op. 113, Rheinberger; Theme, Op.
10, Pirkhert; Drawing Room Study, Greulich;
Come, Sweet Home, Wehli; In der Damm-
g. Op. 41, Haine; Romanze, Op. 267, No. 4,
Lichner; Impromptu, Op. 184, No. 4,
Lichner; Romanze, Op. 267, No. 2, Lichner;
Lee, Op. 92, Ravina; Valse d'Adele, Zichy;
Romanze, Op. 37, Foote; Perpetuum Mobile,
Op. 31, Hollaender; Romanze, Op. 156, No. 3,
Lichner; Sextette from "Lucia Di Lammer-
moor," Op. 13, Leschetizky-Donizetti.

Pupils of Miss M. S. Colvin.

Polish Dance (4 hrs.), Moskowski;
Valse (Valse Lyrique), Brown; Song
of Words, Mendelssohn; Traumerei,
Schubert; Dances Allemandes (4 hrs.),
Schubert; Scarf Dance, Chaminade; Inter-
Mascagni; Contemplation, Lichner;
d'Amour (4 hrs.), Von Blon; Song
of Swallow, Orfa Grand Polka, Gott-
schannhauser (4 hrs.), Wagner-Beyer.

Pupils of Gustav L. Becker.

And Rhapsody, Brahms; Allegretto
Ando, Haberbier; Intermezzo, Brahms;
de Style, Ravina; Fantasie in F Sharp
Mendelssohn; Ballade, Bendel; Toc-
Sgambati; Second Movement from Raff
erto.

Pupils of Mrs. H. A. Hull.

Beliefer, Kramer; At Evening, Sartorio,
Grenadier, Bonheur; The Gypsy (4
hrs.), Hunt; War March, Spindler; Tann-
er March, Wagner; Come Back to Erin,
Queen of the Fairies, Smith; Slumber
Fest, Fessler; Dance of the Gnomes (4
hrs.), Holst; Busy Little Housemaids, Wat-
son; II Corricolo, De Grau; Glissando Ma-
rka, Bohm; From Flower to Flower, Kul-
ter; Tarantella, Smith; Boute en Train,
Ringer; Spinning Song, Litloff; La Cali-
ennette, Herz; Valse a la Bien Aimee,
Quett; Salut a Pesth, Kowalski.

Pupils of Miss Baker.

the Arena (4 hrs.), Engelmann; The
option (4 hrs.), Engelmann; Petit Carni-
valse (4 hrs.), Streabog; Evening,
v; Joyous Return (4 hrs.), Ringuet;
e Lorraine (8 hrs.), Missa; Whisperring
yrs, Carl Heins; Flugelkleide (6 hrs.),
uer; Tarantella, Scottson Clark; Polish
p (6 hrs.), Scharwenka; Minuet in E,
(6 hrs.), Mozart; Sounds of Spring,
l; Frolic of the Butterflies, Bohm;
al Polonaise (6 hrs.), Kramer; Drift-
clouds, Wolf; March and Pilgrims'
"Tannhauser," (6 hrs.), Wagner;
ise Brilliant, Deceve; A Day in Se-
6 hrs.), Thullier; "Cujus Animam"
ription, Rossini; Caprice Brillante, J.
ohn; Novelllette, Schumann; Rondo
toso, Mendelssohn.

Pupils of Miss L. S. Dietz.

Behr; Evening, Low; Solemn
Low; Slumber Song, Guritt; The
he Valley, Wenzel; A Lawn Party,
e Carillon (4 hrs.), Ringuet; When
Bloom, Von Blon; The Two Flowers
Koelling; Sundowner Dance (4 hrs.),
nont; Album Leaf, Kirchner; The
Ripley; Moonlight in the Forest,
a; The Lake (4 hrs.), Dourville;
ia, Gobbaerts; Processional March
Ringuet; Spinning Wheel, Schmolli;
70, No. 1, Chopin.

STACCATO AND LEGATO.

Andrew Carnegie tells of an old
Scotch lady who had no great liking for
modern church music. One day she
was expressing her dislike of an
anthem, when a friend said, "Why, that
anthem is very ancient. David sang it
to Saul." "Weel, weel," said the old
woman, "I noo for the first time under-
stan' why Saul threw his javelin at
David when the lad sang for him."

There was a young boy in a choir
Whose voice rose up higher and hoir.
It reached such a height
It went clean out of sight;
They found it next day in the spoir.

Boy—"Beg pardon, sir, but I heard
some one say you was a Doctor of
Music."

Herr Paganinni—"Vel, so I was.
Vy?"

Boy—"Well, will yer please see
what's the matter with dis trumpet?
It won't blow, and it was new only
yesterday."

Jones—"That young man who plays
the cornet is ill."

Green—"Do you think he will re-
cover?"

Jones—"I am afraid not. The doctor
who is attending him lives next door."

The kindergarten children are strug-
gling with the alphabet.

"Who can tell what comes after G?"
asks the teacher. Silence reigns.

Again she questions, "Doesn't any
one know what comes after G?"

Then Carleton raises his hand. "I
do," he says. "Whiz. Gee whiz."
Woman's Home Companion for November.

At one time Paderewski lived in
Paris in a condition of extreme poverty.
But the turning point of his career
came when a foreign Princess engaged
him for a private performance at a fee
of twenty dollars.

There was a fashionable audience and
Paderewski played his best. His efforts
were successful, and the congratulatory
remarks of some members of the audi-
ence were crowned by the Princess'
request that he should use her carriage
to ride home in.

But though Paderewski was poor he
was proud.

"Madam," he said, "my carriage is at
the door."

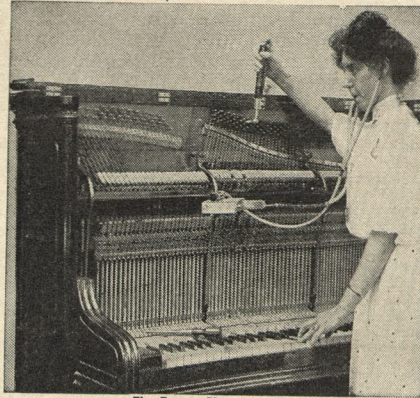
Camille Saint-Saëns, the French com-
poser, boasts that, like Mozart, he
chose his relatives with the greatest
discretion. His mother was an artist,
his aunt an accomplished musician.
The child showed very early an extra-
ordinary susceptibility to musical
sounds, and he delights to tell how,
when he was a tot of three or four, his
great-aunt would get all the clocks in
the house and set them striking, mak-
ing him tell the differences in the
vibrations and imitate them with his
voice. To this early training he at-
tributes much of his remarkable
memory and faultless ear.

It so happened that two ladies were
making their way to their seats at the
very moment Von Bülow finished his
introduction of the first movement of
Beethoven's "Sonata Pathétique." This
so irritated him that he purposely com-
menced the allegro at such an absurdly
slow pace as to make the quavers in
the bass correspond exactly to the time
of the ladies' footsteps. As may be
imagined, they felt on thorns and hur-
ried on as fast as they could, while
Von Bülow accelerated his tempo in
sympathy with their increasing pace.—
Barnett's Musical Reminiscences.

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Repairing, including Polishing,
French Polishing and Staining.

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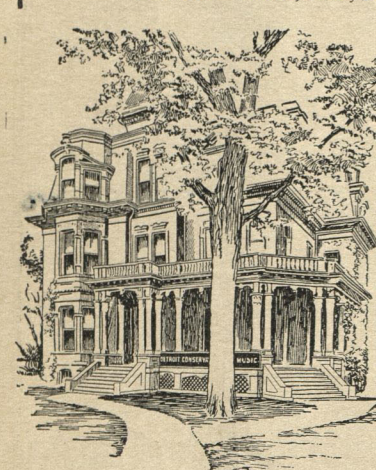
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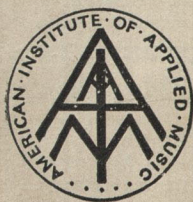
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