

4-1-1905

## Volume 23, Number 04 (April 1905)

Winton J. Baltzell

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

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

---

### Recommended Citation

Baltzell, Winton J.. "Volume 23, Number 04 (April 1905).", (1905). <https://digitalcommons.gardner-webb.edu/etude/502>

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

APRIL, 1905.

# THE ETUDE

FOR ALL MUSIC  
LOVERS.



WITH SUPPLEMENT

VOL. XXIII No. IV

*Pub. by* THEO. PRESSER *Phila. Pa.*

\$1.50 PER YEAR 15 C. A COPY

# EASTER MUSIC

**"Solos in Sheet Form"**

Campbell, Day of Reconstruction, 2 Keys—High and Low Voice	50
Coombs, King of Glory, 2 Keys—High and Low Voice	75
Gounod, Easter Eve, 2 Keys—High and Low Voice	65
Gounod, Easter Eve, 2 Keys—High and Low Voice	65
Gounod, Easter Eve, 2 Keys—High and Low Voice	65
Gounod, Easter Eve, 2 Keys—High and Low Voice	65
Lansing, Lord is Risen, With Violin Obligato, 2 Keys—High and Low Voice	65
Norris, Alleluia, 2 Keys—High and Low Voice	60
Stults, R. M., The Voice Triumphant—High Voice	60
Sudds, O Gladsome Day, With Violin and Cello Obligato, High Voice	50

**Anthems in Octavo Form**

Alleluia, Now is Christ Risen	08
Atwaters, He is Risen	12
Chapple, Christ Our Passover	10
Danks, Christ the Lord is Risen To-day	06
Darnton, Christ Our Passover	18
Dence, Alleluia, Christ is Risen	15
Glorza, Regina Coeli, No. 2 (Christ is Risen) (Latin and English Words)	20

Goodrich, Awake Thou that Sleepest	30
Goodrich, Sweetly the Birds are Singing	12
Gounod, Blessed is He who Cometh	05
King, I am He that Liveth	12
Lyon, Christ is Risen	16
Makler, Now is Christ Risen	16
Martin, As it Began to Dawn	16
Norris, Day of Reconstruction	20
Nichol, Now is Christ Risen	15
Newcomb, As it Began to Dawn	15
Rathburn, F. G., Christ Our Passover	15
Schnecker, How Calm and Beautiful the Morn	15
Schackley, Christ Our Passover	15
Simper, Catech, Hallelujah! Christ is Risen	18
Stewart, Thanks be to God	18
Sudds, This is the Day	08
Trowbridge, J. E., Hallelujah! Christ is Risen	18
Trowbridge, Why Seek Ye the Living?	15
Watson, Give Thanks unto the Lord	15
Wedell, Sing, Gladly Sing	12

**Carols in Octavo Form**

Dow, Ye Happy Bells of Easter Day	10
Wheeler, Welcome Happy Morning	05

In addition to the above list of our own publications we have a large and complete stock of Easter Music for the Sunday School and Choir. Solos, Duets, Quartets, Anthems, Carols, Services, and Cantatas.

All sent on Selection at our usual Liberal Discounts

## THEODORE PRESSER

Music Publisher, Dealer, Importer PHILADELPHIA, PA.

Melodious Anthems of Moderate Length and Difficulty **The Anthem Repertoire** At the Smallest Price Possible

This volume contains 64 pages of anthems by well-known, modern composers, together with a number of pieces especially compiled and arranged for this volume. All are melodious and interesting, well harmonized and not at all difficult. Among the composers represented are Adam Gelbel, E. A. Baril, Charles Stimpert, F. W. Wedell, E. Minshall, R. S. Ambrose, H. C. MacLaughlin, N. H. Allen, F. H. Brackley, J. M. North, Walter Spangney, and A. R. Gaul.

## THEODORE PRESSER

Music Publisher, Dealer, Importer PHILADELPHIA, PA.

Melodious Anthems of Moderate Length and Difficulty **The Anthem Repertoire** At the Smallest Price Possible

This volume contains 64 pages of anthems by well-known, modern composers, together with a number of pieces especially compiled and arranged for this volume. All are melodious and interesting, well harmonized and not at all difficult. Among the composers represented are Adam Gelbel, E. A. Baril, Charles Stimpert, F. W. Wedell, E. Minshall, R. S. Ambrose, H. C. MacLaughlin, N. H. Allen, F. H. Brackley, J. M. North, Walter Spangney, and A. R. Gaul.

This volume may be regarded as a continuation of the successful collection "Model Anthems," which is the cheapest and most popular collection of generally useful anthems which has ever been published, and at the same price. 25c. postpaid per single copy; \$1.80 per dozen. Transportation is additional at the dozen price, postage included.

THEO. PRESSER, 1712 Chestnut St., Philadelphia

## Modern Dance

A COLLECTION OF DANCE MUSIC OF MEDIUM DIFFICULTY FOR THE PIANO

## Album The Juvenile Duet Players

PRICE, 50 CENTS

THIS book has been made to fill a demand for a collection of good dances more difficult than those contained in "The First Dance Album."

Every piece is a gem—the choice of our whole catalogue between the grades of 2 and 4.

The book has been especially designed to meet the demands of the modern ball-room, being rich in captivating waltzes and dashing two-steps, as well as a number of various other dances.

## Childhood Days

PRICE, \$1.00

Composed, Compiled and Arranged especially for Class and Private Instruction by DR. HANS HARTMAN

New and sparkling material has been used throughout this work. As its name indicates, this most necessary material to a pupil's progress has been made pictorially suggestive—bright and progressive gradually. The early portion of the work has the pupil's part written in large type, and the piano part in smaller type, so that the latter part of the work may be played by the pupil alone.

THEODORE PRESSER, 1712 Chestnut Street, Phila., Pa.

## STROCK & ZELNER PIANOS

Manufacturers of Artistic Grand and Upright Pianos

## A Decided Novelty

# for Piano Players!!

Of more than passing interest to TEACHERS, SCHOOLS, and CONVENTS

## An Album of Music for Two Pianos—Eight Hands

## An Album of Music for Two Pianos—Four Hands

PRICE OF EACH SERIES COMPLETE \$1.00

For less than the price of a single composition in sheet form, the publishers here present two series of complete piano-music in book form that are remarkable in every particular.

The musical contents of each series are particularly attractive and of sufficient variety to potentially appeal to the tastes of audiences usual at recitals, concerts and entertainments, while the composers represented are of the standard class, and include Bocherini, Beethoven, Chopin, Liszt, Mendelssohn, Mozart, Schubert, Schumann, and many others.

The first and second piano book are each substantially bound in card covers, and both books included in a full leather card cover—making a complete and perfect series.

Each series complete (all parts), one dollar.

## The Capital Collection

OF TWO-PART SONGS FOR SCHOOL, HOME and SOCIAL GATHERINGS

With verse by such writers as Longfellow, William Tyler Olcott, Ella Wheeler Wilcox, Christina Rossetti, Margaret E. Lacey, and other fugitive lyric gems by Eduardo Marzulli, William G. Hammond, John Hawley, Xavier Scharenkara, Andrew Box, Heinrich Pfeil, Walter Maynard, Theo. Maxfield and Franz Abt.

The book has been on the market but a short time and the sales are large—proving the publisher's judgment and knowledge of what was needed and fulfilling the critics' prediction for success.

The book is artistically and substantially bound and sells for

50c

## THE John Church Company

Cincinnati Chicago New York London Leipzig

are noted for Purity, Power, and Resonance of Tone; Responsiveness of Touch, Unsurpassed Construction, Workmanship, and Excellence; and New Artistic Designs of Cases.

## Organists and Choir Masters

## SACRED MUSIC

BY WILLIAM H. GRIGGS

The compositions by this sterling composer are favorites with every organist and choir master using them.

If you are not familiar with them you should immediately examine the following:

**ANTHEMS (Octavo)**

AT EASTER DAWN (Carol)	08
COME UNTO ME YE WEARY	12
HEAR YE WHAT GOD, THE LORD, HATH SPOKEN	10
THE LEADETH ME (Hymn-Anthem)	12
I NEED THEE EVERY HOUR	12
THE NINETY AND NINE (Hymn-Anthem)	12
THOU GRACE DIVINE (Hymn-Anthem)	12

**SACRED SONG**

O JESUS, THOU ART SLEEPING	50
High voice in C, Range d to g.	
Low voice in A, Range b to e.	

Send for a copy of "Choir Leaders' Guide," containing *Thematic Excerpts* from new anthems for mixed, male and ladies' voices, with explanations regarding solos, duets, etc., in each anthem. SENT FREE. Discounts to Organists and Choir Masters. Mail Orders filled to any part of the country.

## Piano Teachers

TWO WAYS TO USE A TEACHING PIECE This is a strange statement but it is explained thus: Words have been added to these pieces to engage the attention of little players, and so, after they have learned to play them they can also sing them. To those who do not sing, the words will ensure interest through their descriptiveness.

## LITTLE SONGS AND LITTLE STORIES

BY ADAM GEBEL (KITTY'S MUSIC BOX, F. THE LITTLE GREEN HOUSE, C. THE BRAVE SOLDIER, C. THE SUN'S TRICK, F. THE KETTLE STRIKE, F. THE WHISTLE STRAY, F. I GO TO SLEEP, C. SPIN, SPIN, SPIN, C.) Price, 30 cents each. Use four double numbers for

Special Offer To introduce the above, will send one free double number for 50c.

## Four and Six Hand Music FOR PUPILS' RECITALS, ETC.

**FOUR HANDS**

BABY'S LULLABY, C. <i>Bygger</i>	30
DRESS PARADE MARCH, C. <i>Keller</i>	40
ROSEMONDE GAVOTTE, D. <i>Macy</i>	40
DARKIES' MOONLIGHT DANCE, Am. and D. <i>Goodrich</i>	60
SCARF DANCE, Ab. <i>Chaminade</i>	50
YELLOW JONQUILS, Gavotte, D. <i>Johanning</i>	60

**SIX HANDS**

BEWITCHING FAIRY, Polka, C. <i>Keller</i>	75
RESTLESS GALOP, F. <i>Mendels</i>	60
MARCH OF THE THIRDS, G. <i>Beer</i>	80
DANCE OF THE COSSACKS, <i>Winter</i>	80
YELLOW JONQUILS, Gavotte, D. <i>Johanning</i>	75

EVERY PUPIL should have a complete and handy MUSIC DICTIONARY. Send for "MUSICAL TERMS DEFINED," by M. B. Davison. Single Copy, 15c.

GRABBED THEMATIC LIST of ninety teaching pieces sent free upon application.

White-Smith Music Publishing Co. BOSTON NEW YORK CHICAGO 62-64 Stenhope St. 6 East 17th St. 259 Wabash Ave.

## THE ETUDE

## CONTENTS

"THE ETUDE," - April, 1905

Art Music in the Middle West, II W. S. B. *Machens* 139  
Teachers' Round Table. . . . . N. J. *Cory* 141  
Richard *Goldstein* 142  
The Old and the New. . . . . O. W. G. *Pfiffer* 142  
Advantages and Disadvantages of Studying Music in Berlin. . . . . H. *Venturi-Smith* 143  
The Ideal Musician. . . . . E. B. *Hill* 144  
When Doctors Diagnose. . . . . W. F. *Gale* 144  
The Musical Faculty. . . . . H. *Magnus* 145  
The Traditions of Musical Expression. . . . . A. Lesson by Isidor Philipp at the *H. D. Williams* 146  
Music in Fiction. . . . . H. *Venturi-Smith* 146  
A Moral Element in Music. . . . . H. *H. Marling* 146  
Organ and Choir. . . . . H. *Evans* 147  
About Musical Talent. . . . . G. *Lehmann* 148  
Elementary Instruction. . . . . H. M. *Barnhart* 149  
The Mission of the Musical Critic. . . . . J. E. *Henry* 150  
The Study of Musical History. W. J. *Headerson* 151  
Editorial Page. . . . . 152  
Vocal Department. . . . . H. W. *Greene* 155  
Organ and Choir. . . . . E. E. *Truett* 158  
Etude Music Study Club. . . . . *Articles by W. J. Botsell and A. L. Manchester* 160  
Vocal Department. . . . . *George Lehmann* 162  
Humoresque. . . . . A. H. *Peacock* 164  
Publishers' Notes. . . . . 165  
Recital Programs. . . . . 167  
Musical Journal. . . . . 169  
Questions and Answers. . . . . 169  
Review of New Publications. . . . . 171

## MUSIC

From Norway, Opus 392. . . . . G. *Kroellig* 1  
Soldiers' Chorus and Spinning Song from "The Flying Dutchman" (four hands). *R. Wagner* 4  
Organ Spiriton, Opus 50, No. 2. . . . . F. A. *Williams* 8  
Gavotte Pastorale. . . . . A. *Aranduy* 10  
Nachtstück, Opus 23, No. 1. . . . . R. *Schumann* 12  
The Little Corporal. . . . . F. G. *Demarest* 16  
March of the Flower. . . . . C. *Demarest* 21  
A Lullaby. . . . . C. *Demarest* 26  
Prayer for Lore. . . . . Wm. H. *Foxtrot* 22  
Counterparts. . . . . Wm. H. *Foxtrot* 24

## SPECIAL FOR APRIL

Six pleasing pieces for Piano, especially adapted for teaching in the intermediate grades

THE BUTTERFLY. . . . . Lavallo  
THE FIDELITY. . . . . Eckert  
TOMMY ATKINS MARCH. . . . . Eckert  
FOUR SPRINGTIME. . . . . Jurgens  
DREAM OF ANGEL. . . . . Jurgens  
SARABANDE. . . . . Jurgens

INTRODUCTORY OFFER—Upon receipt of *fourty-five cents*, will send all the above-mentioned compositions. Single, five cents each. Limited to one copy of each composition.

WALTER S. SPRANKLE, Publisher. 809 E. Eleventh Street - INDIANAPOLIS, IND

## TWO NEW BOOKS

OF INTEREST TO EARNEST PIANO TEACHERS  
**MODERN METHOD OF TECHNICAL EXERCISES**  
FOR THE QUALIFICATION OF THE FINGER

Including the Study of Transposition, Phrasing, Rhythm, and Artistic Expression of Musical Ideas.

By CARL W. GRIMM  
(Author of "Grimm's Practical Method for Piano," "Grimm's Simple Method of Modern Harmony.")  
PRICE, \$1.00

## SONG STORIES FOR THE PIANO

By CARRIE A. ALCHIN  
The Most Unique and Attractive Work ever written for Beginners.

A novel scheme for attention to the technical exercises presented in a most interesting way. The melodies are especially selected for their beauty and their suitability for the piano. The work has been prepared by a successful teacher, one who is always in close sympathy with children. Appreciate the fact that the quality of a child's work and the pleasure given by the teacher are both increased. There are thousands of children who will wish to investigate Miss Alchin's work, and we propose that every teacher for the last of the year should have a copy of this book.

THE PRICE OF THE BOOK IS 50 CENTS  
Discount to Teachers and Dealers

The Geo. B. Jennings Co., Cincinnati, O.

## Easter Suggestions

Many churches will be in need of good Easter music, directly, and we suggest the following as being adequate. Music, both easy and difficult is included, and special attention is called to the new songs by Frederick Austin by Harris. Space forbids a more complete list, but catalogues will be sent to persons interested upon request, and the music will be sent for examination to responsible parties.

**EASTER SONGS.**

Poerster, Ad. M., Christ, the Lord, is Risen. Sop. and Alto (new)	50
Gayner, Jesse L., "So, and Also (new)"	50
Niedinger, W. H., "Christ, the Lord is Risen."	50
Rougnon, Paul, "How Beatific on the Cross"	35
Spry, Walter, "How Beatific on the Cross"	40

**EASTER ANTHEMS.**

Harris, H. W., Sing to the Lord, No. 125 (new)	15
Flisler, A. E., "Christ, the Lord is Risen."	15
Havens, C. A., No. 45. Harp and Violin Obligato.	15
Nevin, George B., "The Resurrection Song."	15
Otis, Philo A., "An Easter Hymn, No. 66."	15
Simper, Catech, "Hallelujah! Now is Christ Risen."	15
Spry, Walter, "How Beatific on the Cross."	15
West, John A., "Come See the Place Where Heaven Unfolds its Portals."	15
Wrightson, H. J., "He is Risen, No. 93."	15

A complete stock of Easter Anthems by Catech Simper on hand

Published by CLAYTON F. SUMMY COMPANY 220 Wabash Avenue, Chicago

## J. FISCHER & BRO.

7 and 11, Bible House, - New York

## Music for Schools

Unison and Two-Part Songs

Rhys-Herbert W., Springtime Songs (Unison)	10
"Flourish Land (Unison)	10
School Festival Song (Two-part)	10
"Naughty Raindrops (Two-part)	10
The Vesper Hour (Two-part)	10
Crusades' Festival Song (Two-part)	20
Invitation to the Dance (Two-part)	15

## Miscellaneous

Dumb-Bell Exercises, with fifty illustrations. Music arranged by Victor Hammett, No. 725  
around the Merry Maypole Dance, with directions and illustrations. Reconstructed by Victor Hammett. 75c.  
The Juvenile Entertainer. A collection of Humorous Choruses, Action Songs, Musical Drills, Tableaux, etc., for Glee Room or Concert Purpose. Compiled by C. Burton. Three volumes; each, 75c. As for the popularity of this collection we mention that many thousand copies of these volumes are now in circulation throughout all grades throughout the United States. The work recommends itself on account of its usefulness.

## German Sacred Choruses

We have added several new and desirable choruses to our excellent list, and will send them, free of charge upon application.

## Quartet Arrangements of Favorite Songs

By MAIE, FEMME and MILDRED VOICES are published only in the Fischer's Edition. Specimen pages free.

Send for our Complete Catalogue and Thematic Pages of Organ and School Music

SCRIBNER'S LATEST BOOKS

THE MUSIC STORY SERIES. New Volume THE STORY OF THE VIOLIN, by Paul Sawney, Professor of the Violin at the Guildhall School of Music in London, with many illustrations and musical examples. \$1.25 net.

PREVIOUS VOLUMES OF THE SERIES The Story of Chamber Music by M. Kilburn The Story of Oratorio by A. W. Patterson

The Story of the Organ by C. F. Akdy-Williams The Story of Natation by C. F. Akdy-Williams

The above sent postpaid on receipt of price, or to be had from any book-seller or music dealer on application. Special list of new and old titles forwarded on request.

CHARLES SCRIBNER'S SONS Nos. 153-157 Fifth Avenue New York

EVERY ORGANIST Professional or Amateur

should have "MOLINEUX' ORGANFOLIO." Each of the three volumes contains 62 pages, Marches, Voluntaries, etc. Per volume, 50 cents. Introductory Price, until further notice, 35 cents each of the three for \$1.00. Also "THE ORGAN." Published every two months, contains in each number an average of 13 pieces of Good Organ Music, Easy to Play, Single copies, 25 cents; one year, \$1.00. Year Books from 1880 to 1904: Vols. No. 1 to 15. Bound in heavy paper covers, \$1.25 each. Send 50 cents, special price, for the EASTER NUMBER or 50 cents for Easter Number and one volume of "Organ Folio."

"THE ORGAN" also sold on installments, as follows:

Fifteen Years of Organ Music 1904 Completes the Fifteenth Year of "THE ORGAN"

GEO. MOLINEUX 150 7th Avenue - New York Please send me the 15 volumes of "THE ORGAN" for which I agree to pay \$1.00 down and \$2.00 a month for the next six months. Name: Address: Date:

Molinueux' Six-Hand Collection (Three Performers on One Piano). By J. W. LERMAN

is UNIQUE. Because there is very little six-hand music published (especially in book form), and that little is, for the most part, so difficult or intricate that students in their playing of it find it together and perform it well. These are arranged in 15 volumes, in a novel, but easily mastered, and full of good music. Each volume contains two or three pieces, but all are of high quality. The pieces are of the type that even those with little ability—mere beginners in fact—may take part in them. In nearly all the pieces, two of the parts are played with the same notes or chords, and the music is not difficult. The titles of the pieces are written on the staff, with directions to play. For novelty, brilliancy and ease, this set of six-hand pieces is truly "MULTUM IN PARVO."

Price, Five Cents MOLEUX POSTPAID, 40 CENTS To Teachers, 50 CENTS. All the pieces in this book are also published in sheet form. GEO. MOLINEUX, 148-150 Fifth Avenue, New York

STEP BY STEP A TEXT-BOOK IN PIANO PLAYING A HAND-BOOK FOR TEACHERS

BY A. K. VIRGIL THE TEACHER'S WORK MADE CLEAR, THE PUPIL'S CERTAIN, THROUGH THE APPLICATION OF CONSISTENT AND LOGICAL EDUCATIONAL PRINCIPLES. Issued in two 12mo volumes of 400 pages each. Price, \$2.00 per vol.; to Teachers, \$1.60. Vol. I, out Nov. 1, 1904; Vol. II will be out April 15, 1905. Address A. K. VIRGIL, 11 West Twenty-Second St., New York For sale also by THEO. PRESSER and book and music dealers generally

WALLA-HALLA A Superior Right Hand Book Price, 50 Cents. The greatest Piano or Orchestra Number published in any form. Mailed free on receipt of address of Player and Volume Payment and 10 Cts. THEO. PRESSER AND VOLKS EXCHANGE, 1215 Broadway, N.Y. CITY.

SIX cents each for Sheet Music. Wholesale Prices on all Popular Sheet Music sent by First-class Express. Send the two-cent stamps for Sample Copies of the Famous Music Herald. THEO. PRESSER MUSIC CO. 121 W. Seventh St. Cincinnati Ohio.

GREAT SPECIAL OFFER

FIVE VOLUMES 80 COMPLETE PIECES ALL FOR \$1.00 POSTPAID

Heins Album 11 Pieces

Heins is esteemed for melodious themes, and for their brilliancy and snowy treatment. He possesses striking originality, and successfully handles all varieties of subjects and styles—grave or gay, brilliant or sedate. On account of their brilliancy, and because they lay well under the hand, many of his waltzes are favorites as solos for commencing and public entertainments. The 11 pieces contained in this Album include many of the best examples of the author's art, and they have been chosen with a view of furnishing pleasing contrasts.

Gansch's Album 10 Pieces

In the compilation of this Album, the editor has exercised extreme care and editorial judgment. Among other, attention is directed to the grace notes studies, studies of appoggiatura, studies of octaves—broken or otherwise—etc. And there is a similar generous variety of style, a graceful melody being close neighbor to a lachrymose, a polka rondo to a descriptive or narrative sketch. Altogether it is a splendid collection, one that cannot fail to please students as well as those in search of pleasing music for recreation and amusement.

Reinhold Miniature Pictures 24 Pieces

It is the aim of this excellent collection to form a compact text, as well as to improve the technique of playing. When one with the reputation and ability of Hugo Reinhold brings to the wealth of his knowledge and experience to the accomplishment of such an object, success is assured. In the great variety of subjects, almost every style is included, and the diversity of subjects, almost every style is included, and the diversity of subjects, almost every style is included, and the diversity of subjects, almost every style is included.

Behr Album 23 Pieces

Behr is a charming writer, and a veritable "good fairy" to young piano students. In dainty ideas and conceptions, and in clear and neat methods of presenting them, he has few equals. He seems to have made a special study of methods devised to please, interest and advance young players, and he never fails to hold their attention. This collection presents contrasts in style and rhythm—lyric mood, the sentimental romance, the bright military sketch and the slow dance. Contains also interesting and containing material to please all tastes. It cannot fail to prove a valuable aid to the teacher.

Fink Rural Pictures 12 Pieces

In the study of language, it has been found that greater progress is made when the subject under consideration is presented to the child in the form of a story. The same truth applies to music, and progressive instructors have been quick to realize it. This is the fundamental idea in Rural Pictures. Subjects generally familiar, or at least interesting to young people, have been chosen. In telling the musical story the definite form, phrase, or movement is hidden or unobtrusively acquired by the student with the least possible effort. A large field of styles, embracing all the primary forms of touch, will be found in this collection.

OUR OBJECT in making this special offer is to give teachers an opportunity, at small cost, to become better acquainted with the value of these collections for teaching and recreation purposes.

Hatch Music Company PUBLISHERS AND IMPORTERS OF MUSIC

Eight and Locust Streets, Philadelphia We make a Specialty of School and Teacher Trade

PIANISTS' PARLOR

JUST ISSUED Album No. 2 of the Pianists' Parlor Album has just left press. "The world" have expressed the view that "ALBUM NO. 2" is a perfect marvel in point of both character and musical style, fingering, etc. It is, in short, an invaluable addition to the pianist's repertoire. May we send you one for 50 cents, postpaid? CARL FISCHER, PUBLISHER, NEW YORK

PIANISTS' PARLOR

CONTENTS, VOLUME II. The First Part: 1. Polka, Op. 21. 2. Waltz, Op. 22. 3. Scherzo, Op. 23. 4. Mazurka, Op. 24. 5. Polka, Op. 25. 6. Waltz, Op. 26. 7. Scherzo, Op. 27. 8. Mazurka, Op. 28. 9. Polka, Op. 29. 10. Waltz, Op. 30. 11. Scherzo, Op. 31. 12. Mazurka, Op. 32. 13. Polka, Op. 33. 14. Waltz, Op. 34. 15. Scherzo, Op. 35. 16. Mazurka, Op. 36. 17. Polka, Op. 37. 18. Waltz, Op. 38. 19. Scherzo, Op. 39. 20. Mazurka, Op. 40. 21. Polka, Op. 41. 22. Waltz, Op. 42. 23. Scherzo, Op. 43. 24. Mazurka, Op. 44. 25. Polka, Op. 45. 26. Waltz, Op. 46. 27. Scherzo, Op. 47. 28. Mazurka, Op. 48. 29. Polka, Op. 49. 30. Waltz, Op. 50. 31. Scherzo, Op. 51. 32. Mazurka, Op. 52. 33. Polka, Op. 53. 34. Waltz, Op. 54. 35. Scherzo, Op. 55. 36. Mazurka, Op. 56. 37. Polka, Op. 57. 38. Waltz, Op. 58. 39. Scherzo, Op. 59. 40. Mazurka, Op. 60. 41. Polka, Op. 61. 42. Waltz, Op. 62. 43. Scherzo, Op. 63. 44. Mazurka, Op. 64. 45. Polka, Op. 65. 46. Waltz, Op. 66. 47. Scherzo, Op. 67. 48. Mazurka, Op. 68. 49. Polka, Op. 69. 50. Waltz, Op. 70. 51. Scherzo, Op. 71. 52. Mazurka, Op. 72. 53. Polka, Op. 73. 54. Waltz, Op. 74. 55. Scherzo, Op. 75. 56. Mazurka, Op. 76. 57. Polka, Op. 77. 58. Waltz, Op. 78. 59. Scherzo, Op. 79. 60. Mazurka, Op. 80. 61. Polka, Op. 81. 62. Waltz, Op. 82. 63. Scherzo, Op. 83. 64. Mazurka, Op. 84. 65. Polka, Op. 85. 66. Waltz, Op. 86. 67. Scherzo, Op. 87. 68. Mazurka, Op. 88. 69. Polka, Op. 89. 70. Waltz, Op. 90. 71. Scherzo, Op. 91. 72. Mazurka, Op. 92. 73. Polka, Op. 93. 74. Waltz, Op. 94. 75. Scherzo, Op. 95. 76. Mazurka, Op. 96. 77. Polka, Op. 97. 78. Waltz, Op. 98. 79. Scherzo, Op. 99. 80. Mazurka, Op. 100.

ALBUM

Just Published For Easter

THE ASCENSION Cantata

Words selected from the Scripture by Rev. Chas. F. Blaisdell. Music by ALFRED G. ROBYN Four Solo Voices—Soprano, Alto, Tenor, Bass and Chorus. PRICE, FIFTY CENTS. M. WITMARK & SONS 144-146 West 37th Street, New York

FOR TEACHING "RAG TIME"

We announce the publication of "Four Southern Sketches" for Piano, by Leo Oelshner, for the cultivation of syncopated rhythms of this class. These studies have been written, carefully fingered, of fourth grade of difficulty and sufficiently melodic and characteristic for good school compositions. They fill a long-felt want in the teaching world. Price 25 cents each. No. 1—Canebrake Harvest Dance. No. 2—Plantation Belle. No. 3—In the Cottonfield. No. 4—Lullaby at the Cabin Door. "Alone." Song by F. O'Brien. Modern classic with sacred and secular words. "It is charity itself." Festschrift for Robert's famous painting of the life of the Holy Cross free with each copy. "The Girl I Loved Out in the Golden West." A sentimental descriptive ballad. Sentimental "Covington" photograph free (ready for framing) with each copy. These pictures alone sell for 50 cents each in an order. Our price for songs and pictures 25 cents each. Catalogue of popular music and dramatic literature. The TOLBERT R. INGRAM MUSIC CO., Denver, Colo.



Chas. E. Roats PUBLICATIONS Company D. Waltzes, Avon Waltzes, Francesca Waltzes, Loretta Waltzes, Love's Kermeschen Waltzes, Trailing Cynthia Waltzes, Fairy Chimes Waltzes, Beauty Under March, July Fairy March, Belle of the Ball, Cate Waltz, American Academy, Three-Step, Zaria Intermzzo, Birth of the Flowers Revue, Birth of the Flowers Song, Butterfly Waltz Song.

ANY ONE PIECE, 20 CENTS. SIX FOR ONE DOLLAR. Also published, Ochs, Mendel & Gubiner. Simple lines. Chas. E. Roat Music Co., Battle Creek, Mich. SPECIAL TO ETUDE READERS The Hour of Prayer (New), Reverie Dance of the Snowflakes A Silent Prayer, Reverie, and North American March All by Marie Louka, Composer of The Rash March

The above compositions are the writer's best efforts. We will mail these four pieces on receipt of 60c, or 15c per copy, postpaid.

WEYMANN & SON PUBLISHERS 923 Market Street Philadelphia, Pa.

FREE!

Our New 200 Page Catalogue and Thematic List Sent postpaid on request. Send for it to-day. WM. A. POND & CO. 148 Fifth Avenue, New York

Engelmann's Latest Successes

LOVE'S JOY AND SORROW—Reverie Melodious in character and easy to play OUR MASCOT A characteristic patrol that sets the feet to motion

THE STARS—Reverie Nocturne Over 500 copies of this sold in three months To introduce these to the Etude readers we will send post free any of the above upon receipt of 15c. BLASIUSS & SONS, Philadelphia, Pa.

\$2.50 Worth of Standard Copyrighted Music FREE

Below we present a list of 20 selected copyrighted compositions for the piano by eminent composers; each piece has attained a degree of prominence:

- Garden Song, reverie - - - 50c
Song of the Dawn, nocturne - - - 50c
Panfletto, Spanish serenade - - - 50c
Angel's Salutation, meditation - - - 50c
Song Without Words, nonchuck - - - 50c
Last Meditation, reverie - - - 50c
Repining Brook, salonstück - - - 50c
Sleep On, slumber song - - - 50c
Flowing Streamlet, nocturne - - - 50c
Sparkling Spring, étude - - - 50c
Dreamer's meditation - - - 50c
The Roman Charioteer, march - - - 50c
Splashing Waves, galop brilliant (4 hands) - - - 75c
Polka du Concert, caprice - - - 50c
Gypsy Carnival, fantasia - - - 50c
Chiming Bells, nocturne - - - 50c
Consolation, melody in G - - - 50c
Merry Shepherd's Lay, nocturne - - - 50c
Thoughts of Home, meditation - - - 50c
The Fawn, valse du salon - - - 50c

FREE Your choice of any five of the above

successes will be sent express prepaid and absolutely free of any charge whatsoever to all purchasers of a copy of the

"NEW TECHNIC"

By HUGO MANSFELDT

Recognized, accepted and endorsed by Franz Listz and other celebrated professors, instructors and pianists throughout the world as THE MOST VALUABLE COMPENDIUM OF THE ERA.

Price, Two Dollars and Fifty Cents EXPRESS PREPAID

for the four parts complete, handsomely bound in flexible cloth and hand sewed.

It is a common-sense tuition, and guarantees a perfection in finger dexterity, and enables the pupil to accomplish greater results in far less time than any other system now in use.

Teachers simply glorify it, and no other book has met with such a sincere welcome from the satisfaction guaranteed or money refunded.

LEO FEIST "FEIST BUILDING" NEW YORK 132 W. 37th Street

To whom all teachers should send for a thematic catalogue of the latest successful musical compositions.



## JUST ISSUED

## Pieces at Twilight

6 PIANOFORTE DUETS

BY

ARTHUR FOOTE

Graceful Dance The Maypole  
Church Bells A Solemn March  
The Swing At Night

Complete 75 Cents

## Twenty Preludes

For the Pianoforte in the Form of

SHORT TECHNICAL STUDIES

BY

ARTHUR FOOTE

Op. 31

Price \$1.00

"I have rarely come across anything more completely to my mind for helping the everyday technique of the everyday pupil as do these 'Preludes' of Mr. Foote."—Mrs. Crosby Adams.

"The copy of your new 'Preludes' received. I surely think them the most interesting and useful teaching material I have found in recent years. I shall use them constantly."—Allen Spencer, Kimball Hall, Chicago.

ONE HUNDRED

## Ear Training Exercises

IN PROGRESSIVE ORDER

BY

REINHOLD FAELTEN

Price 50 Cents

"This is a useful and practical little volume on a subject which should be included in the teaching curriculum of every progressive music teacher."—Musical Courier.

"As a course of exercises to be taken in conjunction with the regular lessons, and preparatory to the study of Harmony, the book will be found most useful, presenting its subject in a practical and helpful way."—Thomas Tappan, in Musical Record and Review.

Catalogue containing Portraits of American and Foreign Composers of Piano Music sent free upon application

ARTHUR P. SCHMIDT

BOSTON LEIPZIG NEW YORK  
120 Boylston St. 136 Fifth Avenue

## NEW SONGS

BY H. CLOUGH-LEIGHTER

Op. 34

My Star ..... 50c O Heart of Mine.....30c  
Winter of Love.....40c Morningtide.....40c  
Silver Eve.....50c The Magic Hour, 50c  
Two Keys Each

## Four and Twenty Songs for Sleepy Time

BY L. E. ORTH

Op. 27.....Price, \$1.00

Words by Miss ALICE E. ALLEN  
Illustrated by Miss CLARA E. ATWOOD

Catalogue containing Portraits of American and Foreign Composers of Vocal Music, sent free upon application.

ARTHUR P. SCHMIDT

BOSTON LEIPZIG NEW YORK  
120 Boylston St. 136 Fifth Ave.

Almost a Kindergarten Method

## FIRST STEPS IN PIANOFORTE STUDY

Compiled by Theo. Presser

PRICE, \$1.00

A concise, practical, and melodious introduction to the study of PIANO PLAYING

## SOME POINTS OF INTEREST:

New material. Popular and yet of high grade. Not less than six specialists have given their experience to this work during three years.

Graded so carefully and beginning so simply as to be almost a kindergarten method.

It will take a child through the first nine months of instruction in a most pleasing and profitable manner.

To teach from one of these books is marvellous: it has become the practice among the best teachers to change instruction books—gives breadth to one's knowledge, and certainly lightens the drudgery. So give this new book a trial.

Let us send it to you "ON SALE," Subject to Return.

THEO. PRESSER, Publisher  
1712 Chestnut Street Philadelphia, Pa.



## Twenty-Four Negro Melodies

Transcribed for the Piano

By S. COLERIDGE-TAYLOR

WHAT Brahms has done for the Hungarian folk-music, Dvořák for the Bohemian, and Grieg for the Norwegian, Mr. S. Coleridge-Taylor has done in as masterly a way for these negro melodies. Negro music is essentially spontaneous. In Africa it sprang into life at the war dance, at funerals, and at marriage festivals. Upon this African foundation the plantation songs of the South were built, which, while in some cases sounding a note of sadness, for the most part show a happy anticipation of the "year of Jubilee." That the negro is naturally musical is proven by the fact that even those melodies sung by the natives of darkest Africa who have never known the influence of civilization, while primitive in the extreme, have all the elements of the European folk song.

In treating these melodies, Mr. Coleridge-Taylor has been careful to preserve their distinctive traits and individuality, while giving them form and structure through consistent thematic development. Their depth of feeling, rich, harmonic expression, and mastery of technique entitle these compositions to a high place in piano literature. With the changes resulting from the emancipation of the American negro and the settlement of Africa by the white race, the old melodies are rapidly passing away, and it is a cause for special gratitude that one of the world's foremost musicians, a man in the zenith of his powers, should seek to chronicle and thus perpetuate them.

The volume is one of the "Musicians Library" and contains a portrait of the composer and an explanatory foreword, besides an introduction by Booker T. Washington, giving the biography of the author and a history of negro folk music.

Price in heavy paper, cloth back, \$1.50  
in cloth, full gilt, \$2.50, post-paid

OLIVER DITSON COMPANY, BOSTON

C. H. DITSON &amp; CO., New York J. E. DITSON &amp; CO., Philadelphia

Order of your home dealer or the above houses

THE PUBLISHER OF THE ETUDE WILL SUPPLY ANYTHING IN MUSIC

## THE ETUDE

VOL. XXIII,

PHILADELPHIA, PA., APRIL, 1905.

NO. 4.

## Art Music in the Central West

## II—In the Smaller Towns and Cities

By W. S. B. MATHEWS

THE favorable estimation of music and the rather active public ministrations in it which we have found to prevail in all the large cities, continues, in somewhat diminished volume, as we pass down the scale of population, with, however, a noticeable difference: That in towns where population is relatively small, and the principal interest is that of a large college, with a musical department, the same activities as those of the large city are maintained.

Take, for example, the case of Oberlin, O., with a small population. Here the large college and the extremely flourishing Conservatory, founded by the late Dr. Fenelon R. Rice, is doing a magnificent work.

In addition to the work of the Conservatory, the town supports orchestral performances of its own and by the Boston and Cincinnati Orchestras, from time to time; has its own chamber concerts, besides patronizing liberally such enterprises as the Kneisel Quartet. We add here some quotations from a report from the school:

"The attitude of this college community is one of intense interest for the best music. The recitals given by artists, teachers, and students are always crowded to the limit of our hall, seating some 900 persons. We have a series of artist recitals, usually five in number each term, which students pay for in their tuition, and which is compulsory, unless some good reason can be given why they cannot attend. There is a choral society of 250 voices which prepares from four to six concerts yearly from the best standard oratorios, with orchestral accompaniments. The public support for these concerts is limited only by the size of the hall.

"The two principal churches have large chorus choirs, numbering from 150 to 200 voices, with professional organists and leaders, who have salaries; but there are no soloists especially engaged who have salaries, the solos being taken by the advanced students in the Conservatory.

"The attitude of the teachers and pupils is for good music, whether classical or modern.

"The number of teachers in the Conservatory is 28, all of whom give their entire time and strength to the work of the Conservatory. The resident

population of Oberlin is about 5000. There are perhaps 1800 students in actual attendance in the college, 800 of whom are doing full or partial work in the Conservatory.

"One teacher makes a specialty of training teachers for public school music and is also superintendent of the public school musical instruction in this town.

have more students in attendance than we can comfortably accommodate and we are looking forward to some method of culling out the less talented and less worthy pupils. A pupil who is not talented and who is not serious in his work is invariably advised to drop his musical study.

"Music in the public schools is taught in accordance with the very latest and best system of public instruction. Children who reach the High School are invariably good readers, and from that time on have drill in part reading.

"There are glee clubs, one for the boys and one for the girls, in the High School, besides the regular drill given by the teacher of public school music. The total registry of the Conservatory last year was 928, this year it will be over 1000.

In frank contrast with this, take the case of New-ark, O., a town of perhaps 25,000 inhabitants, enough to afford highly creditable

activity in music. My correspondent says that the attitude of the community towards music is "blankly indifferent." There is no choral society, the last one having died for lack of support; a new one may or may not live in the climate.

The churches generally do nothing for music, the salaries and standard of competence and experience being extremely low. One exception is quoted with appreciation. The leading Episcopal church has for organist and choirmaster Mr. C. E. Reynolds, formerly connected with St. James's Church in Chicago. He has a vested choir of boys, men, and women, thirty in number, and besides giving an interesting and creditable musical service, they give occasional performances of parts of standard oratorios, with organ, piano, occasionally brass, and other instruments. Mr. Reynolds is credited with having made his organ music attractive by means of frequent recitals. Aside from the \$1250 salary of the gentleman already mentioned, singers and organists range from \$75 to \$200 a year, about \$100 being the usual salary for organists, many of them wholly without specialized training for their duties.

"The standard of taste is stated as 'fairly classical.' There are perhaps a dozen really competent teachers, the maximum price being 75 cents per hour. Piano is generally studied, the voice less. In curious contrast with the report of the priest of lessons and the indifference of public taste, comes the following in regard to the question whether teacher's recitals are generally attended. I quote—

"This is the most hopeful thing about it. The parents and friends seem very anxious and interested. I have succeeded in making my pupils' recitals a very great success by varying the order and catching the audience with legitimate novelties. The Christ-



CONCERT HALL, OBERLIN CONSERVATORY.

mas recital was a "Story Recital." Frank Lynes's vocal "Paul Revere's Ride" was done by half a dozen pupils; Bmdul's "Chidera," Knlik's "Ghost in the Fireplace," etc., only one of which I have found practicable.

"My quartet choir has given, at various times, Nevlin's song cycle, "Captive Memories," Lehmann's "Daisy Chain," and that of the "Musical Club." A former boss of the choir has given clever folksong recitals, fairly appreciated. We have no musical study clubs; women's literary and card clubs are infrequent.

It is also reported that the school instruction in music is only fair, and in the High School the teacher meets with great difficulty in trying to awaken interest in music.

In agreeable contrast comes from Duqueno, Iowa, a city of about the same size, a much more encouraging report, that public interest in music and taste for it is much greater than formerly and constantly growing. They have a choral society, May festivals, a Friday Music Club, composed of women, and the Cecilia Club, composed of graduates from the Conservatory of Music. Recitals and concerts are supported to a limited extent. The churches do but little for music, organists' salaries being small. It is considered proper on the part of teachers and pupils to prefer classical music.

Prices for lessons, from 25 cents an hour up to \$2. Pupils' recitals are attended by parents and friends. No lecture recitals. No preference between private teachers or conservatories. The attitude of the community is except that of the work itself in the social circles of the interested pupils. Very good instruction in the piano and in the high schools.

By way of contrast, take a report from Creighton, Nebraska, a little town of 1200 people, two music teachers, and 100 pupils. Here they have a Cecilia Club, composed of women, with a favorable attitude toward music, concerts well attended, classical music preferred, all church work free, and one teacher making a specialty of kindergarten work. Prices for lessons, from 25 cents for juniors to \$1 and \$1.50 for advanced. Recitals well attended. Good work done in schools. The report was sent by a very active and ambitious teacher, whose usual avocations are, however, responsible for the unusual appearance of organist musical activity in so small a town.

The scene changes to Minnesota, where there is a large musical public. A town of 3000 inhabitants reports no choral society, no musical club. Concerts well attended and supported, if tickets are sold in advance for an "object" which appeals to musicians' services not included, ordinarily, among the usual objects. Organists from \$2 to \$4 a Sunday. General attitude of teachers and pupils toward classical music indifferent; prefer popular music. Lessons from 25 cents to \$2.50 an hour. Pupils' recitals limited to attendance of interested friends. There is one pupils' study club. Music in public schools thought to be well conducted and promising results.

In another community, an unusually intelligent and prosperous one, the leading piano teachers are capable players, full of pupils, and the public interest in music is unusual. Concerts are generally well supported when deserving which is not very often, as the town is along the extreme western border of the State. Prices of lessons from 50 cents up to \$1.50.

From a typical Illinois town of 10,000 inhabitants I have a report also typical. The attitude of the State toward music is "indifferent to there is no choral societies or musical clubs. The churches which have organs pay organists from \$100 to \$150 a year, and a good standard of music is used. Public and teachers dread classical music extremely. There are probably six teachers who are honestly trying to teach music; many others who "fake." Lessons from 25 cents an hour to \$1 for forty-five minutes. Season lasts the year around, but the teacher's favorite study time with pupils who work hard in schools. Pupils' recitals attended freely by friends interested. No lecture recitals, no study club. Addressed in reports to be worked up to show how to know this teacher to be much more competent than the average, but as in many other instances it is a lack of faith capable of removing the mountain of public apathy.

From a town of about 15,000 inhabitants in South Dakota, I have a report written by a very cultivated

teacher of singing, from Boston, who gives the following facts:—

"Public attitude indifferent. One choral society organizes concerts, not as yet well supported. No musical club. Churches not very liberal. Organists never above \$5 a week, singers from \$2 a week down. The teachers maintain a fairly good standard of instruction in music, but they dislike classical music, but this is only their manner of naming two kinds of music they like and dislike. Whatever they dislike they call 'classical.' There are about twenty teachers besides piano teachers, and six vocal teachers. The number of pupils in town is estimated at probably 500; number per teacher, piano, 30; voice, 15. All the better teachers charge about 50 cents per lesson; season, the normal school year slightly shortened. Pupils' recitals are well attended, but 'criticism' (I think the corresponding here means newspaper criticism, for local papers do not carry notices) is very abundant. The inextinguishable mail of two daily newspapers in a town of this size" (if so severe as to discourage teachers and students alike.) Several teachers have study clubs composed of their pupils. Music in the schools carefully administered.

The correspondent adds that although the account is perhaps discouraging and far from what she would like to see, when she visits other towns of approximately the same size, she feels rather encouraged about her own.

From a town in Ohio, of about 3000 inhabitants some such facts as these: "The attitude of the community is described as 'commercial and manufacturing,' which strikes me as about as accurate as any in the list. They have a choral society, no musical club, very fairly good support for their church. Monthly salaries for organists from about \$150 per annum, singers small, if any. Public appreciation of music increasing and becoming more intelligent. Lessons range from 25 cents to 75 cents. No special teaching. There would seem to be a conservatory in the town, although the fact is not mentioned, as the preference for private teachers for primary pupils, and conservatory for advanced, is spoken of. Music in the schools has always been excellent.

From the city of Des Moines, Ia. (population about 20,000) I have an instructive report. They have no choral society, but plenty of good church services on occasion unite several of them to give "Messiah," etc. Have formerly supported their own Philharmonic Orchestra. Several musical colleges and conservatories. My report says that the churches support music to the best of their ability, having chorus choirs of from 24 to 60 voices, with a musical appropriation averaging about \$1400 per annum, per church. They lack strong and well-schooled organists; the best now draw salaries not exceeding \$25 a month. The class of music used compares well with that of other cities. Teachers strongly for classical music and the public too well educated to agree, in theory, at least. A multitude of teachers, some of them as good as any elsewhere. Others, many of the pupils' friends, make ends meet; they and their friends for them canver the household for pupils at a low price. Official prices for lessons range from \$10 to \$30 for twenty lessons for an average student. Pupils' recitals attended by friends. Little advertising beyond the method of the work. Made in the schools as well managed.

My correspondent adds, and it is a point needing little emphasis: "The city is inundated with entertainments, so called, by the troops sent out from the innumerable 'bureaus'; the several concerts given at extremely low prices are generally taken in hand by the churches, lodges, Y. M. C. A.'s, and even the churches think that they can in this way 'add a little to their store,' as you may say. The people are called upon to pay for this, but the women who have nothing else to do, and they cover the field of solicitation, and better things have to 'take to the woods.'"

"The population is 80,000, and I am sure that good concerts are as well attended and as well appreciated in any city considering the number of population. Piano recitals by outside players do not draw; the public is not to be worked up to the performance given in the interest of some charity."

Space forbids my touching at length upon the state of music in such college towns as Ann Arbor, Mich.; Ithaca, N. Y.; Weston, Ill.; Champaign, Ill.; at Cornell College, in Iowa, and the like. In all these

places music is taken seriously, a high standard maintained, numerous public activities of a musical kind, and the like. Such teachers as Professor Stanley, at Ann Arbor, Professor Parker, at Madison; Professor Allen, at Beloit; Mr. Henry Jones, at Lincoln, Nebraska, and their congeners, give vigor and character to a profession which they distinguish.

Commercially speaking it is evident that there is a desire on the part of the public for thorough instruction in music, and that the public, with care, the best way is often missed. Good teachers, taking their art seriously and devoting themselves to it, can earn in a year, in any town of 10,000 inhabitants and over, from \$200 to \$400—which is at least respectable in point of success, even although it involves a good deal of work.

There remain the much larger questions as to what changes, if any, in the method and in education need to be made to secure better results; and as to the commercial and educational value of public and semi-public activities in music.

#### PEDALING.

BY MARGIE WHEELER ROSS.

Nothing new is aimed for in this article, but only the application and practical use of some good things already published in THE ETUDE.

I find most of the pupils who come to me who have studied before, often up to the sixth and sixth grades, have had no special exercises in pedal work. To meet this condition I have devised a systematic and simple plan.

It is presumed that all devotees of the piano are in possession of a fairly good pedal, but little use is made of the Piano-forte," by Schmitz, and that they have tried most of the exercises therein. I found that it used up too much of the lesson time to illustrate or write out pedal exercises. I therefore took the list of exercises published in THE ETUDE for August, 1903, and gleaned a few more from Schmitz, and had a local copyist strike off one hundred copies on a chromolith, which I printed on the back of the pages pasted in some one of his books of studies, and a fraction of the lesson time can be spent on pedal work.

It does not take a bright pupil long to apply these points in pedaling to the pieces learned, and the end time and patience are saved. You are no longer asked, "How do you use the pedal, anyway? I just put it up and down as the other pupil does." This is exactly what Schmitz, or any other good authority would recommend, at the same time, with most pupils, I find it "sounds good" to them *down* all through a composition. These exercises kept in this handy form are applied to introduce the young pupil to the first use of the pedal. They may be adopted one at a time, and each thoroughly mastered in turn.

#### A NERVOUS TEACHER.

BY W. FRANCIS GATES.

Or all the unfortunate conditions in music teaching, this is about the worst—a timid, nervous student under the instruction of a "fussy" teacher. Either one of the two is bad enough, but taken together the result is only "distraction for the teacher and frenzy for the pupil."

The term "a nervous teacher" ought to be a misnomer. The person who cannot control his nerves should not undertake to teach. The instilling of knowledge by a nervous teacher is a thing of quite agony to the nervous pupil. Nervous has no place in the classroom. That teacher who cannot play, who is timid and dignified, self-controlled and calm, should resign her place to one who should have more will-power—for the root of the cure of this condition is found in self-willed control.

If a teacher is expected that a fidgety or frightened pupil will gain self-control, the young pupil, because of such an additional irritant as a nervous teacher. On the other hand, a quiet and soothing instructor will give a sensitive to the quivering nerves and aid their owner to the acquirement of a condition similar to his own.

Nervousness and nervousness are two different things. It is well to have nerves and to have them well in ways peculiar to the department of activity, by organization. But this is not always a success, for there are many who refuse to join such organizations, and others who break the terms of agreement in all sorts of ways. But in spite of all this, much good is often accomplished, and partial relief is better than no relief at all. Where such an organization exists, its members are looked upon as the reliable and trustworthy persons of the community, and they accordingly gain more of the pub-



CONDUCTED BY N. J. COREY.

#### Missed Lessons.

"A LONG-SUFFERING, but impatiently enduring teacher would like to know what some of his fellow-teachers are doing to help him in his long and weary monster, the 'missed lesson' nuisance. I say 'hydra-headed,' for he comes under many disguises, such as 'had a cold,' 'company,' 'bad weather,' 'could not practice,' 'another engagement,' 'sister was sick,' etc. etc.—but all of them focusing down to the same end—the teacher's loss financially.

"Not all of us stand on such a solid footing that we can exact payment for missed lessons in all cases, and I believe some practical suggestions as to this vexing problem would be gladly received by a multitude of fellow sufferers."—A Teacher.

The conditions outlined in the foregoing, letter are, indeed, trying in the extreme, and, no doubt, contribute a great deal toward making many teachers disgusted with the profession. It causes them to feel that the art of teaching as a means of earning a livelihood contains no business stability, and utterly destroys their confidence in it as a means of providing a steady income. Teachers often begin their musical season with a fairly large class of pupils, pupils who announce their intention of studying seriously for the entire season, and they are consequently elated with the prospect of a time of comparative freedom from financial anxiety, and even begin to plan to save enough to enable them to spend a few weeks of enforced idleness that must come in the summer in a profitable manner. But, alas! after a few weeks there begins to descend upon the hapless teachers a perfect avalanche of excuses like those mentioned in the letter, and the consequence is that they see the summer reserves fund growing less and less.

There are a number of causes for the existence of this unpleasant condition of affairs. It is not peculiar to the musical profession alone. The business world is full of it, although, of course, manifesting itself in various ways in different lines of business. It may be attributed principally, perhaps, to a lack of insight on the part of the teacher, who, being altogether unintentional, but people are so prone to carelessly think that small matters do not matter. They glitly agree to do certain things and then as lightly forget all about them. They make certain bargains with business firms, and then afterward concluding that they like something else better, repudiate their first agreement without even notifying those with whom it was made. They forget that a promise is an obligation, and that an obligation should always be met, even though it be at a personal sacrifice. Abraham Lincoln says that he made it a cardinal principle of his life that "a promise once given, must be kept." To many persons such a principle seems to appear like a small matter, but its strict observance contributes very largely toward the making of a successful character. Many persons apparently do not look upon a contract for a certain number of music lessons as a promise at all. Many of them are not serious in their study, not serious in their relations with others. A matter which does not mean much to them will naturally infer does not mean much to anyone else.

The business world has undertaken to circumvent the various petty annoyances to which it is subject in ways peculiar to the department of activity, by organization. But this is not always a success, for there are many who refuse to join such organizations, and others who break the terms of agreement in all sorts of ways. But in spite of all this, much good is often accomplished, and partial relief is better than no relief at all. Where such an organization exists, its members are looked upon as the reliable and trustworthy persons of the community, and they accordingly gain more of the pub-

aford all this trouble, the teacher lets the matter drop, and suffers the injustice in silence.

Another practice, containing elements of semi-conscience, is to agree to pay for each lesson at the time it is received. This makes it more difficult for the teacher to exact payment when the lesson is missed, and in most cases such pupils are not even given the opportunity to make any arrangements. Not only this, but most of them do not even wish to make up lost lessons. The teacher finds it impossible to assign this pupil's hour to a more regular one, because, by reason of time protracted indefinitely beyond what represents an ordinary term. Such pupils do not generally consider that they are taking a term, but begin and end when they please, and their lessons are not given. A habit grows upon them, and they gradually show less and less conscience, and oftentimes the final result is that they have none, and what was in the regular one, and of consequence, becomes in the end dishonesty. The teacher feels like discharging them prominently, but as they belong, very often, to influential families in the community, does not feel that it would be polite to incur their enmity. A few teachers are so much in demand that they can make their own rules. The majority, however, are not so fortunately placed. The only method in which to help the situation is, as I have already suggested, to form an association, with the terms of agreement published. The public must be permitted to understand why certain rules are made. If any of our teachers have any suggestions of solving this problem, we will be glad to hear from them.

Three letters are printed in this department this month, without comment.

#### Note Growing.

Children are always interested in anything that grows, often digging up seeds they have planted to see if they are sprouting. An idea was suggested to me, which I have used in my teaching, by watching the growth of children who were interested in the rapid growing of a moon-vine. They saw from day to day how fast it spread over the space that was prepared for it. One of them said, "I wish I could see it grow on my child, who is just starting to walk and open." "See the star on the end!" "It has grown larger!" "It popped right open!" "We did see it grow, didn't we, mamma?"

I had a class of little tots five years old. I tried the idea in teaching them the whole, half, quarter, and the eighth notes. They were delighted, and soon learned to tell them, and they would make "grow," playing "note-growing" every day. I wrote on a blackboard, telling them what it was; then changed it into a half note by putting a stem to it, saying, "It will give it a stick to walk with." "Now I'll fill his head and make it grow up to a quarter note," and when I put a tail to the end of the stem it grows into an eighth note." The growing was carried on until they knew all seven kinds of notes. I have since used the same method with other children, and it has proved very successful. They do not afterward forget the notes.—Ada Harwood.

#### Students' Recitals of Etudes: A Suggestion.

In the music department of the Texas Presbyterian College for Girls, George L. McMillan, director, is carried out successfully a plan whereby good work is assured on the etudes, studies, and various material used throughout the course of study. Each second week a recital is given, at which the program is made up of selections chosen by the teacher from work being done at the time by the students, such as Czerny (Vlodsky Studies), Cramer, Duvernoy, Loeschhorn, etc. It is understood that a certain part of the required work, and pupils expect to be called upon at the discretion of their teachers.

This plan is no longer an untried theory, but has proved a very successful and necessary part of the satisfactory work on studies. The studies, well prepared, are beautifully and truly enjoyable to all who attend the recitals. One would be surprised at the steady improvement in the playing of the students.

The same difference, which in another department (Continued on page 170).





A LESSON BY ISIDOR PHILIPP AT THE PARIS CONSERVATORY.

[Translated from La Revue Musicale by Florence Leard.]

A raw, foggy day, and a dreary looking place, this old Conservatory, with its dingy walls and bare court...

I enter the house, follow a passage-way, and come to a neat little hall in charge of a man who wears a velvet cap. On the table, I see an open register. One after another professors enter; each registers his name...

At last Mons. Philipp arrives, wrapped in a long coat, a portfolio under his arm. He is a young man, elegant and distinguished manner. He shakes hands with me cordially, and I go with him to the next floor, his little company of pupils following.

The classroom which we enter is furnished most simply. Along the walls a bench, around the grand piano a group of chairs, quickly occupied. Mona.

All these performers were well-advanced. They had great facility. Their master did not need to get back to elementary ideas. Scarcely did they even show red virtuosity. So Mona, Philipp's comments were only of an advanced sort. He stepped long over the entrance of this phase in the Chopin sonata—



The student gave it too dry and military a character. He wished it steadier, more natural, less agitated. Presently, playing the sonata a few minutes too good and too deep to be fitly played by a fifteen-year-old, he himself took it up, adding example to precept. One feels in him a most delicate sense of psychological values and of the significance of the great positions, for at the end of his illustration he said to his class:—

"Truly, one's mind is not good enough to take him quite in his good man; but one must try."

They began the Beethoven Allegro, and he almost threw off his habitual calm. It was played too fast for him. He declared that instead of 152 quarter notes to the minute, the metronome mark of Kistler and Winkler editions, one should read 114. And he derided (with how good reason!) the fashion of playing fast, always faster, for brilliancy. At the repetition, with these suggestions, of the dramatic



allegro, he paced up and down the room, but all the time directing, for he plays it, he lives it, he breathes it, and the pupil is guided by the slightest word: "No false nuances! No wrist-motion! Now—mysterious wrath—make the storm roar with the thunder, and so on. He interrupted the player again, to ask him to make plain this important entrance of the theme, in canon:



In this commentary on the Beethoven text is artistic, and truly worthy of what the highest teaching the superficial playing of his pupils. The most important point to my previous conviction: the great-est need of young musicians, whatever instrument they wish to master, is the cultivation of intelligence and the general education of the artist.

ISIDOR PHILIPP.

Philipp rubs his hands (as if he were washing them in air with invisible soap), and calls a name. A young fellow of fifteen or sixteen begins a piece of Bach, from the "English Suite." He plays very correctly, without a slip, this selection of medium difficulty. The professor sits and listens to the end, then, in the calmest manner:—

"That is worthless—absolutely bad. Those notes are not on the piano, and nothing else. You patter along like an idiot, and your brain doesn't work at all. I don't think that when you practice you always have a cigarette in your mouth. Do you think, because that is Bach, that it does more thought and sentiment? Ask yourself what *grace* is, and then, if you have any idea on the subject, try to tell us with your fingers—if you're going to play Bach."

With these words he strikes out with the air of the professor—a simple authority from the air of charlatanism; he was met by the player with respectful docility, impassive under the sharp criticism. Each pupil in turn receives them, set down and "played their pieces." (The music is, however, then taken down by an officer of the school, who gives a sonata by Beethoven, a concerto by Chopin, a Schumann prelude and fugue, a piece by Liszt, a tempered clavier.) Bach; grand sonata and a nocturne, Chopin; allegro from Sonata Appassionata, a Beethoven "Dixie," a Chopin nocturne, a Schumann Ninth Quartet, Beethoven, transcribed by Saint-Saëns; Campanella (fantaisie), Paganini; a very brilliant arrangement of Songe d'une Nuit d'Étê, Liszt.

MUSIC IN FICTION.

BY FRANK H. MARLINO.

It is not surprising that music, which has played a great part in the life of the world, should appear again and again in fiction. Indeed, it probably is remarkable if an art which has influenced so profoundly the characters and actions of men and women should not receive its share of attention in the fictions which aim to depict humanity's struggles, triumphs, failures, and successes, besides its artistic striving for perfection. Accordingly, we find many references to music and musicians in many famous novels.

In one of George Eliot's well-known stories, "The Mill on the Floss," she makes one of the leading characters, Stephen Guest, a musician. There are some spirited scenes, in which music is introduced, with the result of greatly heightening the interest of the story.

George MacDonnell's well-known story, "Robert Falconer," contains a touching account of the Scotch musical souter, Doobie Sammie, with his low fee and his old fiddle.

Perhaps one of the most generally read, and deservedly popular, musical stories is a story by Fothergill's "The First Violin," which is a story of German musical life, the hero being the leader of an orchestra in Düsseldorf. It is full of sympathy and musical idealism, and is a study in color, besides being a study of the development of character.

The contemporary novelist, Mr. George Moore, has given to the world some interesting studies of music in his story, "Evelyn Innes." This has for its heroine a girl who is a musical genius, and who rises under the influence successively of an apostle and a Roman Catholic priest. It includes discussions of Wagnerian music and theories, in which the author states his views with great clearness, and shows considerable technical knowledge, grasp of complex experience, and creative energy.

There is also a good deal of music in the father of his heroine being an enthusiastic musician, and the great Frenchman, Balzac, who, in his wonderful series of novels, touched with his genius nearly every aspect of human life, did not neglect music, for in his "Cousin Pons," which is a study of Parisian life in the lower social scale, he depicts the beautiful friendship of two old musicians, the sentimental Schmucke and Cousin Pons. There are vivid pictures of minor theaters, lodgings-house keepers, curiously

of poor artists and Bohemians in general, and of Balzac, introducing musical themes, as genius is so much a part of his artistic and visionary mind, and "Massimilla Doni," in which a wide and colorful scene of the scene of which is laid in modern Venice, and is full of an impressive symbolism, representing the gradual development of man's nature to exorbitant indulgence in pleasures of the senses.

A Russian novelist, Vladimir Korolenko, in his novel, "The Blind Musician," tells of a blind boy who is a musical genius and who becomes a famous pianist. The story is a study of the human mind, fully analyzed, and the story is a study of the interpretation of nature, and its influence on the human mind. Tolstoy's "The Kreutzer Sonata," has a very interesting musical motive, but though a powerful story, it cannot be said to be a musical story. It is a story revolving round the theme of jealousy and unhappiness. "A Tale of Two Cities," by Charles Dickens, the author of "John Bull," by J. H. Shorthouse, music-loving boy in Germany (about the year 1818) in the atmosphere of spiritual aspiration, refined idealism of conduct, and the subliming influences of the chivalrous past, so strongly characteristic of his its author. "John Inglesant," his most noted work, in portrays a *stiefel*, describes Italian church music and who tells a musical story, a sort of wandering minstrel.

but of noble heart and great artistic powers. She has a marvelous sense of adventure, and being quick she becomes the friend of the musician Porpora and Haydn, whose characters are sketched in a glowing style, and there are many references to the music of their time.

The musical novel par excellence for many years was "Charles Antheus," by Elizabeth Sheppard, which has been read by two or three generations of music-lovers with the greatest interest. The characters of English choral life, and introduces Mendelssohn under the name of "Seraphah," and is full of that sentimental hero-worship which is so eminent a characteristic of English music-lovers. The enthusiasm and idealism. The reader of mature years will very likely find it somewhat overwrought and high-strung. It should, by all means, be read by those who wish to get a general idea of the character of literature, as it is too prominent and well known a book to ignore.

There is quite a class of German musical stories, which are similar in character to "Charles Antheus." These are overflowing with a peculiarly vague and romantic quality which is distinctively Teutonic in its nature. A representative writer of this class is Elise Polko, whose "Musical Legends" are replete of the most ardent and flowery sentiment, which is woven with the greatest enthusiasm around composers, singers, organists, musicians, virtuosi, such as Bach, Handel, and other men of note appear in his highly idealized sketches, which are impregnated with a sentimental atmosphere, almost unending in its exuberance. Of the same school are "Musical Legends" novelties on Beethoven and Mozart, in which these great composers are made the theme of the most affecting adventures and episodes. This class of books no doubt has a place in musical literature, if they are not taken too seriously, and are supplemented by more critical and matter-of-fact works which show the composer in a more rational light.

A Mrs. Cornhill, an English musical author, has written a charming musical novel, which appeared anonymously, entitled "Alceste." This has been read and enjoyed by a large number of persons of musical taste. Its scene is set in Germany, and it is of the middle of the eighteenth century. The theme is an opera, and we are allowed to peep behind the scenes, and see how many are its vicissitudes, and how varied is its history. The music of that time is reflected with skill and faithfulness.

The celebrated author, Hans Christian Andersen, has captured the hearts of all children by his world-famous fairy tales, has made contributions to musical literature in the shape of two stories, "The Improvisatore," and "Only a Fiddler," which are full of musical color and interest. Andersen's imaginative power so conspicuously shown in the "Fairy Tales" is also displayed.

A very interesting production in musical fiction is Richard Wagner's "The Mastersingers of Nuremberg," which is permeated with Wagner's admiration and devotion to his great predecessor, and is unique as the tribute of a man of great genius to another.

Some delightful music is too technical for me, and the preceding are, "The Harp of Life" and "Poor Human Nature," both by an English lady, Elizabeth Godfrey, both stories of the present day and very novel in attractiveness and interest to "The First Violin," a story of New York musical circles, by Miss Kate E. Clark, called, "The Dominant Seventh," Mrs. Brandegee's "Francis J. M. Faneuil," a "Genius," strongly perceptive as to musical temperament and atmosphere, and "The Fifth String," by John Philip Sousa, a thrilling tale of a great violinist. The violinist's inspiration is maximum. A goodly number of musical stories. Among these may be noted two powerful, albeit somewhat weird and gruesome tales, "Nephele," by E. W. Bourdillon, and "The Last Struggle," by M. F. Faneuil, which hold the reader spellbound once he gets involved in their complicated and awe-inspiring plots.

We must not forget, in closing this rambling and incomplete survey of musical fiction, to mention (as called by necessary limits of space), to mention the brilliant volume of Mr. J. G. Humeke, issued a few years ago, under the curious title, "Melomaniacs," where he depicts the lives of musical geniuses and clowns, with his well-known powers of keen insight, thorough technical knowledge, and highly imaginative thought and insight, all of which are conveyed in a style so remarkable for its pungency and inextinguishable variety.

A MORAL ELEMENT IN MUSIC.

BY HALBERT HAINE BRYANT.

ALTHOUGH I have stated the subject of this article affirmatively, I fully recognize the fact that many would think it better to put it in an interrogative form, as there are many who would seriously question whether there is an ethical element in music. In the issue of THE ETUDE for November, 1904, this question was proposed to a number of persons prominent in the musical world, and perhaps the most interesting thing in the answers given was this diversity of opinion.

In order to answer the question whether there is a moral element in music, there are two factors that must be taken into account. First, the character of the music itself; and, second, the character of the listener. The first point has been discussed more or less intelligently for years. Even the ancient Greeks proposed the fact that one kind of music (depending upon its pitch and rhythm) was stimulating to the energies of the mind and virile, while another was enervating, and, as they thought, effeminate. This aspect of the question, however, and it is a vital one, we will not discuss, for we wish to direct attention to the second, which has never been given its due regard as a factor in the ethical value of music or in art in any form.

What, then, has the character of the listener to do with music? Nothing, you say, almost instinctively, and, in a certain sense, correctly. But this sense is a very limited one and one that we must quickly give up if we wish to do more than understand the philosophy of music. We may illustrate our meaning as follows: I read a book and eagerly recommend it to my friend. But, while he reads it, please me, he finds it uninteresting in the extreme. Then, again, I sit with restless impatience through a lecture, but see my friend following every word of the speaker with undivided attention. Or I attend a concert and listen entranced with the symphony, while behind me two persons (I will not lay this to my friend) who simply *cannot* to come, keep up the character of the music itself. Morality, as we know, is peculiarly personal in its nature. There is nothing so completely my own as my conduct. Our best ideas of personality depend upon this attribute of character. In my conduct, as in nothing else, I justify my claim to manhood; I stand upon my own individuality and acknowledge no other will than my own. Nor does anything become properly moral until it has assumed the peculiarly personal character of an art to amateurs to see the legitimate effects of that art; rather crudely, perhaps, but, on the whole, truly portrayed. It is possible to let the spirit of the noble obscure, or even almost wholly destroy, the esthetic pleasure that should result. Hence, we are justified in attaching some importance to the instance we have just cited. In his naive way he illustrates the fundamental psychological law we have given above.

There is another reason we may mention why the moral element in music depends so largely upon the character of the listener and not entirely upon the character of the music itself. As morality, as we know, is peculiarly personal in its nature, there is nothing so completely my own as my conduct. Our best ideas of personality depend upon this attribute of character. In my conduct, as in nothing else, I justify my claim to manhood; I stand upon my own individuality and acknowledge no other will than my own. Nor does anything become properly moral until it has assumed the peculiarly personal character of an art to amateurs to see the legitimate effects of that art; rather crudely, perhaps, but, on the whole, truly portrayed. It is possible to let the spirit of the noble obscure, or even almost wholly destroy, the esthetic pleasure that should result. Hence, we are justified in attaching some importance to the instance we have just cited. In his naive way he illustrates the fundamental psychological law we have given above.

The cause for our different interpretation and varied appreciation, therefore, cannot be wholly in the external form, the book, the lecture, or the music. These are the same for us all. But if we can understand the cause for difference, we can understand the stimulus reaches the brain, the causes for our varied response must be in the mental constitution of the listener. The book may have been too abstract for some, the lecture too technical for me, and the music too "classical" for those two disturbers of the peace and patience of the audience at the concert. The book, the lecture, and the music were good or bad, but it was not so far as I take into consideration my previous experience and my preparation to react intelligently to such mental stimuli. Before I can understand a scientific principle or appreciate esthetic beauty, I must have attained a certain mental stature; I must possess a store of ideas to associate with the thought now presented to me. I can then relate what I now see or hear to what I have already made my own, that I can get any intelligible meaning from my present experience.

Now the same general truth applies to the moral value of music. It is not the amount of native or cultivated artistic ability. In some way I must have stored up in my mind a fund of related matter far greater than the particular presentation now before me. For it is not the amount of native or cultivated artistic ability. In some way I must have stored up in my mind a fund of related matter far greater than the particular presentation now before me. For it is not the amount of native or cultivated artistic ability. In some way I must have stored up in my mind a fund of related matter far greater than the particular presentation now before me.

standards. So long as we are considering music simply as music, there is no more right to introduce moral standards than there is in evaluating a locomotive.

And yet, because of my previous experience, or of my mental disposition, music is not without music may have an influence upon me that is profoundly moral. Or, if my character be different, if I have never interested myself in my own moral development or in the ethical development of those around me, it may be almost entirely wanting in any influence that can at all appropriately be called moral. (Here it is evident that the different kinds of music have a direct effect upon the subject, but as we have proposed to leave this line of thought out of the present discussion, we simply mention it and pass on.) Just what effect music will have on me depends partially upon the ethical development of the listener. The interest happens to lie in this field, if my purposes are shaped by this controlling thought, these ethical factors will inevitably color even my most intense esthetic pleasures. Take, for example, a man whose thoughts are habitually centered upon spiritual affairs. If he be extremely orthodox in his theology and naturally sensitive to musical sounds, the slightest pleasure of music may be to him a foretaste of celestial beauty. But, you say, that is an extreme case, and we cheerfully admit it. Still it is evident that the moral value of music is not confined to musicians, and if we are interested in ascertaining the moral value of music, we must not confine our attention entirely to that class of listeners. Sometimes it is responsible to turn from the consideration of an art to amateurs to see the legitimate effects of that art; rather crudely, perhaps, but, on the whole, truly portrayed. It is possible to let the spirit of the noble obscure, or even almost wholly destroy, the esthetic pleasure that should result. Hence, we are justified in attaching some importance to the instance we have just cited. In his naive way he illustrates the fundamental psychological law we have given above.

There is another reason we may mention why the moral element in music depends so largely upon the character of the listener and not entirely upon the character of the music itself. As morality, as we know, is peculiarly personal in its nature, there is nothing so completely my own as my conduct. Our best ideas of personality depend upon this attribute of character. In my conduct, as in nothing else, I justify my claim to manhood; I stand upon my own individuality and acknowledge no other will than my own. Nor does anything become properly moral until it has assumed the peculiarly personal character of an art to amateurs to see the legitimate effects of that art; rather crudely, perhaps, but, on the whole, truly portrayed. It is possible to let the spirit of the noble obscure, or even almost wholly destroy, the esthetic pleasure that should result. Hence, we are justified in attaching some importance to the instance we have just cited. In his naive way he illustrates the fundamental psychological law we have given above.

There is another reason we may mention why the moral element in music depends so largely upon the character of the listener and not entirely upon the character of the music itself. As morality, as we know, is peculiarly personal in its nature, there is nothing so completely my own as my conduct. Our best ideas of personality depend upon this attribute of character. In my conduct, as in nothing else, I justify my claim to manhood; I stand upon my own individuality and acknowledge no other will than my own. Nor does anything become properly moral until it has assumed the peculiarly personal character of an art to amateurs to see the legitimate effects of that art; rather crudely, perhaps, but, on the whole, truly portrayed. It is possible to let the spirit of the noble obscure, or even almost wholly destroy, the esthetic pleasure that should result. Hence, we are justified in attaching some importance to the instance we have just cited. In his naive way he illustrates the fundamental psychological law we have given above.

MUSIC has more complex machinery than the human mind, and this machinery is more complex expression. Its compass is wider, its range is higher, its number of rhythms is larger, and it has power which the human mind cannot equal. It is the instrument of the utterance of an orchestra, for instance, is more than that of any orator or singer. Pure musical expression exists in its highest degree in the orchestra, where the influence is so long as we regard it merely as an art, is appraised, not by ethical, but by esthetic standards.—Zander.







teen, he started out, all alone, "to make his fortune," which joy and sorrow, abundance and poverty, ay, even hunger, followed one another." He suffered much and worked hard always, and so he succeeded, and this boy, born a Jew (and to be born a Jew is worse than to be born a dog in Russia), did more for his other one man to raise the standard of music in Russia. He gave his life, his intellect, his money, and his whole great heart to the work, and has left a splendid monument behind.

Everything about Rubinstein was healthy and strong, grand and simple. His one great weakness was that his spoiled and flattered childhood left him without the very necessary gift of self-criticism; but he was so sincere, so honest, so much in touch with his work, so earnest about it, and such a poet in all that he wrote, that we will not criticize.

He was always kindly in his speaking of the Americans, but our mosquito almost at him up when he was in this country, which grievance he could never forget. He died in 1894.—*Helena Maguire.*

The oratorio, by a curious coincidence, originated in the same year as the opera. Its germ is to be found in the Miracle Plays and so-called Moralities and Mysteries of the middle ages, but which a popular audience made to read that taught the great truths of Biblical history.

In 1600 the first oratorio, "La Rappresentazione dell' Anima e del corpo," so much in the spirit of the Soul and the Body," by Emilio del Cavallari, was given in Rome at the Oratory of Santa Maria in Vallicella, hence its name, Oratorio. Save for the dramatic nature of the subject, there was no apparent difference between it and an opera. The various allegorical characters taking part—Time, World, Life, Soul, Body, Pleasure, etc., appeared in costume and with action; the score even gives directions for what the performance may consist of. Absence was desired. The music, too, was in the declamatory style used by Peri in his opera, "Dafne," which had been sung privately in Florence three years previously.

The work made a strong impression, but the great popularity of the opera prevented any attention being given to the oratorio for a number of years. Then Giovanni Carissimi did it for what he called "the first time" at the Académie de St. Jean de Monteverde had done for the opera. He developed it, gave breadth to its form, elevation and pathos to the music. The scenic features were abandoned, and a character called "Historicus" was introduced, who recited such portions of the narrative as were necessary to the full understanding of the work in the absence of dramatic action. Carissimi's most noted follower was Alessandro Scarlatti (1657-1725), who was equally successful. His pupil, Alessandro Stradella, celebrated for his romantic adventures, was his most talented contemporary.

The climax of the oratorio is found in the works of its two greatest composers, Bach (1685-1750) and Handel (1685-1759). The former in his "Passions" and the numerous smaller choral compositions bearing the name of cantatas, the latter in the series of his oratorios that he wrote in England after his failure as an operatic impresario, mark the culmination of the form. The genial Haydn (1732-1809), though lacking the sublimity of these two predecessors, won his hearts by the charm and freshness of his "Creation."

The last great oratorio composer was Mendelssohn. In popularity his "Elijah" falls only behind "The Messiah" and "St. Paul" and is far more popular than the great names in the series of his oratorios are del Cavallari, Carissimi, Bach, Handel, and Mendelssohn. Whether any future composer will succeed in raising it to a higher point is doubtful; for the limitations set by its very nature as an oratorio, it would seem that it has already reached its culmination.—*F. S. Lutz.*

How many music-students do not know the correct piano position on LITTLE THINGS: POSITION AT THE PIANO. When at home and practicing? A good position is one that is comfortable and steady state have much to do with it. Do not think for one moment that you can be careless. Do not think this matter and play "just as well." If this were so learners would not be so careful to tell, and to illustrate to you, at the very first lesson

just how you should be seated and what sort of chair to use.

#### THE BEST KIND OF SEAT.

Piano players may choose between a chair, a stool, or a bench. Which is the best, and why? For piano playing a firm, steady seat is absolutely necessary. No revolving chairs, and no chairs with springs to supply this. There is a three-legged stool with broad base that is quite satisfactory; a four-legged bench, too, is very good, but the piano stool, or an ottoman (four-legged) that has a screw in the middle of its various heights, are the poorest of all; the least desirable. Sooner or later they become unsteady, "woolly" as we say, and squeak as the body moves sideways. Long experience has shown that the world's best teachers and pianists has led to the belief that the best seat of all is a little, common, cane-seated chair, which furniture dealers call a "tea chair," and a heartwood library chair is equally good. It is scarcely possible for a teacher to provide chairs suitable and correct for the varied heights of pupils; therefore a stool, before it has become unsteady or noisy, is perhaps preferable for lesson. But a chair is advised whenever possible, and certainly for home use always.

#### POSTURE.

The test, as regards proper height, is when the player, while seated easily and comfortably, finds his elbows just level with the keyboard. Concert players frequently sit an inch (or several inches) higher for public performance than for practice, but only for the reason that they feel a little more sense of security and command.

In teaching it is necessary at times to vary the height of a pupil's seat, to the acquirement of different touches, and consequently, to tone. For example: a higher seat is required for power and brilliancy than for the more smooth, legato, cantabile style. Correct hold of the arm position realises before the training of the hand, wrist, and fingers. Children and students of fifteen, sixteen, or even eighteen years, are very apt to practice at home with a high seat. The teacher, however, should, in all music, etc., not being sufficiently developed, they find they can play with more force and power when sitting high; and it is surprising how many young students (and indeed some of the older) will not admire *merci* noise. A sure sign of crude musical taste. As a last word, then: Sit low; use a chair by all means. Your back should be erect, with a slight inclination forward from the hips; your feet held in pedal position, or resting quietly and firmly upon the floor, directly in front of the pedals; your elbows on a level with the keyboard, allowing the hands to rise or fall easily and gracefully at the wrist; also allowing you to play with full arm power when occasion requires.—*Robert F. Chandler.*

#### \*\*\*

"LET LITTLE CHILDREN COME" is the coming year's tie in the children's world. What they become, what they will do represents the future of music in the United States. Dr. Rebeck states most interestingly the attitude of some of the great composers toward music for children.—*Edmore.*

The recent celebration in Leipzig of the eightieth birthday of Carl Rebecke, has directed the attention of the musical world anew to the life and work of this veteran musician and composer, whose career has been one of single-hearted devotion to his art. Strong and young, vigorous and energetic, he was the fountain of strength and youth, he enters as heartily to-day as in the early years of his professional life at the Leipzig Conservatory of Music into the heart and soul of his children.

In the impressionable young mind, sensitive alike to the noble and the trivial, he sees the hope of our art, and considers it the bounden duty of the creative artist to give freely of his powers to the work of guiding the young to the heights of life. He does not expect a child to understand a colossal work of Beethoven, but he does maintain the importance of having him so educated that he will eventually be prepared to do so himself alone. It is his subjects were expressed not long since in an article entitled "Masters of Music in their Relations with the Child World," which appeared in the *Deutsche Revue* of Stuttgart.

Dr. Rebecke refers to us, and to us, as to those to those to those, who while standing for what was highest and best in their art, did not disdain

Little ones of our day listen to the story of "Little Snow White" with the same reverence it awakened in their grandmothers. They, too, remember, play the same games these played, and sing with the same delight their favorite songs. And for ages to come what is to-day regarded as genuine juvenile music will fall with us as boys a ring from the lives of the small folk as at present, while perhaps much that now thrills the great heart of humanity may have long been forgotten. Noble seed sown in the heart of childhood will bring forth from a hundredfold, and the sower will have a glorious reward in the harvest.—*Aubertine Woodward Moore.*

On February 6 CLUB CORRESPONDENCE. The music pupils of St. Cecilia Progressive Club, with a membership of eleven. We meet every Saturday. Our program will include reading "First Studies in Music Biography," followed by musical games. Our club colors are to be light blue and white, fastened with the St. Cecilia pin. Our motto is: "Every day that we spend without learning something is a day lost" (Beethoven). We pay fifteen cents a month and five cents for absences.—*Miss Spelman, Sec.*

We have organized a "Children's Musical Club" of nine members. We meet four times a month, and study theory, rudiments, musical history, and the biographies of the great musicians, and also play musical games. We meet every Saturday, January 27. We charge ten cents initiation fee; this money we use for the purposes of recitals, trips, etc. We read THE ETUDE musical stories. We expect to do fine work. Mrs. M. L. Hansen is the musical director and organizer. To the best of our knowledge this is the only musical club in Los Angeles.—*Prudence Farmer, Sec.*

I have a music club among my pupils which meets once a week. They answer the call with a musical term and definition. Once a month we study some composer and have the children play for each other. At the other three meetings I give them a lesson. Mrs. M. L. Hansen is the musical director and organizer. To the best of our knowledge this is the only musical club in Los Angeles.—*Prudence Farmer, Sec.*

I have a music club among my pupils which meets once a week. They answer the call with a musical term and definition. Once a month we study some composer and have the children play for each other. At the other three meetings I give them a lesson. Mrs. M. L. Hansen is the musical director and organizer. To the best of our knowledge this is the only musical club in Los Angeles.—*Prudence Farmer, Sec.*

[Read the correspondence from other clubs for hints as to means to interest pupils.—*Edmore.*]

The young pupils of the class of Miss Ella L. Puchs have organized a musical club "The Orpheus Music Club"—which meets every Saturday. Their teacher is preparing a musicale for the club members exclusively, which will be a novelty in its line. The stage will be arranged to represent a parlor, all of those named in the program being seated on the stage during the performance. The musical director will be a chorus by the little folks, the words of which have been written by one of them, and set to music by Miss Puchs. This will be followed by two or three songs, the words of which will be by the club members. The basets of those composers will be tastefully arranged on the stage. The color scheme agreed upon is pink, the children wearing carnations (ribbons of the same color, also their club buttons, prepared by their teacher for Christmas). The program will be classical, with the exception of one or two light numbers.—*Ella Puchs.*

The pupils of our harmony class met in Miss Magie B. Parkhouse's studio, January 28, and organized a club of boys. We met on Tuesday, February 28. At each meeting a program is rendered, consisting of piano and vocal selections and readings from THE ETUDE.—*Ella Puchs.*

On February 17 the "Mozart Musical Club" was organized, with a membership of twelve. At our next meeting, two weeks hence, we will study the life of Mozart.—*Corinne Hoyer, Pres.*

My pupils and I have organized a club, to be known as the "Musical History Club." We held our first meeting on Tuesday, January 28. We met twice a month. We will study the lives of the great musicians, their works; play musical games, and give selections on the piano. We intend to follow closely the course of "Our Story of Christmas," and gladly receive the suggestions of THE ETUDE.—*Mrs. O. B. Bishop.*

# The Etude

A Monthly Journal for the Musician, the Music Student, and all Music Lovers.

Subscription, \$1.50 per year. Single Copies, 15 Cents. Foreign Postage, 75 Cents.

Liberal premiums and all inducements are allowed for obtaining subscriptions.

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

DISCONTINUANCE.—If you wish the Journal stopped, or a different name put on it, please send us notice in writing it will be continued. All arrears must be paid.

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

MANUSCRIPTS.—All manuscripts intended for publication should be addressed to THE ETUDE, 1713 Chestnut Street, PHILADELPHIA, PA. Manuscripts should be written on one side of the sheet only. Contributions on topics connected with music-teaching and music-study are solicited. Those that are not available will be returned.

ADVERTISING RATES.—50 cents per square line, \$7.00 per inch, \$30.00 per quarter page, \$200.00 per page. 10 per cent. additional for colored space. Time discount: 5 per cent. for three months, 10 per cent. for 6 months, 20 per cent. for 12 months. Copy to be received not later than the 15th for insertion in the succeeding number.

THEODORE PRESSER, 1713 Chestnut St., Philadelphia, Pa. Entered at Philadelphia P. O. as Second-class Matter. Copyright, 1905, Theodore Presser.

NAPOLEON once said the greatest general is the one who makes the fewest mistakes. This self-evident aphorism may be applied to the matter of teaching with as much pertinency as to generalship. There is, however, this difference: mistakes of generalship may result in sudden and painful death to the general; but mistakes in teaching may be continued indefinitely and the only death is that which accrues to the musical aspirations or results of the pupil.

If the music teacher were held to answer with his life or his liberty for the musical condition of his pupils after each year of study, there would be a lot of difference in the instruction offered. Not to make mistakes in the pedagogic profession means a lot more of thought and care than the average teacher is willing to give the subject.

It is unfortunate that instructors persist on borrowing from the legal profession the idea of precedent. A lawyer who finds a strong precedent for the judgment he wants is pretty liable to win his case. But this is not necessarily true of the teacher. The precedent he follows is too often the methods and the materials that were used on him when he was a student. Because they were used, he jumps to the conclusion that they must of necessity fit every other case.

The trouble with this assumption is that ninety-nine out of one hundred pupils he meets have will be of different mental and physical construction from himself, and their home environment and inheritance will be different. To meet this he must suit the method to the student, must modify the plans of his student days to the individualities of his pupils. Only by so doing can he escape the failure of making a series of mistakes, for the mistakes prove him a failure.

Or, for a Carnegie, to discover the musical world! This elaborate edifice of libraries has not confined himself to furnishing the people novels to read and histories to stand on the shelves, but a few years ago gave \$10,000,000 to promote scientific research. This forms the basis of the Carnegie Institution, which last year appropriated \$350,000, dividing this sum among over a hundred scientific men, for the promotion of their studies in practical science.

This will, in a large measure, free them from the necessity of grinding labor of a kind unprofitable to the world at large and will enable them to give their time and knowledge to the furtherance of experiments that will redound to the good of mankind. As an instance of the kind of men assisted by this fund, there may be cited Luther Burbank, of California, who, by his horticultural experiments has added a number of new varieties of fruits and vegetables to the list of practical foods.

Now, if Mr. Carnegie would discover the musical world and give it even half as much encouragement, what great artistic results might come from America. Our best composers are, of necessity, driven to nerve-racking hours of teaching; our musical writers are not free to continue their studies and researches. They must dig for the dollar that is to sustain life. Consequently, each class can do but a portion of the composition and the writing that it might do if the necessity for the struggle for mere existence were removed. True, much music has been the outcome of poverty, sickness, and despair; but how much more might have resulted had Mozart, and Schubert, and Franz, and countless others, been placed beyond the reach of poverty.

If, every year, only ten men in this country—the most likely ten—were relieved of all necessity for industrial work and permitted to give their best endeavors to composition, what an array of artistic works might come from American pens. There were men whose only place in history was made by their giving financial support to one of the greatest composers. Carnegie has already made such a place in other lines; but, did he turn his attention to the art world, his post-mortem fame would shine in still greater light and his legacy to the world would add much to its future joy and satisfaction.

During the fall of 1903 a company of English educationists, representing every possible educational calling, known as the Mosley Educational Commission, visited the United States, with the object of studying educational work in this country. Mr. Alfred Mosley, who financed the commission, and who invited the inquiry, was a business partner of the late Cecil Rhodes in South Africa. He was struck with the sagacity, skill, and intelligence of Americans that he met there, particularly engineers, so that he became eager to know something of the system that could turn out so many level-headed men.

The report of this commission, made by Mr. Mosley on their return to England, was published recently. In reading some comments made upon it by Dr. Win. D. Harris, Commissioner of Education for the United States, we were attracted by some defects in our system of education as pointed out by the commission. It might reasonably be expected that emphasis would be laid upon scientific and technical points, especially relating to mechanical work, by a commission which was, after all, interested in our system from an industrial point of view. Yet three defects indicated by this commission came right home to those persons who are engaged in teaching music. These three points are: The large preponderance of women teachers, neglect of music talent, and inferior musical instruction. Of course it is to be understood that these criticisms apply to music in the public schools. In a partial report of an address by Prof. Horatio W. Parker, before the Connecticut State Teachers' Association, printed in THE ETUDE for March, some reference was made to these facts. So far, there is no opportunity for special musical talent to be developed by means of public school work. No training is offered, and a child whose parents cannot afford a private teacher must go without until a better time may come. The instruction offered in the schools is not such as to develop latent talent, or to lay the foundation of intelligent appreciation of music. Professor Parker called attention to some things that show that educators are wanting in an appreciation of the value musical training has in promoting mental discipline and intellectual development. The members of the Mosley Commission agree with the most advanced position taken by American educators, namely, that a sound and thorough musical training is an aid in rounding out a man, and preventing him from narrowing his energies into purely commercial and industrial channels; it is the medium most generally adapted to promote the feeling for art and an understanding of its principles, such as the business world needs.

Another point made by the commission, the large preponderance of women teachers, is just as applicable to the music teaching profession as it is to public school work. Yet we cannot believe it is merely a matter of sex. Both the sexes show limitations when it comes to teaching music. Women teachers have a place, and an important place, a place that no honest educator will try to fill other-wise. The real gist of the question is fitness and thorough preparation. A knowledge of the work to be done, and a resolute endeavor to meet the demands.

To-day higher qualities of mind and character are being called for, and of students who are intending to be teachers may well accept the fact, and make up their minds to suit the highest possible demands. If the public school system does more for the cause of music, the professional musician, being spared certain drudgery, can work more for the art.

No 4866

## To Miss Sophia Mathiers FROM NORWAY AUS NORWEGEN DANSE CAPRICE

Carl Koelling, Op. 362.

Allegro. M.M.  $\text{♩} = 116$ .

Copyright, 1905, by Theo. Presser, S.

British Copyright Secured.

A WELL-KNOWN lecturer on musical topics drew a happy distinction in saying: "We can be instructed, but we cannot be educated; others may instruct us, but we educate ourselves." Some pupils appear to think that their teachers must educate as well as instruct them, and then wonder that they do not advance in their art. To such may be recommended a consideration of Schumann's dictum: "There are no good teachers; only good pupils; the latter must do at least as much as the former." Said a friend to a music teacher: "Miss Blank tells me she has studied with you three years." "She is mistaken," was the answer. "She has taken lessons from me three years; as for studying—that is quite another matter."

Instruction is external; it is the sowing of the seed, the tilling of the field, the clearing away of obstacles to the growth of the incipient grain. Education is internal; it is the development of the seed by an inward force which bursts the encumbering shell and presses to the light, there to blossom and fruit after the laws of its being. The giving of lessons may be instruction; the mere taking of them is by no means education—let neither teacher nor pupil be deceived in this.

Nor long before his death Theodore Thomas declared that the interpretation of the older classics was seriously compromised by the modern spirit of intensity which weights them with an emotional feeling foreign to their nature. On the same ground he took exception to any great technical finish in their execution. The violin bows were clumsier in former days, he said; the whole style of playing was different; there was no passion and nothing of the dramatic feeling of the present in it. He concluded by saying that things would soon come to such a pass that musicians would have to be trained to exhibit the traditional style of playing the old masters; in one room Bach might be heard correctly played; Haydn in another; Mozart in still another. This is but a phase of the never-ending struggle between the old and the new, the conflict between conservatism and radicalism to which we owe all of progress and development, not alone in art, but in morals, politics, society, and outward conditions as well. The French say: "An unmet cannot be made without breaking eggs;" that is, no advance can be made without the loss of something that may be regretted. The first opera which sounded the knell of the elaborate contrapuntal school perfected by Palestrina and di Lasso, was made but a poor comparison with the complex scores of these masters. It was, however, but a *recitar quæritæ* counter—"a falling back, the better to leap." In the independence of this thin, crude, undeveloped music from scholastic trammels lay all the rich possibilities for the future of the art. Since then we have eaten of the fruit of the tree of knowledge; the naïveté, the clearness of thought, the tranquil enjoyment of beauty for beauty's sake, are more or less complicated over to us by the pale cast of thought.

That a reaction in the direction of greater simplicity to us come is hardly to be doubted. Modern music, in its growth by intricacy and complexity, is becoming dangerously top-heavy; but this will correct itself. Means may be complex, but clearness of expression is indispensable—the one does not exclude the other; this our composers are beginning to realize and are striving for it. A simplicity which is the result of a clumsy violin bow is not the ideal simplicity; this should come from definite thought and understanding of the effect desired, rather than from lack of technical or mechanical detail.

This true educator investigates the claims that are made for any method or text-book that may be offered to him, and also seeks to devise effective ways and means of his own, as they may be required by the work he is engaged in doing. His aim is to apply the methods by which scientific knowledge of the work to do, is analysis, comparison, and carefully formed judgments, with trial, if the latter be possible.

pp 2 1 2 3 2

p 3 1 2 3 2

p

p 5 1 2 5 4

mf rit a tempo

dim p cresc. f

p f 5 4 5 7 7

p cresc. ff a tempo

p 3 4 3 4 3 4 3 4 3 4

p cresc. 3 4 3 4 3 4 3 4 3 4

dim a tempo

p poco a poco cresc. f ff

# "Sailors' Chorus" and "Spinning Song" from "The Flying Dutchman"

R. WAGNER  
Arr. by Preston Ware Orem

"Sailors' Chorus"  
Animato ma non troppo M.M. ♩ = 80  
Secondo

This page contains the piano accompaniment for the 'Sailors' Chorus' in the 'Secondo' arrangement. It features a complex texture with multiple staves. The right hand plays a rhythmic accompaniment with frequent triplets and sixteenth-note patterns. The left hand provides a steady bass line with some harmonic support. Dynamics range from piano (p) to fortissimo (ff). The piece concludes with a *rit.* (ritardando) marking.

# "Sailors' Chorus" and "Spinning Song" from "The Flying Dutchman"

R. WAGNER  
Arr. by Preston Ware Orem

"Sailors' Chorus"  
Animato ma non troppo M.M. ♩ = 80  
Primo

This page contains the piano accompaniment for the 'Sailors' Chorus' in the 'Primo' arrangement. It features a more melodic and rhythmic accompaniment compared to the 'Secondo' version. The right hand has a more active role with frequent triplets and sixteenth-note patterns. The left hand provides a steady bass line. Dynamics range from piano (p) to fortissimo (ff). The piece concludes with a *rit.* (ritardando) marking.

"Spinning Song"  
Allegretto M.M. ♩ = 66

Secondo

1

2

Poco rit. M.M. ♩ = 52

*p* *cresc.* *f* *dim.* *rit.* 2

*f* *p*

*p* *ff* *p repeat*

1 2

*f* *ff*

"Spinning Song"  
Allegretto M.M. ♩ = 66

Primo

1

2

Poco rit. M.M. ♩ = 52

*p* *cresc.*

*p* *cresc.* *f*

*dim.* *rit.* *f* *p*

*f* *p*

*f* *p*

*p* *ff* *p repeat*

1 2

*f* *ff*

No 4801

## FOREST SPRITES

VALSE-ETUDE

Allegro. m.m. J. = 72.

FREDERICK A. WILLIAMS, Op. 50, No. 2.

Musical score for the first system of "Forest Sprites". It consists of two staves (treble and bass clef) with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked "Allegro. m.m. J. = 72." and the dynamic is *p*. The melody in the treble clef features a series of eighth and sixteenth notes, with some slurs and fingerings indicated. The bass clef provides a harmonic accompaniment with chords and single notes.

Musical score for the second system of "Forest Sprites". It continues the two-staff format from the previous system. The key signature remains one flat. The tempo is maintained. The dynamic is *p*. The melody in the treble clef includes a section marked *dolce* (dolce) and another marked *mf* (mezzo-forte). The bass clef continues with harmonic support. The system concludes with the marking *D. C.* (Da Capo).

## GAVOTTE PASTORALE

A. ARENSKY

Allegro moderato M.M.  $\text{♩} = 108$ 

a) *p*

b)

c)

d)

a)

b)

c)

d)

e)

*pp*

*f*

*ritardando*

e)

# NACHTSTÜCKE No 1

## Nocturne.

Schumann composed these pieces in 1839 at Vienna. He writes concerning them to his betrothed (Early Letters); "I wrote to you concerning a presentment, I had it in the days from March 25 to 27 when at my new composition" (probably No. 1) In it occurs a passage to which I continually reverted; it is as if some one ground "O God" out of a heavy heart. In the composition I always saw "Funeral trains, coffins, unhappy despairing people, and when I had finished and was long seeking for a title, I always came back to this: "Funeral-Fantasy" Is it not remarkable? In composing, too, I was often wrought up that tears flowed yet I knew not why and had no reason for it. then came Theresa's letter, and now all was clear to me" (his brother lay dying) And in a later letter, after he had given the "Funeral-Fantasy" the name "Nocturnal Pieces" What do you say to my calling them; 1. Funeral procession, 2. Odd assembly, 3. Nocturnal revel, 4. Round with solo voices. Write me your opinion."

To the advantage of the pieces these supercriptions, which find their justification in the above described state of mind of the Composer rather than in his tones, have been omitted and the player's imagination can supply the Nocturnal Pieces, so rich in moods and deeply felt, with images of his own.

Edited by John S Van Cleve.

Rob. Schumann, Op. 23.

No. 1.

M.M. (♩ = 100)

a This initial number of the set, poised between the keys of A minor and C major, is of a solemn, dirge-like character its prevailing moods being heavy grief and sacred consolation. Technically considered it consists of two elements, a melodic phrase of three notes in eighths and sixteenths and a series of five chords of a subtle shifting character and possessing a melodic outline. Study to give the utmost prominence to the solo phrase and deliver the chords with the most undulating variety of nuance. Secure at all hazards sufficient variety to prevent solemnity from degenerating into monotony.

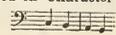
b Change the pedal at each new chord, hence in the first seven measures, four times in each measure the purpose being to secure that extra resonance and freedom of tone when all the sympathetic strings of the piano are permitted to vibrate.

a tempo

legatissimo  
p

a tempo

c The oneness of the rhythm will drop easily into dullness unless the player, with delicate feeling and judgment, should enliven with emotional shading in both voices, the principal motive which here appears slightly changed in character and canonically treated.

d The motive  should here and in both voices in the subsequent measures, be energetically marked

ff

ritard

pp

e At this noble organ point beware to shift the pedal with each chord, for a literal following of the pedal mark by extending through the measure would generate an intolerable jangle of confusion. Pronounce the bass G<sub>1</sub> with organ-like firmness and retain it with the finger

## THE LITTLE CORPORAL

F. G. RATHBUN

Tempo di Marcia  $M.M. = 120$ 

Musical score for the first page of 'The Little Corporal'. The score is in 2/4 time and consists of six systems of piano accompaniment. The first system begins with a dynamic marking of *sf* and includes fingerings 1, 2, 3, 4, 5. The second system features a *ff* dynamic marking. The third system includes a *ff* dynamic marking. The fourth system has a *mp* dynamic marking. The fifth system includes a *ff* dynamic marking. The sixth system includes first and second endings. The key signature is one sharp (F#).

Musical score for the second page of 'The Little Corporal'. The score is in 2/4 time and consists of six systems of piano accompaniment. The first system is marked 'TRIO' and begins with a *p* dynamic marking. The second system includes a *ff* dynamic marking. The third system includes first and second endings. The fourth system includes a *ff* dynamic marking. The fifth system includes a *ff* dynamic marking. The sixth system includes first and second endings. The key signature is one sharp (F#).

# March of the Flower Girls

LE PAS DES BOUQUETIÈRES

Edited by A. D. HUBBARD

PAUL WACHS

Allegretto M.M. ♩ = 144

The first system of the musical score consists of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 4/4 time and B-flat major. It features a variety of dynamics including *mf*, *p*, and *pp*. There are several measures with fingerings indicated by numbers 1-5. The system concludes with a double bar line and repeat dots.

The second system of the musical score consists of five staves. It continues the piece with dynamics such as *mf*, *p*, *cresc.*, and *ff*. The notation includes various articulations like accents and slurs, and fingerings. The system ends with a double bar line and repeat dots.

Tempo I.

*ff*

*p*

*p*

*p*

*mf cresc. e animato*

*f con bravura*

*ff*

No 4739

## A LULLABY

MARY W. MORRISON.

Grazioso.



CLIFFORD DEMAREST.

*p*

*con Pod.*

*mf*

*p*

*molto rit*

*a tempo*

*molto rit*

*a tempo*

*mf*

*p*

*rit*

*a tempo*

*rit*

*pp*

Rock-a-by ba-by, thy cra-dle is strong,  
Rock-a-by ba-by, thy moth-er is near;

Moth-er will sing thee a lul-la-by song.  
Love will en-fold thee, there's nothing to fear;

Sweet be thy slumber, peace-ful and deep,  
Angels will guard while slumber will creep

Close thine eyes soft-ly, now sleep, ba-by, sleep. Birds may be rock'd on the ma-ple so high,  
O-ver my treasure, then sleep, ba-by, sleep. By the sweet smile that plays o-ver thy face,

While the winds sing them their sweet lul-la-by,  
Curv-ing thy lips with an in-fi-nite grace,

Soft winds will shield and  
Well do I know the

ten-der-ly keep, While like the birdies, my ba-by will sleep.  
angels now keep Watch o'er my darling, so sleep, ba-by, sleep.

1. 2.

Dedicated to and sung by  
Miss Hortense Pontius

No 4470

# A PRAYER OF LOVE

HEINRICH HEINE

WM. H. PONTIUS

*Andante espressivo*

*mp* *cresc.* *rall. e dim.*  
*tranquillo*

Thou'rt like a love-ly flow-er, So fair, so beautiful, so  
Du bist wie ei-ne Blu-me, So hold und schön und

*cresc.*

pure; My heart is filled with grief and sor-row, With grief and  
rein; Ich schau dich an und Weh-mut Schlecht mir tw's

*poco rall. e cresc.*

sor-row For what thou may'st en-dure. My hands in fan-cy I am  
Herz, Schlecht mir tw's Herz lau-ein. Mir ist, als ob ich die

*f* *rall.*

lay-ing Up-on thy gold-en hair, Pray-ing that God in good-ness,  
Hän-de Auf's Haupt, dir le-gen soll't Be-tend dass Gott dich er-

*dim.* *p* *dim.*

keep thee, So sweet, so pure, so fair.  
hal-te So z'ein und schön und hold.

*mf* *poco marcato* *f* *mp* *molto rit.*

Pray-ing that God, in good-ness, keep thee, So sweet, so pure, so  
Be-tend dass Gott dich er-hal-te So rein und schön und

*mf* *poco marcato* *f* *mp* *molto rit.*

fair; So sweet, so pure, so fair.  
hold; So rein und schön und hold.

*ancora e più rit. ad lib. morendo* *p* *morendo*

*ancora e più rit. ad lib.* *p* *ppp*

WM. H. GARDNER.

# COUNTERPARTS

W. J. BALTZELL.

*Moderato.*

*mf*

Thou art like un- to a rose,  
Thou art like un- to a star,

*mf*

Like un- to a rose,  
Like un- to a star,

That each morn- ing doth dis- close  
That I wor- ship from a - far,

*mf* *cresc.*

Some new beau- ty rare.  
As I walk life's way.

Like the rose so pure thou art,  
But the love- light in thine eyes

*mf*

Heav- en's seal is in thy heart,  
Tells me, dear, that Par- a - dise

Maid — be- yond com- pare,  
Will — mine some day,

*mf* *meno mosso*

*rit* *a tempo*

Maid — be- yond com- pare,  
Will — mine some day.

*rit* *a tempo*

*pp* *dim.* *pp*

*pp* *pp*

Copyright 1904 by Theo. Presser

British Copyright secured

# VOCAL DEPARTMENT

Conducted by H.W. Greene

## A MUSIC TEACHERS' ASSOCIATION.

THE Editor of THE ETUDE has just handed me a copy of the year book and register of "The Incorporated Society of Musicians," of England, which, in view of the recent discussion on a proposed Singing Masters' Guild, makes interesting, if not instructive, reading.

The Incorporated Society of Musicians, which for convenience, we will designate the I. S. M., is the most prominent example of successful organization among musicians in the world. Its membership of 2000 is divided into twenty-five sections; representing, by a fairly equal distribution, England, Scotland, and Wales. The society is now in its twenty-second year of its growth. The intelligence and care with which the work of organization has been carried forward has resulted, not only in securing for its members an unquestioned standing, but for the public, protection from incompetents and charlatans. Of its 2000 membership over 600 have qualified as Licentiate of the Incorporated Society of Musicians, by passing the rather exacting examinations of the society. Hence, the I. S. M. after the name of a teacher carries weight, and, in a comparative sense, distinction. Since its formation in 1882, the society has been applying its efforts to secure legal registration of teachers. The matter has been taken up by Parliament, but not yet brought to a successful issue. The following, quoted from the society's year book, is rather applicable to conditions on this side of the Atlantic, and it is to be hoped that the legal registration of teachers of music is a dream soon to be realized in both countries:

"Up to the present time, there has been no legal registration of teachers of music, with the result that there has been no defined 'musical profession.' The term profession implies a body, entrusted with which can only be obtained by those possessing the requisite knowledge to discharge the duties entrusted to the profession. Lawyers are required to know the law, medical men, medicine, and so throughout; but the 'musical profession' hitherto has been that of 'no man's land,' without definitions of limits; a body anyone could join at pleasure, whether qualified or not, and which, until the formation of the society, did not even possess a general association to represent it, and safeguard its interests. An authorized system of registration in the hands of a representative musical council would change all this, would draw a line of demarcation between trained and untrained teachers, would be a guide and protection to the public, and, by securing better teaching, would lead to a higher development of the art."

All efforts toward enlisting the cooperation or sympathy of any considerable number of the leading musicians of this country in organized work have hitherto failed. The reasons for this failure are probably to be found in the conditions under which the efforts were made, and the shape that such experiments have taken. It would be natural to expect all movements for the betterment of the cause would begin at the top and the benefit reaped by lifting others less fortunate or less gifted nearer to the top as possible. Herein lies the only hope of successful organization in the United States. The society under consideration seems to have been exceptionally fortunate in this regard. Over 1200 of its members hold Doctor's, Bachelor's, Fellow's, and Associate's degrees, there being 72 Doctors of Music and 148 Bachelors of Music in the membership.

Dr. Henry Hiley presided over the first meeting of the society, and its membership from the start has included the names of the foremost among English musicians, such as Sir John Stainer, Sir Joseph Barnby, Sir A. C. Mackenzie, Mr. A. Randegger, Dr. Frederic H. Cowen, and scores of others equally well known here. Not only have these men shown a practical interest in the work, but they have con-

tributed papers and assisted in the programs which have added greatly to the prestige of the I. S. M. In addition to its educational and social features, it has been able, by virtue of sound business methods, to support an Orphanage for the Children of Musicians. It does not continue its beneficence to those who have been members of the society. This alone affords all the argument necessary for the support of the profession. Its method of management comprehends intimate connection between the home office of the society and its outlying sections. Each section elects a member of the sectional Council to act as a delegate to the annual General Council. The expenses of the delegate are paid from the funds of the General Council. Each section must pay one-half its receipts into the General Treasury, the balance being retained for the expenses of the section. The year book is a well printed and bound volume of 244 pages, devoted entirely to the business and reports of the society, not containing any programs, registers of meetings, or addresses. Such a society could well be taken as a model for organization of the profession in America, but, as stated above, organization, to succeed, must begin at the top, and how little hope or prospect there is of our professional leaders taking up the work? Why is it? In the next issue we will review the conditions for the first, second, third, and fourth grades in singing, passing of which entitles the applicant to his certificate of I. S. M. It is precisely what we intended to do in this issue, but the magnitude of the general work the society is doing impressed us so favorably that we find our space exhausted before arriving at the matter special to our department.

## SINGING, AS A MEANS OF ACQUIRING A PRACTICAL PSYCHOLOGY.

BY W. HENRY ZAY.

TO THE average individual singer is but a pretty accomplishment, or a means of livelihood; it may be both, but this view of the really great art is a most limited one. A few go a step further, and have some vague idea that it is good for the lungs; but it has practically never been recognized as a means of developing the physical, mental, nervous, and intuitive forces, which are the finer faculties of man, and the means of discovery and control, good to make a practical psychology.

The reason for this general idea is not difficult to understand; it is an impression made by the bad singing constantly heard, both from professionals and amateurs. Both classes have their excess—insufficient study, bad teaching; one must make his living, while the other does his best to amuse.

There is an inherent desire in the human being to make a vocal sound, and a good one; and, if it is healthy and natural impulse; it makes one feel good; it is a natural desire to give expression to feelings and emotions which could not be expressed by mere words. It does not necessarily mean that we want to be heard, because he who sings in solitude—a great deal more, perhaps, than in the presence of others. Probably the singer himself enjoys the sensation of making the sound, that is, feeling the pleasant vibrations of the body; more than he does the hearing of his voice, even supposing the sound to be a good one; but as the listener only experiences the effect of his exertions, and does not have the pleasant flow which the singer feels, it is only fair to make that sound as nearly as possible a sympathetically correct expression of the impulse of the singer, so that the sound will communicate a similar effect to the listener. This is the primary object of singing—it is the natural expression of emotion.

Every art has its technic, the object of which is to acquire and preserve such natural conditions that the expression of nature shall be spontaneous and convincing. To sing or speak with expression, one must discover the sound representing the combina-

tion of forces which make one's personality, and sing or speak with the whole body; for voice, though it has a point of focus, is not a local noise. The finest nerve organization, combined with the most generous emotional qualities, splendid physique and vocal organs, is of little advantage unless controlled at will by the fortunate possessor. These qualities are often hidden under a mixture of unnatural conditions, both physical and mental, and their discovery and manipulation is the object in studying vocal expression. These qualities, when combined, represent man in his most noble form, and it is obvious that his every day life and development, thus becoming, for him, a most practical psychology.

It has been said, "Why study voice to acquire it?" I answer, "It seems the quickest way to find it." The first step in studying singing is to acquire a perfect breath control; and in this practice is laid the foundation for an all-round development, the possibilities of which are almost unlimited. First of all the lungs are expanded to their utmost capacity, thus increasing the amount of air consumed and absorbing a greater supply of oxygen, which of itself would act as a purifier and tonic. Then doing breathing exercises as a vigorous exertion and quiets the circulation while the proper holding of the breath strengthens the muscles of the chest and back, and makes it possible to stand erect without fatigue. These same muscles controlling the breath relieve the throat while the proper holding of the breath strengthens the muscles of the chest and back, and makes it possible to stand erect without fatigue. These same muscles controlling the breath relieve the throat while the proper holding of the breath strengthens the muscles of the chest and back, and makes it possible to stand erect without fatigue. These same muscles controlling the breath relieve the throat while the proper holding of the breath strengthens the muscles of the chest and back, and makes it possible to stand erect without fatigue.

One arrives at these conditions by having a breath control which permits of a perfectly free and natural production of the voice—with the throat, jaw, neck, and shoulders perfectly loose, and all the muscles in a state of active clarity; all resonating cavities must be well open and in use, giving the voice a clear, round sound, full of depth and overtone—a pure spontaneous sound which might be called the abstract sound of the voice.

Yet something more is wanted to make the sound complete and expressive, a quality usually termed "soul." Where is that to come from? The physical and mental powers accomplish a great deal, but at a point they stop, leaving something of vital importance yet to be realized. We find that we must seek another force greater and more elusive—the "soul" force which is an inspiration to self and has magnetic influence on others. This is the most difficult part of voice production to acquire, but steady progress is certain, if practice is properly directed. It is a development on breath control. The student begins to feel that the chest, round which are the muscles which control the breath, is also the center of emotion; by constant practice he learns to concentrate his nervous and emotional energies, combine them with the physical, and thus give an intelligent expression of his great emotional force. It is a grand sympathetic union of all man's best qualities and energies, with which to make his greatest efforts, of any nature or description.

Nothing seems so nearly allied to this force, or expresses it so surely and perhaps easily, as the human voice. Voice is vocalized breath. Breathing creates impulse, power, and strength. To make the sound requires proper conditions for concentrating one's forces. By hearing the sound the practiced ear can tell whether the concentration is complete. To be able to infuse this quality into the voice is to completely express one's emotions in singing or speaking; there are times when everyone does it, spontaneously and unconsciously, but the art is to be able to do it at will. Nerve force is tremendously useful, but how often, from lack of control, it is more embarrassing than helpful. Breath control is the only real cure for nervousness. Nerves should be our slaves, not our oppressors; nerves, the most valuable assistant of the performer when controlled, become his undoing when run riot.

In finding this control of the nervous and emotional energies, we discover a new force or power, which is the greatest help to us in every way, as well as in singing. It is something more than mere will power, something more than mental effort; it is the finding of one's finest impulses and feelings,





# THE ETUDE

## MUSIC SINGERS

### LESSONS IN THE HISTORY OF MUSIC.

BY W. J. HALLZELL.

In the lesson published in THE ETUDE for March, reference was made to Porpora, and the fact that he had trained certain celebrated singers. If the lessons which treat of the origin and development of the opera be reviewed, it will be quite plain that there must have been during this time as great a development in the art of singing, since it was inevitable that the one should keep pace with the other. It has been thus in all phases of musical development, as progress was made in composition there was also progress in the execution of that music; as composer demanded more of performers, the latter met the demands, frequently transcending them in the skill they acquired.

Another fact may well be stated here. The earlier music, viewed as well as the secular forms which developed into the opera, was dominated by the vocal element; hence it is natural that composers and singers should vie with each other. We have little or no doubt as to the training which the early singers received, yet they must have possessed skill in execution of no mean order. To prove the truth of this assertion, let a portion of one of the masses by Palestrina or di Lasso, or any of the other composers of the polyphonic school, be placed before the average choral society, and note the small success that the latter have in attempting to sing it. The parts have absolute independence of progression, the syncopations, embellishments, etc., all call for a high degree of musicianship in regard to accuracy of rhythm and intonation, as well as flexibility of voice and breath-control. Therefore, we are warranted in believing that the early singers received careful, and, in all probability, long training.

It was the establishment and development of the opera, however, that gave the greatest impetus to a systematic and thorough study of music. The new style of melody introduced by the opera composers demanded purity of voice, wide range, flexibility, expressive shading, and the most perfect control. The florid style was being developed rapidly, and singers were expected to execute the most intricate passages, abounding in scales, arpeggios, and trills, such as to-day are exacted only of instruments.

*Allegro.* FROM VERACINI.

Alessandro Scarlatti is credited with having had much to do with the great development of singing. To Italy belongs the credit, not only because of the great number of highly trained composers possessed by that country, but also because the character of the language is such as to lend itself to the requirements of the most artistic singing.

The male soprano singers of the period under consideration were artists of the highest rank. It would exceed the limits allotted to this sketch to give an account of them. Those of the readers who have access to Grove's "Dictionary of Music and Musicians" need not read the most interesting portions of the subject of singing and singers, in the article on "Sing-

ing," in the third volume. A reference to the sketches of such artists as Farinelli, Caffarelli, Pacchieroni, and Bernoldi—Dellam Humfrey, John Porelli (known in history as Dr. Blow), and Henry Purcell. Humfrey (1647-1674) was one of the first to be trained in the French style which the court then affected. When he was twelve years of age he was sent, at the king's expense, to the Continent, where he studied for some time under Lully. When he returned, in 1667, he was well grounded in the methods of the continental composition, yet he was not content with the style of his own, and they shone out most strongly in his compositions for the church service. Humfrey and his fellows practically developed the art form in sacred music now known as the "very English style," which differed from the "full anthem," in that it was generally written for a greater number of voices, was supported by an organ accompaniment, and invariably terminated with choruses; the general character was florid and calculated to display the solo voices.

In closing this section of our lesson we call to the attention of our readers the fact that Haydn acted as servant and accompanist, and was instrumental in the principles of vocalization from him. In his oratorio, "The Creation," are found arias which reflect the florid style of the Italian opera. Handel, while the Italian, was brought into connection with the art of singing and composition; his operatic connections made him familiar with it, not to mention the fact that he credited with having been a pupil of Alessandro Scarlatti. In his oratorios, there are several arias in the florid style; they will give some idea of what was expected of singers; even the chorus partakes of this character. The interested student will find it advantageous to compare arias by Bach, Haydn, and Handel, with those of Mozart and Beethoven, and particularly, as showing a more modern style of the singer's art, the arias in Mendelssohn's oratorios.

Before taking up the further history of the opera and that of the development of instrumental music, we will devote some space to a sketch of music in England, which shows certain characteristics that influence music even to-day.

The works of the early English composers, especially those in the medieval style, aided in developing a feeling for concerted singing which maintains at the present time. In addition to this there was developed a style of sacred music which formed the basis of what is now known as the English cathedral style. During the Civil War, many cathedrals were destroyed, and in their stead of what they termed "Popery," destroyed organs, musical works and church services, and the desire for the singing of the secular songs which had formerly been so much admired. When Charles II came to the throne, he reorganized the music in his Royal Chapel, and set an official seal on the style of the older music, however now modified in various ways by French influences, since both he and many of his court had spent the years of exile in Paris, where they had been attracted to the music used in the court of the French king, which was, as noted in the previous lesson, in touch with the work of the Italian composers.

There was a rapid glance through this period we note the first prominent name, that of Captain Cooke who was in charge of the gibbons and monkeys with him were Christopher Gibbons and Henry Lawes, both of whom are credited to the highest rank in English music. In another field, that of opera—not, however, in the Italian style, but that known as the "ballad opera"—we find the name of Matthew Locke, who is one of the most interesting names in connection with his "Music to Macbeth."

The boys in the king's choir were encouraged to

apply themselves seriously to music, and from this body came some of the most celebrated English composers of the period—Dellam Humfrey, John Porelli (known in history as Dr. Blow), and Henry Purcell. Humfrey (1647-1674) was one of the first to be trained in the French style which the court then affected. When he was twelve years of age he was sent, at the king's expense, to the Continent, where he studied for some time under Lully. When he returned, in 1667, he was well grounded in the methods of the continental composition, yet he was not content with the style of his own, and they shone out most strongly in his compositions for the church service. Humfrey and his fellows practically developed the art form in sacred music now known as the "very English style," which differed from the "full anthem," in that it was generally written for a greater number of voices, was supported by an organ accompaniment, and invariably terminated with choruses; the general character was florid and calculated to display the solo voices.

John Blow (1648-1708) differed somewhat from Humfrey in his methods, yet his works had much success. He was melodious and interesting in his writings.

The greatest of "Captain Cooke's boys," and, as some consider him, the greatest musical genius England ever produced, was Henry Purcell, who, like Mozart, commenced his work early in life and died while still a young man. He was born in 1659 and died November 21, 1695. His father was a member of the king's choir, and his choristers at Westminster Abbey, so that the boy lived in a musical atmosphere. He was admitted among "Captain Cooke's boys" at an early age, and developed a marked talent for music, and wrote with equal success for the opera and the church. His early efforts for the stage were in the nature of songs and incidental music to plays, among them some of Shakespeare's. In 1689 he was appointed organist of Westminster Abbey, and for the next six years he turned from the stage and composed principally for the choir, a number of official orders being required for the king's chapel, and he composed a number of compositions for string instruments. In 1686 he began to compose for the stage again, music to plays, and in 1689 brought out his first real opera. From that time he followed a similar career, and composed twenty-nine in number, opera and incidental music to plays by noted dramatists. His compositions include a number of services and anthems for the church, songs, concerted vocal music, chamber and instrumental music.

In summing up the work of Purcell as a composer we are struck with his great versatility. He wrote with success in many styles—for the same instruments, for both in combination; his works are marked with most charming melody, yet they all show mastery of the composer's art. In his instrumental works there is a certain character, which is especially upon a "ground bass," something which but few composers have done. When we consider that all his work was accomplished in the short space of thirty-seven years, and that he was a young man at the age to a mastery of musical material equal to that exhibited by any contemporary, we can easily understand what he would have accomplished had his life been extended to the full three-score and ten.

### STUDIES IN MUSICAL BIOGRAPHY.

BY ARTHUR L. MANCHESTER.

GIACOMO MEYERBER.

"By their fruits ye shall know them. Do men gather grapes of thorns or figs of thistles?"

This was a law of life announced by the greatest of teachers, the wisest and the most just of critics, and thus do we still reckon the sum of the value of a man's life. From each life we expect fruit—good or bad. We take the measure of a life according to its real results, and not according to the judgment of the years may seem have on a thistle, we are, sooner or later, compelled to acknowledge the justice of its final estimates. Whether we are ourselves to do with, or to be done with, on grapes on a bramble bush, or figs on a thistle. We esteem it no injustice to demand that life and

"In 1675 he wrote an opera, "Dido and Aeneas," for a private boarding school, in which he set the whole of the dialogue in recitative.

profession shall harmonize. And we are not surprised by the discovery that a life tells its story truly in its achievements, and that the more a man is revealed inevitably a close and logical relationship between a man's inner life, his real desires, and his actual accomplishment. If he be true, his deeds will contain the truth of his inner life, and the more they reflect the falseness be so very little, his life will reflect his insincerity.

We know these things to be true, we have seen them tested and proven many times, and we are glad again we meet an apparent contradiction of the laws of fruition thus laid down. We are met by a life in which purpose and results do not apparently harmonize. Giacomo Meyerbeer furnishes such an anomaly. Very successful in his day, with his opera still considered important enough to be given such frequent hearings, he had been the subject of the harshest criticism. And a study of his life shows him to be the worthy of a goodly portion of this condemnation. The underlying principle of his artistic life was far from being ideal; his god was effect, the plaudits of his hearers; his incentive was not so much artistic elevation or musical uplift as it was effective, spectacular representation. He obeyed the admonition of Paul to be all things to all men, but with a much different motive from that which the apostle intended to inculcate. His remarkable adaptability was used, not so much to promote his art, as to bring about results which would win immediate applause. Supplied with abundant means, he was not driven to the pinch of need which kept him struggling in Vienna, which sent him to Italy, also ruled him in Paris, and made his work strong in its results, even though the outcome of false ideals. He was not the idealist willing to sacrifice his talents, and his ends, did more for opera than any of his compeers, except Weber and Wagner. Surely this is a paradox, a contradiction of the law of fruition. By all that we usually have heard of Meyerbeer, he should have reaped the satisfaction of his false ideals and dropped out of sight. Yet we find his influence working for good on the peculiar form in which his greatest efforts were made, and we are left to wonder how he took a walk, returned at 3, and resumed his work, continuing it till nearly midnight, scarcely giving himself the time for dinner. So, too, in his student days, he was so interested in some of his studies, he began harmony and composition lessons. He had already played the piano in public. His teachers were Laskus, Zelter, Bernhard Weber, Clement, and then Abbé Vogler, who was the talented pianist who gained much good. At sixteen he was a noteworthy pianist, and had disclosed unusual powers as a composer. He was with Carl Maria von Weber, and gathered his impressions from the same environment. After study with Vogler, he went to Vienna as a pianist, but found himself eclipsed by the brilliant virtuosi there, among them Hummel. Meyerbeer at once decided to write operas, and he was to meet Hummel on his own ground, and ten months were spent in the strictest study and training. Then he decided to go to Italy and learn how to write for the voice, repeating his patient preparation, and when he returned upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

of opera as a part of musical development. The story of his life is the story of selfishness, not openly true in its achievement, and the more a man is revealed inevitably a close and logical relationship between a man's inner life, his real desires, and his actual accomplishment. If he be true, his deeds will contain the truth of his inner life, and the more they reflect the falseness be so very little, his life will reflect his insincerity.

We know these things to be true, we have seen them tested and proven many times, and we are glad again we meet an apparent contradiction of the laws of fruition thus laid down. We are met by a life in which purpose and results do not apparently harmonize. Giacomo Meyerbeer furnishes such an anomaly. Very successful in his day, with his opera still considered important enough to be given such frequent hearings, he had been the subject of the harshest criticism. And a study of his life shows him to be the worthy of a goodly portion of this condemnation. The underlying principle of his artistic life was far from being ideal; his god was effect, the plaudits of his hearers; his incentive was not so much artistic elevation or musical uplift as it was effective, spectacular representation. He obeyed the admonition of Paul to be all things to all men, but with a much different motive from that which the apostle intended to inculcate. His remarkable adaptability was used, not so much to promote his art, as to bring about results which would win immediate applause. Supplied with abundant means, he was not driven to the pinch of need which kept him struggling in Vienna, which sent him to Italy, also ruled him in Paris, and made his work strong in its results, even though the outcome of false ideals. He was not the idealist willing to sacrifice his talents, and his ends, did more for opera than any of his compeers, except Weber and Wagner. Surely this is a paradox, a contradiction of the law of fruition. By all that we usually have heard of Meyerbeer, he should have reaped the satisfaction of his false ideals and dropped out of sight. Yet we find his influence working for good on the peculiar form in which his greatest efforts were made, and we are left to wonder how he took a walk, returned at 3, and resumed his work, continuing it till nearly midnight, scarcely giving himself the time for dinner. So, too, in his student days, he was so interested in some of his studies, he began harmony and composition lessons. He had already played the piano in public. His teachers were Laskus, Zelter, Bernhard Weber, Clement, and then Abbé Vogler, who was the talented pianist who gained much good. At sixteen he was a noteworthy pianist, and had disclosed unusual powers as a composer. He was with Carl Maria von Weber, and gathered his impressions from the same environment. After study with Vogler, he went to Vienna as a pianist, but found himself eclipsed by the brilliant virtuosi there, among them Hummel. Meyerbeer at once decided to write operas, and he was to meet Hummel on his own ground, and ten months were spent in the strictest study and training. Then he decided to go to Italy and learn how to write for the voice, repeating his patient preparation, and when he returned upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a life of the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlay his persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his opera, which will be met by the reader who will follow the work of his life.

touch. Especial attention must be given to the dynamic contrasts. The study of pieces of this character tends to a development of style. "From Norway," by Carl Koenig, is the most recent composition of this successful writer and veteran teacher. It is an example of the application of local color gained by the employment of characteristic dance rhythms. In accordance with this idea this "Dance Caprice" must be played with vigor and freedom.

Williams' "Forest Sprites" is a valuable teaching piece, the work of a promising young American composer. It demands clear finger work throughout, and steadiness of rhythm. In a piece of this character special attention should be given to the scale passages, which are frequently made prominently, the thumb moving freely and the hand being correctly carried. The waltz movement must be well brought out. Another useful teaching piece is Rathbun's "Little Corporal." There is a win of spontaneous melody running through Rathbun's work that renders them invariably attractive to young students. This march is bright and sparkling, and will afford useful practice in stretto chord work and rhythmic accentuation.

The four-hand number is another one of the series of operatic arrangements which have been appearing from time to time and have proven welcome to very many of our readers. In addition to the benefit to be derived from duet playing, these transcriptions afford a pleasurable method of becoming familiar with many of the standard compositions. "Flycatcher," by the author, has an expressive work, retaining many of the characteristics of the Italian, is nevertheless one of his most enjoyable creations. Two of the most effective numbers are the "Sailor's Song" and "Spring Song." The former rugged and picturesque, with the true flavor of the sea; the latter a simple descriptive writing, melodious, and original in its harmonies.

The above series of compositions, from Grade 2 1/2 to Grade 7, is Schumann's "Nocturnetick." The most difficult, is graded rather higher than it would be but for the fact that it requires thorough technical mastery of the piano.

The easiest piece is Rathbun's "Little Corporal." This lies between Grades 2 and 3. Williams' "Forest Sprites" lies in the earlier portion of Grade 2. "Flycatcher" is in Grade 3, and "Spring Song" is in Grade 4. While not difficult, it requires independence and the ability to give due proportion to the inner voices.

Heine's beautiful lyric, "Du bist wie eine Blume," has been set to music by more than a thousand different composers and every year adds to the list. It is safe to say that at some time in his career every composer of prominence has been disposed to give this text a musical setting; many of these settings never see the light of publication.

It is pleased to include in this issue a setting of this much used text that will commend itself to singers and teachers everywhere, and that will stand favorable comparison with any other setting of the same text.

The range is such that it can be used by any medium voice, although a low voice, such as an alto, baritone or bass, who can sing the climax on E, will perhaps make the song most effective; the passage in the low register, near the close of the song, admitting of the full power of the chest voice. A help in adding color will be found in conceiving the song as accompanied by a violoncello in unison with the voice.

The number of ballads in this series is new, and then a composer brings out one filled with the spontaneous quality that charms. The student of singing will find a number of points in the "Lullaby" by Mr. Deems, which is found in our present issue. Its tender sweetness, the simplicity, the quiet graceful rhythm that the cradle song should have are here present. The *mezzo voce* can be used in this song with effect, and the change from middle C to E flat, is such as to suit the average voice.

The three songs in the present number are by American composers, and give a fair idea of the work of many of our writers. The "Flower Girl" is a minor, and the transition to a new key adds a charming contrast in key and harmony color. The singer should conceive and execute this song in a rubato style, giving the climax breadth and solidity of tone.

### THE MUSIC IN THIS ISSUE.

AN ANALYSIS FOR STUDENTS.

Schumann's "Nocturnetick," Op. 20, No. 1, is probably the finest number of the set to which it belongs, although it may not be so widely played as the "Waltz" which is found in E. No. 4. It requires romantic insight and strong sense of color contrast. A careful reading of the text accompanying this composition will furnish a guide to its successful interpretation.

Another of the "Nocturnetick" Pastoral is the work of a living composer, one of the foremost of the modern Russian school. It is a clever sketch of the stately, old-fashioned dances, melodious and beautifully harmonized. It may be played in a rubato style, in a moderate manner, and in strict time. The various embellishments must be executed neatly and with precision, in accordance with the marginal suggestions.

Another living composer is represented by the "Meadow Flower" with new lyrics. The author is a drawing-room composer of the French School. His works are characterized by an elegance of style, grace and originality. This composition is to be given with rhythmic swing, lightness and delicacy of touch.

Meyerbeer had some artistic convictions which prevented him from going on with new writings, even though it might meet with a measure of public applause. But his convictions were not strong enough to keep him in the path of self-denial, and to make him use his great powers for the advancement



"Qu'a cela ne tiennent!" replies the musician, and taking off the D, turns his violin into a monochord, and begins his immortal variations on the "Prayer of Moses in Egypt" on the G alone.

He takes the baritone voice as written; then the soprano voice an octave higher; and leads into the major part with triumphant power. As he plays, artists, such as the painter, the sculptor, the drooped heads and tearful eyes, annihilated. Says Boehm:—

"I should be lacking, not only in modesty, but decency, if ever I played again. I have been so often asked to play. But away up in the topmost choir, a shabby old man mutters to himself: "For thirty years I have not touched my violin, but I'll buy new strings, and have a go at it this time. It may be, but it will remind myself of Paganini's heavenly playing!"

Cheering breaks from every part of the Opera House; men and women leap upon their chairs, shouting wildly; the gaunt, specter-like man bows, glides to the side-scene, and disappears.

Nicola Paganini was born at Genoa, in 1741. His father, of humble station, loved music, and recognizing his son's phenomenal gift, bought a cheap mandolin, on which he taught the baby boy to play. Before the child was nine years old he played in public, original variations on the popular air, "La Carmagnole," securing such approval that the father was stimulated to take the boy to Rolla, the famous violinist.

Rolla lay ill in bed, when the poor father begged that he would permit Nicola to play for him, and in a surly fashion granted refusal. Meantime, Paganini, left in the ante-room, picked up a violin that lay on the table, and began to play from a sheet of manuscript notes of a new and difficult concerto.

"What's that?" thundered the invalid master. "That's my eight-year-old boy, whom I've brought you for less than nothing." "If your boy plays like that, I can't teach him for he has no more to learn." But Rolla did give the young genius lessons in orchestration.

Young Nicola's father became so enamored to the verge of cruelty. He would force the child to practice ten consecutive hours on a difficult Etude. Never were the practice hours less than twelve out of the twenty-four, and finally, he would take the life of incessant drudgery that Nicola's one desire became to escape from his parent's vigilance. At last his father permitted him to play at a music festival at Lucca, and from that engagement he never returned home, though he always sent his father a share of his earnings.

He went from city to city, drawing crowds to his concerts, followed in the streets by enthusiastic mobs, who, awed by his weird figure and mysterious music, firmly believed that when he played, the Devil stood invisibly at his elbow, and guided his bow. "Paris, Vienna, Hamburg, all listening, and the wizard of the violin; but it was at Prague that he was refused permission to give a concert, until he printed and distributed in the streets a sworn statement from his mother that her child was son positively was not the offspring of the Evil One.

Anything more wild, ruinous, and exhausting than the life led by Paganini between the ages of fourteen and twenty is impossible to imagine. To study furiously, to play in public divinely, to throw away the proceeds of several concerts in one single hour at the gaming-table; to love with facile extravagance of passion the most dissipated and the broad path of destruction. The crisis came at Lephora.

The morning of the day on which he was announced for a concert at Lephora, he was informed that he begged a French merchant, an amateur of local fame, to lend him an instrument. Monsieur Livron owned a *Guarneri del Gesù*, reported one of the finest violins in the world, and he consented to lend to the reckless Nicolo. After the concert Paganini, mobbed and jostled by throngs frantic with admiration of his performance, hurried through the streets to return the precious instrument, and exclaimed: "The violin is yours!" exclaims Monsieur Livron, "never can I profane the strings your fingers have touched!"

It was upon this instrument that Paganini played all his concertos. On one of his tours, his baggage consisted of a shabby box containing the precious fiddle, and the violinist's jewelry and linen. But the Guarnerius was once in danger. Paganini, in

spite of good resolutions, was beguiled by the Siren of Chance, and played away jewelry, watch, and money, until but thirty francs remained. "I was determined," said the victim, "to risk my thirty francs, and, if I luck failed, to sell my Guarnerius, and go to St. Petersburg destitute, there to make a fresh start. The thirty francs shrank to three, and I was ruined. My Guarnerius and the fright cruel me of gambling!" And Nicolo used to add, gratingly: "Which I am now convinced is a pursuit leading to a well-regulated mind."

Paganini died in 1840, at the residence of the Guarnerius to his native city, Genoa, where it now rests in a glass case in the Museum.

At Bologna, when he was about twenty years old, Paganini met the Italian actor, who, remarkably, is lost, but whose charms kept the virtuoso captive for three years in a lonely country house. There, Nicolo devoted himself to love-making, and to study of the guitar, that being the lady's favorite instrument, and finally returned to the world with twelve magnificent sonatas for guitar and violin.

Paganini lacked the concert in his own powers so common to artists. In these things, his playing, whim, contrast, reckless gaiety, frantic passions, were. He was dyspeptic, irritable, and eccentric to the verge of lunacy. He always talked to himself, when alone, but was taciturn in company.

Like all men of highly nervous organization, he was keenly sensitive to enjoyment and to suffering, and to all atmospheric changes. During a thunder storm he would sit silent, his eyes rolling, his limbs twitching convulsively. As a young man, he laid aside youthful follies, becoming almost algebrically in habit, though generous on impulse.

Berlioz had once said, "I could lead down his baton, after conducting his great *Symphonie Fantastique*, and was about to withdraw, amid applause from his orchestra, when a man, livid of face, fantastically agitated with the incident, madman, dragged himself to the conductor's desk, threw himself on the floor, seized Berlioz's hand, and in wild, incoherent Italian-French patois, exclaimed: "You *es ce son Dieu*!"

Next day Berlioz received a letter: "Messieurs Rothschild have orders to pay to Monsieur Berlioz at sight, twenty thousand francs, as a feeble acknowledgment of the happiness which his genius has conferred on his sincere admirer.

The sanest emotion of Paganini's life was his devotion to his little son, the undeniable proof of his affectionate association with the one who was solo singer at his concerts. But after five years, Signora Antonia Bianchi's temper became so violent that if Paganini's professional career was to continue, a separation became necessary. The virtuosos also.

During Paganini's tour in England, he was named "The Vampire of the Violin, who comes to suck money from our pockets," by the very British public, who were periling their ribs in struggles for admission to his concerts. One of his triumphs was at Lord Holland's house, where he was asked for improvisation on the story of a son who kills his father, runs away, becomes a highwayman, and is hanged. He was asked to recite the verses he has to her to look, and jumps with her into an abyss.

Paganini listened quietly to the suggestion, then requested all the lights should be put out. So terrible was his interpretation of the motif that the ladies fainted, and when relighted, the salon looked like a battlefield, from the emotion of the listeners.

The Wizard, however great his magnetism, always respected his audience, asserting *grand non teno e di uanti non stespo*. ("I fear not the great, nor do I disdain the humble.")

Utterly ignorant of everything but music, of which he was so profound and exact, Paganini spoke no language but his own, yet during his professional tours he became the friend of most of the great musicians, painters, and poets of his time, and of Lord Byron.

Death vanquished Paganini at Nice in May, 1840. On the last evening of his life, he asked that the curtains be drawn aside that he might see the

moonlight. Silver beams flooded the room, and fell upon a portrait of Lord Byron. Paganini feebly motioned for his violin. Drawing a long note on his favorite sympathetic G string, a flash of enthusiasm lit up his face, and inspiration guided his hand. He illustrated the stormy, romantic career of Byron. Doubt, irony, despair, triumph, and glory, were in his eyes, and with deep sighing, the greatest violin virtuoso of the world has now sunk into his death-swoon.—*Gordon Pogner.*

## HUMOR & QUOTES

By ALFRED H. HAUSRATH

### "THE LAST HOPE."

MR. GOTCHALK: "How did you come to take up music, Miss Strummer, may I venture to ask?"  
Miss Strummer: "Well, you see, I studied cooking, crocheting, and dressmaking, but couldn't seem to understand any of them, so at last I decided to follow up music."

At an operatic performance in New York two elderly women were conversing in loud tones while the orchestra was working up a fine crescendo, which, as it approached the climax, grew to tremendous proportions of intensity, then suddenly broke off into a delicious and well-kept pianissimo. At this point one of the women fairly roared out, "My daughter makes lovely pickles!"

PARTS HIS VOICE IN THE MIDDLE.—Singer (to amateur, who has been boasting about his musical achievements): "Do you know what I can do? I can sing two parts at once."  
Amateur: "You don't say! Well, that beats me."

### NURSERY RHymes (NEW).

Play a tune in six sharps, a bonnet full of keys,  
Four-and-twenty scales mixed as nicely as you please;  
When the scales are practiced, the fingers seem to know  
Just what keys they ought to strike, and then they seem to go.

I love little pussy, she sings in the night,  
And if I throw missiles 'll put her to flight;  
So 'll toss on my soft couch and lose some more sleep.

And pussy and I our best friendship shall keep.  
Teacher (patience-tried): "Why don't you listen? Cannot you hear those mistakes?"  
Pupil: "I never could hear anything while I was reading, and if it is necessary to read, think, play, and listen, I give up." I thought listening was the teacher's duty anyway.

Lady (at the inaugural ball to Pan-handle Pete, who is impersonating General Disturbance): "Have you seen Garrison?"  
General Disturbance: "Yes, lady, he brudder's a conductor."—*New York World's "Funny Side."*

Junior: "Do you like Bach?"  
Senior: "That depends whether he's being played or played with."

### THE SIMPLE LIFE.

Said Mr. Sharp to Mr. Flat, "Your pitch is rather low."  
"It is,"

"Indeed, your yours is rather high, that's why some of us hate you so."

Said Mr. Knowall, "Cease your strife, for neither of you know."

"The Simple Life" is all the rage, the natural is the thing to be.

GOING TO BE IMPARTIAL.—"Don't you object to the shouting of those children in the nursery?"  
"Not any more," answered Mr. Curmox. "It sounds as good as some of 'Parisian' to me."—*Washington Star.*

IN THE BLOOD.—Mrs. Maguire: "Is that Mary Ann O'Reilly that's in the front 'plany-player' interloper!"  
Mrs. Chaney: "Sure, an' who else! Isn't her Uncle Barney a planny-mover!"—*Idge.*

## PUBLISHERS' NOTES

We will publish a new edition of two standard works of piano studies. One is the "One Hundred Recreations" by Czerny, and the other "Diabelli, Op. 149." The former is the four books published in one. For some reason or another Czerny's work never did out; more of Czerny's studies are sold to-day than possibly any other writer of pianoforte studies. These "One Hundred Recreations" are among the best, and are suitable for almost any beginner after following the instruction book.

These four books will be bound in the style of the rest of the Presser Edition, and will be sold at a postpaid for only 15 cents. This is less than the price that one book would be sold for in sheet form. The edition has been revised and brought up to date. The other book is the reliable four-hand piece of "Diabelli, Op. 149," with the treble part on five notes. This also represents the four books bound in one. The pieces have been revised to suit modern ideas of phrasing and fingering. The style will be sold at the same price, 15 cents, postpaid. Cash must accompany the orders.

"The Coming of Ruth," a cantata by Wm. T. Noss, has met with unusual favor with our patrons, and this month will close the "Special Offer" for the work. All choruses and choirs who are thinking of getting up a short cantata for an evening entertainment, will do well to order this work. We are offering a sample copy very cheaply. For only 25 cents you can have a copy sent postpaid. The regular price is \$1.00. Since we have published it a number of societies are enthusiastic about getting up it. This month will close the "Special Offer" for the work.

The "Anthem Repertoire" is now ready and the special offer is hereby withdrawn. The advance copies of this work have met with a flattering reception and we predict a continued success. While this book may be regarded as a continuation of our well-known "Model Anthems," it differs somewhat. The anthems are short, melodious, and suited to all occasions. Some of the best-known church composers are represented. The pieces are of moderate difficulty and well contrasted in style and character; there is not a weak number in the book. It is a great advantage to have such a number of effective and generally available anthems substantially bound in one cover. All our patrons who are thinking of a "Special Offer" will be pleased to send a copy "On Selection" to any of our patrons who desire to make an examination of it, and we cordially recommend it to the attention of all organists and choir directors and lovers of church music in general. It is without doubt the cheapest book of the kind ever issued.

We will continue this month the "Special Offer" on the "Monarch Collection." This collection is similar in size and style to our well-known and successful "Majestic Collection." It is for mandolins, banjos, guitars, and piano. The collection will be used complete for a mandolin orchestra or for any combination of the instruments. The arrangements are by J. J. Eberhardt, a well-known performer and composer. The book is well written, and is by Paul Eno, also well and favorably known; altogether something unusual may be expected from this work. The pieces are bright and pleasing, and the arrangements are effective and artistic. The work will be used complete for the ordinary player.

The whole set of six parts, comprising First Mandolin, Second Mandolin, Third Mandolin (or Mandols), First and Second Banjo, Guitar and Piano, will be sent at 50 cents, postage paid, or one of the separate parts will be sent for 15 cents. The "Special Offer" will be continued during this month, after which it will be withdrawn. Our customers who are interested in mandolins, banjos, and guitar music need not look elsewhere for material for their work, either in playing or teaching, since we are able to supply all de-

mands. The "Majestic Collection" was gotten out in deference to a demand on the part of our patrons for works of this sort, and its success has encouraged us to follow it with our new "Monarch Collection."

The ETUDE fills the field of musical journalism just as certain well-known papers in the world of science, medicine, photography, public school education, etc., are known to do. No earnest, thoughtful teacher can be without the aid of a paper specially prepared for his needs. The ETUDE is filled with new ideas and teaching devices all over the world, and gets reports from progressive, investigating teachers everywhere. The well-informed, studious teacher is bound to have the advantage of being informed on all points of value to the profession. We are putting before the musical people a paper that helps the teacher, stimulates the pupil, and interests the music lover, thus widening the field for the teacher. Every home into which THE ETUDE goes offers opportunity for some teacher. We want student teachers to urge upon their parents and their friends the value of a musical paper like THE ETUDE. A number of teachers now include a subscription to THE ETUDE in their season's instruction; others insist that pupils must read THE ETUDE. Every teacher can get two to five pupils to make a trial subscription. Send for our Premium List. It may encourage you to make an effort to secure a few subscriptions.

We call to the attention of directors and those who may have in charge the matter of arranging music for school exhibitions and commencements the "New Teacher can get two to five pupils to make a trial subscription. Send for our Premium List. It may encourage you to make an effort to secure a few subscriptions."

All cheap classical editions of Litolfo, Schirmer Edition, Lyric, Peters, etc., are kept according to numbers, on our shelves. It is only necessary to mention the edition and number. In ordering any of the cheap editions this will be a convenience for you and also for us, if carried out.

Another part of this issue will be found the advertisements of quite a number of schools who are holding a Summer session. The Summer school is becoming more and more a factor in musical education. It is a great advantage to the knowledge during his vacation, and prepares the student for the Fall session.

Several schools and teachers transfer their operations to some resort during the Summer months, and thus spend a very pleasant and profitable season. They remove their schools, as it were, to some water-place, where teachers and advanced pupils can come for both study and recreation.

There are still two more months' issues of THE ETUDE in which it will pay those schools and teachers who intend holding classes during the coming Summer season to order the "Lessons in Violin" and "Lessons in Piano," which are most interesting, and fairly priced.

In the May and June issues of THE ETUDE will greatly increase the membership of any Summer school. Exceedingly low rates are offered for this class of advertising. We should be pleased to quote these rates to any school or conservatory who may be interested.

SEND FOR THE NEW ETUDE Premium List, revised and added to, with an illustrated sheet of a number of the more popular articles which we give, enclosed with the present issue. It is a most attractive little book. It gives a condensed account of THE ETUDE, its contents, etc., talking points, facts to use in soliciting persons to subscribe, and thus earn, in a very easy and profitable way, the money to purchase the articles, musical and otherwise, which we offer to those sending us subscriptions. Every mail brings us words of recommendation of the value THE ETUDE has been in some particular case; of help to the prospective subscriber, free.

We have two plans whereby it is not even necessary for the solicitor to send the subscription to us

our facilities for supplying your wants, write for our catalogue. The question of money supplies for your catalogue, may be greatly simplified through our "On Sale Plan," full details of which will be sent upon application.

In writing us, please do not fail to give your full address, including street number (if any), post office, county and State in which you reside. It is surprising how many persons forget to sign even their pupils can be greatly benefited by writing through us; something wanted at once; it is needless to say that absence of a signature or an incomplete address will inevitably cause vexatious delays in receiving goods.

Orders written with a lead pencil are written with ink; penciled orders, especially those written on postal cards, are frequently blurred by the time they reach us and more or less illegible; then, again, it is easily possible to overcorrect a postal card. Better use two cards if you have a larger order than can be written plainly on one; besides, we supply our patrons with order postals, free, for the asking.

A HINT IN ORDERING MUSIC.—In sending for our sheet music do not take the trouble to write out the titles. Order by number, only, mentioning "Presser Edition." The number can always be found on the first page of every piece. Upper left-hand corner. Also in our catalogue. Every teacher should have one of our latest catalogues for reference. Our own sheet music is kept numerically on our shelves. It will save us time if you give us the number and may save a difference of time in your receiving your order.

All cheap classical editions of Litolfo, Schirmer Edition, Lyric, Peters, etc., are kept according to numbers, on our shelves. It is only necessary to mention the edition and number. In ordering any of the cheap editions this will be a convenience for you and also for us, if carried out.

Another part of this issue will be found the advertisements of quite a number of schools who are holding a Summer session. The Summer school is becoming more and more a factor in musical education. It is a great advantage to the knowledge during his vacation, and prepares the student for the Fall session.

Several schools and teachers transfer their operations to some resort during the Summer months, and thus spend a very pleasant and profitable season. They remove their schools, as it were, to some water-place, where teachers and advanced pupils can come for both study and recreation.

There are still two more months' issues of THE ETUDE in which it will pay those schools and teachers who intend holding classes during the coming Summer season to order the "Lessons in Violin" and "Lessons in Piano," which are most interesting, and fairly priced.

In the May and June issues of THE ETUDE will greatly increase the membership of any Summer school. Exceedingly low rates are offered for this class of advertising. We should be pleased to quote these rates to any school or conservatory who may be interested.

SEND FOR THE NEW ETUDE Premium List, revised and added to, with an illustrated sheet of a number of the more popular articles which we give, enclosed with the present issue. It is a most attractive little book. It gives a condensed account of THE ETUDE, its contents, etc., talking points, facts to use in soliciting persons to subscribe, and thus earn, in a very easy and profitable way, the money to purchase the articles, musical and otherwise, which we offer to those sending us subscriptions. Every mail brings us words of recommendation of the value THE ETUDE has been in some particular case; of help to the prospective subscriber, free.

We have two plans whereby it is not even necessary for the solicitor to send the subscription to us

A DRAMATIC CANTATA OF MODERATE DIFFICULTY THE COMING OF RUTH

BY WILLIAM T. NOSS

Price \$1.00 each \$5.00 per dozen... A work suitable for choral convocations, singing schools and church choirs...

THEO. PRESSER, 1712 Chestnut St. Phila., Pa.

SONGS BY HERBERT JOHNSON

- Face to Face, High, Medium, and Low Voice... The Homestead, High, Medium, and Low Voice... I'm a Pilgrim, High, Medium, and Low Voice...

WALDO MUSIC COMPANY BOSTON, MASS.

THEODORE PRESSER PHILADELPHIA, PA.

Music Printing COMPOSERS, AUTHORS, TEACHERS Write For Prices

Plate making, printing of Sheet Music and Books... E. A. Stege Co., 252 W. 47th St., New York

Music Typography in all its Branches

Dudley C. Limerick

No. 10 South Dicks Street, Philadelphia (Market above Fifth)

Free to Music Teachers

If you believe in giving your pupils a very pretty page for memorization, as a stimulus to their study...

How to Play in Public Without Being Nervous

By mail, 25 cents (Silver) and a recent stamp

Philly Patrons

Address Madame A. Pupin, Station 60, New York City

ORGANISTS!

Want Only a Selection of Hayes Camp's...

SPECIAL OFFER

First Prize \$125. One 10 day offer...

himself, merely handing or having us send the sample and saying a few words of recommendation; we do the rest. Write us for particulars.

The appearance of our new catalogue called "Guide for the Teacher" was considerably delayed in the printing...

We are also working on a new classified catalogue of music containing full explanations of terms, and sketches of musicians.

Every teacher and every student of music who wishes to be well-informed needs a good dictionary of music containing full explanations of terms...

We are about to publish a new collection of short pieces by Anton Schumann, usually available and attractive, and similar to a previous collection by the same composer...

We have always taken great pleasure in recommending THE ETUDE to my musical friends...

FOR SINGERS AND TEACHERS OF SINGING—LOUIS ARNOLD'S Works on Singing. "The Educational Booklets"...

A SUPERIOR PIANIST, ORGANIST, AND TEACHER desires a permanent position as a teacher...

WANTED—POSITION AS CONSERVATORY ACCOUNTANT

Address A. H. Mansfield, O. Pianos—EXTRAORDINARY VALUES. \$1000, \$800, \$600, \$400, \$300, \$200, \$100...

TEACHERS OF PUPILS WILL BE INTERESTED SINGERS ANTS. The National Summer School of Music...

TEACHERS OR STUDENTS DESIRING SINGING LESSONS during the summer months...

THE ETUDE

I find THE ETUDE a valuable assistance in my musical work, and recommend it highly when occasion permits.

In my eight years of constant dealing with your firm, I have been proud to call you my pupils.

Allow me to say that Mathews' "Standard Grand Course" is the best work for beginners that I have ever seen.

THE ETUDE gives me such genuine satisfaction. It has been a constant companion for about a year, and I long for your continued good wishes for its success.

Riemann's Dictionary has come, and it more than realizes my expectations. I refer to the work a dozen times a day.

I have been a subscriber to THE ETUDE for fifteen years, and have watched its development with great interest.

I consider THE ETUDE a great stimulus to both teacher and pupil, and am glad to aid in its circulation.

I am very much pleased with the books you sent me, especially the "Grand Organ Method" by Charles W. Lee...

I want to thank you particularly for the special care exercised in the selection of my "On Sale" music.

You have given perfect satisfaction in all my dealings with you, and if there is any other house in the same line as a musician here, I will compare with yours in regard to production, liberality, and promptness...

RECITAL PROGRAMS.

Pupils of Shortell College School of Music. Beat Song, Schwanen; Fagazzini; Etude; Schumann...

Pupils of Broadwater Teachers will be interested. Pupils of A. (allergic), Alvord; Frause; Truett...

Mounting by Pupils of N. E. Wilbur. Overture to Figaro (4 lbs.); Easy; Selections from "The Merry Widow"...

Allegro, Op. 4; Beethoven; Charge of the Ulanas (4 lbs.); Solo: Louis Nouran; Les Gondols, Hummel...

Pupils of Frederickburg College. Villa (Violin) Lohy; The Shropshire Song (voice), Ambrose; Forest Whispers, Wadsworth; The Hermit's Lament, Bachmann...

Pupils of Graceland School of Music. Solo: Louis Nouran; Les Gondols, Hummel; The Merry Widow, Strauss; The Merry Widow, Strauss...

Pupils of Mrs. J. B. Thomas. The June Bug's Dance (4 lbs.); E. Holst; Merry Mat; The Merry Mat; The Merry Mat...

Pupils of the Return, Englander. The Village Blacksmith; The Merry Mat; The Merry Mat...

Pupils of Lincoln College, Newark, N. J. The Merry Mat; The Merry Mat...

Pupils of Henson Conservatory of Music, St. Louis. The Merry Mat; The Merry Mat...

Pupils of Eden Mills, Ind. Children's Recital. Grandmother's Song; The Merry Mat...

I have received "The Organ Player" and I consider it an excellent study for my pupils...

ORGANS HARMONY

SUMMER SCHOOL ADVERTISING

THE ETUDE

BALDNESS AND FALLING HAIR ABSOLUTELY CURED



I Guarantee to Grow Hair an Inch a Month

If you are afflicted with baldness or falling hair...

Relieves Nervousness

Horsford's Acid Phosphate

Quiets the nerves, relieves the tired and overworked condition of the brain...

GUILMART ORGAN RECITALS

We have four programs rendered by St. Anne's Organist...

LEARN PIANO TUNING

If you have talent make it earn \$1.00 a month. Services needed...

A Better Location than Yours

would be in the Land of Manatee, in Virginia, the Carolinas, Georgia or Florida

WRITE for a copy of the special Southern edition of the Seaboard Air Line Magazine...

SEND \$3 FOR THIS KING MUSIC CABINET

Seaboard Air Line Railway

SUMMER SCHOOL ADVERTISING

THE ETUDE

Choir and Chorus Conducting

Bound in Cloth, Price \$1.50

In this work the author gives practical directions covering every point of choir and chorus conducting...

THEODORE PRESSER

1712 Chestnut Street - Philadelphia, Pa.

YOUR MUSIC IS TORN!!

It will take one minute to repair it by using Mulum in Parvo Binding Tape...

CARDS AND ANNOUNCEMENTS

50 for the PROFESSION. Wedding Announcements and Invitations...

AN INTERESTING AND INSTRUCTIVE BOOK

"CHAPTERS FROM A MUSICAL LIFE" BY MRS. CROSBY ADAMS.

LEARN PIANO TUNING. If you have talent make it earn \$1.00 a month.

WATCH THIS SPACE. Brehm's Monthly Bargain HARMONY ECHOES.

THE BEST March Hit This Year is "THE JAP AFTER THE GUN"

SEND \$3 FOR THIS KING MUSIC CABINET

Seaboard Air Line Railway

SUMMER SCHOOL ADVERTISING

THE ETUDE, PHILADELPHIA, PA.





# SUMMER MUSIC SCHOOLS

## SOUTHERN MUSIC TEACHERS



Fifteen Daily Sessions. Class Instruction and Private Lessons, consisting of the

**CONDENSED COURSES for Day Teachers in**

**Mason's Touch and Technic**

and many new Teachers not yet published with the practical

application of the Touches for Artistic Effects in

TEACHING

**COURSE IN PHRASING AND EXPRESSION.** Round Table Talks

and Daily Lectures on Musical Psychology and Pedagogy. Low Prices.

**KINDERGARTEN COURSE FOR TEACHERS**

AT A REASONABLE TUITION RATE

**LONDON CONSERVATORY**

ADDRESS, CHAS. W. LANDON, Instructor and Director

Box 873, DALLAS, TEXAS

Classes from

June 27th to

July 14th, at

Dallas, Texas

## S BRIGLIA SUMMER SCHOOL

July and August

NEAR PARIS, FRANCE

Only Limited Number of Pupils

For particulars address

Mr. Perley Dunn Aldrich  
2039 Wallace St., Philadelphia, Pa.

## The Brookfield Summer School of Music

H. W. GREENE, Founder and Director

Combines the advantages of Special Musical Culture with a

delightful Summer Home in a beautiful rural New England village.

Courses in Voice, Piano, Organ and Theory. Celebrated New York teachers in each department.

Interesting Lectures and Recitals, Normal Classes, and Concerts, all of special value to Teachers

and Students. Send for illustrated Prospectus.

Address H. W. GREENE, 504 Carnegie Hall, N. Y., or Brookfield Center, Conn.

## CINCINNATI CONSERVATORY OF MUSIC. ESTABLISHED 1867.

Miss Clara Baur, Director



FACTORY OF INTERNATIONAL REPUTATION.

**SPECIAL SUMMER SESSION**

NORMAL COURSE IN PUBLIC SCHOOL MUSIC

Location ideal for Summer Study

For Catalogue or SUMMER circular, address

MISS CLARA BAUR, Highland Ave., Belmont Ave. and Oak St.

CINCINNATI, OHIO.

## BUSH TEMPLE CONSERVATORY.

KENNETH M. BRADLEY, Director, North Clark Street and Chicago Ave., Chicago.

The Leading Conservatory of Music, Dramatic Art and Languages.

**SPECIAL SUMMER NORMAL**, beginning June 20th, ending July 28th.

**BOARD OF EXAMINERS.**

Fannie Bloomfield Ziesler

Mrs. Clara Williams

Frederick A. Stock

Oliver Dickson

George Duesch

Carl Brunsberg

Emile Loderer

Kenneth M. Bradley

Mrs. Justine Wegman

Charles Dickson

George Duesch

Carl Brunsberg

Emile Loderer

The Bush Temple Conservatory

maintains the complete

orchestra

led by FANNIE BLOOMFIELD ZIESLER.

Weekly Lectures on

Orchestra Programs by

FREDERICK A. STOCK, Conductor.

Application for Catalogue and Announcements, address to E. SCHMIDT.

## SHERWOOD MUSIC SCHOOL

ALL BRANCHES TAUGHT

SHERWOOD & BEACH, Managers

Fine Arts Building, Chicago, Ill.

Wm. H. Sherwood, Walter Spivy, Eleanor Kirkham, Genevieve Clark-Wilson, George Kober, Edith Bess

Wm. H. Sherwood—Concerts and Lecture Recitals

Arthur Berensford—Adolph Koenigsberger

Daniel Prothro—Eleanor Sherwood

And Others

## Lampert Summer School of Vocal Music

37 Y. M. C. A. Building, Portland, Me.

BEHINNING JUNE 19th 1905

CLOSING SEPT. 15th

Mrs. Rattelle Caperton

Representative and Assistant of LAMPERTI

Mrs. Rattelle Caperton is my only representative and the

best of teachers. G. B. LAMPERTI, 4 Waterloo St., Berlin.

—Address until June 1st—

Ogontz School, Pa., or 408 S. 18th St., Phila., Pa.

—later—

COLUMBIA HOTEL, PORTLAND, MAINE

MRS. HUGHEY'S

Home and Day School of Music

596 McPherson Ave., St. Louis, Mo.

All Branches and Instruments. Fletcher Method for

Children. Certificates and Diplomas. See Literary and Art

Advantages in Washington University Schools. Travel in

Europe and America. In course.

## MUSIC-EDUCATION

"Music teaches most expeditiously the art of development."

CHICAGO SAN FRANCISCO BOSTON

FIRST TERM COURSES

Summer, 1905

I. Lectures. Education, Music-Education,

Teaching, Elementary O line of

System, Processes and Technique.

11. Children's Class. Illustrative demon-

stration with children.

111. Music Analysis. Elementary study of

the rhythmic, harmonic and melodic

System of Music-Education.

IV. Demonstrative Class. Practical demon-

stration, by the teachers, of the principle

and processes of Music-Education.

V. Material for Study. (Five Lectures.)

Second year courses have been extended, enlarged, and new

Announcements will be sent on application. Address

ALVIN B. CADY

511 Huntington Chambers, BOSTON, MASS.

## American Conservatory

Kimball Hall Building, 239 to 283 Wash. Ave.

CHICAGO, ILL.

**SPECIAL SUMMER**

**NORMAL SESSION**

of five weeks, beginning Monday June 26, and ending

Saturday, July 29, 1905.

Lectures, Concerts, Recitals, etc.

The American Conservatory is the leading school of

Music and Dramatic Art in the West

Send for Catalogue and Circular

JOHN J. HATTSTAEDT, President

Under the direction of

S. C. BENNETT, Carnegie Hall, N. Y.

Voice Culture, Repertoire,

Lectures, Recitals, etc.

Asbury Park is the most musical summer resort in America.

The great orchestra and orchestral societies, the most re-

spected artists at the summer concert, musical festivals,

etc., make it a most desirable locality for musical students.

For Plans and Further Particulars, address

S. C. BENNETT, Suite 92-3, CARNEGIE HALL, N. Y.

# THE ETUDE SUMMER MUSIC SCHOOLS.

## THE OBERLIN CONSERVATORY OF MUSIC



THE OBERLIN CONSERVATORY OF MUSIC offers unusual advantages for the study of music. 600 Students last year. Faculty of 30 specialists. Large 3-manual Roosevelt pipe organ, two vocations, and 10 pedal organs available for organ students. 125 pianos.

It is a department of Oberlin College, and enjoys its intellectual and social life. Send for descriptive catalogue and musical year-book. Address,

CHARLES W. MORRISON, DIRECTOR, OBERLIN, OHIO.

## BRENAU CONSERVATORY GAINESVILLE, GEORGIA

Will begin its SUMMER SESSION JUNE 14, and continue eight weeks.

Best Advantages in Piano, Organ, Voice, History, Analysis, Composition and Pedagogy. Fifty New Practice Pianos. Elegant Concert Hall. Splendid Home for Students.

Gainesville has THE FINEST Summer Climate in the South. Altitude 1500 feet. Reasonable Rates. Address A. W. VAN HOESE, Associate Presidents H. J. PEARCE,

## SUMMER CLASS AT CAMDEN-BY-THE-SEA

EDWARD BAXTER PERRY will receive pupils in Piano-forte Playing at his Summer home, Baymont Cottage, Camden, Maine, on Wednesdays and Saturdays, from May 1st to October 1st. SPECIAL POINTS IN TONE PRODUCTION, MODERN TECHNIQUE AND INTERPRETATION. CONDENSED NORMAL COURSE FOR TEACHERS. TRAINING OF CONCERT PLAYERS IN MUSICAL ANALYSIS AND LECTURE-RECITAL WORK. Address EDWARD BAXTER PERRY, Baymount, Camden, Maine. TERMS: Private lessons, one hour, \$5.00 each; private lesson, half hour \$3.00 each; Class lessons, four in a class, \$1.50 each.



The American Institute of Applied Music

(THE METROPOLITAN COLLEGE OF MUSIC)

EDGAR O. SILVER, President. 212 West 59th Street, NEW YORK CITY

Summer Session of Six Weeks for All Branches, beginning June 19, 1905

A Special Course for Teachers in the Pedagogics of the Synthetic Method

Twentieth Year Begins September 29, 1905.

Send for Circulars and Catalogues. KATE S. CHITTENDEN, Dean of the Faculty,

## WIRTZ PIANO SCHOOL

120 West 124th Street, NEW YORK SCHOOL FOR SOLO AND CRESCENDO PLAYING, ACCOMPANYING AND THEORY. INSTRUCTION IN METHODS. CONRAD WIRTZ, DIRECTOR. Moderate Terms

## HORACE P. BIBBLE

Has removed his STUDIO to THE ODEON, ST. LOUIS, MO.

FOR SINGERS AND TEACHERS OF SINGING. SUMMER OF 1905.

## THE NATIONAL SUMMER SCHOOL OF MUSIC

AT ROUND LAKE, N. Y. (Near Saratoga)

Edmund J. Myer, Director, Assisted by a corps of competent Instructors.

OPENS MONDAY, JULY 10th.

TERM SIX WEEKS.

The National Normal Course; the only course of the kind in America.

A Sixteen-page Illustrated Booklet, giving particulars and important information, sent free to any address.

Address EDMUND J. MYER, 318 West 57th St., New York City.

## Clavier Piano School SUMMER SESSION

TO BE HELD AT CEDAR RAPIDS, IOWA

July 5th to August 12th, 1905

A. K. VIRGIL, Director

The continued demand for an opportunity to study the VIRGIL CLAVIER METHOD under Mr. A. K. Virgil's directorship in the great Middle West has made it seem advisable to hold the Summer Session at Coe College, Cedar Rapids, Iowa. CATALOGUE SENT ON APPLICATION

FOR TERMS AND PARTICULARS ADDRESS

A. D. JEWETT, Manager

11 West Twenty-second Street, NEW YORK

## Dingley-Mathews School of Piano

3838 LAKE AVENUE, CHICAGO

## SUMMER COURSE FOR TEACHERS

By W. S. B. Mathews Mrs. Blanche Dingley-Mathews

## Lectures, Recitals, Children's Work

Mason's Technic, thoroughly taught The Higher Literature of the Piano Dingley-Mathews System with children

July 3-20, 1905 Full particulars on application ADDRESS AS ABOVE

## EAR TRAINING At Chautauqua, N. Y.

JULY 8 — AUGUST 18

For teachers in any department of music. Attention given to the training of the ear and its relation to the outward signs. MELODY—Hearing pitch as a whole. HARMONY—Its relation to both melody and harmony. RHYTHM—Its relation to both melody and harmony. How to discriminate between the good and the commonplace in music. Transcription, Memorization. For particulars write to The Chautauqua Institute or to Miss Acheson, Cincinnati, Ohio. Station 1.

A SYSTEMATIC AND PRACTICAL COURSE OF VOCAL INSTRUCTION

The Standard Graded Course of Singing

By H. W. GREENE

In four books, each, \$1.00

THE work of voice trainers has been hampered by the lack of a systematic presentation of the necessary material in progressive order, as is the case in piano instruction. Teachers were forced to select a few studies from each one of a number of works, requiring considerable work and entailing much expense to the pupil. The editor of this book has selected the best from the whole field of educational vocal material, making a work in which

Each study is designed for a special technical purpose.

Every phase of vocal training is provided for.

Each book represents the average amount of work that can be done in a year.

Thus making it

A guide for young teachers starting in the profession.

Specially adapted for school and conservatory curriculum.

A satisfactory basis for certificate and graduation.

ADAPTED BY PROGRESSIVE AMERICAN TEACHERS.

THEO. PRESSER, 1712 Chestnut St., Philadelphia

SWEET-NORMAL WHITNEY TRAINING SCHOOL

IN MUSICAL KINDERGARTEN.

You can come to us and enter the regular training school or take our Complete Correspondence Course of sixty lessons - - - - -

This course is the most perfect in application and execution of any course of its kind ever offered. Any music teacher can take this course by correspondence to give immediate results to the many who have taken it. The value of the kindergarten work is beyond question; it is no longer a theory but an accepted fact that its training is essential to the perfect development of the human mind. With the Correspondence Course we furnish materials and most minute instructions for we furnish materials. Write at once for our free illustrated booklet.

SWEET-WHITNEY CO.

999 The Gilbert, Grand Rapids, Michigan



FLETCHER MUSIC METHOD SIMPLEX AND KINDERGARTEN

Original Kindergarten System in America and Europe

- H. M. FIELD, Leipzig
- EDWARD FISHER, Director Conservatory, Toronto
- W. C. FORVIE, Metropolitan School of Music, Toronto
- STENO, GARCIA, London
- M. ANAGONS, Director of the Perkins Institute, Boston
- CAVEN HARRON, Director London Conservatory, London
- DR. GERRIT SMITH, New York
- W. MACDONALD SMITH, London, England
- THOMAS TAPPIN, Boston
- FRANKLIN TAYLOR, London, England
- W. TOMLINS, Choral Dir., World's Columbian Exposition, N. Y.
- JAKOB LAW DE ZITELINSKI, Buffalo, N. Y.
- KARL S. CHITTENDEN, Vice-Præs. Int. Appd. Mus. C.
- MAX WELI, Director Well Conservatory, Halifax
- ROBERT E. COOPER, Dir., Broad St. Conservatory, Philadelphia
- GILMORE BRYANT, Dir., Durkam Conservatory, Durkham, N. C.
- MRS. KATHERINE FISKE, New York
- SAMUEL W. COLE, Boston

- WM. CUMMINGS, Dir., Gethall School of Music, London
- MADAME HOPEKIRK, Boston
- B. LANG, Boston
- LEONARD HILLING, New York City
- ALBERT A. MACK, Director St. Mary's School, Raleigh
- DR. ALBERT RIGGS, Dresden
- DR. HARRIS, Director Hamilton Conservatory of Music, London

THE following are a few of the many endorsers of the method.

- DR. WILLIAM MASON, New York
- JOHN DEER, Boston
- DR. HUGO RIEMANN, Leipzig, Germany
- LYMAN ARBETT, D. D., New York
- DR. PERCY GOETSCHINS, Boston
- COUNTESS OF MINTO, Ottawa
- SIGNOR AUGUSTO ROTOLI, Boston

I have taught the Fletcher Music Method now for about three years, with increasing satisfaction as to results. It has helped me wonderfully, not only directly with my junior pupils, but in broadening and deepening all my work, and solving many knotty problems of teaching. There is nothing one-sided about it—eye, ear, fingers, brain, memory, imagination, all are raised and made to contribute their share to the general musical culture. Further, it is a delight to the children, who like to see their classes, and later on their practice, finding it no hardship, to the great surprise of their parents. ROBERTA GEDDES-HARVEY, Mus. Bac., (Trin. College). Organist of St. George's Church, Galph, Ontario.

SPECIAL NOTICE

The success of the Fletcher Music Method and the need which it filled has caused a greater demand than can be supplied, if I were to be the only Normal teacher. The idea in limiting the Normal work, at the first, was to protect the system from many who would rush into the work seeing the financial success to be gained thereby, though unqualified by disposition, character and education to teach children. Again, until the Fletcher Teacher had taught the entire System to a considerable number of children she could not have the necessary experience to make her a true exponent of the Method to teachers. A number of teachers have desired to study my method in order to train teachers but such have been refused, for they were not willing to prove their competency with the work with children. I have taught 429 teachers my system, and have now some teachers, in this country, ready to help me in the Normal work. These teachers have proved their ability with children, have taken special courses of study which I have recommended and will take in May and June the special Normal course for Fletcher Method teachers of teachers. They will open classes in different parts of the United States and Canada in July. Any Fletcher teacher can fit herself to graduate from the teaching of children to the teaching of teachers after proving her ability with the former work.

THE APPARATUS

The musical apparatus necessary in teaching this system has been patented in the United States, Canada, England, Germany, Belgium, Italy, and other foreign countries, and can only be obtained by teachers who complete the course of study with Mrs. Fletcher-Copp. Owing to the large demand for teachers of this System, normal classes are taught in New York, Boston, Chicago and London, England.

FLETCHER MUSIC ASSOCIATION BULLETIN.

A paper edited three times a year for the benefit of the Fletcher music teachers. Evelyn A. Fletcher-Copp, the originator of the Fletcher Music Method, spent five years studying music abroad and has since successfully introduced her system in London, Leipzig, Berlin, Brussels, and Paris. Already the demand in these foreign centers is so great that Mrs. Fletcher-Copp has arranged to teach a Normal Class every second year in London and Berlin. The advantages to teachers of being brought in touch with the latest European musical ideas which this regular recurring visit to Europe entails are obvious. Realizing the inadequacy of teaching by correspondence and recognizing the great value of the System musically, Mrs. Fletcher-Copp finally refuses applications from those who desire to study by mail, and her certificate of authorization to teach her Method can be obtained only by those who study with her personally.

Fletcher Music Association. In connection with this System, the Fletcher Music Association has been formed. The object is to promote unity and strength of purpose among the teachers, and to keep every teacher in touch with all new and good ideas which bear on the teaching of music to children. EVELYN FLETCHER-COPP.

For further particulars, address

E. A. FLETCHER-COPP  
 107 Thorndike Street, Brookline, Mass.

ILLUSTRATED MUSIC STUDY

Church Parsons System

Special Summer Normal FINE ARTS BUILDING, CHICAGO July 11 to August 16

60 hours in practical training with Mrs. Parsons in kindergarten methods, including illustrated harmony, ear training, technique, etc. Lectures and recitals by prominent artists.

Mrs. Parsons announces the opening in September of a Girls' Boarding Home for Music Students. Exceptional advantages for study in any branch of music, as well as careful chaperonage, are assured. Full Conservatory Course can be taken with Chicago's leading Teachers. Normal Course with Mrs. Parsons. Early enrollment with application for room is requested. Send for descriptive booklets.

Address Miss E. J. TAYLOR, Secretary, 610 Fine Arts Building

DUNNING SYSTEM OF IMPROVED MUSIC STUDY FOR BEGINNERS

Carrie L. Dunning, the originator of the system, having been called to Germany to place her work in several music schools there, has returned bringing with her endorsements of the world renowned masters who acknowledge the superiority of her method of instructing the rudiments of music not only to children but older pupils as well. The fame of this ingenious system and the phenomenal success it has met with in America had reached Europe to that extent that Mrs. Dunning has promised to return and conduct a teacher's normal training class in four of the principal cities in Europe next winter.

The kind endorsement from her former teacher Mrs. Dunning prizes Also this which was said to be the first invitation of the kind to be extended to an American. Mrs. Carrie L. Dunning: I am happy to commend the method of instructing children in piano playing devised by Mrs. Carrie L. Dunning, as especially adapted to their peculiar needs and ability, and shall be pleased to have the author give a more detailed account of the system at the Musical Pedagogical Congress next October in Berlin. KAVER SCHARVENKA, Royal Professor to the Court, Berlin, Jan. 12, 1905. Academy of Art in Berlin. Others from whom Mrs. Dunning has equally as fine letters are: FRANK BRONN, Director of the Dresden Conservatory. FRANK CARRENO, Prof. BERTHARD ROHM, Prof. HERMAN SCHOTT, Court Pianist to the King of Saxony. EDGAR STRILLMAN KELLEY, Prof. PAUL LEHMAN OTTER, Regular Member and Director of the Vienna Conservatory. DR. J. LOEHR, of Frankfurt College, Dresden. WALTER DWYER, Paris.

This system is not taught by correspondence, as there is too much of normal training classes will be held in Chicago, Baltimore and New York to accommodate teachers in the locality. A booklet containing letters from the most representative musicians of America together with one describing the Dunning System will be mailed upon application. The SUMMER COURSE for Teachers' Normal Training Class in Buffalo July 28th and in Chicago August 30th.

Address MRS. CARRIE L. DUNNING, 225 Highland Avenue, Buffalo, N. Y.

Burrowes Course of Music Study

Rutland, Vt. Jan. 16th

Kindergarten and Primary Instruction for Teachers by Home Study

All Teachers are urged to investigate this method. Send for Booklets.

Dear Miss Burrowes:

I want to study your method thoroughly and test it for myself. If I find it what I believe it to be, I shall heartily endorse it. I have taken up your method after carefully looking over all the other kindergarten methods. I thoroughly believe in kindergarten work, but I never recommend anything I do not understand and approve of myself.

Very sincerely,

Mary T. Hamilton.

Address, KATHARINE BURROWES, B 502 Carnegie Hall, New York City; or Suite B, Kirby Building, Detroit, Mich.

Rutland, Vt. June 21st

Dear Miss Burrowes: I am glad to tell you how much I like the Burrowes method. I congratulate you on the Manuals. They are so clear that I believe anyone fitted to teach music can, with careful study acquire a correct understanding at home. The method cannot fail to be of real help to all who desire to give the best musical foundation to children.

Sincerely yours,

Mary T. Hamilton.

Musical Moments With Children

TRÖBELE'S EDUCATIONAL IDEAS APPLIED TO THE TEACHING OF MUSIC. Correspondence Course for Mothers, Kindergartners and Music Teachers. For circulars and terms, address MRS. DAVIS FAIRCHILD SHERMAN, 327 Irving Avenue, Providence, R. I.

KINDERGARTEN MUSIC

Normal Classes at Studio beginning in October, February, and July. Correspondence Lessons during entire season. Send for circulars.

MISS JOSEPHINE A. JONES 505 Huntington Chambers, Boston, Mass.

Crane Normal Institute of Music

TRAINING SCHOOL FOR SUPERVISORS OF MUSIC

JULIA E. CRANE, Director, Potsdam, N. Y.

\*It should be plain to all who have known applicants as persons. I am much impressed with the satisfaction, the dignity, the equality, and the ease with which the opportunity you put into their hands." PERCY GOETSCHINS.

## THE HANCHETT CORRESPONDENCE COURSES IN MUSICAL ANALYSIS

Comprehensive, Thorough Study of All that can be Expressed in Musical Notation. For Teachers, Performers, Directors, Writers and Pianola-Users

The Lessons Make BETTER PLAYERS LISTENERS They Result in REAL MUSICAL CULTURE TEACHERS

Lessons consist of Printed Text, Illustrations, Test Questions, and Personal Criticism of Answers. TEXT BOOKS—Standard Compositions and "The Art of the Musician," a new work by Dr. Henry G. Hanchett (The Macmillan Co., New York, Price, \$1.50, net; postage, 15 cents. Discount to those taking this course).  
Subjects requiring the teacher to HEAR the Student's Work are EXCLUDED from the Correspondence Course. Send for Circulars. Address

DR. HANCHETT'S MUSIC SCHOOL  
No. 40 West 85th Street, NEW YORK CITY

Northwestern University, Evanston, Ill.

## School of Music

COURSES IN MUSIC  
Leading to a Degree.  
LITERARY—MUSICAL  
COURSES  
With Studies in College Liberal Arts and Academy.

A Higher Music School with University Privileges and Aims  
PREPARATORY DEPARTMENT  
For Beginners  
P. C. LUTKIN, Dean  
Music Hall, University Place and Sherman Avenue  
Send for CATALOGUE

## Grand Conservatory of Music

68 West 83d Street  
For 23 years in 23d Street  
New York

The only Music School, empowered by Act of the Legislature, to confer the degree of Bachelor of Music, Master of Music, and Doctor of Music, and the kindred arts. Thorough and systematic instruction in all branches of vocal and instrumental music, as a science and as an art, by the most eminent artists and teachers. The full course leads to the degree of Bachelor of Music. The Opera Company and Concert Company are open to students for membership.  
OPEN ALL SUMMER Full Term Begins Sept. 4th  
DR. E. EBERHARD

## Western Conservatory

Steinway Hall, Chicago  
Principal Teachers—E. H. SCOTT, W. C. F. SERMONICK, CLARENCE DICKINSON, D. A. CLIPPINGER, W. W. KRANFET, G. S. CAWLEIGH, HERBERT BEATH, ELBERT N. RIPLEY, with full staff of competent assistants.  
SUMMER SESSION  
Eight Weeks—June 6th to July 20th  
The regular Faculty will be in attendance during the Summer Session and all departments will be open.  
Special Normal Instruction for Young Teachers  
For catalogue and full information, address  
E. H. SCOTT, President, Western Conservatory, Chicago

Only 3 cts.  
For 3 cts. only we will mail you sample of 3 new anthems, for your choir, by our author. They are good. Let us introduce you to a new anthem writer. You have gotten in this line. Send 3 cts. for postage on 3 sample anthems.  
FILLMORE MUSIC HOUSE, Elm St., Cincinnati, O.  
Also 41-43 Bushy Bottom, New York.

## A BOOK OF UNIQUE CHILDREN'S SONGS

For the HOME—SCHOOL—KINDERGARTEN

## MERRY SONGS FOR LITTLE FOLKS

Words by WM. H. GARDNER Illustrations by JEROME D. UHL Music by LOUIS F. GOTTSCHALK  
Including Actions and Tableaux. Price \$1.50

THE most elaborate work ever issued by this house. The illustrations are by an artist of national reputation. Every page is illustrated in three colors, the work of perhaps the finest art printers in America.  
The authors as well as the illustrator are ardent lovers of children. Every verse, every melody, every illustration is bright, original, and attractive; the humor is by turns quaint, nonsensical, and attractive. The work is considered by all who have examined it to be the superior of any book of Children's Songs yet on the market.  
The songs are in the style of nonsense verses with catchy rhythms and jingling rhymes. The music is melodious and aptly fits the words, not at all difficult, and within the compass of the child voice. The piano accompaniments are effective and characteristic.  
Numerous directions are given for the use of the various numbers as Action Songs, and for the arrangement of appropriate Tableaux.  
There are in this book 23 songs suitable for all the various purposes to which a book of Children's Songs could be put. For the home and school the songs can be sung with or without actions or tableaux; for kindergarten or exhibition purposes the actions or tableaux, or both, may be carried out most effectively.

THEO. PRESSER, 1712 Chestnut Street, Philadelphia

## Harmony and Counterpoint TAUGHT BY MAIL

NEWELL L. WILBUR  
611 BUTLER EXCHANGE, PROVIDENCE, R. I.

HUGH A. CLARKE 223  
MUS. DOC. South 38th Street  
LESSONS Philadelphia  
BY MAIL IN HARMONY, COUNTERPOINT, AND COMPOSITION

CAN HARMONY BE TAUGHT BY MAIL?  
Do you want to learn to Compose and Arrange Music? If so, send 2-cent stamp for trial lesson. If these lessons do not convince you that you will succeed—then they are free. Don't write unless you have a thorough knowledge of the rudiments of music and mean business.  
C. W. WILCOX (Harmonist),  
Mention THE ETUDE. 2485 Broadway, New York City.

Boston Musical Bureau  
Henry C. Labee, Pres. Frank N. Robbins, Treas.  
Devoted entirely to Educational Interests  
Send card for book of information  
Address, 519 Tremont St., Boston, Mass.

WILLIAM ERHART SNYDER  
CONCERT PIANIST  
Teacher Tschelitzky Method of Technique and Interpretation  
Director Piano Department Kemper Hall Seminary, Kenosha, Wisconsin  
Special Summer Course of instruction at  
144 Audubon (by appointment)  
Chicago Studios 1350 Whitrop Avenue (Headquarters)

GEORGE LEHMANN  
Violinist  
Concerts and Instruction  
For all information regarding instruction from either Mr. LEHMANN or his assistants, address:  
Hotel St. Andrew  
Broadway and 72d St., New York, N. Y.

Philadelphia's Leading Musical College  
Broad St. Conservatory of Music  
1329-1331 SOUTH BROAD STREET  
GILBERT RAYNOLDS COMBS, Director  
Private and Class instruction in all branches by a Faculty of 35 Artist Teachers

MUSIC, DRAMATIC ART  
MODERN LANGUAGES  
PIANO TUNING  
RESIDENCE DEPARTMENT  
FOR YOUNG LADIES  
A sound musical education from the foundation to post-graduate and normal work. The various departments under the personal direction of the following eminent masters:  
Gilbert Reynolds Combs  
Henry Schrader  
Hugh Clarke, Mus. Doc.  
A department for Public School Music and its supervision has been established under Mrs. W. P. Peters, Director Music, Public Schools of Philadelphia.  
Illustrated Catalogue Free. Correspondence Solicited  
SESSION "THE ETUDE"

FREDERICK MAXSON  
Organist First Baptist Church, Philadelphia  
TEACHER OF ORGAN, PIANO, AND THEORY  
Organ Lessons given at the Three-music Electric Organ at First Baptist Church. Instruction in Harmony and Choir Training. First Preparatory Course in Organ. Under the Guidance of Organists.  
1612 Wallace Street, Philadelphia  
Over Sixty Organ Pupils have obtained Church Positions.

CORRECTION OF MUSIC MSS.  
A SPECIALTY  
ALBERT W. BORST  
Odd Fellows' Temple, Philadelphia, Pa.

# MUSIC SUPPLIES

BY MAIL TO

Teachers, Schools, Convents  
and Conservatories of Music

WE SUPPLY ANYTHING IN MUSIC  
PROMPTLY, ECONOMICALLY, and SATISFACTORILY

### OUR SYSTEM OF DEALING

Is worthy the attention of every buyer of music supplies in quantity. We ask consideration of the following:

A catalogue of our own, made up principally of works of educational value; every piece receives the closest editing.  
One of the largest and best-selected stocks of other publishers' works.  
The most liberal "On Sale" plan obtainable, conducted by capable musicians.  
(Send for special circular.)  
Addressed postal card order blanks, thus prepaying your order. No satisfaction is guaranteed.  
Correspondence is solicited on any subject in Music.  
PROMPTNESS—Every order is filled on the day it is received.

A large stock,—many efficient clerks,—a well organized system, together with the largest discounts and best terms, equip us to supply all schools and teachers in the country with everything they need in music

We Desire Your Trade, large or small, or even a portion of it. An On Sale package of our latest compositions will be cheerfully sent, to be kept during the entire teaching season, at our usual large discount given on sheet music of our own publication. This alone will be a great convenience to any teacher.

PUBLISHERS of many well-known and widely used works—  
Standard Graded Course of Studies, by W. S. B. Mathews.  
Touch and Technique, by Dr. Wm. Mason.  
Works on Harmony, Counterpoint, and Theory, by Dr. H. A. Clarke.  
Foundation Materials for the Piano, Reed Organ Method and Studies, by Chas. W. Landon.  
The Technic and Art of Singing, by F. W. Root.  
First Steps in Piano Playing, by Theo. Presser.  
School of Four-Hand Playing, by Theo. Presser.  
Thomas Tapper, E. B. P. R. A. J. Goodrich, J. C. Fillmore, and many other equally well-known educators are represented on our lists.

Send for any or all of the following catalogues, free for the asking:  
Sheet Music by Authors. Sheet Music Descriptive. Books Descriptive. Modern Methods and Studies. Piano Collections, giving Index. Metronomes, Satchels, etc. Busts and Portraits of Musicians. Violins, Bows, and Strings.

THEO. PRESSER, Publisher, Dealer, and Importer  
1712 Chestnut Street, Philadelphia, Pa.

# TWO PIANOS EIGHT HANDS

The following list is a selection of the list of the literature for this arrangement, for two pianos, eight hands. 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.

The same liberal discount allowed as on our own sheet music publications

BERLIOZ, Egmont, Overture.....	Barclay	\$2 10
— Turkish March.....	Barclay	1 15
BEHRE, Op. 443, Minut. Kr. Koben.....	Barclay	1 30
BELLINI, Norma, Fantasy.....	Alberti	1 25
BOCHERINI, Menuet in A.....	Barclay	1 20
BOELDIEU, Op. 14, Bagdad, Overture.....	Barclay	2 30
ENGELMANN, Op. 279, Over Hill and Dale.....	.....	58
— Op. 397, Parade Review.....	.....	1 00
— Op. 433, Grand Festival March.....	Barclay	1 15
GOUND-BACH, Ave Maria.....	Herbert	1 15
HERZEL, Zampa, Overture.....	Herbert	1 15
KELER-BÉLA, Op. 73, Lustspiel, Overture.....	Herbert	1 75
KONTSKY, de, Awakening of the Lion.....	Horn	2 50
— Op. 69, Terlan March.....	Goedeler	1 10
KOWALSKI, Op. 13, Hungarian March.....	.....	1 15
KRAMER, Op. 5, Jodelier, Polonaise.....	.....	1 15
KÜCKEN, Op. 79, Fest-Polonaise.....	Janzen	1 50
LACHNER, March from Suite Op. 113.....	.....	1 55
LEIST, Op. 12, Grand Galop Chromatique.....	.....	1 25
— Rakoczy March.....	Horn	50
— Second Hungarian.....	Horn	50
— Hungarian Rhapsody No. 2.....	Kleinmehl	3 00
MATTEI, Tomblaine, Grande Valse.....	Wolff	2 25
MENDELSSOHN, Midsummer Night's Dream.....	.....	2 25
— Op. 66, Ray Blas, Overture.....	Janzen	2 75
— Spring Song.....	Wagner	1 00
— Vier March of the Pirates.....	Janzen	1 25
— Wedding March.....	Janzen	1 15
MILLOFF, Op. 75, Galop Concerto.....	.....	1 00
MOSZKOWSKI, Op. 74, Serenata.....	Blanc	75
MORAY, Miss Fleta, Overture.....	.....	2 00
NESSADBA, Op. 7, Loreley.....	Barclay	1 15
NICOLI, Merry Wives of Windsor, Overture.....	Rake	2 25
RAFF, Op. 77a, No. 6, Polka.....	.....	1 20
— Valse Impromptu a la Tyrolienne.....	Herbert	1 75
ROSSINI, Barber of Seville, Overture.....	André	1 80
— Barber of Seville, Fantasy.....	Alberti	1 25
— Semiramide, Overture.....	Barclay	2 75
— Tancredi, Overture.....	Barclay	1 60
— William Tell, Overture.....	Schmidt	2 40
RUBINSTEIN, Two do Cavalier.....	Adler	2 20
ST. SAËNS, Op. 40, Danse Macabre.....	Grotrio	2 00
SCHUBERT, Op. 31, Marche Militaire.....	.....	1 40
— Op. 31, Polonaise No. 2.....	.....	1 40
SCHUBERT, Op. 31, Marche Militaire.....	.....	1 40
— Op. 31, Three Marches Militaires.....	Brunner	1 75
— Op. 38, No. 3, Menuet.....	Wagner	1 00
— Romance, Overture.....	Janzen	3 00
— Romance, Ballet Music.....	Barclay	1 75
SCHUMANN, Op. 6, Valse Brillante, E. flat.....	Horn	40
— Op. 26, Valse Brillante, D flat.....	Horn	2 25
SCHUMANN, Op. 39, No. 5, Hunting Song.....	.....	1 00
— Op. 124, No. 16, Stumpler Soag.....	Brisler	1 00
SPINDLER, Op. 126, No. 3, Charge of Human.....	Herbert	1 50
SUPPE, Light Cavalry, Overture.....	André	1 75
— Post and Passport, Overture.....	Brunner	2 75
TAUBERT, Raymond, March and Chorus.....	.....	1 00
WAGNER, Lohengrin, Prelude.....	Koepes	1 60
— March and Bridal Chorus, Lohengrin.....	.....	1 00
— Meistersinger, Overture.....	De Præsis	2 40
— Ride of the Valkyries.....	Chevalier	4 00
— Spinning Song, Flying Dutchman.....	Adler	2 20
— Tambourer, Overture.....	Barclay	3 25
— Tambourer, March and Chorus.....	Barclay	2 25
WEBER, Invitation, Overture.....	Witzman	2 00
— Fuschelle, Fantasy.....	.....	1 25
— Eurydice to the Dance.....	Horn	2 00
— Oberon, Overture.....	Wrede	2 00
— Oberon, Fandango.....	.....	1 25

We have just as large and valuable lists for  
TWO PIANOS—FOUR HANDS.  
SIX HANDS.  
Lists on application. Discounts the same.

THEO. PRESSER  
1712 Chestnut St., Philadelphia

The Reign of the  
**Knabe**  
**Piano**

*began in 1837*

Every year new subjects acknowledge  
its supremacy in the world of music

Write for Catalogue



**WM. KNABE & CO.**

NEW YORK

BALTIMORE

WASHINGTON

There are Many Imitations of  
**Baker's Cocoa**  
and  
**Baker's Chocolate**

*Don't be misled by them!*



Our trade-mark is on every package of genuine goods. Under the decisions of several United States Courts, no other chocolate or cocoa than **Walter Baker & Co.'s** is entitled to be sold as "Baker's Cocoa" or "Baker's Chocolate."

Our handsomely illustrated  
recipe book sent free.

Look for this Trade-Mark.

**Walter Baker & Co., Ltd.**

Established 1780

Dorchester, Massachusetts

45 Highest Awards in Europe and America

**Thousands of Testimonials**

From Prominent Teachers Everywhere,  
Attest to the Practical Value of the

**Standard Graded  
Course of Studies**

FOR THE PIANOFORTE

By **W. S. B. MATHEWS**

The leading musical writer and editor of the present time.

**10 Grades 10 Volumes \$1.00 Each**

Sheet Music Form. Our usual Discount allowed.

Standard studies, arranged in progressive order, selected from the best composers, for the cultivation of

**TECHNIC, TASTE and SIGHT READING**

carefully edited, fingered, phrased and annotated, with complete directions for the application of Mason's "System of Touch and Technic" for the production of a modern style of playing.

SEND FOR ANY OR ALL OF THE VOLUMES ON INSPECTION

When ordering mention the PRESSER edition, as there are other works with similar names on the market.

**THEO. PRESSER PUBLISHER, Phila., Pa.**

**Ivers & Pond  
PIANOS**



Style 335.

Boston's Most Fashionable Piano.

You should examine these masterpieces of artistic piano construction before you buy. Connoisseurs quickly detect the superiority of their tone quality and the delicacy and perfection of their action touch. In these essential conditions the latest **Ivers & Pond** models approach perfection. The compound bent wood sounding-board bridge and the agraffe construction are recent improvements that greatly enhance the vibration and tune-staying qualities of these pianos. A new catalogue picturing and describing our 1905 models, the most perfect musically and beautiful architecturally we have ever made, will be sent free.

**PRICES** are the lowest consistent with best quality. We will mail you our price list if no dealer sells our pianos in your locality. Easy payments wherever you live. May we submit our proposition, which includes prices, easy payments, sending pianos for trial in your home, etc.? Write us.

**IVERS & POND PIANO COMPANY,**  
141 Boylston Street, Boston, Mass.

**VOSE PIANOS**

have been established 50 YEARS. By our system of payments every family in moderate circumstances can own a VOSE piano. We take old instruments in exchange and deliver the new piano in your home free of expense. Write for Catalogue D and explanations.  
**VOSE & SONS PIANO CO., 160 Boylston Street, Boston, Mass.**