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Winton J. Baltzell

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THE ETUDE.

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NO. 2.

The Advent of Endowed Institutions in American Musical Education

Including the views of DR. FRANK DAMROSCH, Director of the Institute for Musical Art of New York, upon Conservatory Conditions in America and in Europe

By JAMES FRANCIS COOKE

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A Review of Musical Education.

Wirn the great intellectual awakening which electrified all Europe, following the discovery of America, Italy, "the mother of Columbus," munifisted her pride by various enterprises which have now become little more than dreams of her glorious days. In the year 1537, in Naples, the conservatory, "Santa Maria di Loreto," was founded. The first musie school came into existence nearly five hundred years later than the first university—that of Salerno, which was founded in 1000. The Naples Conservatory was an eleemosynary institution in that its pupils were mostly orphans.

The following century brought forth a State music school in Lisbon, Portugal. In 1771, a State music school was founded at Stockholm. Just as the United States was recovering from the terrible effects of the Revolutionary War. Frame founded the National Conservatory in Paris. A little later, in Germany, through the enthusiasm of Joseph Proclich, a humble teacher, the splendid mediaval city of Wirzburg founded the fart German music school, one which is still in flourishing existence. Other famous music schools were found in the following years:

Prague, 1808; Vienna, 1817; Brussels, 1813; Brussels, 1813; Marsaw, 1821; Royal Academy of England, 1822; The Hagne, 1826; Berlin, 1822 (Church Maide Institute, 1833, for compositions; for practical musicians, 1869); Dessan, 1829; Leipag, 1843; Munich, 1848; Rotterdam, 1845; Colegan, 1850; Stern Conservatory (Berlin), 1850; Darmstadt, 1851; Strassburg, 1855; 1850; Darmstadt, 1851; Strassburg, 1855; and Piorene, 1860; Amsterdam, 1805; Copenhagen, 1806; Musicari, 1872; Hoch Conservatory, Frankfort, 1873. This list, while not altogether complete, outlines the development of European musical culeutional work from the institutional stand-ducational work from the institutional stand-ducational

Most of these schools were either State schoolssemi-State schools, or endowed schools. Notwithstandsing the success of the Stern, Kullak, Klindworth-Scharwenka and other private conservatories, it may readily seem from the above, that musical education, so far as conservatories are concerned, has been largely dependent upon outside assistance. A private music school depends largely upon the interest, enthusiasm and judgment of its principal owner or founder. With the death of the founder or primemover, the school loose its notive power, as it were, and few private schools have been able to continue under other management.



Hand Bamrosch

Endowed Institutions.

It is this very permanence which an adequate endowment comfers upon a school, that is the most advantageous characteristic of such institutions. It that the constraint of the constraint of the constraint in the chief owner, among all the teachers engaged. It gives each teacher a feeling of security which he cannot associate with institutions destined for more transient existence. It is somewhat difficult to estimate the effect upon the music of the last century of the direct contributions of such men as Dr. Hochwho gave his fortune to found a conservatory in Prankfort—and others. It is the Hoch Conservatory that we have to thank for the most important part of the education of Edward MacDavell. The munificance of other public-spirited men in Europe has been the means of assisting many an American student. These endowments, however, are but trivial beside those of the thousands of musicians who have so liberally continued their golden bours to students—never expecting any monument more permanent than the consciousness of the preptuation of the ideals for which they have spent their lives. It is to these benefactors and philanthropists across the seas, that the American musician bows with a capital of \$2.36, founded in Hallé an in-stitution which has taught 118,000, and has to-day 3000 elithfern under its quere.

How, indeed, are the easily-spared millions of a Carnegie or a Rockofteller to be compared with the endowments of a Schubert, a Pestalozzi, or a Horace Mann—who gave not a little from a great fortune to the cause of education, but their very lives, that the world might be better! These are the greater benefactors of mankind.

At last the endowed conservatory on a large cale has made its appearance upon our shores. Through the executive ability of Dr. Frank Damrosch and the public spirit of Mr. James Loeb, the United States now has a music school with an endowment fund of \$500,000 and the assurance of further financial support equal to and, in the majority of cases, greater than most European music schools. An endowment of 2,000,000 marks for a music school would ereate an up roar in musical circles in Germany; but in America the great plethora of money has so minimized the real importance of the event that musicians seem to have taken little cognizance of the element which will certainly have a most powerful effect, not only upon the art development of America, but a direct effect, no matter

how slight, upon the lusiness of every individual teacher on this side of the Alantic. Not many years can pass before the rivalry of other cities in America will lead to the foundation of music schools with substantial endowments. The munificence of Mr. James Lack in founding the "Betsy Lock Pund" and the resultant Institute for Musical Art of the City of New York will have an influence more far-reaching than it is safe to predict. It is obviously to the interests of all musicians, students and teachers, to study these conditions and to exercise all possible foresight in order that their art-work may be broadened in sympathy with the new movement.

What, for instance, will be the effect of endowed music schools upon the public opinion and upou the general culture of America? It may be safe to assume that in this country 90 per cent, of the popula tion throughout the length and breadth of the land still regard music as a very lovely but easily dispensable accomplishment. That the art has any real importance in general educational work; that it affords intellectual stimulus and exercise unequalled by any of its sister arts. that it has refining influences so subtle and yet so certain that it is one of the most powerful instruments that can be entployed in character building, is rarely, if ever, adnitted by the money wise men of affairs or the ignor ant politicians whom the American people select for their "boards of education." Any necessity for public economy limited intely affects the department of music in general educational work. It is idle to claim that music is more important than other studies in the school curriculum: but it is a tremendous in justice to musicians, to the common wealth and to posterity to regard the art of music as an idle pastime designed to while away the idle moments of the chil-

The value of education is generally appreciated in America, and the station of the teacher is higher than in any other land; except with the Brahmins of India, where the highest caste is composed largely of teachers and philosophers. To many of our fel low-citizens, "money" is the most eloquent of all languages. They can realize the advantages of a university and applaud the man who gives a million or so to a university. When a public benefactor gives \$500,000 to found a musical institution, the public begins to wonder. "Music must be of some use, or the donor would never have given so liberally! Thus public opinion, the real Imperial force in American affairs, is drawn to the new significance given to the art of music. The public realizes that, after all, music may be something more than a mere entertainment. It discovers that great educators, from the beginnings of Greek civilization up to the present day, have always given music an important part in the general educational scheme. It learns, perhaps, that Martin Luther demanded that singing should be a regular part of the general school work. The seriousness of the musician's Ideals are given a new consideration. The enuncination of the teacher from the Greek slave or pedagogue is furthered. The evolution of the musicians' social position from vagabondage, through servitude (a servitude that found Mozart in the servants' hall), through ignominious neglect, to his rightful standing as an educator is adcanced. It is in this manner more than in any other that the Loeb endowment will affect American musical affairs. It will not and could not alter the real position of music ln educational work. That ls mutable; but it will re-mold public opinion so that the position of the sincere and thoroughly-trained musician will be much more secure and elevated than

Dr. Damrosch's Busy Life: Its Lesson.

Let us first consider the education, personality and purposes of the man whom Fate has placed in command of this new movement. Dr. Frank Damrosch was born in Breslau, Germany, in 1859. His father, Dr. Leopold Damrosch, received the degree of Doctor of Medicine from the Berlin University, whither he had gone at the request of his parents, who looked with disfavor upon the career of a musician. His intellectual brilliance may be imagined from the fact that he completed his course one year ahead of the regular time, and was obliged to remain another year. While at the University he studied with Ries (Beethoven's pupil), Dehn and Böhmer. At the same time he supported himself and paid for his own musical education. Shortly thereafter he become a member of the Weimar Court Orchestra under Franz Liszt. He took his seat at the last desk among the violins. One day, when the orchestra was rehearsing a particularly difficult passage in one of Wagner's operas, Liszt said: "Dr. Damrosch, kindly play that passage, and show the others how it should be played." This he did and Dr. Damrosch came forward to the first violin desk and remained there. His career as a concert violinist -as conductor of the Breslau Philharmonic concerts, the New York Arion Society, as the organizer of the

was so potent that its influence is still actively felt potential actively felt potential active from the property of a singing society which the writer feels in America. His wife, recently deceased in New York, the was Helence on Heimburg, a prominent singer. Such is superior to the best European organizations of was Helence on Heimburg, a prominent singer. Such was so potent that its influence is still actively felt was Helene von Heimburg, a prominent singer. Such was the fortunate parentage of Frank and Walter was the fortunate parentage of Frank and Walter Danirosch.

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Its influence upon their lives is continually manifest. The early educational work of Dr. Frank Damroseh was, strange to say, not conducted under Conservatory methods, but with private teachers. The home education of the brothers was without doubt play upon them. Educators universally recognize 'home education" as the most important factor in the

up-bringing of children.

Dr. Damrosch says: "Although all the educational forces with which I have come into contact have had a certain part in preparing me for my life-work, I feel that the influences of my father and mother in my home were by far the most important." It will and all his assistants and officers gave their services be seen later in this article how Dr. Damrosch has free of all charge. Dr. Damrosch says: "A great attempted to introduce the atmosphere of the home in his present undertaking. When still a youth, in

Dr. Damrosch's Great Musical Service to America. Coming to America with his parents, in 1871, Dr. Damrosch remained in New York for about ten years, when his good judgment told him that the time had come when a separation from home ties would be more beneficial to him than the many positions that his father's standing in New York might secure for him. He also realized that to him as the oldest child must come the management of the family affairs in the event of his father's death. The necessity for business experience was very obvious. Therefore he embarked in business, selecting Denver, Col., as the location. "It was there," says Dr. Damrosch, "that realized that my mission in life was to become a acher." He soon organized the Denver Chorus Club and ere long became a member of a string quartet, which was one of the first to introduce this type of chamber-music in the frontier city. His next move was to amalgamate several of the local theatre and amateur orchestras into a larger organization devoted to the performance of some of the greater symphonic masterpieces. "It was often necessary for me to teach each member of the willing, but technically inelficient, orchestra his or her part," he remarked; and, feeling the responsibility, I found it necessary to make myself far more familiar with the individual was a serious mistake. Nothing could have been further from the true conditions of affairs; for 1 feel that my experience in Denver in business, as sisted me more than anything else to meet the many leaving Denver, Mr. Damrosch became director of more classical than Dussek. Music in the Public Schools, which position he held up to last year, when the organization of the new school of music took his cutire attention

Twenty Years in New York.

his father in 1885, Mr. Damrosch's versatility led the philosopher would not have asked the question. his fatner in 1995, are commonster viscosting for him through various diverse channels and had Fate because he would already have had the answer: " been the navigator, no better course could have been wish to give thee pleasure." work." He became chorus master of the Metropolitan stituted for the word sonata—landscapes, flowers, substituted for the word sonata—landscapes, flowers in the solution of the varieties of the word sonata—landscapes, flowers in the solution of the varieties of work." He became chorus master of the astropoutan Opera House (1885-1891), conductor of the substituted for the word sonata—landscapes, Howens that monic Society (1885-1887), organized the Prople's Slinging Classes, in 1892, became conductor of the proposed from the music. This is as unreasonable as expect music from a thought—expressed, too, in gis," the "Oratorio Society" and the "Musical Art gos, the virtuous scenes, many the Austria Al. The composer either works out a certain humanical of choral excellence. It consists of an organization is a vertiable effect by allowing his work to create its own form. marvel of choral excellence. It consists of an or-New York Symphony Society and of the New York obtaining in the great masterpieces of the founders of music, tharacteristic of the Countries of the Countries of the Countries of the Chasters school.

Opera in New York, is current history. His work particularly the works of Palestrina, his contemscientiousness of execution, quality and balance of tone, individual intelligence of the members and "esprit du corps." This society alone would have made a permanent reputation for Dr. Damrosch as an exponent of the highest and best in musical art.

In 1897, Dr. Damrosch became Supervisor of Music home education of the brothers was without usual the most important element in all of the varied and in the New York City Public Schools and held the the most important element in all of the varied and various lines of iulluence which have been brought to lateral education, his People's Singing Classes have had a very pronounced effect upon the music of the city. This was essentially a philanthropic social in stitution, rather than an eleemosynary organization The members all paid ten cents per lesson at the sight. singing classes, and the enterprise was entirely selfsupporting, except for the fact that Dr. Damrosch many men interested in the music of the city were ready to come forward with sufficient funds to enable Breslau, Dr. Damrosch became a pupil of Rafael the People's Singing Classes to proceed without charging the members anything, but I have always held strong prejudices against any plan that would tend to remove from the student all opportunities to contribute toward his own education. The lessons were always worth more than ten cents, but it is amazing what an interest the members took because of the fact that they were allowed to contribute to the support of the classes." The oratorios given at Carnegie Hall by these classes, sometimes with chorus of 1000 members, are current history to all

> [The second part of this article containing an account of the School will appear in THE ETUDE for March 1

THE VALUE OF THE OLD CLASSICS.

BY LOUIS KOHLER.

FROM their lack of ideality and inspiration the sonatas by Clementi, Dussek, and other similar composers of the second and third rank have now disappeared from the concert repertory. Precisely on count of this weakness, however, they are well calculated to serve as preparation for works of a higher realized the confidence placed in me by the players order, because they make no undue demands for intellectual insight from students, and satisfy requisite technical claims. It was the superior intellectuality instruments than does the conductor of a symphony of Becthoven's greater works that made them unat orchestra, composed of professional players. It was tractive at first in comparison with the Clementi and felt by many at the time that my Western venture Dussek sonatas. The latter were received with more favor by the public of the day than the deeper works of the incomparably greater master.

Now we have learned to understand the language of well as the isolation from the rest of the musical Beethoven, and the works of his less gifted contemworld, threw me upon my own resources, and as- poraries have become distasteful by reason of their eculiar problems arising in connection with the new however, is not exhausted—at least, in their best ex-Music Institute which demand individual solutions, amples. Dussek's sonatas in G and in B-flat, the first and tax one's ingenuity quite differently from those movements of his Op. 35, his Consolation, and Elegie which confront the musician whose experience has are excellent for practice, and in their way effective been confined to a metropolis or who has been denied Clementi's value is universally acknowledged. He is acquaintance with practical business affairs." Before to Dussek what the latter is to Weber. Clementi is

Voltaire, after hearing a sonata, exclaimed: "Sonate, que me veut tu" (Sonata, what wilt thou from me)? By this he meant to ridicule the incomprehensibility of the music. That sonata could not have been interesting music; more than likely it was After his return to New York, upon the death of formulas. If it had been a really fine composition,

married of choral excellence. It combines or an or-ganization of selected solicits of the highest other modates himself to the resultant effect. It moral of the New York Arion Society, as the organizer of the New York Symphony Society and Order Symphony Society Symphony Society and Order Symphony Society Symphony Symp

THE PIANO'S SOLILOQUY: A ROMANCE.

BY C. W. FULLWOOD.

SEPTEMBER 1st .-- O, dear, here I have to wake into life again after the sleep of vacation, in a deserted house! I admit it was rather lonely at times, but the quiet and rest was pleasing to my wiry nerves. Contrary to nature's habits of animals, trees and plants I lie dormant in summer, while all outdoors is jubilant. My mistress is a music teacher, and she leaves me shut up in the house when she goes abroad the last of June.

September 2d .- My mistress tested me this morning and concluded she must have in the tuner to straighten me up for the teaching season. Drat that man! How I do hatc him! He screws and twists at me until I think I shall have no nerves left to stand the pupils' trying strumming. They are bad enough but that tuner is the limit.

September 3d .- O, dear! I'm so stiff and sore this morning. That tuner was as cross as two sticks vesterday! Said I was cranky and he could not get me in pitch; guess he was not in harmony himself. How was I to blame that the wet August had warped my interior! Humph! I'd like to pound him as he did noor, helpless me,

September 4th .- Well, my environment is getting into normal condition. They took the graveyardlooking clothes off the furniture this morning. I have just had a delightful two hours. My mistress has been playing her favorite noeturnes and sonatas with that caressing touch that she reserves for her hours alone with me. What an inspiration! No one else can bring out the best of me as she does. Her spirit is contagious. There is one suspicious happening, though. Today she played a number of old-time love songs. Wonder if Dan Cupid has been playing her this summer?

September 5th.—They call this Labor Day. Phew! I guess it is all right. Today, one of her summer friends, an athletic girl, called and how she did thump me. Gracious! it is a wonder mistress could stand it; it was nearly the death of me.

September 6th.-The agony has commenced. School opened today; and after school-hours the music lessons commenced. The first one was a boy. He came in the studio as if he was going to take a dose of unnlessant medicine His clumsy fingers struck me with as much idea of music as that tomcat in our backyard. How she could be so patient I cannot conceive! I wished my mahogany legs had the power to kick him clean off that stool. The next two were talented girls and mistress and I were soothed in spirit and nerves.

September 7th.—The first pupil today attempted to play a Beethoven sonata. I wonder the old master don't turn in his grave at the idea of one of his masterpieces being so foully murdered.

September 8th.-Um! I thought so. Mistress had a caller last night. I am sure he is responsible for those love songs. They sang duets, she playing the accompaniments. I suppose now we will have a winter of love and music. I never knew her to play so carelessly before; there was more talking than attention to the music

September 9th,-There comes that dawdler again. I thought we were done with her last season. Her mother thinks she is to be a second Carreño. Shades of Mozart! How she did maltreat his Ninth Sonata. afternoon-that De Smythe boy was lazy and impudent. Mistress stopped short, packed up his music, led him to the door and told him never to come again. There is a limit to patience.

on the sofa the whole evening and never noticed me. pedal. Lanier has said: "Music is love in search of a word." Um! they were at a loss for words and yet they did not ask my help to "search."

September 12th.—Here comes that giggling Jones girl! She has a presto laugh and a largo brain. She may be a good performer if she and mistress both

September 13th .- Sunday. The lover was here, and they went off for a walk and left me to meditate on others' sins.

September 14th,-Mistress wears a new diamond ring this morning. Well, I can see the finish of some budding young geniuses amongst our pupils. Wonder if she will take me with her to the new house, for I suppose there will be one?

September 15th,-No lessons today. I have had another wrenching to be "brought up to concert pitch." Egad! I'd like to pitch that tuner into the Hudson

September 16th .- Great time at the musicale last night. Prof. De Swatem played one of his compositions-something between a two-step and a nocturne. Miss Falsetto sang about "My love lies dying in a foreign land." Wonder if he was in a barber shop! O, yes, the lover was here, and he played a violin solo. That was a beautiful melody. Love and music are close relatives, I guess

September 17th .- Big bouquet of carnations this morning. I know where they came from. Love affair is getting fortissimo and near the finale.

September 18th. - Here comes that little imp, Charlie Jacobs. He makes the lesson hour a veritable torture; and he is generally late, too, and sometimes does not come at all. His playing reminds me of the old Jack and Jill nursery rhyme.

September 19th. Saturday. Lessons all day. My nerves are throbbing and I am sure the mistress's head is in a like condition.

September 20th .- Sunday. Another love symphony, measures legato with kisses for rests. Makes my old mahogany frame thrill with emotion .- Ah, me! September 21st-26th.-Lessons have been intermittent this week. Dressmakers have usurned my hold en

mistress's time. Making the trousseau. September 27th .- Love, theme and variations. September 28th .- Hurrah! no more lessons. My old age will be made comfortable and in a rose-em-

bowered cottage in the suburbs September 29th .- Wedding day. All the pupils, in

white, strewed roses for the bride. They were married standing beside me under a horseshoc of daisies. September 30th .- They are off on their honeymoon. I am left to solitude and pleasant anticipations of life in the new home.

SOME THOUGHTS ON PEDALING.

BY CHARLES E. WATT.

THE correct use of the damper (so-called loud) pedal of the pianoforte is one of the most difficult details of piano study, and its improper use is a greater evil than any other abuse practiced by imperfeetly or insufficiently taught nunils.

Many things in piano playing are learned by musical pupils through hearing artistic performances, and pedaling is one of the things sometimes acquired in this way; and even as some pupils are "born with scales," even so a few seem endowed with intuition for correct pedaling.

Those who have the imitative faculty or the natural intuition need but to he guided a little by a good teacher to accomplish satisfactory results with the pedal, but those who have neither, must be trained even more carefully and laboriously than those who have naturally a harsh or a weak technic.

Some of the things necessary to study in reference to pedaling are: 1. changes of harmony; 2. phrasing and accents; 3. kind of touch used, and 4. location of scale passages, high or low.

To treat these a little in detail, it may be said that the first essential to the intelligent use of the pedal is the observance of the changes of harmony. these are noted usually the most clearly in the left hand, it follows (in the simpler works, at least) that September 10th.—The unexpected happened this the pedal must be largely used as indicated by the left-hand part. In very simple pieces, the harmonics change with the measures, and to "use the pedal by measures" would be a simple and efficient rule for a short time: but, at the occurrence for the first time September 11th.—The lover was here again; and I of a change of harmony in the middle of the measure think I received pretty shabby treatment. They sat the fact should be noted and made clear with the

Out of the foregoing it follows naturally that to ensure good pedaling the left hand should be practiced alone with the pedal. A safe and sure mode of practice for a child would be: 1. Right hand alone; 2. left hand alone; 3. hoth hands; 4. left hand and pedal; and 5. both hands and pedal. If this were all that we had to consider in the use of the pedal. it would be a simple enough matter, but complication and difficulty arise from the fact that this use of the pedal only insures a partial blending of tones, and that a much more perfect welding may be obtained by using the pedal in syncopation with the changes of harmonies. This is the artistic use of the pedal, and as such, must be pointed out and taught as early in the pianistic course as possible.

To make the matter clear, the two ways of using the pedal can be explained as follows: Play the ehords c-e-g, c-f-a, d-f-g-b, e-g-c in the right hand with octaves c, f, g, and c in the left hand. Count onc, two, three, four to each chord.

1. Put down pedal with one, and let it up just after four, each measure; this constitutes pedaling with the changes of harmony.

2. Put pedal down with the first one and release it just after the second one, putting it down again before two; this constitutes pedaling in syncopation with the harmonics, and the idea carried out in full makes the exact use of the pedal employed by the great artists.

Other details are these: I. Accent is made stronger by use of the pedal, therefore heavy accents should be done with pedal where possible; syncops tion accents are made especially clear by thoughtful use of the pedal

2. A short phrase requiring vigorous attack and abrupt ending is made clearer if the pedal is put down with the beginning of the phrase and released promptly at the end; in fact, any phrase needs the pedal at the beginning, and the cessation of the pedal at its end.

3. The kind of touch employed will modify the use of the pedal materially. Riemann, who is an expert authority on the use of the pedal, says that it can and sometimes must be used with staccato passages; however, a perfect staccato is possible only when the pedal is not used at all: therefore, portamento and all other kinds of detached notes entail a most careful consideration of the pedal.

4. Scale passages lying lower than middle C will invariably be blurred by the use of the pedal while those higher up on the piano will not; it follows, therefore, that the pedal should be avoided in low lying passages, yet when the effect desired is that of gruffness, it is sometimes used even in such pas-

From all this it is easily deducible that while on the surface these various elements seem to combat each other and while careful study of each individual composition is necessary, yet if such study is given and one point at a time is carefully weighed against the others-the most important one always being given the preference-a fairly good pedaling may be acquired. If this study is supplemented by much hearing of artists and careful observance of their work the earnest student may, by degrees, acquire a proficiency in even this, the most elusive point in the piano player's art.

CHARACTERISTIC MUSIC.

BY W. D. ARMSTRONG.

ALONG with the regular routine work of instruction, the pupil's imagination may be stimulated from time to time by the introduction of characteristic pieces. Music, in a limited way, is capable of imitat ing the sounds of nature, and arousing the emotions. The dance forms are, more or less, the outcome of national tendencies, and have in them many features that are of interest. Picces with titles similar to those given below are usually of the "characteristic" type, and contain useful melodic and rhythmic ideas.

NATURE PIECES: The Cuckoo; Whispering Winds; Morning Song; Evening Song or Nocturne; Grasshopper; Boat Song; By the Frog Pond; Hunt ing Song; In the Forest; The Bird as Prophet.

EMOTIONAL PIECES: The Robin's Death; Slumber Song; Fairy Dance; Enchantment; A Vision; Memories; Dreams (Träumerei); Soaring (Aufschwung) A Legend.

DANCE PIECES: Waltz: Polka: Schottische: Masurka; Polonaise; Tarantella; Jig (Gigue); Gavotte; Minuet; March.

The above will call to mind many more pieces under each head, and there might also be included the at tempts at the Humorous: Alla Burla (Burlesque) Dance of the Clowns; Valse Poupée (Valse of the Dolls); Danse Grotesque; Columbine and Harlequin.

BEETHOVEN'S lates, works move in a sphere of fancy sublimely apart from ordinary human experience. Often reflective in character and heavy in invention, their ideas are frequently so alien to those of everyday life that they lack in appeal to a large public. This endears them to souls who love retirement from the common throng and have had enough of the music that pleases it, though it must be said that it expresses only one side of their character.-Breslaur.

Notes on Modern American Music

From a Lecture Recital Before the Music Study Class of the Chicago Woman's Club

By WALTER SPRY

opinion among musicians as to whether such a thing as American music really exists. If the point is taken that there is no distinctive school or style of musical art lu America which ranks with the Italian, French, German or Russlan schools, I must admit that as yet we are not in that class.

If, however, the question is as to whether good music has been written by native Americans, I am ready to defend our position. The question naturally arlses: What, then, is American music, if it exists!

National Characteristics.

The music of any nution which is distinctive contalna certain national traits or characteristics. The music of Brahms, sombre, scholastle, and serious, is characteristic of the German and his philosophy. The music of Mussenet, in its brilliant orchestral dress, is highly pletorial of the Gallic romances. The music of Grieg has an element of mayete, inherent in the Norwegian folk; and la pleces like the "Peer Gynt Suite" or the "Bridal Procession," we feel the local coloring of the northern clime. In Verdi and Mascagni we have the Italian expressed by the passionate melodies of the operus. By such men as Tchalkovsky, Ollnks, Balakireff and Rimsky-Korsakoff we have the sadness of the Russian folk depleted and the original but often barbaric rhythins worked into noble forms of composition. The composers just named are nationalists who feel as their own the ideas held by the nation to which each belongs. On the other hand, there have been and are composers who are largely influenced by outside ideals. Mozart was as much an italian as a German. Saint-Saëns is the greatest living student of Bach and the German school. We speak of Elvar as the foremost English composer. although his music is founded on that of Liszt and Wagner. We need a larger number of talented and scholarly men, such as these in America, as steppingstones to that condition which will produce the American genius whose greatness will compare with and even perhaps surpass that of any other living

When we stop to think that music as a fine art began its career in this country only about fifty years ago, we must not expect that America can take a place with the great musical nations of Europe. It took many years of musical experience to produce a Bach, a Beethoven, a Brahms or a Wagner! If was in the fifties of the century just passed that William Muson and Theodore Thomas organized forces in New York, and Carl Zerrahn and B. J. Lang were bringing out the great musical masterpieces for the first time in Boston. Further, it is only about twenty-five years slave native American composers began writing works of a serious artistic nature

American Composers as Song Writers.

In what branch of the art has the American composer excelled? might be asked. I answer, certainly in the art of song-writing. Not that we have a Schubert or a Schumann; but the best American composers, including MacDowell, Chadwick, Foote, Clough-Leighter and Mrs. Beach, would do honor to any country. We cannot find in the work of these writers that something which stamps their productions as American in the same sense that Longfellow was distinctively an American poet. And still there is no doubt but that if Mr. Foote, for example, had been born in Germany, he would have written in a different style from his present one. Perhaps his native talent would not have been greater, but his education would have been different. Longfellow was well read in the foreign literature; but this did not prevent him from devoting his principal efforts towards productions relating to America, and American life. We therefore have such poems as "Evangeline," and "Hiawatha." Mr. MacDowell has declared that he does not care to be known as an American composer. True,

In presenting the subject of modern American class, except from the standpoint of doing missionmusle, I am aware that there is a difference of any work. But I believe that we are at a turningpoint in our history; and when we arrive at that stage of development, when it is the condition to have a large number of really eminent composers, Mr. MacDowell and all the rest will be glad to be known as American composers.

Change of Certain Conditions Necessary.

Before we can achieve success as composers there are many changes which must be effected, among composers themselves, among musicians generally and among the so-called musical public. Only from a musically-cultivated race can we expect a composer in the highest artistic sense of the term. It is characteristic of the American people, to use a homely phrase, to have too many irons in the fire. We lack that continuity of purpose and that composure of thought that are necessary in the creation of a great musical work. Even in our conversations, the tendency s to jump unwarrantedly from one subject to another. Let me illustrate from a party of French men and women at the dinner table. Someone will mention a seemlngly trivial experience, for example, that Madame Sarah Bernhardt was seen on the boulevard. In America, the matter would probably end with the more statement that Mine. Bernhardt had been seen Not so in France. Mmc. Bernhardt's art would probably be praised by some, torn to pieces by others Her remarkable childhood would be talked of. Her experiences at the Comedia Française would be reviewed, and finally what she had accomplished at her own theatre. After discussing thus for a half-hour or so, something would be said which would naturally lead to another subject. It is in this skill in de veloping a theme, whether it be conversation, architecture, or music, that the people of the older nations

It is safe to say that the themes of American composers compare favorably with those of any composers. But not five per cent, of the compositions produced are worth anything. We ignore detail. I believe the most important thing I learned from Professor Leschetizky was the ability to study detail. Often have I heard him say: "Ja, die Kleinigkeiten," "Yes, the small things." To study these means concentration. Take, for example, the new Postoffice Building in Chicago. Everything was supposed to be built, when it was discovered that the architect had overlooked a dctail. It was found that no provision had been made for receiving the mail into the post office. But architects are not alone negligent in these matters. Composers are extremely careless in the matter of working out their subject, and it is that which we must learn before achieving greatness. Study should be made of Beethoven's "Sketch Book," edited by Nottebohm. In this we find the manifold ways Beethoven would write a phrase before he was perfectly satisfied with it. Of course, all this requires time, and only those who will take the time

can hope for advancement. It is not to be wondered at that we are so behind in musical affairs, for life in the larger cities tends toward a strenuousness that simply prevents, for any length of time, a concentration of thought. And in the country and smaller towns there are very few good musicians. The standard of musical taste in the smaller towns is illustrated by an experience of which I heard recently

A well-known organist of Chicago had been engaged to give an organ recital in a church in one of our Illinois towns. The organ had already been installed some five years: imagine the astonishment of the audience when the great pedal notes boomed forth. It was the first time the pedals had been used!

Raise the Standard in the Smaller Cities.

it has not been an honor always to belong to this be expected that many of the great musical geniuses to his lady-love.

will come from the smaller places. At present, however, in American towns, talent and genius are not only not fostered but are often not even recognized. It is a problem and until we have a higher standard in these cities upheld by schools and the people at large, there is very small chance of expecting the great American genius previously referred to I shall speak of only one more change which should

take place to raise the standard of music and thereby help the cause of the American composer; and that is to respect the profession of a musician. Many do not look upon music as a serious pursuit; they do not know that brains and character are required to be successful in any branch of the musical profession. Music is looked upon as a pastime, and musicians often do not help to correct this impression, for they give their services for little or nothing. They think it will help them to become known; but the judgment of the older professionals is that these people are doing the cause of music as well as themselves a great injury. It is due to this failure to look upon music as a dignified profession and to class it with the other scientific studies and intellectual pursuits, that college presidents hesitate to include music in the regular college curriculum. Even in many conservatories of music, theoretical study is almost totally neglected. You will readily understand how important this study is for the composer, and even the musical amateur. If the theoretical study of music were recognized in all the colleges of both large and small cities. I believe the problem of musical taste would be largely solved. It is this study that will teach our young composer how to think, how to develop a theme, how to make use of detail, and finally how to weave his material into one composite whole. It will give him virility where there was weakness; it will give fantasy where there was dryness; it will give confidence where there was timidity.

Typical Works by American Composers.

But up to this moment we have looked more especially for the defective features of our musical affairs. Let us now pay attention to some of the better qualities in the works already written by some American composers. I recall at least two instances where l felt proud to be an American musician. One was when the symphony called "The Seasons," by Henry K. Hadley, was given in Chicago, year before last, under the direction of Theodore Thomas. Mr. Hadley s still a young man in the thirties. To my mind, this symphony is one of the greatest of modern or chestral works and would bear often repetition. There are virility, character, and manifold other qualities, which are necessary to make a symphouic work of large propositions.

The other occasion when I felt proud of my countrymen was when Horatio Parker gave his Organ Con certo, with the orchestra, under Mr. Thomas' direction. The slow movement impressed me as one of the most profound pieces of writing in the entire literature. This same composer's oratorio "Hora Novissima" has made for him a world-wide reputation, and is now considered a classical work. George W. Chadwick, of Boston, has done some splendid work in the larger forms of composition; and the women are to be represented this season in this field by Mrs. H. H. A. Beach, with her "Gaelic Symphony." has been said that Mrs. Beach now stands at the head of women composers of the world.

In chamber-music, probably the best works among the American composers have been written by Arthur Foote, of Boston. He is a very scholarly writer, and his quartet and quintet, both for piano and strings, have lasting qualities. In most of these works of large form we trace the influence of the German classical and romantic schools; for with the exception of Mr. Foote, most of our best writers have been students in Germany.

It is, however, in the smaller forms that the American composer is asserting the American individuality most decidedly. In the program that accompanied this paper, as will be seen by the reader. there is an excellent opportunity to note many of the characteristic features of these forms. A word of explanation is necessary concerning the composer, Bruno Oscar Klein. Mr. Klein is German born, but has lived many years in America. He has written several compositions characteristic of American folk This leads me to speak of the second necessity, the "Serenade Americaine," our fancy takes us to namely: The cultivation of musical taste in the the warm climes of the Gulf of Mexico, and we can smaller cities. As in Europe, so in America, it is to easily imagine the Creole lover playing the guitar

In the number of Ernest Kroeger, one breathes the freedom and freshness of the western mountain atmosphere. The piece belongs to a suite which depicts western life. Mr. Kroeger is a native American born in St. Louis, and received his entire education in this country.

Mr. Henry Holden Huss is a New Yorker, and excels in the elegant salon style of writing.

The composition of Mrs. Beach, "The Scottish Legend," is a recent publication and a composition containing much pathos and tenderness. The "Witches" Dance," by MacDowell, is one of the best-known and most genial piano pieces of modern times. The author is alike celebrated in Europe and his own country as one of our leading composers. He is not fully preciated, and a few years ago he resigned from his position at Columbia University, owing to the unreasonable attitude of the officials. The other piano composition on the program is the "Suite Moderne." by Arthur Whiting, a work of great brilliancy and

In Mr. MacDowell's "Slumber Song" the interested reader will note the one idea which the composer has used so skilfully. This song may easily be compared to many of Schumann's best works for simplicity and delicacy. Mr. Fisher's "Under the Rose" is one of the finest examples of the union of a text based on the tender sentiment with a musical setting that supplements it from the standpoint of expression. Mr. Foote's song, "I'm Wearing Awa'," is so well-known from its frequent appearance on the best programs and from studio use, that it is unnecessary to add any comment. Mr. Clough-Leighter is one of the most prominent of the younger American composers. His ong "My Lover He Comes on the Skee" gives a fine picture in tones of the rugged Scandinavian char-

When we look back and see what has already been accomplished, we surely have every reason to feel hopeful for the high place the American composers should ultimately take. Let us at least recognize their present worth, and do all we can to help them achieve their rightful position in the front ranks of

MARK HAMBOURG AND LESCHETIZKY.

MARK HAMBOURG, who is now twenty-six years old, is Russian by birth and parentage. When only eighteen months old he showed an interest in music, but it was not until he was six years of age that he gave evidence of talent and was put under regular instruction by his father, who is a teacher of great skill. The boy did not appreciate the opportunity; instead, he endeavored to run splinters into his fingers so as to get out of practicing. In 1888, Mr. Hambourg, senior, was appointed professor of piano playing at the Moscow Conservatory. Later, the family moved to London, where they now live. Mark Hambourg is now a naturalized Englishman. In 1892, he went to Vienna to study with Leschetizky. Of his first experiences, he says:

"I went, and had a rude awakening. I had been thoroughly spoiled in England, and thought I knew everything. Leschetizky very soon showed me that I knew next to nothing. He was tremendously strict, and made one work desperately hard; but I have nothing except the kindest feeling for him, if at the time I often rebelled against his discipline. He was a very quick-tempered man, and most impatient of One day, at our weekly concert, a student, who, like myself, thought he knew everything, was playing a piece very much to his own satisfaction, when the maestro, without a word, took him by the collar and flung him clean out of the room. It is only fair to that student to add that he is now a very distinguished and successful pianist. But eschetizky had the kindest of hearts. When I was leaving him he called me into his room and said: Now, I have some money for you.' I was astonished, for I could not think what he meant. 'All the money you have paid to me,' he continued, 'I have put aside for you, so that when you made your start you should not be hampered by lack of means.' However, as I had already secured an engagement, I did not need the money, so I did not take it, and the maestro characteristically gave it away to someone else."

THE greatest problems in pedagogies lie not in knowledge and capacity but in the use of the will .-

READING MUSIC AT SIGHT

By JEAN PARKMAN BROWN

Some Notes from an Ensemble Class.

READING music at sight is like an artist making a quick sketch of a dog, for instance. It is much better to get his outline-his head, his body and his legs-than to put in the bow on his collar. Ensemble playing is, of course, the best practice for learning to read at sight: the rhythm must be kept up even if some of the details are left out.

In the Stern Conservatory, in Berlin, all the youngest pupils in the piano classes that I heard were also in a harmony class and in an ensemble class. But it is very difficult to make American parents understand how important a part of a musical education sight reading is, and how much practice it needs.

Every Wednesday and Saturday a 'cello player nes out to play with my pupils. When I first began this ensemble class, some years ago, I had a player every fortnight, but that was not often enough. Out of about twenty-five pupils now, ten play ensemble once a week. The starting of the class is certainly an effort; but once let it be seen how much progress the pupils make in reading at sight, others are induced to join more readily. There are a few fortunate, natural readers, but even these need practice.

The youngest pupils in the class may at first look over accompaniments. A little pupil of eight or nine could easily study with his other work an accompaniment to a folk-song during the week. He might, for the first month, play only fifteen minutes a week with the 'cello. Soon he could play for a half-hour, and, before the end of a winter's playing, he will sometimes be able to read very simple music at sight. When a pupil of fourteen or fifteen comes to me,

one who has had no practice in reading at sight. I let him at first look over one or two easy accompan ments during the week, and, if there is any time left in his ensemble lesson after he has tried these. I let him read the easiest things at sight. Thus, gradually, a pupil learns how to play an accompaniment at sight; and the pupils, who have played once a week for an hour in the ensemble class for five or six years, have invariably learned to be useful readers.

Of course, reading with another instrument is far better for a pupil than reading alone, for the pupil must get in as much as he can without spoiling the rhythm of the piece. I have heard a little pupil call out, desperately, to Mr. Fries:

"Wait for me a minute! '

"No, my dear; it's against all rules," he would respond. And on he would go with his steady rhythm, and the pupil would manage somehow to arrive at the

At the time of writing this article, in the ensemble class, Mr. Suck (the 'cellist), was standing up and animatedly explaining to a pupil "Allegro." needs only a few words to give a true musician a hint how the music should be played. 'Allegro' means lively, rather than fast. If a person invites you to do something pleasant, you do not answer 'Yes' in a sorrowful tone. You want to do it, and you say 'Yes' in a lively tone. Now that is the way we must play 'Allegro'-lively. In a similar way, a person in trouble generally speaks slowly. I have played under many great conductors-the Italians are quite different from any others. When they called out Brilliante, professoris, they meant Shine out. If anything was very difficult, Couraggio, professoris, cour-

agc. gentlemen." Some of the easiest music that I have found useful for the pupils in the ensemble class is:

Des jungen Geigers Mussestunden, Op. 12, Heft I. [Carl Buttschardt.]

40 Morceaux, Sur des Melodies d'operas favories, Chansons nationales et populaires. [F. A. Kummer.] Blumenlese für angehende Violinisten, Op. 38, Heft I and H. [Jul. Weiss.]

Volkslieder Album. Collection Litolff, No. 286. Our Favorite Tunes. Augener Edition. [Hermann.

Our Favorite Tunes. Augener Edition. [Gurlitt.] Opern Mclodien. Peters Edition. [Hermann.] Three Nocturnes, Burgmüller.

For several years a 'cello player has had charge of the ensemble class. This year Mr. Gustav Strube has it. He is one of the first violins in the Symphony Orchestra, and his violin concerto was played by Mr. Kneisel and the orchestra, at one of their concerts.

Others of his compositions have been given by the orchestra. I know that my pupils not only learn reading at sight in the ensemble class, but, by playing with these excellent musicians, gain in musical perception. It was a pleasure last week to hear Mr. Strube play with a young pupil: "Du, du liegst mir im Herzen," "Lorelei," "Robin Adair," and so on. They were beautifully played. It seems to me that it takes a perfect artist to play a folk-song perfectly.

When the class was in charge of a 'cello player, we did not only play music for 'cello and piano; but often, for musicals and little concerts the pupils gave for some charitable purpose, we studied trios and quartets. The Haydn trio for piano, violin and 'cello in C major. The Allegro beginning G, E, E D D, etc. is very pretty and not very difficult. The Mozart Quartet in G Minor for piano, violin, viola and 'cello is beautiful. Often a singer came to the class to try a song; and, of course, we were always glad to see any good violin or viola amateur player. How often Mr. Frank Boott has dropped in to hear his charming song "Lethe," for voice, 'cello and piano. His "Viva Italia," written for part voices, is easily arranged for piano four-hands, violin, viola and 'cello. and is immensely effective. I give a program of a little concert of chamber-music, the proceeds of which went to furnish a room in the Old Ladies' Home. The program went well. The Chopin Polonaise for piano and 'cello, the piano part played by a pupil of sixteen, received an enthusiastic encore.

- Wedding March. Piano Duet, Violin, Viola and 'Cello.
- 2. Schubert Allegro from Sonata in D Major. Piano and 'Cello
 - ... Allegro, Andante; from Mozart Quartet in G Minor.
 - Piano, Violin, Viola and 'Cello. Barcarolla
- Two Violins and Piano.
- Polonaise. Piano and 'Cello.
- ... Anitra's Tanz. Piano, Violin and 'Cello.
- 7. Jadassohn Piano, Violin and 'Cello. Adantino.
- .. Viva Italia [MS]. Piano Duet, Violin, Viola and 'Cello.

Another help in teaching to read is for the teacher to have a lending library, with compositions in it from the very first grade to moderately difficult music. The pupil should take home at every lesson one or two pieces from the library, and read a little every day, at sight. As soon as a pupil once gets the feeling that he must keep up the rhythm, regardless of details, when reading at sight, he can read alone to advantage. The expense of this library should not fall on the teacher. Each pupil might pay two dol-

Perhaps the first steps in reading might be accomplished thus. There are some good and easy little pieces-Im Trauten Heim-for piano, four hands, Carl Gänschals. A little pupil might be given at a very early stage one of these duets to look over between the lessons. I do not tell the pupil anything about the little duet. After he has read it at home alone, I play it with him in the following lesson, keeping up the rhythm-letting him get in as much as he can. As soon as he knows the bass notes, he might look over both parts.

To have what we want is riches, but to be able to do without is power.

THE man or woman who possesses economy, possesses an annual income.-L. J. Brown.

IF your means suit not with your ends, pursue those ends which suit with your means .- Keene.

HE who will not tread the thorny way will never reach the goal of beauty and truth

ART is strife, a struggle for the true and the beauti-To BE an artist ever means to be one who must fight. THE genii have given to men unwritten laws over the power of the beautiful.

GENIUS needs sympathetic love just as the rose

The Elements of Musical Appreciation

Some Considerations on How to Understand Music.

By ALBERT GEHRING

but I am not competent to judge as to its beauty and to our eyes, or a Mozart mass uplifts us with devoexcellence.

Whenever one hears a man talking thus one feels like assuring him that he does, as a matter of fact, possess the essential requisites for the appreciation and understanding of music, and that all those technical matters about which he is ignorant are not nearly of the supreme importance with which he would endow them. If a man thoroughly enjoys music, if his eyes grew moist with the tones he hears, If they make him forget all his worldly affairs and anxieties, he simply does appreciate them, notwithstanding the fact that he has had no musical education, and has never heard the names of Palestrina or

Elementary Susceptibility.

The musical sense or feeling, the mere naïve, spontaneous delight in listening to melodies and harmonies, is the fundamental and essential factor in the appreciation of the art of tones. It is the material of which all genulue enjoyment is constructed and without which the most comprehensive knowledge about the art, and appreciation of its technical difficulties, avail but little. To be taken hold of and uplifted by the tones, to be carried away on the wings of enthuslasm, to be stirred to the inmost core of one's being-this is the vital element of musical apprecia-

This elementary susceptibility is not dependent on musical training and education; one may have had a thorough training and not possess it; or possess it without any training whatsoever. It is simply a matter of natural endowment; one does or does not partake of it, just as one possesses a tall or a short figure, black eyes or blue. Possibly its germ, when present, may be nurtured and developed; but where there is absolutely no germ or tendency, no amount of musical education will nake up for it.

The Function of the Ear.

It is generally supposed that the ear itself plays an important part in the appreciation of music. The jous ones. pleasure of the art of tones is regarded as primarily an enjoyment of mere sweet sounds; whence the corollary might seem to follow that the more acute and exact the ear, the greater the enjoyment. This, however, is a fallacy. The ear, with its sensations of sound, is merely the vestibule of musical delight, through which the tones have to pass, but where they do not unfold into their full splendor. The ear is necessary, but only as a means; it corresponds to the lens of a stereopticon, without which no pictures can be projected on the canvas beyond, but which by itself does not afford delight.

Weissman, In an essay entitled: "Thoughts on the Musical Sense in Animals and Man," expresses the matter very clearly when he says: "The understanding of our highest music not only needs the auditory apparatus and auditory centre, together with the life-long training of these: something besides is absolutely indispensable, a mind that is sensitive, impressionable, and highly developed . . . one and the same nuditory organ, together with its auditory centre, must produce an entirely different effect upon the mind according as this is more highly or lowly organized. The 'soul' is, as it were, played upon like an instrument by the musical nerve-vibrations of the auditory centre. The more perfect this instrument is, the greater is the effect produced."

It is in the soul, in the heart and feelings, that the enjoyment of music actually resides. The ear is but the keyboard, where the notes of this enjoyment are struck, but the heart contains the strings and sounding-board, where the effect is really produced. The intellect, also, contributes to the pleasure yielded by the art, especially in classic and contrapuntal compositions; but the main source of musical delight is emotional in nature. It is an emotional pleasure when a Strauss waltz recalls happy hours we have

It is not unusual to hear the remark: "I thor- harmonies of Beethoven's symphonies thrill us with oughly enjoy music, and can listen to it by the hour, enthusiasm, and when a Schumann song draws tears

So much being recognized, it will be easier to appreciate the further statement, that the enjoyment of music does not demand or accompany any extraordinary delicacy in the perceptive and discriminative powers of the auditory organ. The ear must, of course, be normally delicate, the auditory keyboard must be in fair working order, if any emotional effect is to be produced. A person who is born deaf can never hope to appreciate tonal combinations, nor can a person who is so deficient in the discrimination of pitch that he is unable to distinguish between two successive notes, be expected to evince any marked enjoyment. The lenses are so distorted in these cases that no tonal pictures can be projected through them. On the other hand, no extraordinary acuteness is necessary, nor, as just mentioned, do delicacy of hearing and musical susceptibility necessarily go together. If only the ear is normally sensitive, the appreciation may be profound in accordance with the effect on the mind and heart. It is not the keenest eye that extracts the greatest enjoyment from Raphael's Madonnas; and it is not the sharpest ear that is most delighted by the Beethoven symphonies.

Weissman relates of Mozart that he "possessed such a wonderful memory for absolute pitch that he once emarked, directly he began to play his own violin, that it was tuned half a quarter-tone higher than one he had played two days before": but he rightfully adds that "many people, although admitted to be very musical, have the feeblest memory, or almost none at all, for absolute pitch." And there are many indications that it is possible substantially to enjoy music without even nossessing any marked cacy in the detection of impurities of intonation. Indeed, too sensitive an ear may even be a bar to enjoyment; for the greater part of the music one actually hears is not always faultless in intonation. and many of the renditions, therefore, which may be relished by more ordinary ears will shock the fastid-

Value of Frequent Hearing.

In laying so much stress on the elementary susceptibility as a fundamental and almost sufficient factor of appreciation, we may appear to be limiting ourselves to the more ordinary, lighter kinds of music -which can, in fact, be appreciated without special training-while ignoring the more classic varieties. While popular music can be enjoyed by almost anybody, it may seem that the beauties of deeper compositions are to be appreciated only as the result of minute and extended study. It is doubtful, however, whether this can so sweepingly be asserted. The reason why the laity do not oftener enjoy classic compositions is due largely to the fact that they lack the necessary opportunities of hearing and becoming aceustomed to them.

Here we arrive at the second condition of musical appreciation, next to the elementary susceptibility. We have all had the experience that a composition which at first did not appeal to us, gradually grew more interesting as we heard it repeated, until finally we came to like it exceedingly. Classic music, espe cially, must be heard often to be fully appreciated Oliver Wendell Holmes speaks of three things which improve with age: meerschaum pipes, violins and ems; he might also have included musical compositions, for they likewise often gain their ripest charm after they have been lying in the mind for a long time, fastening themselves to it as with a thousand tentacles. The familiarity with music, then, is the second condition of appreciation. With a fair amount of native snsceptibility and a repeated hearing of good compositions, even those who have had no special training can in many cases arrive at an understanding of the deeper music. Nevertheless, there are beauties in classic compositions whose appreciation understanding of technical details will reveal many charms which do not exist for the layman. Let us classify the more important of the musical features in question, and indicate the main lines of training and education necessary for their appreciation.

Analysis: Simultaneous Elements.

Two general headings may serve us in this en-deavor: First, we must learn to analyze music into its prominent simultaneous aspects; that is, pick out the important elements as they resound at the same time; and secondly, we must learn to analyze it into its prominent successive aspects; that is, follow the important elements as they succeed one

The untrained layman, in listening to music, generally follows the main voice, or melody, without bestowing much attention on the remaining, secondary For example, where the alto or bass contains melodic fragments running along with the main voice. he fails to distinguish these separately, but merely hears the melody, with a vague background of sound Now, musical training enables us to pass these homogeneous melodic colors through the prism of analysis, and unfold them into their component elementary tints. It enables us to break up the vague back ground of sound accompanying the principal part, into the more prominent voices and melodic factors of which it is composed. It teaches us, for example, to follow the melody, in the soprano, and at the same time listen to a second or third melodic progression lower down, become aware of the peculiar running accompaniment with which it is adorned, or pay attention to the long, sustained note which so appropriately accompanies it in the bass. Such simultaneous combinations of independent voices or melodic parts are designated by the term "counterpoint." An understanding of counterpoint, accordingly, is one of the requisites for the thorough appreciation of elassic music.

Analysis: Successive Elements.

In orchestral music, the recognition of the various tone-qualities or instruments that may combine at any moment is also important. This would be a further instance of the analysis of tone-impressions into their various simultaneous elements. It is a great delight, indeed, to pick out the different in struments that constitute rare and beautiful effects. Equally interesting is the recognition of instrumental effects as they succeed and contrast with one another In the third movement of Beethoven's Fifth Symphony there is a passage in which the clarinets have the theme, accompanied by pizzieato chords in the strings; previously the theme was in the horns with the strings playing the accompanying chords with the bow, in stead of pizzicato; the effect of the second appearance of the theme, accordingly, is enhanced through its contrast with the first. In the opening movement of the same symphony, again, there is a section in which with every chord the strings alternate with the wood-wind instruments; here, likewise, the effect of each chord gains through the impression left by the preceding one.

Practically, the simultaneous and successive aspects of instrumentation merge into each other, so that an abstraction of either from the other would be rather arbitrary. The more natural method is to keep them united under the general heading of instrumentation. Whereas counterpoint, then, depends on the analysis of tone-complexes into their simultaneous elements, instrumentation depends on the analysis both into the simultaneous and successive ones. There remain, accordingly, those aspects of music which depend solely on the analysis into the successive elements, of which there are two: the recurring appearance of themes, or THEMATIC work, and the sequential subdivision of the larger musical structures, or MUSICAL FORM.

Structural Elements.

The themes of classic compositions may be likened to the texts of sermons: they are the central elements, about which everything else is grouped. Such being their position, it is manifestly desirable to recognize them when they occur. Their recognition, coreover, is not always a simple matter, for, like the types of structure in the animal and vegetable kingdoms, they assume various shapes and disguises; they may occur low down in the bass or high up in the treble, may be shortened or lengthened in time, played upside down or turned about end foremost, besides being subjected to various minor alterations when a Strauss with recans mappy notes we have severe in cases compositions whose approximation and embeddingments. It often requires considerable and embedding themselves to follow the themselve transformations in classic compositions, the charm of which resides largely in this feature.

Highly important, also, is the form or architectural structure of compositions. Just as a building or a decorative design is composed of balancing and contrasting parts, so a musical composition consists of sections which are related to each other by ties of similarity or contrast. And as in architecture, there are simple and elaborate structures. The simplest of all musical forms is that in which a theme or melody is followed by a contrasting section, and this again by a repetition of the whole or a portion of the theme. The most complex is that of the sonata, which consists of three or four larger sections, or movements, each of which again contains humerous complicated shorter divisions and subdivisions.

Counterpoint, instrumentation, thematic work, and musical form, then, are the principal features of classic music for the appreciation of which special study is demanded. In addition, we may mention the enjoyment of beauty of tone and of technical difficulties in execution. The former is of considerable importance; it is shared alike by musically cultured and uncultured people, although training may conceivably render it keener and more productive of delight. The latter is of secondary importance. While a legitimate adjunct of musical pleasure, it is constantly liable to obtrude itself into the foreground and to transform the pure delight of musical beauty into the more ordinary gratification derivable from gymnastic exhibitions. It is also susceptible of derelopment through education and the detailed acquaintance with the difficulties of musical rendition. Summary.

In summary, it might be well to bring all the factors of appreciation together in a table, subdividing them into the three classes of popular or general, special or analytic, and mixed or semi-analytic factors, the latter including the sources of enjoyment which do not absolutely depend on training and analysis, but which are augmented thereby.

TABLE OF THE FACTORS OF MUSICAL APPRECIATION. POPULAR OR GENERAL FACTORS: Elementary susceptibility; repeated hearing of music.

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Spontaneous Musical Enjoyment. We must not forget, however, that the elementary

susceptibility, ever accompanying and underlying the analytical operations of the brain, remains the principal factor of appreciation, more powerful than any amount of insight into structural details. A goodly share of elementary susceptibility, without any comprehension of the special factors whatever, will yield more enjoyment than the minutest understanding without the susceptibility. Not only are the special factors not of paramount importance, but, in case they lessen the vigor of the elementary glow, they may even prove detrimental. There is reason to believe that acuteness of analysis sometimes has a desiccating, impoverishing effect on the emotions. But no amount of intellectual insight and analytical keenness can compensate for a loss of emotional warmth: better a bare, homogeneous sense of elevation of spirit, without any intellectual activity whatsoever, than the most thorough insight into formal complexities, without any intusion of feeling. Analysis can be carried too far, and it is better to have too little than too

It is refreshing to find, accordingly, that musical enjoyment is less a matter of dry rules and cold calculation than of natural endowment and spontaneous feeling; refreshing that not only the rich and cultured, but also the poor and untaught, may share in its beauty and charm. The performance of music, to be sure, is not possible without long and tedious training, but its enjoyment may be had with a normal ear and the ordinary intellectual and emotional faculties. Like health, love, joy and all the other great boons of life, music is given to us, not sold; like them it is priceless, and hence no price is set upon it. Music, also, may be included among the blessings of which Lowell speaks, when he says:

"Tis Heaven alone that is given away, "Tis only God may be had for the asking."

A LITTLE STORY WITH A MORAL.

BY WILSON G. SMITH

This is a little incident based upon fact, a fact that has doubtless manifested itself in the experience of every music teacher. At any rate, those who have not learned the lesson through experience can become wiser by perusing this little tale. To begin, then, with a little philosophy as a brief prelude.

Life is too full of rebuffs and surprises to permit one carte blanche for becoming conceited. There is quite a difference between the valuation we ourselves place npon our efforts, and that set by those who observe from the outside. People do not all look through the same plasses, nor from the same point of view. And even though they did, to some the angle would present distortions, while to others the objective point would be magnified out of all consistent proportions. The visual angle cannot be disputed any more than can tastes. It all depends upon the receptive faculty. To some, the full moon looks as large as a tub, and to others it represents a moderate-sized plate. It nevertheless remains the moon, and shines with more or less reflected effulgence upon all alike. There are those, however, too blind to see, and with this class argument is a waste of effort. It is well to remember that "a man convinced against his will is of the same opinion still"; and that neither persuasion nor logical argument is of any avail. The secret of acquiring knowledge is the possession

of the faculty of being convinced. An interchange of ideas-even though at times it creates a little fric tion-develops latent heat and consequent mental growth. One hardly realizes his own attitude in certain matters until it is brought out by the process of comparison with that of another of different views. And it is this comparison of views that awakens in one the power of conviction, or the ability to accept truth if logically presented. Because the sun is under a cloud for us, it is no infallible sign that it is not shining for others in some more favored locality. We can at least dispel the overhanging gloom by a recollection that it has shone for us, and that its rays will sooner or later dissipate the clouds that

To form logical conclusions one must possess the faculty-either intuitive or cultivated-of discriminating between the iridescence of a real diamond, and the glitter of a glass imitation. They both refract and reflect the light-rays, but there is a vast difference in the value of the medium. The same difference is found in the assertive, as opposed to the authoritative mind. The one offers assertions, while the other presents logical deductions. Assertions are sometimes reinforced by truth, but not always. Logical conclusions possess the convincing force of truth backed by observation and deduced reason. An asserted fact needs rational proof before it can be accepted as authority. And thereby hangs my tale.

A colleague, of masterly ability, had a pupil in whom he had taken special interest, and whom he had advanced through a course of systematic training to a rather high degree of technical proficiency. He was beginning to see the dawning of musical appreciation and comprehension in the pupil's mind, and began to congratulate himself upon the efficacy of his method, and the visible reward of his endeavors. But his ambitious dream for his pupil's success was suddealy interrupted by the announcement that the pupil had decided to discontinue lessons, no particular reason being assigned for the discontinuance. Later it came within his ken that this pupil was studying with a veritable master of technic but recently dis covered. When the name of this master technician was disclosed it proved to be one of very restricted attainments and mediocre ability; in fact, a former pupil of my discomfited colleague and, to cap the limax, one in whom he recognized no musical talent whatever, further than a tendency to inflated selfesteem and the ability to impress others with a false glitter. A liberal use of printers' ink, and the discretion to write and talk about, rather than practically to display his accomplishments, had impressed the unsophisticated that he was the real thing in pedagogic erudition. And this pupil of my friend had ome into contact with this deceptive glamor and been influenced by it.

I offered consolation to my friend, in the fact that he was to be congratulated upon being succeeded by a former pupil, one who taught his method with possibly some patent-medicine improvements; that sooner or later there would come an awakening for

his deserting pupil, and it would be all the more to his advantage. Also, this fact I suggested for his eonsideration-that, however famous he might be as a teacher-and he was of great repute-there would always be those who would deny him his professional birthright. He could congratulate himself upon this fact, however, that it would be the class that preferred glass to diamonds, and chromos to genuine master paintings. Also, that there would be those who could distinguish between the genuine and the imitation, and in this class he would find responsive material for his developing.

Professionally speaking, there are real diamonds of great and lesser value. Their genuineness cannot me disputed. But beware of the musical bargain counters whereon cheap imitations are displayed to catch the unwary. It takes but a little time and cultured observation to discover the difference. The general moral to this tale is: Whether large or small rofessional stones, let us all endeavor to be genuine. Moreover, let us see to it that our setting is consistent with our value, and of pure gold. We may not decorate the hand of royalty, but we can give the charm of sincerity and genuineness to even a modest environment. As to my friend's experience, life is full of these little professional jolts, and the sooner we accustom ourselves to them, the easier it will be to maintain our equilibrium. A little philosophy is sometimes a good thing.

GYMNASTIC WRIST EXERCISES.

BY E. R. STUBER.

Do Nor attempt these until the first set 1 has been thoroughly mastered. It is already helping to make your wrists supple. But if you have been conscientious over the first, now proceed with the wrist exer-

1. Left hand and arm stretched out straight in front, (Be sure they are stretched well.) Then slowly move the hand (from the wrist only) first out, and then in, ten times. Change to right hand.

2. Stretch as before. Move hand in a circle from wrist first outward, then inward,

3. Make a floure eight,

4. Up and down. Be sure that no movement of the arm follows these wrist movements. 5, 6, 7, 8. Hold the arms out sideways, and repeat

the previous movements. 9, 10, 11, 12, With arm stretched upward. These

are the most difficult of all, so only do five times at The first set of shoulder and elbow movements can

now be gradually increased to twenty times, or even more if the strength is sufficient.

FINGER EXERCISES.

These come last of all. Do the second set for a month before attempting these. Always begin with the first set.

1. Arm stretched in front. Hand flat, palm downwards; move thumb slowly from one side to the other. Repeat with other hand.

2. Move it in a circle, then reverse the circle. In this, as in the preceding, fingers must be touching. and not move apart as the thumb works,

3. Form figure eight with thumb, and reverse. 4. Stretch arm as for thumb exercises, only press

thumb firmly upwards until above back of hand. Move all fingers together slowly from knuckles downwards and back. Fingers must touch, and thumb be pressed upwards all the time.

5. Same, only from second bend of fingers. 6. Each finger (including thumb) separately from

top joint. Straighten each finger with the other hand. and hold it straight while bending this joint.

If you find benefit from these exercises, and you must, if performed rightly, you may like some useful rules for pedaling and playing chords. This is a subject for another article. Remember that these exercises will keep you supple during the time when you cannot practice, and that they entirely do away with excessive practice, and its ill-effects.

While the exercises have been divided into series the interested player will do well to keep up his practice of all of them, if not daily, at least one set

¹ See The ETUDE for November, 1905, page 469.

The Elements of Musical Appreciation

Some Considerations on How to Understand Music.

By ALBERT GEHRING

oughly enjoy music, and can ilsten to it by the hour, enthusiasm, and when a Schumann song draws tears but I am not competent to judge as to its beauty and

Whenever one hears a man taiking thus one feels like assuring him that he does, as a matter of fact, possess the essential requisites for the appreciation and understanding of music, and that all those technical matters about which he is ignorant are not nearly of the supreme importance with which he would endow them. If a man thoroughly enjoys music, if his eyes grew molst with the tones he hears, If they make him forget ail his worldly affairs and standing the fact that he has had no musical education and has never heard the names of Palestrina or

Elementary Susceptibility.

The musical sense or feeling, the mere naïve, spontaneous delight in listening to meiodies and harmonies, is the fundamental and essential factor in the appreciation of the art of tones. It is the material of which all genuine enjoyment is constructed and without which the most comprehensive knowledge about the art, and appreciation of its technical difficulties, avail but juttle. To be taken hold of and unjifted by the tones, to be carried away on the wings of enthusiasm, to be stirred to the inmost core of one's being-this is the vital element of musical apprecia-

This elementary susceptibility is not dependent on musical training and education; one may have had a thorough training and not possess it; or possess it without any training whatsoever. It is simply a matter of natural endowment; one does or does not parlt, just as one possesses a tali or a short figure, black eyes or blue. Possibly its germ, when present, may be nurtured and developed; but where there is absolutely no germ or tendency, no amount of musical education will make up for it.

The Function of the Ear.

It is generally supposed that the ear itself plays an important part in the appreciation of music. The pleasure of the art of tones is regarded as primarily an enjoyment of mere sweet sounds; whence the oroliary might seem to follow that the more acute and exact the ear, the greater the enjoyment. This, however, is a faliney. The ear, with its sensations of sound, is merely the vestibule of musical delight. through which the tones have to pass, but where they do not unfold lato their full splendor. The ear is necessary, but only as a means: it corresponds to can be projected on the canvas beyond, but which by itself does not afford delight.

Weissman, in an essay entitled: "Thoughts on the Musical Sense in Animals and Man," expresses the matter very clearly when he says: "The understanding of our highest music not only needs the anditory apparatus and auditory centre, together with the life-long training of these: something besides is absolutely indispensable, a mind that is sensitive, impressionable, and highly developed . . . one and the same auditory organ, together with its auditory centre, must produce an entirely different effect upon the mind according as this is more highly or lowly organized. The 'soul' is, as it were, played upon like an instrument by the musical nerve-vibrations of the auditory centre. The more perfect this instrument is, the greater is the effect produced.'

It is in the soul, in the heart and feelings, that the enjoyment of music actually resides. The ear is but the keyboard, where the notes of this enjoyment are struck, but the heart contains the strings and sounding-board, where the effect is really produced. The intellect, also, contributes to the pleasure yielded by the art, especially in classic and contrapuntal compositions; but the main source of musical delight is emotional in nature. It is an emotional pleasure when a Strauss waltz recalls happy hours we have experienced, when the striking themes and original

IT is not unusual to hear the remark: "I thor- harmonies of Beethoven's symphonies thrill us with to our eyes, or a Mozart mass uplifts us with devo-

So much being recognized, it will be easier to appreciate the further statement, that the enjoyment of music does not demand or accompany any extraordinary delicacy in the perceptive and discriminative powers of the auditory organ. The ear must, of course, be normally delicate, the auditory keyboard must be in fair working order, if any emotional effect is to be produced. A person who is born deaf can never hope to appreciate tonal combinations, nor can a person who is so deficient in the discrimination of nitch that he is unable to distinguish between two successive notes, be expected to evince any marked enjoyment. The lenses are so distorted in these cases no tonal pictures can be projected through them. On the other hand, no extraordinary acuteness is necessary, nor, as just mentioned, do delicacy of hearing and musical susceptibility necessarily go together. If only the ear is normally sensitive, the appreclation may be profound, in accordance with the effect on the mind and heart. It is not the keenest eve that extracts the greatest enjoyment from Raphael's Madonnas; and it is not the sharpest ear that is most delighted by the Beethoven symphonies.

Weissman relates of Mozart that he "nossessed such a wonderful memory for absolute pitch that he once remarked, directly he began to play his own violin, that it was tuned half a quarter-tone higher than one he had played two days before": but he rightfully adds that "many people, although admitted to be very musical, have the feeblest memory, or almost none at all, for absolute pitch." And there are many indications that it is possible substantially to enjoy music without even possessing any marked delicacy in the detection of impurities of intonation. Indeed, too sensitive an ear may even be a bar to enjoyment; for the greater part of the music one actually hears is not always faultless in intonation, and many of the renditions, therefore which may be relished by more ordinary ears will shock the fastid-

Value of Frequent Hearing.

In laying so much stress on the elementary susceptibility as a fundamental and almost sufficient factor of appreciation, we may appear to be limiting ourselves to the more ordinary, lighter kinds of music -which can, in fact, be appreciated without special training-while ignoring the more classic varieties. While popular music can be enjoyed by almost anythe lens of a stereopticon, without which no pictures body, it may seem that the beauties of deeper compositions are to be appreciated only as the result of minute and extended study. It is doubtful, however, whether this can so sweepingly be asserted. The reason why the laity do not oftener enjoy classic compositions is due largely to the fact that they lack the necessary opportunities of hearing and becoming accustomed to them.

Here we arrive at the second condition of musical appreciation, next to the elementary susceptibility. We have all had the experience that a composition which at first did not appeal to us, gradually grew more interesting as we heard it repeated, until finally we came to like it exceedingly. Classic music, espe cially, must be heard often to be fully appreciated Oliver Wendell Holmes speaks of three things which improve with age: meerschaum pipes, violins and ems; he might also have included musical compositions, for they likewise often gain their ripest charm after they have been lying in the mind for a long time, fastening themselves to it as with a thousand tentacles. The familiarity with music, then, is the second condition of appreciation. With a fair amount of native susceptibility and a repeated hearing of good compositions, even those who have had no special training can in many cases arrive at an understanding of the deeper music. Nevertheless, there are beautles in classic compositions whose appreciation understanding of technical details will reveal many charms which do not exist for the layman. Let us classify the more important of the musical features in question, and indicate the main lines of training and education necessary for their appreciation.

Analysis: Simultaneous Elements.

Two general headings may serve us in this endeavor: First, we must learn to analyze music into its prominent simultaneous aspects; that is, pick out the important elements as they resound at the same time; and secondly, we must learn to analyze it into its prominent successive aspects; that is follow the important elements as they succeed one another.

The untrained layman, in listening to music, generally follows the main voice, or melody, without be stowing much attention on the remaining, secondary voices. For example, where the alto or bass contains melodic fragments running along with the main voice. he fails to distinguish these separately, but merely hears the melody, with a vague background of sound Now, musical training enables us to pass these homogeneous melodic colors through the prism of analysis. and unfold them into their component elementary tints. It enables us to break up the vague background of sound accompanying the principal part, into the more prominent voices and melodic factors of which it is composed. It teaches us, for example to follow the melody, in the soprano, and at the same time listen to a second or third melodic progression lower down, become aware of the peculiar running accompaniment with which it is adorned, or pay at tention to the long, sustained note which so appropriately accompanies it in the bass. Such simultaneous combinations of independent voices or melodic parts are designated by the term "counterpoint." An understanding of counterpoint, accordingly, is one of the requisites for the thorough appreciation of classic music.

Analysis: Successive Elements

In orchestral music, the recognition of the various tone-qualities or instruments that may combine at any moment is also important. This would be a further instance of the analysis of tone-impressions into their various simultaneous elements. It is a great delight, indeed, to pick out the different instruments that constitute rare and beautiful effects. Equally interesting is the recognition of instrumental effects as they succeed and contrast with one another In the third movement of Beethoven's Fifth Symphony there is a passage in which the clarinets have the theme, accompanied by pizzicato chords in the strings; previously the theme was in the horns with the strings playing the accompanying chords with the bow, instead of pizzicato: the effect of the second appear ance of the theme, accordingly, is enhanced through its contrast with the first. In the opening movement of the same symphony, again, there is a sec tion in which with every chord the strings alternate with the wood-wind instruments; here, likewise, the effect of each chord gains through the impression left by the preceding one.

Practically, the simultaneous and successive aspects of instrumentation merge into each other, so that an abstraction of either from the other would be rather arbitrary. The more natural method is to keep them united under the general heading of instrumentation. Whereas counterpoint, then, depends on the analysis of tone-complexes into their simultaneous elements, instrumentation depends on the analysis both into the simultaneous and successive ones. There remain, accordingly, those aspects of music which depend solely on the analysis into the successive elements, of which there are two: the recurring appearance of themes, or THEMATIC work, and the sequential subdivision of the larger musical structures, or MUSICAL FORM.

Structural Elements.

The themes of classic compositions may be likened to the texts of sermons: they are the central elements, about which everything else is grouped. Such being their position, it is manifestly desirable to recognize them when they occur. Their recognition, moreover, is not always a simple matter, for, like the types of structure in the animal and vegetable kingdoms, they assume various shapes and disguises; they may occur low down in the bass or high up in the treble, may be shortened or lengthened in time, played upside down or turned about end foremost, besides being subjected to various minor alterations requires a certain training; as in architecture, the alertness to follow the thematic transformations in and embellishments. It often requires considerable

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If you find benefit from these exercises, and you must, if performed rightly, you may like some useful rules for pedaling and playing chords. This is a subject for another article. Remember that these exercises will keep you supple during the time when you cannot practice, and that they entirely do away with excessive practice, and its ill-effects.

While the exercises have been divided into series the interested player will do well to keep up his practice of all of them, if not daily, at least one set

¹ See The ETUDE for November, 1905, page 469.

The Young Woman Pianist and Her **Business Prospects**

By W. S. B. MATHEWS

education involving so many years of hard study, concentration and absorption in a single subject, as the complete preparation of the concert planist. The mere virtuosity takes up a lot of time, and if not managed very carefully, exercises a deadening influence upon the intellect, a natural result of so many hours daily of eadless repetitions of passages whose nusical freshness has long since been lost through this weary and rewardless keyboard repetition.

Hard Practice.

The road to executive skill upon the plane has been prodiglously shortened during the last two generations through the better management of the early education and a finer discrimination in the training Yet the fact remains that every planist with high rank now before the public has made his record of five, slx, even ten hours a day and more, for years and years. Godowsky, the most remarkable virtuoso of the present, sometimes carried his practice as far as fourteen hours a day. I remember one evening, along about 9.30, when I practically broke into his room where he was working at the Bach-Liszt A minor Fantasia and Fugue, that he apologized for not being able to play better, because he had taught five hours that day and this was his sixth hour, I think he said, of practice. The sum total is per-haps impossible—but it is quite sure that all his waking time that day, except very short allowances for meals and the five hours' lessons, had been devoted to practice. If this record had been made by a person of small ability It would be easy to say that had practiced too much and ruined his talent. But while we are able to find several hundreds of young pianlsts who have not practiced any such long periods at a time, the fact remains also that they have not made any great success. They play well, but none of them pre-emineatly.

Variety of Style.

longer and more arduous. A modern pianist has to But do we? be schooled in all varieties of piano playing; at least the great typical phases of the art must be each excellent after its kind. For instance, when he plays Bach, It must sound fresh, interesting and, above all, musical-just as Harold Bauer plays Bach, for instance. When he plays Chopin we desire the fluency, elegance, poetic interchange of moods, and the style of high-bred art. If Schumann, then we come to those confidential moments with the piano, in which the artist thoroughly enjoys himself, forgetting, if possible, the conflicting personalities forming his audience. When it is Liszt, it is question of everything that is bold, daring, quick, responsive and sensational. And with Brahms, it is a question of making his thoughts musical and planistic-for the Brahms thoughts have the exasperating peculiarity of permitting an exact performance of their notes in time and style, while the very same composition can be played so that it will sound like a highly-poetic Improvisation, thoroughly musical and pianistic. This is what is possible in the Handel variations, the Paganini, and the concertos, not to mention the rhapsodies, intermezzi, and the like

It is evident that a young player, not originally gifted with musical temperament and imagination, might work for years and never thoroughly master either one of these great representative types of music; yet it is quite sure that nothing short of this will suffice as a basis for eminence. No doubt, almost any of these young might do better and get along faster if they had that habit which Mr. Constantine von Sternberg so pleasantly narrated of Josef Hofmann, of doing more of his thinking inside his head, and of using his ears to judge of his own results. This sort of person might take his Bach to bed with him, and upon his walks; Bach might form the background of thought while creating one of his mechanical marvels, so that when he came to the

I DOUBT whether there is any form of professional might have an interpretation already worked out in his mind, needing only a comparatively little practice to bring to public certainty.

THE ETUDE

Mozart would have been capable of this kind of thing. It was not the fashion in Mozart's days to travel upon the credit of interpreting compositions by older masters; what the public looked for was some thing new; fresh music, right out of the heart of the player. Hence, Mozart in his time played mostly his own mausic; he made some wonderful additions to scores of Handel, but when he played at court, his improvisations were coasidered his best evidences of talent. It was the same with Beethoven. His annual concerts did not bring out a concerto by Mozart or Bach, diligently practiced for the occasion, but a new concerto, a new symphony, and perhaps other new things by Beethoven himself. It was the same with Chopin, Mendelssohn, Thalberg and Liszt; and thus the old art of illustratian one's talent by one's own improvisations or finished compositions remained the sole ground of popularity and position for a virtuoso. The moon changed for the virtuoso close around

1850. It was soon after 1851 that von Bülow played Liszt's stupendous transcription of Wagner's häuser" overture, and Rubinstein set the fashion in all the world, that a great pianist could best illustrate his greatness by bringing out the great thoughts of all the previous masters in pianoforte literature. This is the reason why our pinno recitals have fallen into the stereotyped succession from Bach to Liszt, with solid chanks from each of the great schools of plano music. And this is the reason why the modern pianist has such a terribly arduous road to travel-since it is not enough to master some one phase of pianism, as, for instance, did Gottschall-Chopin, Dussek, Ilummel, Moscheles, and the like: but he must, with entire self-abnegation, be able to play Bach, Beethoven, Chopin, Sebumann and the rest -each in a way perfect after its kind, and each in the perfection of its mood. This is what costs such Everlasting as is the road to pre-eminent virtu- long and arduous years of work. And this is why oslty, that to interpretative virtuosity is perhaps we ought to give our young artists proper respect.

Difficulties in Getting Known.

It costs an immense amount of work to make oneself musically omniscient upon the inside; and it costs perhaps much more to prove this omniscieace to the musical public. It turns so much upon a good piano, a responsive audience, a good mood. I remember how delighted Mr. Godowsky was with himself, upon one occasion, when he played a recital in a small Indiana city as he expressed it "better than he had ever before played in public." He said that during the recital he said to himself several times: "Is possible that I am playing so well as this already? I thought it would be at least three years longer before I ever would do this in public." At the close of the recital, the lady paying the fee apologized for meagre size, saying that none of them had ever before heard anything like it and that the recital would have been imperfectly paid at a thousand dollars. Yet this wonderful work got no more than the usual perfunctory notice from the local press. This is the sort which happens to those who are already masters, widely recognized as such. Fancy what the doses are for a brave girl who tries to put up a firstclass fight for high reputation. All the older pianists went through this sort of thing. One and all have had to hase their success upon the work of some friendly manager, who secures a circuit of recitals at relatively small fees each-at times falling back upon maker, who has instruments which he would fain have sounded in "the ears of them who have ears to

The case is perhaps no better now for the gifted that he should know. Excite in him the docire and young planist than it was twenty years ago. The show him the sources of knowledge and he will make greatest artists before the public can be engaged along more of himself than all the lessons and colleges their routes at prices so little more than the youngest artist has to have in order to defray the unavoidable keyboard (having long before placed the notes of his expenses of giving the recital, that the young planist is rarely considered.

a Plan to Use.

It is the early hallucination of these young play. ers that the article they most need is a manager. This is their first mistake. They have to carry their manager as well as themselves. Let the girl manage herself. What is the situation? Simply this: That in any large State there are some scores of girls' seminaries, where a really well-played modern recital by an enthusiastic young player would be highly prized, if it could be had at a convenient price. The usiness problem then consists of working up a route of such places, to be taken upon consecutive days or about three a week, to the number of perhaps twelve, fifteen or twenty. The simplest way of financing it would be to offer a series of three desfrable programs one in November, one in February, and one in March. Then if one has ten such places, one has thirty recitals booked with three programs-a range of material not beyond the compass of most of these well stocked girls. Suppose she gets her figure at forty dollars each her season sale running at \$2 per three recitals This must be managed by the local teacher, and probably she must have a commission for her time and energy; or the pianist might be her own advance Could she work such a scheme, it would mean to her from thirty to fifty recitals, and if she sets her net figure at forty dollars, it would mean from fifteen hundred to two thousand dollars a year.

Such a business canvass would not interfere in the least with her prospects from orchestras and managers. In fact, they seem to prefer a popular artist to one who cannot get a hearing. The business would tend to increase. There are in the country many thousands of places which would welcome a fresh young virtuoso at forty dollars, who could never manage the larger one costing a hundred dollars. This kind of self-introduction has already been done by a number of young players with good results, And there is no patent upon it: the process is open to all.

The Personality of the Young Artist.

This proposal to send the young artist out like a lamb among the wolves would not be complete without my giving a few suggestions as to the remunerative way of treating a young artist. Begin by re membering what I said at beginning; that any virtuoso piaaio-playing girl of twenty-five with a reper tory, has paid for it by years and years of hard, exacting study. She has taken her grinding under those upper and nether millstones of Leschetizky, Godowsky, Busoni-for these three seem to hold the front line in the pianist mill at present. She has learned a lot about music and about playing the piano. Try any of them and you will find them interesting conversationalists when they get over the sense of strangeness. The virtuoso does not wear her heart upon her sleeve. She is an uncommunica tive person with no end of grit; but she generally has a warm heart inside her; and if you can give her a warm atmosphere to play in, she will astonish you now and then, and occasionally give you a thrill which you frequently miss from the celebrated ones -who often seem bored and blase.

A Field for Work.

The proper field for a young virtuoso, speaking from an economic standpoint, would be to spend a year or two as assistant teacher in a good seminary, where the musical management had the good sense to make a feature of her playing. Teaching four or five hours a day, perhaps conducting a class or two. and playing about once a fortnight, a young artist could learn to feel her public, and her public learn to feel her. Anything is better than this sitting around in discouraged idleness, waiting for engagements.

And to the young virtuoso herself I would say just one word: The pianola has bobbed up louder, faster and more accurate than your best work; you will have to depend upon those little graces and thrills which are ready to come out of woman's heart the indorsing qualities of some ambitious piano but keep a warm heart also. The pianola has none. The public will know some day,

possible can make out of him .- Dinter.

It is not enough to know, one must apply his knowledge; it is not enough to be willing, one must do .- Goethe.

THE MODERN MINOR MODE

By BELLE SOUIRE

THE modern minor keys are full of beauty and charm, but are only too seldom heard. The minor mode does not seem to appeal to the average player, who seems to think that it is far more difficult than it really is. It is, of course, more complicated than the major mode, but it can readily be reduced to a system, and the pleasure it will bring will well repay anyone for mastering its seeming intricacies.

Many teachers who can successfully teach the major scales succeed only in tangling up their pupils when it comes to the minor mode. Before any teacher can hope successfully to teach this mode and its scales, she should know the leading facts in its historical development, as well as something of its theory. Then if she teaches it carefully, going from one historical step to the next in order, judiciously mixing in the necessary theoretical knowledge, the pupil may discover for himself, or can be shown, the underlying principles, and will soon be able to read and to play in a minor key as readily as in a major, for he will know what accidentals to expect and what chords are likely to be found in any given minor key.

For the benefit of any who may not have a clear conception of the minor mode, the following brief historical sketch is given, prior to taking up certain practical questions connected with teaching the minor

History of the Modern Minor Mode.

In that revival of learning, called the Renaissance, music took a great leap forward. It was a dry and formal science then, with little likeness to our art of sound. The impulse of new life was stirring in the minds of men, and musicians set to work with the other busy ones to do great deeds. They little knew how vast was the task to which they had set themselves, nor what the future held for them.

It was the fashion then to take the knowledge and attainments of the ancient Greeks as models in every line, so it is not surprising to find that the musicians too, sought eagerly to know what the Greeks of old had used. Greece, as is known, had attained a high degree of civilization previous to the rise of the Roman Empire. In the tremendous upheavals that followed the fall of that great empire, much of the brilliant civilization which the Romans had absorbed from the Grecian nation, was lost forever to the world. Then followed that period known in history as the Dark Ages, during which there seems to have been little or no progress in any line. There was mental stagnation

Suddenly a new morning burst upon the human race, and history is yet busy recording the wonderful "New Birth" in which the sons of men were regenerated, and hope once more bloomed in the hearts of men. Conscious of their own shortcomings, humble in the presence of overwhelming proofs of the vast superiority of ancient civilizations over their own, they seized eagerly upon the learning of nations past and gone. But no nation appealed to them like that of ancient Greece, and Grecian learning became the model for much that followed, and the charm of that brilliant people is still upon us.

With this brief preface, it can be understood why the musicians of medicval times searched the records of the Greeks for models on which to build the great art which is now our pride. They found, however, little more than the Church itself was using, and had been using for centuries, and in the absence of old models they were forced to build ancw.

The material they found ready to their use consisted of a number of modes which the Church had borrowed from the Greeks long before, and which the Greeks had obtained from some still older civilization. If the Greeks ever possessed written music, it has never yet been discovered, although several men among them had written learned dissertations on the science of music.1 Consequently, the legacy of the Greeks to music consisted of the modes or scales which the Church had been using for centuries. They

1 Greek musical notation was based on the letters of their alphabet used in various positions. See "The Story of Notation."—Editor.

a-be-d-ef-g-a. bc-d-ef-g-a-b. c-d-ef-g-a-bc. ef-g-a-be-d-e. f-g-a-bc-d-ef. g-a-bc-d-ef-g.

In these old modes the Greeks saw subtle differences, which our minds cannot fully grasp, for their different modes seem to us to be only the progressions of the C major scale; but if we reduce these scale to numbers, we may be able to see more clearly some basis for their reasoning. The foregoing scales reduced to modes by means of numbers are as follows:

Commencing on A....1-23-4-56-7-8 (our minor mode). B....12-3-45-6-7-8. " C....1-2-34-5-6-78 (our major mode).

" D....1-23-4-5-67-8. " E....12-3-4-56-7-8.

" F....1-2-3-45-6-78. " G....1-2-34-5-67-8.

Out of all these modes the medieval composers chose only two, the scale on C, which became the model of what they called the major mode, and the scale on A, which became the basis for the modern minor mode. These two scales, C and A, seem to have been chosen because they were more easily sung than the others. The scale on C, which is the mode-(1-2-34-5-6-78), adapted itself quite readily to all demands made upon it, and a number of scales were built like it, the composers using sharps and flats to get the desired result.

In the scale on A. however (the mode, 1-23-4-56-7-8) the singers complained of the difficulty in singing the ascending scale, the interval between "seven" and 'eight" being very hard to sing, while going downwards the same seale was very easy. Therefore, the composers modified the old seale for singers by sharping the "sixth" and the "seventh" tones going up, as they found that by doing so the scale was easily sung. There being no objection to the descending progressions of the ancient scale, they combined the two, and the result was our beautiful Melodic Minor scale, at once original and unique, being a-bc-d-e-f-sharpga-sharp, going up; and a-g-natural-fe-natural-d-cb-a, going down. This modified A scale became the basis for other scales, the mode being as follows:

Modified form ascending. Ancient form descending. 1-23-4-5-6-sharp-78-sharp. 8-7-nat.-65-nat.-4-32-1.

So long as only singers were to be consulted, the melodic minor mode and its scales worked well indeed. Harmony had been discovered long before, yet composers were just beginning to busy themselves making those wonderful combinations called chords. The major mode was as perfectly adapted to harmony as it was to melody, but how were composers to make chords out of a scale that was continually shifting its tones as the melodic minor was? This was a problem indeed, for they had made a truly beautiful mode for singing and one full of possibilities, and they could not bear to sacrifice it. They could have gone back to the ancient mode, but once having accustomed their ears to the richness of the new mode with its accidental tones, the ancient mode seemed flat and insipid. Besides, the ancient mode contained the very same tones as the corresponding major mode; thus the ancient scale of A contains exactly the same tones as the ancient scale of C, which is the model of our major mode. Note the following examples:

Major scale of C, c, d, e, f, g, a, b, c.

Minor scale of A, a, b, c, d, e, f, g, a,-ancient form. To reverse it, take the minor scale in three flats, ancient form first, then the corresponding major scale in three flats:

Minor scale of C, c, d, e-flat, f, g, a-flat, b-flat, c. Major scale of E, e-flat, f, g, a-flat, b-flat, c, d, e-flat.

This was the situation that confronted them; practically they had discarded the ancient minor mode, minor scale contained exactly the same tones as the short a lifetime could write such long sentences.

corresponding major scale with the same signature. If they had retained the ancient mode, the three principal chords would have been aninor chords, but the mode would have lacked striking originality. if they had taken the ascending form of the melodic minor mode with its "sixth" and "seventh" tones raised, two out of the three principal chords would have been major chords, making the key more like major than minor. These are the most obvious reasons that influenced the musicians of that time, in their search for a mode that should be truly individual. At last they compromised on sharping the "seventh" tone only of the ancient minor scale. Taking the old scale of A as an example, the modified form was now, a-be-d-ef-gsharp-a. This form they adopted, the mode being expressed as follows:

1-23-4-56-7 raised 8. The "seventh" tone being always raised, no matter what the signature may be. This mode has proved admirable and adapts itself to all harmonic demands made upon it. Two out of the three principal chords are minor, but owing to the "seveuth" tone being raised, the dominant chord is always a major chord. In ways too numerous and involved to discuss in a short article like this, the harmonic minor mode has vastly enriched our music. But strange as it may seem, these two scales, or rather three scales: the ancient, sometimes called Natural, Minor, the Melodic Minor, the Harmonic Minor, are successfully combined in every composition written in a minor key.

[In The ETUDE for next month, the second part of this article, "The Teaching of the Minor Scale," will be published.—Editor.]

A HUMOROUS DICTIONARY OF MUSIC.

BY A. KALAUER.

TRANSLATED BY A. H. HAUSBATH.

STRAUSS, AUSTRIAN ARTIST DYNASTY .-- In order to put an end to the everlasting coafusion of the various Strausses, let it be well observed that the father, Johann, can be easily distinguished from his younger sons Joseph and Eduard by comparison of the Christian names, which is not the case with his older son, who likewise was uamed Johann. This makes the comparison more difficult, but fortunately not at all necessary, as he does not resemble him in the least, is much younger and was still enjoying life when the father died, in 1849, when Joseph and Eduard were aged 22 and 14 respectively. His dance orchestra was inherited by Johann, who later relinquished it to his brothers, so that they too might become con fused with him, while he turned from dance music to the composition of operettas, so that he could continue to write his beloved waltzes and polkas unhindered, which his brothers, with the same enthusiasm as their father, also wrote with more successful result, so that they were with justice both called "The Waltz King." We have conclusive proof that the celebrated "Blue Danube" was not written by him, but by the other Johann.

STRAUSS. RICHARD, is likewise not to be confused with any other Strauss.

CZERNY, CARL,-Could not tolerate little children, and therefore, constantly wrote etudes. Since his death, in 1857, we have been busily engaged in count ing these etudes, but have not yet finished. Naturally, his notes are nearly all written overhead, for he was always head-over-ears in work.

SCARLATTI, DOMENICO.-His father, Alessandro, was one of the most prolific composers, but Domenico was so devoid of invention that he kept a cat, which he drove over the keys of his piano whenever he wanted a new theme. He then followed her suggestions, and afterwards unblushingly related that the theme of his well-known "Cats' Fugue" was created after this manner.

SCHUBERT, FRANZ .- The composer of the celebrated "Schubert Album," for high, medium and low voices. His Op. 1, "Der Erlkönig," evinces a nice kind of talent. Many of his later songs became very popular. In one he uses a very pretty episode that deals with an unhappy woman whose lover had wandered in the vicinity of a lonesome fisher's but and poisoned himself with tears. One also frequently meets in society a poor-voiced "Wanderer"-music by Schubert-who declares he comes from the hills, and wants to assure us that there, where he is not, dwells joy.

As regards Schubert's instrumental compositions, for it was hard to sing, and, moreover, each ancient it will always remain a marvel how anyone in so

HOW TO MEMORIZE MUSIC.

BY MALL LINELING

MEMORY, the most mysterious, unaccountable, fickle and unreliable faculty of the brain. Many things which we would like to forget are verily etched in our mind, and at the very time when we desire to refer to certain data or occurrences, they vanish into nehulous distance, to return again when least expected. We have all experienced that momentary lupsus of names, when destring to introduce two friends; the absent-minded guest at the wedding feast who where the newly-married couple "many happy returns of the day" is by no means a rara acis, and even the poet apostrophizes memory in his plaintive line, "Though lost to light, to memory dear

Among the various phenomena of memory is its total eclipse in case of pecunicry obligations or favors received; these have been known to be remembered only ln very isolated cases. That patient was not wise in his generation, who, when called upon by his physician to enumerate his various symptoms, mentioned among them the loss of memory, for the specialist whom he consulted proceeded to collect his fee right there and then.

The faculty of memorizing can be trained in special lines and to an incredible degree; often it is a manifestation of unconscious volition, as in the case of the attendant at the dining-room door of the hotel. The inquisitive guest after his lunch is amazed when picture with the aid of a magnifying glass.

the colored boy selects his Identical hat without the least hesitancy from several hundred others, and asks him how he renumbered that partieumember It," quoth the boy. "Then why did you give it to me?" cause you gave it to me,

Where the faculty of memorizing is totally lacking, and it is so in many instances, it is idle to attempt its cultive tlon. The time involved had better be devoted to other phases of music It is ldle to as memorize or be made t memorize, and all advertised methods and aids will utterly fail unless assisted by some inherent

aptitude: for there must be something to work upon insisted upon in all cases, and only abandoned after a thorough and exhaustive trial. There is no cogent objection against the use of the text in public, and for many decades no one was permitted to appear at the famous Gewandhaus concerts at Leipzig without the score before him. Mme. Clara Schumann played her husband's concerto in A minor from the music always, although knowing every iota of it; Anna Mehlig performed her concertos in that manner, and so does Pugno of the present day.

A student may be able to memorize an entire canto from Walter Scott's "Lady of the Lake," or Byron's "Childe Harold" without effort, and yet be totally unable to play a brief musical phrase without the notes before her. Memory is a specific and separate manifestation of the mind, and we either have it or have to do without it. A trained conductor will let a whole freight train of twenty or thirty cars pass him and then correctly put down the different numbers of the cars without effort, while persons of defective memory will invariably forget the point of the joke which they are telling, at the critical time when the psychological moment arrives. We could continue instances of the vagaries and phenomena of memory ad in-

That a composition, when completely memorized, is more fully mastered, goes without saying, and mnsical memory, especially when combined with readiness in sight reading, is an almost infallible indication

portions, as they would think of a book or a drama; some go through a laborious process of key-relationship and others again develop a peculiar finger mem-Many roads lend to Rome and all are goodafter you get there. The most caviable are those who memorize unconsciously and whose mind acts like a sponge and retains as readily as it absorbs; hut unfortunately these favored few cannot tell us how they did it.

A singular dispensation of Providence prescribes that when a composition is finally memorized after long and grievous effort, the slightest nervousness will undo the work of months and leave the distressed performer impaled upon the horns of a dreadful dilemma at the very time when failure means utter rnin. Therefore, memorize if you can and then use your music in addition; you will thus never run any

THE TRIUMPH OF COUNTERPOINT.

BY II. A. CLARKE MUS. DOC.

A curious allegorical picture intended to represent the "Triumph of Counterpoint," came under the observation of the present writer recently. It probably had its origin in Austria (Vienna) as the shield of Minerva la decorated with the Austrian two-headed eagle. The curious reader will do well to examine the



THE TRIUMPH OF COUNTERPOINT.

The allegory may be interpreted as follows: On the order to produce results. But the effort should be foundation of the Hexachord-do, re, mi, fa, sol, larests the ladder of Counterpoint. The rounds of the ladder are the various species of Counterpoint. The top of the ladder, reaching into heaven, bears up the True Musician, until he enters the angelic choir. In his left hand he bears a scroll with the words plus ultra (more beyond). At the top of the ladder is a tablet, encircled by a wreath, held by one of the angels, which bears the words: Legitime Certantibus (We Testify to the Right).

At the lower right-hand corner is the glowing furnace in which the crude ore of musical thought is wrought into noble forms. The flames bear the words: Fugue, Canon, Motet, Canzonet, Gigue, Concerto; two musicians are carrying their lumps of ore to this furnace. The latter bear the legend: Hic Aurum ct Thesaurum (Bring hither gold and treasure).

In the lower left-hand corner a musician is at work; the top of the scroll on which he is writing bears the words: Volenti nil difficili (To the will, nothing is difficult) or, Difficulty does not exist for the resolute) Two archers are shooting at him, but the shield of Minerva shelters him; on this shield are the words: Ubi Aquila nullus Timor (Fear is not, when the eagle protects). Four figures carrying staves are toiling up the rugged hillside; one is confronted by a rock marked: Tritonus (augmented fourth); another by a rock marked: Quinto falsa (diminished fifth); two

others by a rock marked: Nona (the ninth). The writer ventures on the following interpretation: Almost everyone has some individual mode of mem- 1700. This is shown by the use of the syllable Do-in The date of the drawing must be between 1650 and orizing: some virtuosi photograph the pages on their place of ut, a change made about 1650-60 by Doni. minds and read the music mentally; others will By 1700 the hexachord fell into disuse. This was

analyze a composition and remember by chapters or just the period when the writers of the progressive school, which began with the opera composers, Monteverde and Scarlatti, were in open revolt against the time-honored rules of Counterpoint. These ne school men are the archers who are shooting at the contrapuntist. The figures climbing the hill and confronted with the rocks, Tritonus, Quinta Falsa and Nona, must be erring composers who have missed the ladder, and are wandering in devious paths, where insurmountable rocks of Discord bar their ascent.

THE STUDY OF HISTORY.

In a recent number of an English periodical, the history master at the celebrated Eton School has a very interesting article on the place of history in the public school curriculum. He says, among other things: "There is no sharper spur to a noble amhition than the example of great lives, and no better means of making a man realize his responsibilities toward his own generation and toward those that succeed it."

As to methods of teaching history he believes that it should be one of the studies of the boy in school. and that it should not be left for one to take up casually in later life. He thinks it very improbable that the man whose boyhood has been spent without acquiring the taste for history will ever take to it. even though he may be a man of leisure. But, in this, history is on the same plane with other subjects of study, youth is the best time to lay their hroad

He also helieves in the great value of written answers to questions on history, and of the historical essay. But he insists that the subject-matter of the historical essay should be left to original treatment by the youthful writer, and should not be cramped into a mere reproduction by memory of historic facts.

He concludes by claiming that history ought to be made an indispensable subject for all boys in the higher grades; and if the public school can in some sense provide the hoys-who will soon be the men of affairs-with the knowledge, the judgment, and the sympathy which a training in history produces, it will not fail to earn the gratitude of the land whose servant it professes to be, and is,

The quotations given are very applicable to music teaching. It is all-important that every one who has anything to do with music should have at least a fair knowledge of the history of the art, its early forms, how it grew, what additions were made from that period until today, and the special characteristics of modern music. Historical studies furnish much of the material for criticism, and it is not a strong statement that no musician is able to form an intelligent judgment of a work in music without a clear compreension of the historical base which the work is huilt upon.

History study is peculiarly suited to class work. Every school and conservatory should have one or more classes in the subject, and private teachers will also reap benefit from organizing and conducting classes among their pupils, or in connection with some musical club. We call special attention to the statements quoted that there is "great value in written answers to questions on history," also in the historical essay. The pupil who takes one item in a lesson and spends a half-hour or more in reading upon it and then prepares an abstract of his research for presentation to his teacher is laying the ground for independent effort. He is learning to assimilate and remold material. We cannot too strongly urge upon teachers and pupils that the aim of all history study is not the accumulation of facts but the mastery of material which shall promote independent judgment, thoughtfully and carefully formed.

Questions should not be categorical, but stimulating; not as to dates of life and death, or the first production of some important work. History of music should always aim at music itself, not stop with the men who made it. When a class of pupils has finished a course of lessons, they ought to know more about music and be prepared better to understand the various styles, and to value a work as belonging to a certain period and not to condemn it as simple, childish, as compared with works belonging to a later period. Let us have classes who study both music and musicians.

To HELP the young soul, add energy, inspire hope and blow the coals into a useful flame.—Ralph Waldo Emerson.

THE ETUDE

PRACTICAL IDEAS APPLIED TO THE TEACHING OF CHILDREN the teacher will be wise if she leave it out of her

By KATHARINE BURROWES

THERE is one point which I should like to emphasize, because I am sorry to say that it is a point not sufficiently considered by the general average of teachers. This is, a musical education does not consist only of the power to play pieces upon some instrument, or the power to sing some songs, but of a knowledge of many branches, all of which are parts of the subject of music, and all equally important parts. The power to play upon an instrument or to ing songs is the outcome of this knowledge, and the more thorough and exhaustive the knowledge, the more perfect will be the achievement. For foundation work with children the important branches are, Ear Training, Muscle Work, Piano Work, Notation, Meter, Sight Playing and Memorizing. Each of these should have its place in the scheme of teaching, and none can be slighted with impunity. Therefore, while the branches of audition, notation, meter and muscular development are being taken up and followed, the piano work should be carried along with them handin-hand, no one receiving more attention than the

At first, while the staff is being learned, and some elementary knowledge of meter acquired, the piano work need only consist of finger exercises teaching the position of the hand, and the use of the fingers, A preliminary exercise has already been suggested for the very first step in this direction, and as soon as the rise and fall of each separate finger is taught by its means, begin on the connection of two fingers. This will be the first lesson in the legato touch. It is hardly possible to over-estimate the impor-

tance of acquiring a good legato in the early stages of study, and yet it is something that many children are allowed to neglect, not, I believe, from ignorance on the part of teachers, but from carelessness. It so often happens that a pupil comes to an advanced teacher expecting to finish her musical education in a few terms. She has studied (as she supposes) the works of the best masters; Chopin, Beethoven and Schumann are familiar names in her repertoire, but alas, when she displays her acquirements to the new teacher, from whom she hopes so much, she is told that she is deficient in the most elementary parts of a musical education. She cannot play two notes without a jerk of the whole hand. Her legato is so defective that she must begin again, and the former lessons, and the many hours devoted to practice have been almost entirely thrown away; in many cases, it would have been far better if there had been no lessons at all. Very often pupils and their parents have been obliged to make great sacrifices to pay for the lessons which have been worse than useless, sacrifices not only of money, but of time and strength which are even more precious.

The two-finger exercise given below will be found very effective for the first lessons in legato; the hand position and the manner of using the fingers are the same as that used for the one-finger exercise described and illustrated in a former article. Take special care to insist upon the direct drop of the finger, the firm pressure upon the key, and then the spring back into position for another stroke. The teacher can sometimes help pupils who find this difficult at first, by holding one finger (of the child) down, while the other finger strikes, and releasing the held finger simultaneously with the stroke of the other. The strengthening and preparation of the muscles resulting from a daily use of muscle drills is the best possible foundation for acquiring this touch.

TWO-FINGER EXERCISE. RIGHT HAND . , , , , , , , , , , , , , , , ,

There must be constant care and watchfulness on the teacher's part until a good legato is assured, as the natural tendency in most beginners is to play in a jerky and disconnected style, so that it is very necessary in this matter as in all others to enlist the pupil's intelligence, to explain how important a good legato is, and how unmusical the playing must be when there is not a fine legato touch at the founda-

tion This two-finger exercise may very soon be followed hy one of five fingers, or if that seems too difficult, give one of three fingers first, then one of four, leading gradually up to the use of five fingers. The three-finger evereise need not be illustrated. It would progress as follows: C, D, E, D, C, D, E, F, E, D, and so on, beginning the C group with the first finger, and the D group with the second finger. The fivefinger exercise illustrated here has the advantage of being short, and the use of the different groups of keys takes away somewhat from the monotony usually attached to such an exercise.

RIGHT HAND. 1111111111 FIVE-FINGER EXERCISE.

Just as soon as a moderate degree of finger control is achieved, the reading studies may be given as suggested in a former article. They can be played at first with the hands separately, if this seems best, hut as both hands will be alike they can probably be played together. Let the pupil follow the treble notes first, then hold a piece of paper over the upper staff, and make her follow the hass without any assistance from the treble. This should be done with every reading study as long as the bass is written in unison with the treble, otherwise the pupils will naturally depend upon the easier notes and read the treble exclusively. The next step will be a little easy piece, and this step should not be delayed too as it will be to both children and parents the first actual evidence of progress, and it will also be the greatest possible encouragement and inducement to harder work and greater effort. Probably the first piece might be given about three weeks after beginning, hut the teacher would have to use very careful judgment on this point. Each pupil in the class should have a piece, and the brighter ones could take something a little more difficult than those who were slower. At first the treble and bass would be better in unison, and should lie easily under the five fingers, while the hand is held in a perfectly correct position then, the progress from these to the more difficult ones ought to be so gradual and so carefully considered by the teacher, that the hand is never forced out of its legitimate position by difficult fingering until it is perfectly prepared for expansions and contractions. This would occur very soon with some children, while others might have to be kept in the five-finger position for several weeks. It would not be desirable to allow the slow children in the class to realize that their music was easier than that of the others, as this would tend to discourage them, so the marks or commendations should be given for a perfect lesson, regardless of its simplicity or difficulty. Only in cases of carelessness or indifference about practicing is it well to remind a child that other children can learn more difficult music than he does. It is better to attribute the more rapid advancement to harder work than to superior ability. Children too often hear their ability or lack of it discussed at home, much to their disadvantage; so the slightest effect of conflict and resistance.

conversation.

It is very necessary to use the most careful judgment in the selection of music for each individual pupil. Not only what is improving, hut what suits the mentality has to be taken into consideration. Some children naturally appreciate what is fresh and original, while others naturally prefer the commonplace, and must be led gradually to an appreciation of what is good. In all cases, the little pieces ought to be hright, fresh, melodious and rhythmical. Of all the elements of musical form, rhythm is the one most easily understood and appreciated; on that account it is advisable to choose music for children which has a clearly-marked rhythm, and to teach them to indicate the rhythm with a clearly-marked accentuation.

THE "CRITIQUE BOOK."

BY EDWARD HALE, A.M.

My friend Glaukon sits, when he is teaching, at a good-sized writing table. It stands at the side of the piano, about on a line with the keyboard, and Glaukon, in his rotating chair, easily commands it and the keyboard and his pupil. Now this table is the repository of certain apparatus of teaching which I have found it quite worth while examining. Just now my mind is occupied with something I found there at my last visit, and the significance thereof. It was a little five-cent notebook with a hrown nanilla cover. As my hand chanced to fall upon it, Glaukon said:

"Look at that, and tell me what you think of it. We call it the 'critique book'; one of my dear, forgetful children left it behind her this morning." I opened at random to the date of a recent lesson "April 2d": then followed a memorandum, of the lesson material, then this: "Inexact reading in the prelude." I read it aloud.

"What does she mean by that exactly?" I asked. "That you found some wrong notes in her playing?" 'And corrected them?" added Glaukon. I nodded

"No," he answered. "If a pupil makes a mistake when he knows better, if I am quite sure that it is due to an oversight and not to insufficient knowledge, I merely call attention to the fact, and expect him to make the correction without my help. I never could see the sense of pointing out blunders to pupils There's no pedagogy about it; it is not the way to stimulate the pupil's observation.

"My way is to let him know that something in the treatment of notation, rhythm or of expression signs is wrong; whereupon it is his business to ransack the composition from beginning to end to find the error. I go further than that, even; I warn my pupils that correction of errors within the scope their knowledge is their affair, not mine; except in the last ignominious resort when I have to come to the rescue of, not their ignorance, but their stupidity. If they are not careful, therefore, they are in danger of perpetrating their blunders by the month. ourse, I watch this business narrowly to see that no damage, no bad habit, results from it,"

"I should think you'd need to," I said. "Isn't it rather serious business to let a blunder go on week after week?"

"It might be, certainly," rejoined Glaukon: "but the end here justifies the means, as I think. Nothing is too much to risk when it is a question of getting pupils upon their own feet, to do their own thinking. And then you must take into account that this drastic method of procedure does actually solve the problempupils do cease to make such blunders. And then, you see, we can go on to things which are legitimate subjects of a teacher's attention.

"I have heen always puzzled to see my fellow-teach ers patiently laboring week after week over the same old problems. My way is to get some things settled once for all, and if one scheme is not effective, I try the next surer one; and if I make up my mind these things cannot, in view of a given pupil's incapacity or depravity, be settled, then I settle accounts between us two and gracefully adjourn our relations sine die.'

A RITARD should never sound labored and forced as if some one was applying friction to the mechanism of a music-box. If artistically made it may be compared, instead, to the effect of a music-box running down of its own accord. There should not be



(THE following A DIALOGUE FOR dialogue nmy be WASHINGTON'S BIRTHDAY. tableaux. It can easily be extended to introduce more than are sug-

gested already, or it can be given without any.) Characters: Margaret, a girl of twelve or thirteen years. The Genius of Liberty. The Genius of Music The costumes for the latter should be simple draperies. Liberty may went a liberty cap or a coronet bearing the word "Liberty," and carry a torch. Music may wear a lanrel wreath and carry a lyre, easily made from pasteboard and gilt paint or paper.

Scene: A room in a modern house, very simply furnished. At one side is a piano, opposite, toward the front of the stage, a low, comfortable chair. Two other low seats should be near, and on one side an entrance. If tableaux are used, the back of the stage should be shut off by curtains which can be drawa to show the tableaux.

Scene I .- As the curtain rises, Margaret is discovered at the piano. She plays the final chords, and closes book. "There! That half-hour's done. That's quite a pretty piece, though. I don't mind so much practicing that. But, oh dear! my teacher said I must find out something about the man who wrote it. Stupid man! Why did he have his name priated at the top there to torment me, when I have my old history lesson to learn and only ten minutes left before bed-time! I'll just tell my teacher I never heard of him before, so he can't be very important. (Shuts book and points to letters on cover.) II-a-y-d-n, Tiay-den-no, that doesn't sound the way she said it-Hy-dn, I guess it was. Now for that old history! (Takes up book from chair and sits down

"Born 1732. Died 1799. First commission, 1752. Command of the army, 1774. Farewell to army and retired to private life, 1781. Elected first president. 1789. Second inauguration, 1793. Farewell address, 1796. Another farewell. Retired to private lifewhy, he retired once before. Oh, I am so sleepy-(rattles off dates) 1732, 1799, 1752, 1774-1784-no, 1781, 1789, 17-" (Falls asleep.)

Scene II .- Enter two figures: the Genius of Liberty and the Genius of Music. They are speaking together, and do not at first seem to perceive Margaret. Genius of Music.-"Yes, it is right that you should show yourself now and again to lofty minds, else how will inspiration come to leaders?"

Genius of Liberty.—"Alas! I can give no inspiration for peace! It is you, gentle sister, who breathes peace into the hearts and ways of men.

G. M .- "Think not, sister, that my inspiration is for peace alone. I am proud that I can give courage and can uplift the souls of men to mighty deeds." G. L.—"ladeed, Liberty owes much to the fire that

you kindle! The world has travelled far, already! Why, how short a time it is since Liberty was young And how she has grown and dwells in many lands!" G. M .- "And Music then was young, too. Do you remember that year when two heroes came to the earth, one of yours, and one of my own? 1732." (Margaret starts from her sleep and hearing the date, rubs her eves and stares at the strangers, who yet about the music he loved. But he was mischievous do not seem to notice her.)

G. L.—"I remember well! And I remember the noble lives and deeds of them both and how men called one the 'Father of the Symphony' and the other the 'Father of His Country.'

G. M .- "But your hero loved music, and mine the forests, caring for great plantations and learn wrote a hymn for his country-music which came from his heart, which he himself felt and loved to the day of his death." (Margaret, who has been who wrote my last piece. Oh, was he such a great listening, and gradually drawing nearer the speak- man, and such a wonderful boy?" "Oh, what woaderful people are you speaking of? Woa't you please tell me about them?"

(The three seat themselves as for a long talk, facing could, by teaching or by playing or even by blacking so that they can turn either toward the audience or toward the back of the stage, with ease.)

G. M.—"Sister, you begin the story with your noble Virginian boy,"

G. L.—"Very well. I love to tell his story. Years grew up." and years ago, a boy came into the world, to live in a low, red house, on the hill near a broad river. There were wide fields about the house and beyond the fields woods, and beyond the woods mountainscovered with thick forests; and beyond the mountains days on earth." -well, there were no friends of his to tell him what lay beyond the mountains besides wild forests, and dangerous valleys, and fearful, eruel people-"

for battle. Look, here you may see that boy!"

Washington!"

Margaret.-"Is it Washington? Oh! it must be

G. L.—"Look again, and see if this is the same boy."

(Tableau 2.-Boys drawn up as soldiers with paper

caps and other distinctive but childish costumes.

Washington in inspiring attitude as commander.)

most the same month with Washington's birthday.'

for I was trying to learn it. I know it now.

G. L.-"Yes! 1732. But the house this little boy

and near a river, hut not on a hill. It was a small,

low house and Sepperl's mother and father were husy

people. But in the evenings they found time to sit

together and sing and play the harp. The school-

really know how to drill the other boys?"

cheerful spirit with which he served God and praised Him. His music was himself. The last that he Margaret (interrupting) .- "Oh, do you mean the played was his 'Austrian Hymn,' when the armies Indians? were hesieging Vienna, and a few days later he G. L. (nods solemnly) .- "Yes, the Indians. passed from earth."

tinues story.) So the boy grew up in the fields and Margaret .- "Oh, I must hear some of his music! woods, and he went to a little school where he played I'm glad he had a happy life after all the trouble with other boys. And they let him be their leader in when he was a little boy! Washington's life was not their play. What do you suppose his favorite sports so happy, was it?" were? They were running and jumping and wrestling,

and Sepperl, though a tiny boy, tried to play like

(Tableau 3.—Group of palyers and singers. Child

in foreground imitating violin and bow with two

Margaret .- "Oh-h-h! I see Sepperl! What was

G. M .- "That you shall know, by and by. For all

the world found it out in time. Sepperl pretended to

play so well, he kept the time so exactly that he

was sent away to school, to a city of walls and

towers and eastles. He sang in a church there and

learned to play on a little piano and on the violin

He was such a little boy, only six, and people were

often unkind to him, hut he loved his music and

Margaret.-"Oh! show me Sepperl again!"

ment which none of the other boys could play,"

stooping to represent bowed should

ing to plan campaigns, young Haydn-

G. M .- "Yes, you shall see him playing an instru-

(Tableau 4.-Procession of boys. Haydn-with

wig-about to play on drum, carried by boy in front.

G. L.-"He, too, managed to get books to study

and played so many pranks with the other boys in

the great cathedral choir, that by and hy he was dis-

missed, and left in the busy city of Vienna with no

G. M,—"And so, while Washington was living in

Margaret .- "Haydn? Why that is the very person

G. M .- "Yes, Sepperl was Joseph Haydn, and be

lived in a garret, earning every day what little he

boots and hrushing clothes for an old nusician who

studying and thinking and writing his music."

was famous in his day. But all the time he was

Margaret .- "Tell me what became of him when be

G. L.—"He grew up to live a comfortable, happy

life, for he played music and composed it day after

day. He travelled to London, and wrote wonderful

music there, but he came back to Vienna to end his

G. M .- "So cheerful his music is! Like his own

pieces of good. They may be singing some folk-song.

him. Look! There they sit!

the rest of his name?"

studied bravely

money and no home."

G. L.—"It had many happy, peaceful days in it, and all such plays as give strength. And there was but many sad ones of fearful anxiety, responsibility another! He loved to arrange his play-mates in and sorrow." armies-the French and the English he called them (All sit for a moment in silence. Then G. L.

and he made them march about and pretend to form rises): "Sisters, we have tarried long! On to our work!" (Tableau 1.-Illustrating the story of the cherry-

Margaret .- "Oh, must you go? I would like to ask so many, many things, and how can I find them out, if you are gone?" G. M. (as they move slowly away) .- "There are

those who can tell you, little girl!" G. M. and G. L .- "You can learn! You can learn!

(They withdraw, smiling and waving their hands.) Margaret,-"It is, it is! I never thought that he with hands outstretched for a moment, then slowly ene III.-Margaret stands looking after them, was a little boy and played with armies. Did he returns to her chair and sits down clasping her M.-"He had a soldier friend who taught hands as if in deep thought. Appropriate music him to drill, and lent him books which he read till sounds behind the sceaes. She starts, jumps up suddenly and looks about her. "Why, what a curious he knew them by heart. He learned besides, at home and among his friends, courteons speaking and gentle Was it a dream? There is no one herel (Looks at clock.) I must have been asleep for it's manners, and he grew to be a fine, straight, tall lad." long past bed-time. Did I read all that in this "Now we will travel far across the ocean, to see the other boy, who was born in the very same year, al-It never could have been there. (Looks through book.) "No, it isn't here. The Father of Margaret.—"You told the year, before! It woke Did auybody ever tell me that? Oh, I wonder if it

Tableau-Curtain.

began to live in was in a little village, near the great—should be made up of characteristic selections, with a city of Vienna. It was right on the market-place few words of explanation. An adagio followed by a scherzo or minuet beginning with abrupt chords, which he designed to rouse the somnolent after the slow movement; selections from The Clock Symmaster came in, too, to play his violin with them, phony; the Toy Symphony could be used also. phony, The Farewell Symphony, The Surprise SymHOW HUMPERDINCK CAME TO WRITE "HANSEL UND GRETEL."

fairy opera, Engelbert Humperdinck, the composer, who visited the United States last fall,

what gave him the

idea of writing a

"With Richard Wagner's death, music for the moment seemed to have come to an end. To attempt to improve on what the master had accomplished would have been worse than futile. A century-maybe two centuries-might elapse before a successor to the creator of 'Tristan' and 'Die Meistersinger' would be born into the world. But composers were living, and more composers would succeed to them. Were they to remain idle? That appeared to me almost as ridiculous as to compete with Wagner. Clearly, if we were to go on composing at all, we should have to try something different, something less stupendous, than the Bayreuth music-dramas. Then it occurred to me that it would be well to return to the simpler form of the popular opera, once so charmingly exemplified by Lortzing, in 'Undine' and other works.

I chanced at the time to be writing some pianoforte arrangements of German volks-lieder to amuse my little nephews and nieces. Gradually the work developed and the simple themes I had chosen began to weave themselves into more complex forms. 'Why not an opera?' thought I. 'Why not?' also thought composing. So she wrote a libretto for me, and I— Grace Nicholas, Mus. B. well, I composed the music you have heard today."-

NAME the operas men- CLUB tioned in the following, AN OPERATIC STORY. and give the names of the composers: The barber of seville invited Fidelio, Parsifal and

Othello to a masked ball, where the marriage of Figure was to be celebrated. On their way they met Romeo and Juliet, Faust, a Bohemian girl and some Huguenots, who were also invited. Martha cooked supper for the guests, and William Tell, Ernani, forma and Aïda served the food. The mastersingers of Nuremburg and Lohengrin with his magic flute supplied the music. The Jewess and the white dame were conversing in one corner of the room, but Robert, the devil of the local newspaper, made them separate and mingle with all the people. However, Tristan and lsolde, who had partaken of the elixir of love, were not disturbed from their love-dreams by this villain. The program consisted of a song hy Sappho, the daughter of the regiment, an oration by the prophet, a selection of Siegfried, the troubadour, and a dance led by the beautiful Carmen.

When the guests departed, they pussed the canal, where a ship could be seen. On it the flying Dutchman was running distractedly about, while a somnambulist walked on the deck like a ghost. He was soon quieted and sailed away in search of a sweetheart.

SAYS Francis W. SUGGESTIONS FOR CLASS Parker: "I have urged that all suh-WORK WITH CHILDREN. jects taught in any university shall he begun in an elementary way with a little child of six years of age." To apply this prineiple to the little beginner in music. realizing that the germs of a hroad musicianship must be imp during the first year of a child's music life, will be to hasten the day when this country will be the recognized home of true musical culture. This theory is applied by the leading educators in music, hut, among many musicians, teaching music is, alas! too often a matter of teaching notes.

Without cumbering a child's mind with techni-calities, he should be taught to analyze his little pieces as to phrasing and form; he should be able to ecognize the most common chords in any position, both by seeing them and hearing them, and he should, certainly, know something of the life of the composer of each piece given him for study.

The subjects of phrasing and melodic form lose their terrors when presented to the child in a simple and natural way, by means of poetical illustrations. Children are delighted when they find that the "lines" in music "rhyme" just as they do in poetry, and that their little pieces are made up of these rhyming lines.

The progressive teacher will not be at a loss for methods of teaching chord-building and chord-analysis. Perhaps the most satisfactory and enjoyable plan in presenting all this theoretical work is by

To the query as to grouping the children into little classes. By frequent "spell-downs" on major and minor seales, repeating them "backwards and forwards," sometimes with the aid of the metronome to work up speed, and by encouraging the little pupil to "find" all the scales at the piano, the subject becomes one of intense interest. Building chords is a delight, once the scales have been mastered. The various music games for children, designed to teach the elements of harmony, are valuable, used in connection with the class work.

To interest young pupils in topics pertaining to the history of music is, perhaps, the easiest of all the tasks. A subject like the Trouhadours, for example, appeals strongly to the childish fancy. A little lecture talk by the teacher, illustrated by pictures of mediaeval castles and knights, and hy playing some of the old love ditties and airs, never fails to arouse the children's imagination and adds a wonderful zest to their everyday work.

It may be argued that all this study takes time on the part of the husy teacher. Yet, if we leave out any of these steps, are we truly teaching music? Are we not, rather, making "performers" of our pupils, instead of musicians? Better teach fewer pieces," if need be, and give the pupil at least a little glimpse into the hreadth of the tonal art.

Lay the foundations of a child's music study hroad and deep, and the superstructure will he a thing of beauty and a joy to all who are interested in the my sister, for whose children I had at the outset been interpretation of this, the "Spirit Speech."—Lelah

> OUR Saint Cecilia Music Club was formed last Sep-CORRESPONDENCE. tember. We meet every Saturday at the home of our

directress, Miss Koons. Pins in the shape of a fourleaved clover were selected, with one of the initials on each leaf. We have fourteen members, ages ranging from nine to fourteen, three boys. The president is Violet Williamson; Vice-President, Mary Bulger; Secretary, Annette Gest. We have short lessons in harmony, ear-training, and music history. One Saturday we played the composer game, and we have had recitals. Sometimes we study the pictures in The ETUDE.—Annette E. Gest, Sec.

The piano pupils of Mrs. T. R. Pearson have formed themselves into a music study club and expect to do good work during the winter. The membership is

We have a cluh attached to our Conservatory, which has just entered upon its ninth year. It bears the name "St. Cecilia's Philharmonic Club," and meets monthly. Beethoven is our favorite composer. We are now studying the Norwegian school .- Sister M. Carmel, Mt. St. Clare Academy.

On December 16th the pupils of Miss Boyd met to organize an ETUDE MUSIC CLUB. At the meetings we will study the life of some composer, read interesting iteras from The ETUDE and have some instrumental music. At the first meeting a short hiography of Bach was read and several numbers were Miss Annie Sparks was elected pres., Ethel Walker, vice-pres., and Frankie Austin, sec.

A number of our young musicians have formed a musical club, which they have named "Beethoven Moonlight Study Club." Our meeting will take place

every Monday evening, and consist of a study of the lives of the great musicians. Our officers are: Leland Ransom, pres.; Laura Procter, vice-pres.; Ethyl Casper, sec.; Alvirdo Boda, moderator. Our motto is "I live only in my music."-Ethyl Casper, Sec.

The pupils of Miss Mae Holman's music class met at her home, Oct. 20, 1905, and organized a club called "The St. Cecilia Music Club." The following officers were elected: Pres., Kate Tracy; Vice-Pres., Pearl Russel; Sec., Lila Nash; Critic, Florence Colmer. Our motto is: "Every day we spend without learning something is a day lost."—Beethoven. Colors: red and white; flower, the red or white rose. We meet twice a month.

I have formed three musical clubs among my school pupils and have interested them in THE ETUDE and they are unxious about membership cards. We have a Cecilian Musical Club, a Junior Maconda Club and a Philomelian Club. We are watching THE ETUDE to learn what other clubs are doing .- Mrs. F. H. Poore.

We organized a St. Cecilia Music Club last year for my class and have opened again this season with twenty members. The ETUDE has been a great aid in arousing interest among my pupils along different lines. We often have readings from it and musical selections .- Virginia G. Stevenson.

I name one person C-another C-sharp-another D, etc. Then I call for the scale of E, for instance. C-sharp will immediately rise to take her place on the floor with the rest of the scale in order and C and D remain seated, as they are not in the scale of E. It teaches the children and also the older ones the different scales better than anything else I know .--

The students of the Sweet-Whitney Music Method assembled at their class room in October and formed a club, to be called the ETUDE MUSIC CLUB. The following officers were selected: Chairman, Mary Venning; Sec., Madge Hall. Eight members were present. Each one was asked to read an article about some musical instrument, describing it; a picture of the instrument heing presented to the members. We read a story from the CHILDREN'S PAGE of the September issue of THE ETUDE, entitled, "The Music Fairy," which proved very entertaining. Our meeting was made still more enjoyable hy playing a game called the "Band Game."

The children were delighted with the program, and after a march, to the lively strains of one of Heinrich Engel's compositions, "The Young Guardsman," we closed our first meeting. We thank THE ETUDE for the helpful suggestions obtained from its pages

My senior pupils have organized an ETUDE MUSIC CLUB. We meet every Tuesday evening; motto: "No success without labor"; colors, pink and green; dues, five cents per month. Each meeting includes a lesson in theory, a brief sketch from the life of some great composer and instrumental music by members of the club

My junior pupils have also organized under the name of "Little Musicians' Cluh." We meet every Saturday; motto, "Do your best"; colors, green and white; dues, one cent each week. We give thirty minutes to the study of a lesson either by means of a hlackboard or music paper. Then we have musical numbers, solos, duets and trios.

All are interested. The seniors use Tue ETUDE and find it very helpful .- Orpha E. Hanna.

WHAT MUSICAL INSTRUMENTS ARE REPRESENTED BY THESE PICTURES?





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A FACT that milltates against progress in musical work is that the profession of teaching is an irresponsible one. It is open to anyone who chooses to announce himself as a teacher and there is no one to say what shall be his equipment for the position. favorite one being that of State supervision and ex- nothing of ail? amination, as is the case in public school teaching. Doubtless this would greatly help the cause and give to the public protection against poorly-equipped teachers and unscrupulous charlatans.

At the present time, teachers must take such matters in their own hands and make it clear to the public that a certain amount of careful training in a good conservatory or under the care of some wellknown teacher has voluntarily been accepted by all reputable teachers, and that barring such an equipment-to say nothing of other points-no one should be intrusted with the musical education of children. If teachers should get together in local organizations and set themseives to hold to a good standard, they would find the results in their own business relations. Going one step further, they will profit equally by going into the State Associations, not passively, but actively. We call the attention of our readers to the letters from the New York and the Missouri Associations, printed on another page of this issue.

THE full routine of the teaching season is now at its height. The enthusiasm of the start is over, the feverish activity of the holiday season with the enforced preparation for concert, recital and church music for the Christmas season is past. Both teacher and pupil should, by this time, have settled down to the quiet, steady, persistent work that counts most of all for true and permanent advancement. And there is a charm to the earnest worker in the daily work, without strong spurts, that carries one up near to the limit of strength, yet never exhausts, in the quiet, smoothly-flowing current of activity, which bears one on steadily, yet never threatens to overwhelm.

Work like music teaching, when done with full endeavor and with the idea of measuring up to the responsibility of the position, is exhausting, and should not be carried on under great tension and pressure. The best teacher in the long run is the one who can keep an even quality of work, stimulating to the pupil but never goading. The teacher should not allow himself to be mastered by the over-restless spirit that now dominates in commercial and industrial life. He should feel in accord with the quiet, temperate mood and manner of thought and life, which experience teaches is best, both for present comfort and happiness and for the results which his work with pupils must show if be is to prove that bis work is founded on correct principles.

It is not always the teacher who turns out an exceptional pupil once in ten years, it may be, who is doing the most for the cause of true art. It is pos-

perience who has come to believe that much good is accomplished in a quiet way, by the principles that listinguish the simple life, by working to improve things that are near at hand. It is gratifying to able to hear the great artists; but the teacher in the small cities and in the rural districts cannot enjoy such a pieasure very frequently. His duty is to go ahead with the forces at hand and refine and polish them to the highest pitch possible. If he cannot licar the great artists, let him be the artist to his puplls; keep them tuned to higher ideals and working steadily to higher achievement.

Every community has in it possibilities beyond what we are willing to attribute to it. The current and fro that needs but a little stirring to communicate to the whole body. It is worth the teacher's while see what he can do in a quiet, steady way to unite the various elements of social and home life by means of his musical activity into a force that shall permeate the entire community. Perhaps he has tried to create enthusiasm and failed. He may now succeed by a quiet, persistent endeavor to do things in a simple way that shall be continued week after week.

A CHINESE scholar, who had just closed a long tour of America, said, anent the "American adaptability" from one trade, profession or occupation to another: "To many it is an evidence of inventiveness, perhaps, as you Americans say, but to me it appears only as an indication of uncontrollable restlessness We Orientals are not restiess after the American fashion, and our people seldom change from one employment to another. They learn to do one thing. and do it; consequently, they have time to learn to do it well, skillfully, and easily. I have mct artisans here who had been in a half-dozen trades. How can Various methods of amelioration are proposed, the they find time to master any one trade? to say

"In your cities you have professional men who have been lawyers, or doctors, or artists, or mercbants, or preachers, all in ten years' time. I don't believe they were successful because they left one thing before they had the opportunity to succeed in it. It is wonderful, but I do not think it wise."

This is a very grave charge against universal use of one's talents. It is true that a man can't be everything in one, and one in everything: a master of all. But specialism has its evils, too, Narrowness, lack of pliability, bigotry, often distinguish the specialist. The middle course would seem to be best. Specialist enough in one department of some vocation to be masterful; skilled, if only relatively, in several, so as to be liberal and broad: this is an ideal for which to strive. Teachers know that as they specialize they lose interest even in the branches of their art. No one, least of all a teacher who hopes for a broad future, can afford to limit his human interests to one narrow channel, neither can he afford to scatter his energies.

ONE of the notable things in American literature "nature literature" which has had a mighty sweep through the country. Prior to this, the writing of all sorts was along preconceived lines, the scholastic, the conventional predominating. It was the literature of the shut-in world, the house and the factory, the class room and the cloister. The New England school of specialized, refined fiction too long dominated the literary output, narrowing it down almost to a cult.

Then came John Burroughs, Seton Thompson and a host of others, and the public eagerly grasped the opportunity to get out in the open, to breathe the fresh air. It is an outburst of pent-up feeling, a return to the primeval instincts, a getting back to old Mother Nature. Of course, there are those who carry it to the extreme, who give every animal a human brain and ascribe wonderful possibilities to the dogs and deer and bear and moose that stalk across their pages, but there are extremists in all forms.

In music, there are certain signs of a return to nature music. MacDowell shows a strong tendency in this direction, in this country, and Coleridge Taylor, in England. No longer is it the court dance and the scholastic tune reeking of the rules of com-position, but a free spirit similar to that which animated the ancient Greeks in their art works. The fields, the woods, the fauns and the dryads, these are the poesies of the now, showing in the musical world.

A TEACHER is not to be judged alone in the light of his pupils' present abilities, but in the light of their former disabilities. It is often more of a triumph to bring one pupil to the point of playing a Clementi sonata acceptably than it is to bring another to the point at which he can give a performance of a Chopin etude.

touched by the spirit of nature-love that is animating

so much of the literary output of recent years.

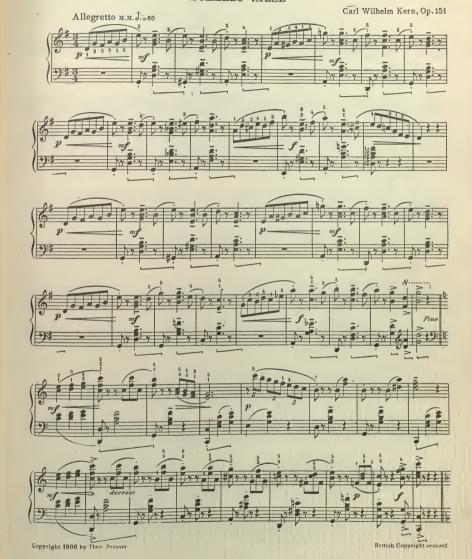
The public does not realize this and throws its bouquets at the teacher who turns out the most brilliant work on the platform; but around the corner there may be a teacher that is quietly doing twice what we are willing to actional the may seem sluggish, even at a stand-of musical life may seem sluggish, even at a stand-as good work, but with pupils of less aptitude. There still. Yet below the surface there may be a moving to will not keep pupils that do not prove, in a short time, that they will make good advertisers for the instructor when put up on the pupils' recital platform. This may be good business, but it leaves an unjust estimate in the mind of the public, both as to the real ability of the teacher in question and as to that of his competitor whose finances do not permit of this discrimination in the choice of pupils,

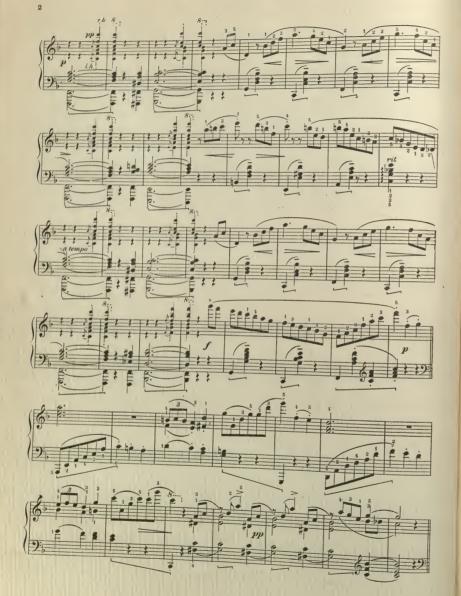
The teacher who makes such a great "splurge" with a group of exceptionally talented pupils might make a failure with the slow, inapt students that fall to the lot of his competitor. The present status is not a criterion by which to judge the teacher, but their abilities a year ago. And then another question enters into the matter, and that is: How much of the present playing or singing ability came from the instruction of some former teacher? It is generally the last instructor who gets all the praise These are but two of the ills to which musical pedagogic flesh is heir.

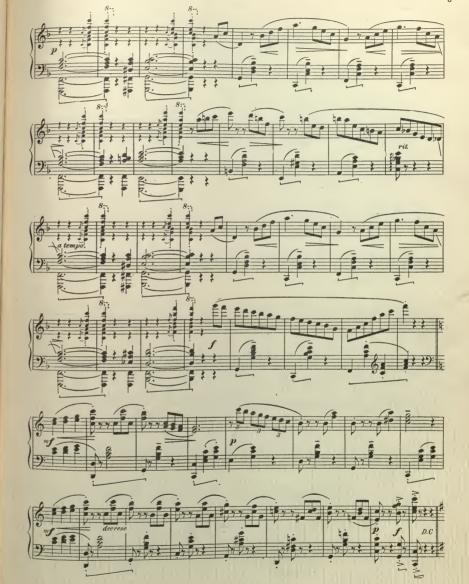
THERE is great joy in creative work. This is made clear by a perusal of letters from the great composers. addressed to their intimate friends, in which they speak of their works and methods of work. Every one lays stress on the glow of thought and feeling which accompanies composition when it is the result of a spontaneous impulse. There is a thought in this of great value to the teacher and to his pupil as well as to the gifted interpretative artist.

Delight in a work of art is a necessary element in the appreciation of it, and appreciation should precede 'an effort at interpretation. This delight should approximate as nearly as the personal equation will permit to the glow which the composer felt when heated with his creative work. To do this will require that the player or student make a start at the same place as the composer, namely, with the leading theme; that he study it carefully and in many ways. Then, following the constructive processes of the composer, and in a measure also doubtless his psychologic processes, he will continue noting how each successive measure grows out of what goes before, more or less inevitably. This analysis, which has a very marked esthetic side, is truly valuable to the student and is much higher and better in quality than the usual analysis which calls for an understanding in the last decade has been the establishment of a This latter method is useful in getting a bird's-eye grasp of a piece and in memorizing, but is a rather small help in interpretation and little or none when it comes to delight. It is mechanical; the art which is to please and to help others must be based on esthetic principles. Hence the suggestion in inter-pretative work: Seek to follow the psychologic processes of the composer when he made the piece.

Has someone arranged for a series of musical entertainments in your town? If not, why do you not interest yourself in the matter? Nearly all the promiment orchestras will have out-of-town series, and it will be possible to secure a concert for a moderate expense. Think how many small towns and cities are within a short distance of Boston, New York, Philadelphia, Pittsburg, Cincinnati, Cleveland, Chicago, St. Louis, to say nothing of certain cities in which symphony orchestras are not yet thoroughly established but which can offer opportunities in this line, Los Angeles, San Francisco, Baltimore, Washington and Atlanta. If opera is called for, try to get one of the better class companies to visit your town. See the manager of your local opera house. Get a concert company, some well-known pianist or lecturer to give a recital. Have a few musical events during the winter season, talk up music and you will be surdoing the most for one cause of true art. It is poss Artinenatures are giving way to appropriate the second of a doing the musical world seems to be neglect to urge the organization of a choral society.







Nº 4784

THE GRACES

Le Pas de Graces Marche Elégante

SECONDO

PAUL WACHS

Tempo di marcia moderato M.M. J=116











Nº 4784

THE GRACES

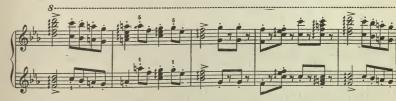
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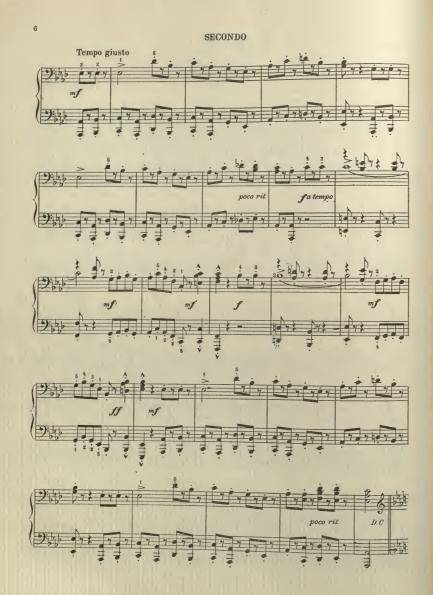
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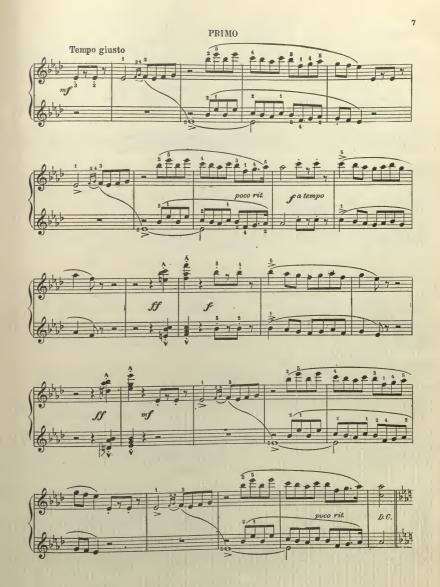






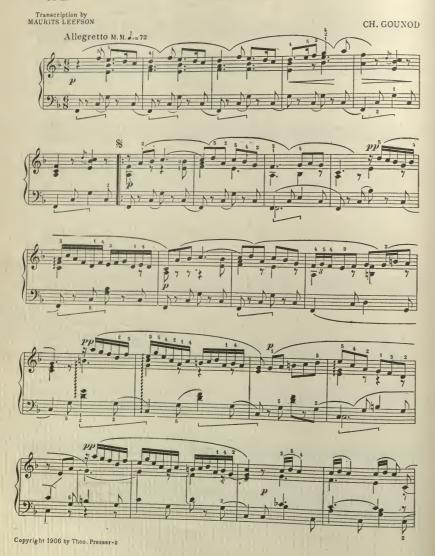


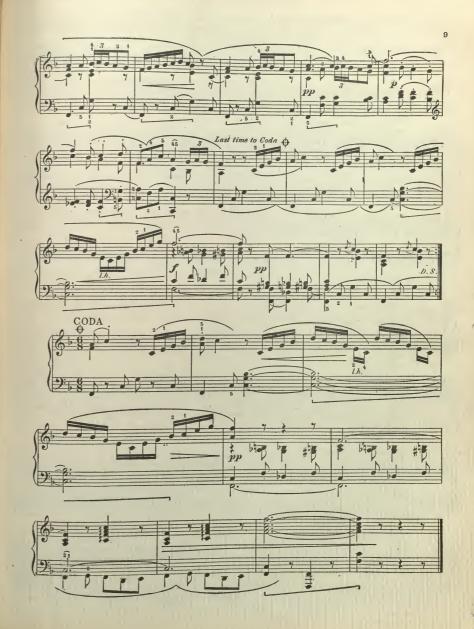


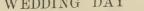


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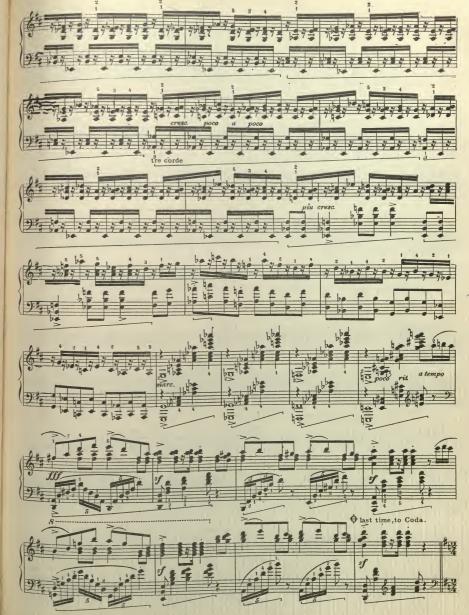
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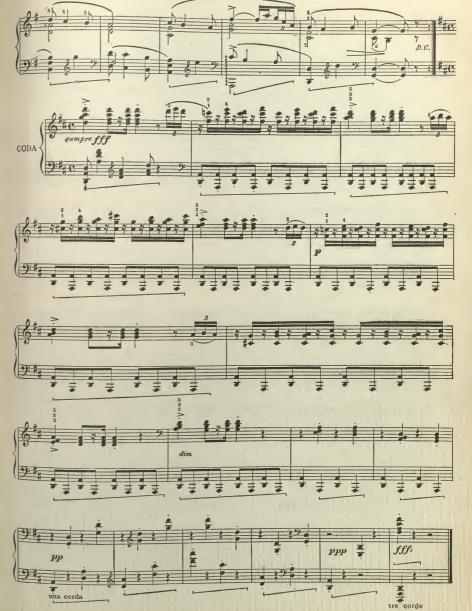








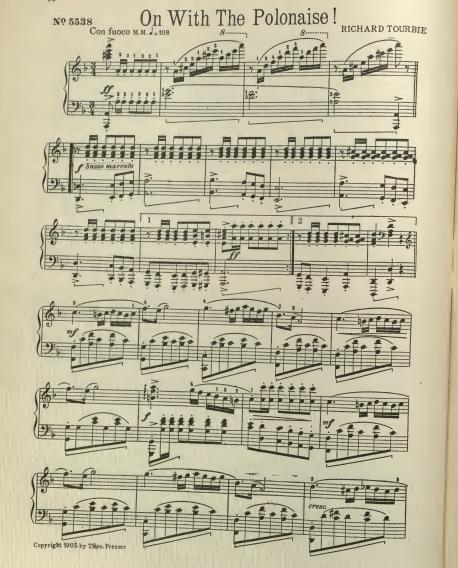




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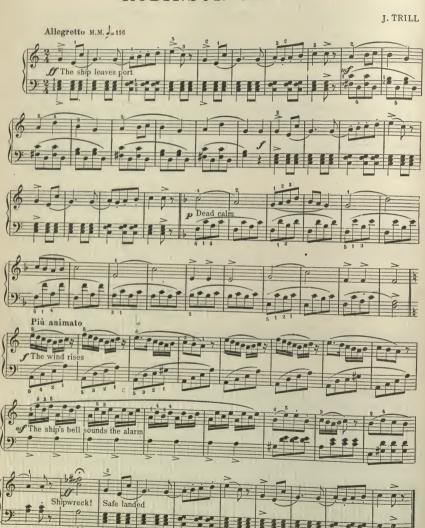
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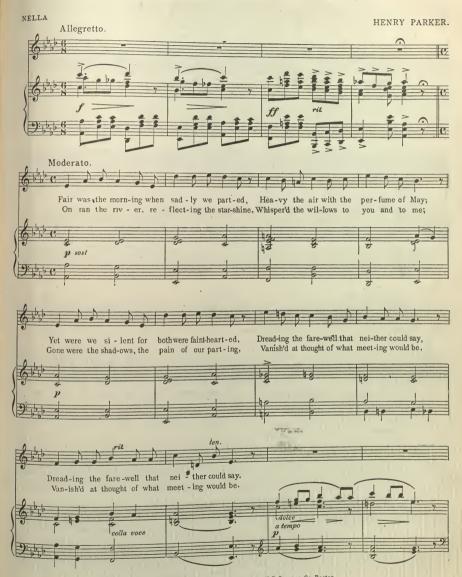


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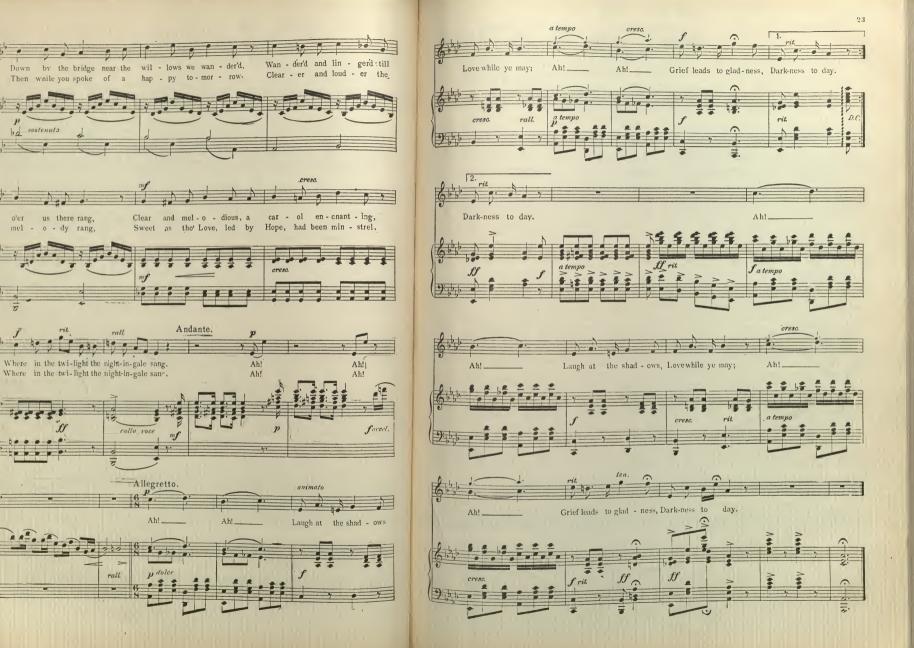


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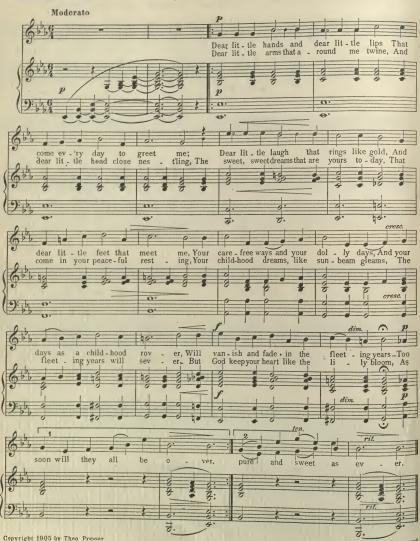
To PRISCILLA

DEAR ONE

MILWAUKEE SENTINEL

F. H. BRACKETT

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Conducted by H.W. Greene

MY PUPIL.

We hear teachers say: "She is my pupil," and we read in the circulars and announcements of a number of teachers of greater or less note, "Teacher of"followed by a list of singers of greater or less reputation. We question as to the wisdom of such advertising and whether in so doing the teacher is entirely fair to himself. The circumstances under which that statement can be justly made are unfortunately very rare in the experience of American teachers; for example, few pupils who have made great success have studied with but one teacher; the custom-a wrong one, perhaps-is to study with several teachers.

She is "my pupil," if the teacher began with her and carried her forward to the point at which her reputation is assured; then it reflects great credit upon her teacher. He should be applauded whatever the conditions were. If exceptional gifts were there both as to voice and talent, it is greatly to his credit and reputation if the work is carried forward to a successful issue. There are those who say with a sneer that "anyone could have taught her to sing, she had such a glorious voice and so much intelligence; but indeed it is with just such pupils that the greatest mistakes are made. The danger lies in the weakness of the teacher in guiding pupils with great endownents. If he is wise, he will insist upon atten-tion to technic and detail commensurate with the greater demands to be made upon the student. If he is strong, he will restrain the talented pupil from too rapid progress, or frequent public appearances, and so guide and control the practice that no harm or injury can result. He it is who must shape the destiny of the gifted pupil hy creating, if needs be, and perfecting taste and appreciation. It is nearest the truth to say that the greater the talent, the greater the teacher must he to realize the fullest possibilities

On the other hand, if the teacher is able to hold for a long term of study the less talented pupil, she who may be called one of average talent, he is entitled to all the credit of the success. Here is work that is interesting, and the results to the earnest teacher even more gratifying; for he not only must be accredited with the negative virtue of doing no harm, but with the ability to achieve where success seemed elusive, if not impossible.

In either of the above cases, a teacher has the unquestionable right to say: "She is my pupil." But how many teachers, not only at home hut ahroad, are so fortunate as to be able to say that they have had the exclusive direction of a student's work during the entire course of study. Such claims can rarely be made. The talented student who is successful usually runs the professional gamut of an entire city, until by good fortune she finds one who is able to seize upon the conditions as he finds them, and hy his own process eliminate that which was wrong in what has already been learned and turn to account the good that has been gained. The fact that every ence has been growth is overlooked. The truth that the hour of greatest receptivity was at hand, and that increasing maturity is a most potent factor in the redemption of a promise of success, is lost sight of, and the entire credit of the work accomplished is given to the latest teacher.

For quite different reasons, perhaps, the average pupil is no less loyal to her first teacher. She is dissatisfied because hy comparison with those who are better endowed, she progresses too slowly. She has her own or parents' ideas as to how soon she should become an artist. She listens to the gossip of her friends as to what their teachers are doing for them, and like most of them tries a new teacher, until at last, gaining wisdom by experience and knowledge by comparison, she goes back to the one who impressed her as best suited to her needs, and with him works out her musical possibilities. No doubt she has gained something, perhaps much from each one, quite enough, to be sure, to rob her last instructor

of the right to say with pride: "She is my pupil," though his may have been the largest share in aiding her to a realization of her ambitions.

Let the teachers who read this review their work. How easily they will he able to count the pupils to whom they gave the first vocal lesson, who are still studying with them, even though in a greater or less degree reaping the reward of their efforts. Or, to be more definite, how many pupils began lessons with them from five to seven years ago and have continued without a change of teachers until the present. Such a question will give rise to reflections that should be of value to most teachers.

In the opinion of the present writer, the transient character of the vocal clientele is largely the fault of the teacher. Tact as well as force is required to hold pupils against all opposition, outside influences and discouragements; but it can be done and the effort pays, not only in the pride of attainment, but in the satisfaction of being able to work out and demonstrate the perfectness of one's system. All teachers agree that the most delightful and desirable pupils are those who begin and continue with them. Such pupils are really the only sure test of a teacher. There is, of course, a certain not altogether worthy pride in being able to succeed where other teachers have failed, but there are many reasons whereby this is possible, reasons that do not in the least reflect upon the other teacher or teachers, that one cannot justly claim superiority either of method or excellence. in holding a pupil is not always the fauit of a teacher, hut to fail in the effort to do so for other than pecuniary reasons marks him as hlind to his own and his pupils' interests. It is well to impress early upon the pupil's mind that each step leads to another, and success awaits the relative unfolding of a

It cannot be denied that there is a strong comrade ship between the earnest teacher and his pupil. To foster this and to cement it by mutual pride and interest is only right. By this and other equally worthy means the teacher who is capable should hold and carry his pupils from the first lesson to the time he hids them adieu for the broader field of activity in the specialty for which he has fitted them. Under these circumstances, both teacher and pupils should point with pride to the just use of the words, "my pupil," and "my teacher."

A CONVERSATION.

Two gentlemen entered the smoking car of a railroad train in Central Pennsylvania not long since. There heing hut one vacant seat they were obliged to divide it between them.

One of the gentlemen was a veterinary surgeon, the other a teacher of singing. One of the most characteristic things about a man of the world is his reticence in the presence of strangers—especially so, concerning his own affairs. These two men, in addition to the conventional caution of their kind, were also each a little sensitive as to his profession. It is not quite explicable, yet we sometimes see a full grown man trailing about with a music roll under his wing and not at all shy. There are others, however, who are. These men usually carry their music in a valise, which, while it looks professional, does not advertise a specialty. It is not that they are ashamed of their work; they probably dislike to be classed with the fellows who advertise their business with the music

The veterinarian, meanwhile, though not at all above his work, feared the mental estimate and comparison of a stranger as between the professional care of sick animals and sick men. So the appearance of his valise was quite as innocent of indication as to its contents as was the musician's.

The conversation opened by a exchange of comment on the weather; from that to business prospects, the political activities next, and by that time each began to wonder who the other was or more particularly

what his business was. Naturally, the bolder of the two, who, in this instance, was the veterinarian, took "By the way, what did you say your busithe leap. "By the way, what did you say your business is?" "I did not say," replied the musician, "but I don't mind telling you; I am a repairer and builder of harps." His companion's face was a study. "Humph," he grunted, and then added: "Well, that is something out of my line. I didn't suppose there was much doing in the harp line these days."
"O yes, quite something," was the reply. "Yes, I can take new harps and tune them up, put in the strings and fix the pegs and polish them off and get them ready for the market." "Is there any money in it?" asked the veterinarian. "Yes," said the harp man. "Some of them hring a great price, and some of them are worthless." "I suppose harps, like violins, improve with age; is it not so?" "Well, not exactly," was the reply. "You see, old harps have been played on so long that they become tinny and thin, and then some other fellow who doesn't know the business has probably had a hand in making or repairing them; we find it a difficult matter to get any tone into them." "Well! I suppose you do not tell your customers that you can't fix them up and spoil your own business, do you?" asked the veterinarian. "Not always," sighed the harp specialist. "Is there any money in it?" "No, not any great amount. I only get paid hy the hour." "What do you call your time worth?" "I usually get about \$12.00 an hour from my customers." "Whew!" whistled the veterinarian. "\$12.00 an hour!" "Yes, but you know there isn't much in it, for there are only so many working hours a day, and it costs a great deal to

The veterinary surgeon sat still and looked puzzled He couldn't quite swallow the stories of his companion, and still was too much of a gentleman to say so. Just here came his turn to suhmit to an examination. "You haven't told me what your business is vet?" "No, but I will. I am in various lines of activity. I am a plasterer and have something to do with leather; do quite something in oils, powders and hides, and have a good deal to do in ivory filing.' "You certainly have a variety of interests," said the singing master. "It must require a large plant to carry on such a husiness." "It doesn't require so much of a plant as it does nerve to describe it," the veterinarian said, rising to his feet, for just at that moment the train reached his station. Strange to relate, the men smilingly exchanged cards as they parted. The veterinarian said to his wife when he arrived home: "I guess we will send Mabel to Prof. Blank for her singing lessons. I met him on the train today and he seems a decent sort of chap. I would like to help him along."

The teacher remarked to his wife: "If I ever save money enough to buy a horse and he ever gets sick. I shall certainly patronize Dr. ---. I met him on the train today, and he seems a very capable

ONE SIDE OF THE MUSICAL SITUATION.

In a certain city which is the most prominent on musical matters in its own section of the country, an examination of the roster of over twenty leading choirs, involving more than one hundred singers and players, shows that hut thirty are professional musicians. Out of a certain forty organists in as many churches in this city, but sixteen are professional players. In the same city, this season, one thoroughly educated teacher of singing died from hunger and lack of care; and another, equally well-grounded, attempted to commit suicide because he could not get enough pupils to make a living for himself alone. This, in a city of ahout 175,000 inhabitants, a city that supports a symphony orchestra, grand opera at times, and that gives good audiences to hear visiting artists-for instance, 2900 people to hear Paderewski. It will easily be seen what deductions may be made from the above facts. And the conditions in this city are probably about the same in any city of its size in this country.

A few of these deductions may be put in the form of questions, as follows:

What is the use of a person's fitting himself to do good work on the organ bench if such positions are given preferably to real estate dealers, bank clerks merchants and young women who have but moderate musical education? The church authorities hold out no inducement to higher standards of work.

What is the use of a person's trying to attain thor oughness and to put himself on a professional standing if he can get a church position more quickly by nalntaining medicerity in music and entering some

Is it a strong incentive to thorough study to see the professional singer and teacher of singing relegated to the background and his pupils employed by tho church officials at fair sularies?

Is the piano student inclined, by reading of the starvation of able teachers, or their attenapted sulcide, to give all the more attention to his study and to decide that music shall be his life-work?

it is the well educated musician that roaches poverty and not the quack?

In the face of these facts and the questions that come out of them it is easy to see certain things sion to his pupils and to the musical world at large. Though it is not the purpose to dilate on these things here and now, as the ramifications of the subject will present themselves strongly to the thoughtful reader, certain matters may be stated for further

A teacher in any line of musical work should always say a good word for the betterment of the music and the putting of it ln the hands of professional people at reasonable salaries. He should Impress on his pupils and such of their families as he comes in contact with, the fact that only thoroughly prepared musicians should enter the pro-

He should discourage the dabbling at teachingwhich is practically the same as turning a young physician loose with a lot of drugs to try on people and to gain his experience by their results. He should do what he can to see that musical persons are put on music committees in churches. And last, but not least, he should impress his pupils with the idea that busiaess ability is necessary in a musician as well as in other walks of life. If there is a reasonable degree of business ability, there will probably be no resort to the chloroform bottle.

And that man who can do as well or better in some other walk of life than in the musical, let him take it and not elog up the path of those who must of necessity stay in it. But when he is out. for his own self-respect and out of regard for the rights of those in the field, he will not reach back and underbid the struggling musician who wishes a reasonable payment for his musical work. Many n musician has seen his bread and butter taken away by some mus who has an assured income from other sources who can thus afford-flaancially-to do for half pay what he ought to have the mauliness to let alone

AMERICAN AND GERMAN OPERA CONDI-TIONS CONTRASTED.

BY C. M. HOOK.

[We are glad to give space in this issue to the following letter from a correspondent of THE ETUDE, Miss C. M. Hook, now in Berlin. It gives some interesting details as to work in Graad Opera in this country and in Germany .- Editor.]

Miss Florence Wickham, the young American opera singer of Pittsburg birth, who saug the rôle of Kundry in Conried's Parsifal Company, has just completed an engagement at the Theater des Westens, up to this month (when the "Comic Opera" was opened) the only opera house in Berlin beyond the Royal Opera House. Miss Wickham has thus had experience of singing with 18th an American and a German opera any, and has some interesting comparative statements to make regarding the work in the two

It is not necessary to dwell again upon the one supreme advantage which opera work in Germany possesses as against opera work in America. It is the field—the innerse width of field for study and sheer absorption of first-rank opera work which makes this land attractive for the ambitious singer who lives to learn.

"It is my Ideal to sing in America entirely," said Miss Wickham, whose views are typical of those held by the majority of young American artists studying here. "But at present I simply am unable to afford it-not that the salary in Germany begins to approach what one receives in America-as a matter of fact, it is comparatively a mere stipend, one-fifth of what one receives in the United States. It is from the

THE ETUDE

As I said, the salary offered the opera siager in America is vastly superior to that obtainable in Germany (an artist who receives \$500 weekly in America will get \$100 here for the same work.) But there is another actable point to be observed: the demands made upon the singer are more exacting in America. She is required to work harder at rehearsals—in fact, the entire company in America works with more energy, will and ambition at rehearsals than is the

There is a particular difference to be observed be-Does he not find food for thought in the fact that tween America and German choruses. In America the chorus ranks are filled with beautiful, fresh, wellrained voices, whose owners are ambitious, intelligent and educated generally beyond the mere requirements of their work. In Germany, however, the standard is much lower. The German chorus singer is a type -hi every opera house the same: a "gemütlich" wellfed and well-satisfied, unambitious cipher, which does its work (so far as that work goes) tolerably well, and there's the end.

This generic difference is inevitable, and proceeds from easily-defined circumstances. In Germany it is comparatively-comparatively!- simple to obtain an engagement in opera, and talented surgers do not niways need to begin on the lowest ruag of the ladder. In America, Grand Opera companies, on the other hand, are as rare of growth as ambitious opera singers are luxuriaat. Heace it comes that the would-be American Grand Opera siager does not disdain the humblest position the manager can offer, and calists



in the ranks, willing to wait for promotion when it pleases promotion to come.

Miss Wickham re-tells the oft-told story of the initial difficulties of awaiting American girls who come to Germany to study for Grand Opera. In her own case, trouble met her at the outset. She arrived with commendatory letters addressed to Lilli Lehmann, and the distinguished singer having heard her, was cordial in her praise of the young American's voice. "But." she said, "it is impossible for me to accept you. I leave in two weeks' time for a tournée in America.

A similar disappointment, that of rejection by the chosen teacher, may await any student on arrival here. Continual call is made upon will, endurance and determination by all kinds of obstacles, of most unexpected descriptions, which one after another block the artist's path.

Rarely, however, are these difficulties quite insuperable, and courage will usually win out in the end.

BREATHING EXERCISES

THE following brief quotation from a lengthy paper on singing, by A. Duvivier, gives a comprehensive idea of the technic of respirations. It states facts which every intelligent teacher of singing acknowledges; but especially illuminating is the emphasis with which three simple exercises in breathing are held as the most if not the only important ones.

So many exercises in breathing are given by teachone receives in the United States. The United States of the United State tration upon the few which are all that are needful.

Despidation

The two acts of inhaling and of exhaling constitute respiration. The art of correct breathing ought to be from the very beginning, one of the most important objects of the student who aspires to become a skilful singer. The act of respiration is under the control of the midriff or diaphragm, a large, thin muscle closing the case of the chest cavity and separating the thorax from the abdomen

In the first attempt to emit a sound, the diaphragm flattens itself, the stomach slightly protrudes and the breath is introduced at will by the nose, by the month, or by both simultaneously. During this par-tial inspiration, which is called abdominal, the ribe do not move, nor are the lungs filled to their full eapacity, to obtain which the diaphragm must and does contract completely. Then, and only then, are the ribs raised; while the stomach is drawn in. This inspiration, in which the lungs have their free action from side to side, from front to back, from top to bottom, is complete, and is called thoracic or intercostal. If by compression of any kind the lower ribs are prevented from expanding, the breathing becomes sternal or clavicular. Of these three modes of breathing, the thoracic or intercostal is a correct one.

To improve respiration the best exercises recommended are:

"1. Draw a breath slowly through a very minute opening of the lips, then exhale freely. "2. Breathe freely and exhale slowly through the

same small opening. "3. Breathe freely and retain the breath during

ten seconds or more.

Perform above mentioned exercises lying on a flat surface, with the head and shoulders on the same level as the body, which should be perfectly relaxed, placing one hand gently on the pit of the stomach and the other on the upper part of the sternum. This position will help, first, in preventing any raising of the shoulders; secondly, in realizing the correct ac tion of the diaphragm. and, thirdly, in controlling any motion of the upper part of the chest, which must remain perfectly immobile. The flow of breath should be absolutely noiseless, the pressure of the diaphragm continuous, even and well managed.

HINTS TO VOLING SONG COMPOSERS.

BY WILLIAM H. GARDNER

Ir you have the lyric gift, and have a real desire to undertake vocal composition, your chances of writ ing a successful song are much greater than if you take up this branch of composition merely as a matter of duty, with the thought that as you have been writing instrumental compositions, you will also turn your attention to writing for the voice.

Many young composers forget the limitations of the human voice, for their first attempts at song compositions show that they think that organ to have the range of a flute or a clarinet, or even the combined range of a trombone and a piccolo.

If you are a singer, you will probably produce a much more singable composition than a composer who does not fully comprchend what the human voice can do. Notable instances among American songwriters are J. C. Rortlott Carl Schooki and Eugene Cowles, all of whom are as well known vocalists as

Be sure you know the average range of the voice you are to write for, and keep within that range always. It will be all right once in a while to put it an optional note, but do not try to write your son for a soprano, contralto, baritone, or bass, with a phenomenal rauge. Many of the most pleasing songs have been written within the range of an octave, and there is more of a demand for such than for those with a greater compass.

Never write when you do not feel in the mood. Let your work be spontaneous or it will never be worth anything.

Do not try to write something that is difficult and complex. Simplicity is the perfection of art. Some young composers try to embody in their first songs every rule of harmony and counterpoint they know. Melody always should be the principal consideration; just so sure as you load up your composition with a mass of peculiar chords, odd progressions and complicated rhythms, they will fail to make their mork

prominent at all times.

writing, and yet do not copy any one composer's style. Let your originality have free rein.

A short song with a single well-developed theme is better than a long one with an anti-climax. Remember that there is a growing demand for short songs, as can be seen by the recent prize offer of Madame Nordica.

Whenever a suitable theme comes into your mind. iot it down. It is better to even write it on your cuff (in the often-quoted way of the genius), than to lose it. The wise composer will always carry a notemusical idea that occurs to him. If he does not put it down when it first suggests itself, he may find later that he has lost the very best part of it.

The selection of verses for settings is a very important matter. Choose something that appeals to et before. If you have the temerity to add another to the hundreds of setting of "Thou Art Like Unto a Flower" or "The Night Has a Thousand Eyes," you imand instead, select verses with a pretty musical picture in it. Begin with the simple things, and work up to the others by degrees. Do not start in with a big concert song. A ballad will be much better.

Study the poem carefully. If you can, learn it by heart. Then when you have thought out the meaning of every line, and feel that you know just where the proper accents belong, you can begin to set it. Look out for the breathing spaces, and have them come in the right places. Be sure that the climax methods of what is called voice production. has no unsingable words, especially any harsh or sibilant consonants that break in on sustained quality.

Take your first song to some one who can give you good advice, and then if you can profit by it, rewrite awaiting in a chemist's shop whilst the prescription discouraged if it is returned. You may have no idea irritates, and we begin calculating the commercial of the hundreds of manuscripts the leading publishers receive every week, from which they can select only a

Be patient and persevering and by and by you will succeed in getting your first song published. After that, it is "the survival of the fittest." If you improve, your work will be in demand. If you retrograde, it is better to submit to the inevitable, and come to the sensible conclusion that you cannot write songs worthy of publication.

AN EPISODE.

THE recent little difference between Mons. Pol Plançon, of the Metropolitan Opera House, New York, and the mighty powers of the New York Symphony Society affords a most valuable object lesson to the student world.

It appears there was to be an evening of Russian rusic, some vocal numbers at which Mons. Plancon had been engaged to sing. Not knowing the language, an agreement was made that translations of the song texts should be made at a certain time. They were not forthcoming and finally only a week remained. The singer cancelled his contract; claiming that it was too short a time for him to get the music and text so thoroughly "into his voice," that he could give an intelligent and artistic rendering of the songs. This is entirely consistent with what Marcella Sembrich stated in the Ladies' Home Journal, concerning her way of learning her songs. She never attempts to sing a song until she has studied the words so carefully that she has the author's meaning clearly and concisely in her own mind. She illustrates this point by giving the text of a song and explaining how she goes about it.

It is very inspiring to realize that the greater the artist, the surer one may be that extraordinary attention has been given to detail in the preparation for public appearance. The article above referred to appeared in the issue for March, 1905, and is good read ing for voice students. We cannot give too much attention to the elecution and diction phases of the

The time is rapidly passing when the melody of song can be accounted as its chief attraction.

TRAIN THE EAR.

THE aim of every singer is by will to control vibrations. Unfortunately, he is too often busied about controlling the muscles of his larynx, which is a very different matter. Now there is nothing more eer-

study the most acceptable forms in modern song- tain than this, that reliance upon muscular feeling in the conduct of control is a most doubtful trust. How is it that so many singers sing false, sing out of tune, out of balance, and get shamed? Because their muscular sense has deceived them. They should trust to ear, from the first initiation of the tone; afterwards it is too late. Muscles are subservient to uerves. Rely upon your ear, and it will transmit its orders through the nerves with far more sureness of direction and obedience than any attempt at rein pulling on your part is likely to effect. Worst of all is divided allegiance; yet some of our foremost singbook with him, in which he can put down at once any ers get into that dilenma. If the throat is out of condition, neither muscle nor nerve will avail: rest is the only remedy.

A very little serious consideration will show that in the nature of things, muscular feeling of degree of constraint or laxity in the organ cannot be a true you. If possible, take something that has not been guide to the degree of breath force requisite for a given note: since the exact tension of today is not the same as that of yesterday, and will differ tomorrow. If at any time a record could be taken from a mediately invite comparisons. Remember that "com-parisons are odious." Leave the settings of famous each singer used in sustaining a given note, it would vries until you have tried your wings and can fly, probably be found that not a half-dozen agreed, and very likely not two even showed record absolutely alike. As individual differs from individual, so also he differs from himself according to time and place. No doubt to some temperaments the ordeal of the platform is ever a trying one, however familiar,

The modern complaint of the listener is not of the nervousness of the singer, but rather is it of the too evident self-consciousness of the vocalist; and we gradit it however truly I know not to the modern singer is there, thinking about his voice, and how he is producing or going to produce it. All through his song he seems to be preparing it-you feel like one t before you send it out to a publisher. Do not be is being made up! The formalism of the whole affair value of the singer. Ah! what complainers we are. The singers of the platform fail to satisfy because nothing seems spontaneous in the voice; there is no rapture in the song. Many can say with Hawthorne: "I have heard many singers, but few songs;" and his comment about conduct in life can well be applied to the singer's method in his art: "We go all wrong by a too strenuous resolution to go all right!" fancy it is the heartiness of a good choir or a large chorus that stirs us to enjoyment and makes us believe in the moving power of music; the heartiness is contagious, we eatch the spirit of the singers and the pulsating glow of the song .- Musical Opinion.

A GREAT SINGER'S ADVICE TO STUDENTS.

MME. LOUISE HOMER, the famous American prima donna, gives the following advice to her young, ambitious compatriots:

There are thousands of Americans studying music in Europe. Many will succeed, but a large number will not. It is a mistake for a student of singing to hurry away to Europe too soon. There are plenty of good singing teachers in America, and one should get a good foundation here before going abroad. But you must have a good teacher even here in America. Then when one has studied carefully in America he or she should go abroad and receive the finishing touches.

Europe is looking to America for women's voices, but men's voices of the first quality they look for in Europe. If an American girl has a good voice and has the opportunity to study abroad, I should most certainly advise her to do so. But she must be care ful over there. Many American singers who study there are not careful of their diet. They eat French food without much foresight and as a result, get indigestion, and this is disastrous to the voice. Then, again, many of the students do not guard against the damp weather so often encountered there, and contract colds. This injures the voice.

As to the quality of American and foreign voices, I am of the opinion that the voice of the American woman is as a rule better than that to be found abroad. They say we Americans sing through our noses. This is hardly true. At any rate, we do not sing through our noses half so much as the French do.

THE MEANING OF SONG A QUOTATION FROM MENDELSSOHN.

MUSIC is more definite than words, and to seek to explain its meaning in words is really to obscure it. There is so much talk about music, and yet so little really said. For my part, I believe that words do not suffice for such a purpose, and if I found that they did suffice, then I certainly would compose no more music. People often complain that music is so ambiguous that what they are to think about it always seems so doubtful, whereas every one understands

With me it is exactly the reverse, not merely with regard to entire sentences, but also to individual words. These, too, seem to me so ambiguous, so vague, so unintelligible, when compared with genuine music, which fills the soul with a thousand things better than words. What any music I love expresses to me is not thought too indefinite to be nut into words, but, on the contrary, too definite. I find in all attempts to put such thoughts into words something commendable, but there is yet something unsatisfactory in them all; and so it is with yours. This. however, is not your fault, but that of the words which do not enable you to do better.

If you ask me what my idea was, I say just the song as it stands; and if I had in my mind a definite term or terms with regard to one or more of these songs, I should not like to disclose them to any one because the words of one person assume a totally different meaning in the mind of another person-b cause the music of the song alone can awaken the same ideas and the same feelings in one mind as in another-a feeling which is not, however, expressed by the same words. Resignation, melancholy, the praise of God, a hunting song-one person does not form the same concention from these that another does. Resignation is to the one what melancholy is to the other; the third can form no lively idea of either. To any man who is by nature a keen sportsman, a hunting sour and the praise of God would come pretty much to the same thing; and to such an one the sound of the hunting horn would really and truly be the praise of God, whereas we hear nothing in it but a mere hunting song, and if we were to discuss it ever have many meanings, but music we can all understand correctly.



THREE MODERN OPERA COMPOSERS AS SEEN BY THE CARICATURIST.

EDITED BY EVERETT E. TRUETTE

Is a fourth manual neces-FOURTH MANUAL sarv in moderately large organs? This question is often

asked, and is frequently answered in the negative. With the possibilities of the modern application of the electric and tubular actions, many three-manual organs have the internal arrangement of a fourmanual organ, and by the use of the "Choir-off, Solo-on" coupler the Choir manual is suddenly turned into a Solo manual, with the Choir stops disconnected entirely. In a like manner, "Great-off, Solo-on" turns the Great manual into a Solo manual, thus leaving the Choir stops ready for use. If the fourth section of the organ were an Echo organ, the same couplers would turn the Choir or Great manuals into an Echo

With this arrangement many of the possibilities of a fourth manual are obtained and the expense of a fourth keyboard is saved.

Per contra, the fourth keyboard enables one to preuse without any extra effort; it does away with the necessity of disarranging some other combination or of putting some other department of the organ out of use, while It is itself in use; above all, it permits each manual to be played and developed independently, along its own natural lines, without the necessity of putting on or off some coupler each time a

For illustration, prepare the Great organ, forte of one baritone voice was extremely disagreeable. (up to the octave) with Pedal open diapason and bour don, Choir organ clarinet and flute 4 feet, as a solo combination, Swell organ, any piano combination to accompany the clarinet. On the Solo organ prepare the tuba 8 feet with whatever heavy flue-stop is in that department. Also draw the Great and Swell to Pedal couplers. A somewhat rapid polyphonic passage is played on the Great organ, followed by an eight-bar solo on the clarinet with the accompaniment on the Swell, and a return to a continuation of the polyphonic passage on the Great organ. This last passage alternates twice with a heavy reed-passage played on the tuba. The solo passage is again played on the clarinet with accompaniment on the Swell, the heavy reed passage is again repeated once, followed by the polyphonic passage on the Great organ and ending with the solo passage, but this time played on the tuba with the accompaniment on the Great organ.

If there are four manuals, the only stops to be manipulated in the whole illustration are the Great to Pedal coupler and Pedal open diapason, which are put off when the solo is played on the clarinet (supposing that there are pedal notes during the solo), and drawn again with the return to the Great organ, six times in all. If there are but three manuals the same stops are drawn at the outset, the same stone (Pedal open diameson and Great to pedal coupler) are manipulated, and, in addition, the "Choir-off, Solo-on" coupler is manipulated five times (two for each of the first two times in which the tuba is used, and one for the last two times). This makes in all eleven stop-changes necessary, instead of the six which were necessary with the fourth keyboard.

If each of these changes occurred during a rest, no difficulty would be experienced, but, oftentimes, there is little or no opportunity to change stops, when a change of manual is made, as every organist knows, and the repeated changes which are necessary in the three-manual organ are awkward Numerous illustrations could be drawn from printed music which would show, if not the absolute necessity of a fourth manual, the great convenience of such a keyboard; of course, supposing that a sufficient number of stops were included in that department to make it worth

TEACHING can never be an exact science, for we deal with human beings, and it is never possible to know all the conditions of that upon which we work. There must always be an unknowable quantity in the probbut there must be a margin of the inestimable.

A YANKEE (Concluded.)

cathedrals, I reluctantly ORGANIST ABROAD, confess that I was disappointed. Those that we heard had about twelve to fifteen boys and eight or ten men. There are no boy-

altos, the part being taken by men. Almost invariably the choir is some distance from the organ, which has necessarily to lead the choir a little more strenuously than would be the case if the choir were grouped about it. It thus happens that the ensemble is never really up to a first-rate concert standard, and the men's volces usually stick out. The impression I always got was that the men sang by themselves and the boys by themselves. There seemed to be no conscious attempt, for instance, on the part of the basses to refrain from overpowering the upper voices, if they had a high note, while the upper voices had medium or low notes. The tone of the boys was sometimes too 'glass-bottley," too hooty, and not by any means so good as the tone of a woman's voice. At Lincoln we heard what we thought to be the finest choir. At the close of evening prayer there they sang unaccompanied the Dresden Amen in as perfect a manner as it is possible to conceive. At St. Paul's it is a rash person who will attempt to say whether the choir is good or bad, the echo and consequent cacophony are so great. At Westminster Abbey the music struck me as distinctly ordinary; in fact, the predominance

The organists in the cathedrals have, I imagine, great deal to contend with in the training of the choir and in bringing it up to proficiency. One ought to be careful in criticising the tone and musical effect of a boy-choir, when one remembers that the personnel of such a choir is constantly changing, and that the choir may be very good indeed one year and simply ordinary in a succeeding year. Then, too, there are other circumstances that often nullify the organist's attempts at good music. There is one English cathedral where the men-singers-some four hundred years ago-were formed into a corporation. This corporation has a legal standing and every member is entitled to thirty pounds sterling a year and a house free for life. He cannot lose his membership in the corporation and consequently in the cathedral choir, unless he commits some crime. Neither the Bishop, Dean nor organist of the cathedral can get a man out of the choir, nor can they put a man in, no matter how desirable a singer the man may be, if the cornors, tion objects. One can imagine that under such circumstances the direction of music in that cathedral would not be a bed of roses.

In what are called in England the Nonconformist well-trained choirs. Attracted by the notice that my old pastor, Dr. Reuen Thomas, was to preach at the City Temple, London, one Sunday evening, I visited that chapel. Here the conditions were distinctly more favorable for a fine musical performance, if one may be allowed to consider the music from a concert point of view. The choir, some forty in number, and surpliced, are grouped around the organ, which is placed in an elevated position over the pulpit. I did not learn the organ builder's name, but the instrument is a very sweet-toned one, and I remember hearing Guilmant give a recital on it in 1886. The service here, like the service in our non-Episcopal churches in the United States, has been very much modified by the liturgical tendencies of the day, and in force and impressiveness it seemed to me to be a distinct advance on the ordinary Nonconformist church ser vice. While I speak from a Nonconformist's standpoint myself, I must admit that the environment which is the result of an ordinary hall-like room with bare and often ugly furniture and no attempt at appropriate architecture or decoration, is not con-

ducive to the most helpful church service. Scotch Highland town, Oban, in the land of heather hands alternately, using the other hand on the organ-

way to the "Wee Frees" kirk, attracted by the state. ment that the pastor of the church was the chairman of the "Wee Frees" ecclesiastical organization. Whether we heard the pastor or not, I cannot say: we did hear a sermon of the good old theological type, with many allusions to the next world and very few to the present one. There was no organ here; for the "Wee Frees" believe the organ to be an invention of the Devil, and the choir was composed of a few young men and women who seated themselves below the high pulpit and assisted the precentor. This worthy was a very modest gentleman who kept As to the choirs in the his eyes fixed on his psalm-book, pitching the tunes out of his own head and sometimes getting them too high. Aside from the four psalms, sung sitting, and the three or four long prayers offered while the congregation stood, there was little or no liturgy. In a few days we had passed from the "fretted aisles" and magnificent dome of St. Paul's to the unpretentious meeting-house in Oban. After leaving England, we went to Cologne and

heard vespers in the cathedral there. Despite the great size and majesty of the building we were loyal to York Minster. There is not by any means the venerableness about the Cologne Cathedral that there is about the English cathedrals; it does not seem hallowed as they do, yet one cannot roam through its aisles without being impressed with its beauty and grandeur. Here the service was entirely Gregorian, very brief, and not particularly interesting from any point of view. The organ was of the plain old type, with plenty of mixtures and rather harsh reeds, much like the Geneva organ in effect, though not so bad. In the course of our wanderings we came to Lucerne. and, of course, had to go to the cathedral (a very modest cathedral), to hear the organist play the celebrated "Thunder Storm." We went at mid-day to the extra recital prepared for the insatiable sightseer, so that we missed the twilight recital with the dim lights; but the recital interested us very much notwithstanding. The organist, Mr. F. J. Breitenbach, is a solid player and evidently a first-class musician The organ is not suited for the playing of the softer and more sentimental type of piece. Many of the modern pieces, like Wolstenholme's "The Answer," Lemare's "Romance" in D-flat, or Hollins' "Andante" in D would be practically impossible on this organ, owing to the scarcity of both fancy and soft stops. The Vox Humana in the Lucerne organ is fairly good, but the full organ has too many mixtures and it suffers from the absence of the thirty-two foot

In England, I found it to be the usual custom for organists to play after the service. In this way, we heard more or less interesting music, and I was pleased to notice that while the classical organ music -fugues by Bach, etc .- were used in a good many places, the organist played transcriptions, especially from the modern composers, Wagner, Tchaikovsky, etc. At Wells Cathedral, Rev. Dr. Davis, the very clever organist, played the prelude to "Parsifal," one Sunday afternoon, and at Durham we heard something from "Lohengrin." We were very much amused at this last cathedral at the wrath of the verger who took us around. He was very much disturbed because the organist played after service and therefore churches, there are many instances of fine organs and made it impossible for his (the verger's) lecture to visitors to be heard. He said he did not see any sense in the organist's playing after service, anyway. Mr. Noble, at York Minster, gave several recitals, and we were fortunate enough to hear one. He is one of the most interesting and versatile players that I have heard, and his programs were remarkable for their catholicity. At Geneva Cathedral we heard an organ recital, but the less said about this the better.

One of the most curious organ recital experiences we had was in the little Queen's Hall in London, where Mr. David Clegg gave a recital on a Brindley & Foster organ of seventeen speaking stops, two manuals, extended (as the builders claim), by their new system, to forty-two speaking stops. Mr. Clegg has made a great deal of a sensation in the organ-playing world of Great Britain, and, if he could rid himself of numcrous eccentricities, would take a high rank. The only thing that can be said against his playing, aside from these eccentricities, is that he has not apparently a well-developed sense of rhythm. He played a long program without notes, showing astonishing facility both with hands and feet. There were two celestas, It is a far cry from London to that beautiful little the rear, which he played with his right and left and mists. One rainy Sunday morning, we found our Near the organ on a projecting support he had a

mall model of a church, which was lighted from the teaching of music, the American opera, the American isside, and this was apparently to illustrate in some may his fantasy "World and Church," which was on his program. This will give an idea of the curious

We heard two quite famous out-of-door bands perform-one in Geneva, l'Harmonie Nautique de Genèva, and the other, "The Besses o' th' Barn" band in London. The first-named is a good band of the type which Sousa has made so famous, with a full accom miment of wood wind, French horns, and a few dring basses. Their execution was remarkably fine and the whole thing very enjoyable. "The Besses o'th' Bern" band is a brass band, pure and simple, numbering twenty to twenty-four people, and is probably the most famous organization of the kind in Great Britain, having won prize after prize in comretition. I was very anxious to hear them and anticipated a great advance over the ordinary brass hand in color and general musical proficiency. The and turned out, however, to be simply a company of lasty players who executed the music with com-

mendable precision. One great disappointment, musically speaking, was a performance of "William Tell," August 23d, in the Grand Opera House of Paris. The conductor was Paul Vidal; the principal men-singers were Addre, Note, and Chambon; the orchestra numbered about seventy; there were eight double basses and I was much surprised to see that the gentlemen of the archestra dressed in business suits. Bearing in mind the reputation of the Grand Opera in Paris, I extoted a performance above all criticism. I was surprised, therefore, at the overture, which though wayd with much precision, was as vulgarly done as lever heard it, the brass drowning out the strings. and the whole thing going in slap-dash style. The solo singing was uniformly loud, and the trio for the men in the second act was simply what, as a boy, I med to call "hollering." There was also absolutely no piano: all the voices had a tremolo very much like the slow tremolo on the organ. The chorus sang in tune but without any dramatic action. Altogether the performance was not only without distinction but had much that was positively irritating. One very curious thing was the claque, which still has a strong hold at the Grand Opera House. This consisted of about forty gentlemen seated in the middle of the house, who applauded with much power and unanimity at a signal from the leader. I was much surprised to see that they did this at the most inopportune places. Altogether this performance was a dis-

tinct reflection on French musical taste.

After the French opera performance and the organ

at Geneva Cathedral, it was a relief to get back to perfidious Albion," to dear "unmusical England" and hear some good music well performed, in this ease by the Queen's Hall Orchestra, conducted by Henry J. Wood. This orchestra is somewhat smaller than our Boston Symphony orchestra, having only twelve first violins and six double basses. strings, despite their relative scarcity, are very fine indeed and were able to hold up their end very well against the fortissimo passages of the brass. The tuba playing was simply magnificent, and softer playing by the strings and horns I have never heard. In the air from the "Suite in D," by J. S. Bach, for ustance, at the very end they make a diminuendo which is sensational. The Queen's Hall seats about twenty-five hundred people, I should say. The seats are removed from the floor for the promenade concerts and people may smoke and move around as much as they like. As a matter of fact, however, they stand perfectly still so long as the music is going on. I herer have been at concerts where the artistic atmosphere was so fine, where there was so much warmth of feeling, and yet where the warmth of feeling was tempered by the right sort of conservatism. Wood is a very remarkable conductor and gave the finest pertermance of Beethoven's Fifth Symphony that I have ever heard, although I have heard it given by Nikisch, Gericke, Paur, Theodore Thomas, Richter, August Manns and others. Never till I heard Wood direct it did I find the last movement just right in length. It had always seemed to be tiresome before.

Just a word of general impressions. I do not Umpathize at all with that spirit which arrogates the English and Americans the lead in world afhirs; neither do I believe that the Americans in particular are mere children in all that relates to art and literature. On the contrary, I see no reason whatever to be ashamed of the present status of American music, whether one considers the American

composer, the American pianoforte and organ builders, or the pianists, organists, and vocalists of our native land. I feel sure that while Europe possesses the libraries and much that is of the nature of the original sources of inspiration, we may look forward to a glorious future for the art of music in the United States.—Hamilton C. Macdougall.

THE early sixties of last century witnessed ORGANIST'S ENCOUNTER my first Sunday's per-WITH "WOLVES." sweetest little organ

imaginable. Its tone was purity itself. To sing to it was real inspiration. On that sultry afternoon in July, what with the hum of bees among the clustering flowers outside, the monotony of the sermon, and the rhythmic snoring of the blower, I dropped to sleep and dreamed that the arch-fiend, attired as a doctor of music, whispered in my ear: "There are wolves in your organ!" This startling announcement awoke me just as the preacher uttered the word "Lastly," and hurriedly turning over the leaves for a concluding voluntary, I chanced on a little Fugato movement in Ob, which, after the benediction, I played fortissimo on the full organ. But, wonderful to relate, instead of the proper sounds, I heard every interval wrong-literally wrung or twisted into false relation Then, as the fugue "broadened and thickened," the tortured wind, forced into unsympathetic vibrations, instead of singing, howled outright; the blower, bliss fully unconscious of disharmony, fell asleep. denly, the bellows collapsed; the wind escaped with a deep sigh of relief; all was silence-except, alas! in my brain, where those strange, impossible chords continue sounding, forever unresolved and unresolved able. How oft in the stilly night I hear THE WOLVES!

Plainly speaking, that organ-one of the few survivors from the wreck-retained intact the old meantone tuning, now obsolute, with its good keys and bad keys. The old organists, wisely restricting themselve to the many good and true keys, studiously avoided the few bad and false ones. Shirking nature's penalty for trespess into forbidden keys-namely, the encounter of harsh intervals, technically called "wolves" -arch-fiends had suggested the plausible expedient of equal temperament, making all keys wrong, albeit hearably wrong because equally and consistently wrong! Controversy ensued. Bach, as arbitrator, advocated the new tuning as being the lesser evil, and as a clenching argument composed his immortal "Fortyeight," Today, the mother-wolves are exterminated from organ and piano, but innumerable cubs, ingeniously disguised as innocent lambs, escape undetected. Few organists know how much esthetic pleasure they have lost in exchanging a few sweet apples for an abundance of sour ones. But why regret? Things might be worse, and "where ignorance is bliss 'tis folly to be wise."-The Musical Herald.

On the subject of appropriate wed-MIXTURES. ding music, which has been discussed recently in our columns, Mr. E. Minshall, formerly organist of the City Temple; London, cites the case of a certain well-known and eminent professor who once said that when he was an organist he always played the wedding party in with "Wretched Lovers," and as they left the church he played "Lord, forgive them, for they know not what they do." A story of another prominent musician is that he always selected music in the key of B-flat for weddings. "For," said he, "the key of two flats is certainly the most appropriate." We should say that a third flat was needed-for the man at the keyboard.

The new building for the First Church of Christ (Christian Science), in Boston, is nearing its completion, and will soon become the Mecca of thousands of Christian Scientists from all parts of the country in their annual pilgrimages. A large organ is to adorn the new building and will be constructed by the Hook-Hastings Co., who intend to make this instrument one of the finest in the country.

HANDEL IN A DUEL.

In 1704, Handel and his warm friend, Mattheson, singer and composer, have a falling-out. Mattheson is producing an opera; Handel is at the clavichord. They quarrel over precedence and proceed to fight a duel at the stage door. Mattheson's sword is parried only by a large brass button on Handel's coat. That brass button saved "The Messiah" to the world.

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The following article, by quite recently, and appealed to us as worthy of reproduction in these columns. We therefore translate t from the German for the pleasure and benefit of our readers:

"On no instrument," says Mr. Erckmann, "does the human eye rest with such rapture as on the violin. No other instrument, indeed, possesses such poetry in Its outlines nor does any other yield such enchanting tones. The violin is the mightiest magician of the music world. When Paganini held his bow above the strings, and let It fall with vchemence, his listeners heard the mighty thunder of a human soul. When he drew his bow across the strings so delicately, so tenderly, as to cause the tears to flow down the cheeks of the oldest and most experienced musicians, then, too, was heard the voice of a human soul. But when he shook from his sleeve, as it were, the prodigious pyrotechnics from the 'Carnivai of Venlce,' then the very devil himself was let loose, and many deeply affected old gentlemen even proclaimed that they dis tinctly saw Satan standing behind the great Italian virtuoso. That, indeed, was witchery,

"No one has more accurately summed up the wonders of the violin than Gladstone, who declared it to be the most perfect instrument in the world. During the past two centuries, violin makers over all the world have endeavored to increase the possibilities of the instrument. Not one, however, has succeeded in dolng so. And what is this marvelous influence which the violin has exerted over people who have possessed the choicest gems of the violin world, yet have died poverty-stricken in some ionely garret?

THE STORY OF LUIGI TARISIO.

"Dear reader, follow me to the little Italian village, Fontanetto, situated near Morara, in Piedmont, In this village, in the early part of the 19th century, lived an honest carpenter, named Luigi Tarisio. He mended tables and chairs for the peasant folk, and played occasionally at the rustic dances on some cheap violin.

but somehow or other, Tarisio became entranced with his violin. He began to examine other violins, and, before he could realize what had happened to him, he was violin-mad. llis cleverness at carpentry enabled him to repair broken instruments, and soon he forsook his trade and devoted himself exclusively to the mending of violins. Not long after this event, he began those journeys which were destined to prove of

uch great importance to the violin world. "Tarlsio's obvious poverty enabled him to gain admittance to every cloister. Humbly he would inquire whether any violins needed repairing. A cloister that housed no violins was, in Tarisio's opinion, not in existence. He soon acquired the reputation of being a dealer as well as a mender of broken fiddles; and he had little difficulty in exchanging, over a bottle of wine, a brand-new violin for the old one which needed renairs. That he was never scrupulously honest in such transactions one may readily imagine. He proceeded, as a rule, as follows: When an old emona, in need of repairs, was handed him for examination, he would bewail its wretched condition and speak most discouragingly of the possibility of mending the instrument to the satisfaction of the owner. when the latter's feelings had been worked upon to such an extent that he was giad of an opportunity to be rid of his violin, Tarisio would disclose to the an enthusiast. So the 'Messiah' remained in his posignorant eyes of the monk a new violin with shining varnish, exclaiming with great enthusiasm: 'How would you like to exchange your worthless old box for this heavenly violin?

"The deal was generally consummated. A new violin thus found its way into the cloister, and Tarisio went his way enriched with another Cremona.

"In this manner, Tarisio came into possessiou of "THE MESSIAH." Fritz Erckmann, appeared in the "Youe Musik-Zeitung," art. He wandered through Italy in every direction, art. He wandered through Italy in every direction, visiting every cloister, for experience quickly taught him where the precious Strads and Amatis could be found. And when his garret was filled with fiddles. ne selected some of the least important, placed them in a large bag, and journeyed afoot to Paris.

"Whether he was guided by instinct or by actual knowledge of an increasing demand in Paris for Italian works of art, it is impossible to determine We know, however, that in Paris, Tarisio discovered a profitable market for his instruments. His accurate knowledge of the characteristics of Amati, Stradivari, and Bergonzi startled the Paris dealers. This first trip to Paris occurred in 1827.

"In those days, Aldrice was one of the leading dealers in Paris. Imagine his astonishment when, one day, a dirty beggar with tattered clothes entered his fine shop, and, from a sack which he carried, emptied on Aldrice's table a number of violins which the dealer at once recognized as masterpieces. Naturally enough, Tarisio's fiddles did not immediately fetch the prices which he set on them. But, clever rogue that he was, it was just such a difficulty that ho had anticipated, and he shrewdly left at home his finest fiddles.

"When Tarisio visited Paris a second time, he found conditions already much improved. Aldrice was not the only dealer who hoped to find a gold mine in the cunning Italian. Tarisio's name had. in the meantime, been widely mentioned, and Aldrice, Chanot, Vuillaume and Thihaut vied with one another in offering Tarisio the highest prices for his wares. A market for such violins was thus created. The demand for Cremonas quickly increased, and Tarisio flooded Paris with his choicest specimens.

"Whenever the Italian visited Paris, he invariably spoke of a certain Strad of which he had knowledge and which was infinitely superior to all others in existence. No one, however, succeeded in persuading him to bring this fiddle to Paris, for the wily Tarisio was determined to arouse the greatest possible curiosity regarding this instrument.

"One day (it was at Vuillanme's house) while rapturously extolling the beauties of this mysterious Strad, he was interrupted by the violinist, Alard, who exclaimed: 'Ah, ves, your violin is like the Messiah: one waits for it always, but it never appears.' It was thus that the famous Strad known as 'The Messiah' acquired its name

THE "MESSIAH" STRAD

"The 'Messiah' is unquestionably the best preserved masterpiece in existence. It was made by Stradivari in 1716. In 1760, it passed into the hands of the wealthy music-lover, Count Salabue, of Piedmont. The name of this gentleman should long and gratefully be remembered, for the art-world is indebted to him for the preservation of some of the most beautiful Italian masterpieces. He kept his Stradiyari violina in glass cases, instead of playing on them, with the SOME VALUABLE says Arthur Broadley, "us result that they retained an appearance of newness VIOLINS. and excited the suspicions of many connoisseurs There is not the slightest doubt, however, as to the ness of 'The Messiah.'

"This instrument was sold to Tarisio after the death of Count Salabue (in 1827) and all the Paris dealers were naturally anxious to possess it. Tarisio, however, could not decide to part with his treasure. He was more than a dealer, he was a lover of violins,

session tili his death, in 1854. "In Italy, Tarisio was chiefly known as a repairer. It was not to his interest to be known as a dealer in the land which he deprived of its most exquisite violins. High np in the garret, over a restaurant in Milan, he established a sort of home for himself. No

key of this garret he always carefully guarded about

"One day, he did not descend at the usual hour from his garret quarters. This irregularity in his habits greatly surprised his neighbors, and after general debate as to what had possibly happened to him, they forced the door of his room and found on the floor the dead body of the fiddle dealer. As he iived, so he died, surrounded by his beloved violins. The whole room was heaped with fiddles; some in cases, many hung on the walls; here and there por tions of violins strewn about.

HOW VUILLAUME FOUND THE "MESSIAH" STRAD.

"Three months later, reports of his death reached Paris. Vuillaume hastened to Italy and presented himself to Tarisio's brothers, who lived in great poverty on their farm in Fontanetto. These brothers had in their possession six exquisite violins, among them the 'Messiah,' which Vuillaume immediately recognized. This he purchased and hastily returned

"The famous garret was found to contain 246 violins, for which he paid the heirs what seemed to them the enormous sum of about \$15,000. The 'Messiah' remained in Vuillaume's possession for twenty years. During this time no living hand touched the instrument. The siege of Paris, and the yet more dreadful days of the Commune, caused Vuillaume to tremble for the safety of his instrument. But these dreaded days passed away without injury to his treasure.

"After Vuillaume's death, the 'Messiah' passed into the hands of his two daughters. The violinist Alard, who married one of these ladies, had the violin appraised, and paid his sister-in-law her stipulated portion, which amounted to \$2500. When Alard died, this famous violin was bought through the London firm of W. E. Hill & Sons, for an en thusiast in Edinburgh, Mr. R. Crawford, who paid for it the enormous sum of \$10,000.

"When the 'Messiah' was exhibited in London, in 1872, the Rev. H. R. Haweis, who was a great fiddle enthusiast, wrote the following description of the instrument

"'For the first time, this perfectly preserved instrument has been viewed by thousands who heretofore have regarded it as a myth. The model is large; the back consists of two pieces; the wood through beautiful. The f holes are beautifully cut, the left one being somewhat lower than the right. This peculiarity occurs so frequently with Stradivari that one is inclined to believe that Stradivari did this in tentionally. In this violin we have an opportunit of seeing what the Stradivari "corners" truly were The "corners" of nearly all well-known specimens have been worn away, but in the case of the "Messiah" they have remained uninjured and are today practically as Stradivari made them. The beauty of the purfling is incomparable, and the whole instru ment is covered with a thick, deep, red-brown varnish. One might easily imagine that the instrument had been varnished but a week ago. Vuillaume had lengthened the neck, The scroll is delicately carved, one side being somewhat lower than the other, and its outlines are strongly accentuated by black varnish. This black varnish has disappeared from nearly all other instruments, but the "Messiah" clearly shows in this respect the master's intention. Stradivari's in tention was that the whole figure should be seen at a glance. Neither the purfling nor the black varnish can possibly beautify the tone. They are simply evidences of the art-instinct of the old Italian fiddle

makere ' "THE late David Laurie to tell an interesting anecdote respecting the fiddle known as

the Messiah Strad. 'I went to Paris,' said he, 'to call upon Vuillaume, chiefly in order that I might get glimpse of the famous Messiah Strad. Vuillaume was in one of his mysterious moods. I made known b him my desire to see the Messiah He said: will show you the violin; come this way." I entered a room in the centre of which was a large dining table, and on this dining table rested some object concealed by a cloth. With an impressive gesture Vuillaume took off the cloth, and to my astonishment there appeared seven violins exactly alike. Said M. Vuillaume: "There is the famous Messiah." 'Bnt,' replied, 'there are seven of them.' "Exactly." said Vuillaume. "it is your duty as an expert to tell one visited him, no one knew his occupations. The which is the Messiah, and which are the six copies

that I have made."' Although Mr. Lawrie brought all his professional knowledge to bear, he could not for the life of him tell which was the real Strad and which were the copies.

Perhaps the most interesting violin in the world is the Joseph Guarnerius violin, now in the museum at Genoa. This instrument is the violin on which the famous Paganini played and which he acquired in the following way: Paganini in his early days was a slave to the vice of gambling. On one occasion he was so unlucky that all his money, his jewelry and eren his violin had been lost at play. Arriving at Leghorn (at which place he was to give a concert). Paganini was in sore straits; he was, however, for tunate enough to meet an enthusiastic amateur-M. Livron, a French merchant. M. Livron was the proud owner of a most magnificent Joseph Guarnerius violin. On hearing of Paganini's predicament, M. Livron not only lent the artist this superb instrument but he also attended the concert. So astonished was he with the virtuoso's marvelous performance that, when Paganini approached him in order to return the violin, M. Livron at once exclaimed: "I shall take care never to profane the strings that your fingers have touched; it is to you now that my violin belongs." The violin was, on Paganini's death bequeathed to the city of Genoa; the last time that this instrument was played was on Saturday, May

The now famous young violinist, Hubermann, accepted the invitation of the Mayor of Genoa to play upon Paganini's violin. The instrument was removed from its case, the seal were proken and, after being fitted with strings, etc., the instrument around which hangs the glamour of the weird Italian's personality was caused to sound. "At first the tone was dull and weak; but very soon," says Hubermann, "I was lost to all around me. The beauties of the Guarnerius began to assert themselves, and the romantic side of the situation appealed to my listeners: it seemed as if the spirit of Paganini entered into my playing."

Perhaps the highest price ever offered for a violin was the twenty thousand pounds proposed by a wealthy American for the Paganini Guarnerius; but even this vast sum did not tempt the municipal authorities to depart from the conditions attached to the bequest, that is, that the violin "must remain in Genoa for ever and ever."

Some of the finest instruments have names, thus The "Messiah," the "Dolphin," so styled owing to the varying lights thrown up by the most beautifully figured wood of which it is composed; the "Gillott" Strad, so called owing to its former owner being Joseph Gillott, the well-known pen maker (this violin is now known as the "Emperor," and is in the pos session of Geo. Haddock, Esq., the well-known violin teacher and collector). The "Capt. Kidd" Strad is a 'cello, and was played upon by the late Leo Stern. The "General Oliver" Strad is also a 'cello, and was presented to Signor Piatti by the general of that name; the instrument is now the property of Herr Mendelssohn, a banker of Berlin.

Some of the finest players use Strads. Joachim has three; two of these were presented to him by hls admirers. Kubelik also plays a Strad, which was the gift of an admirer of his playing. Lady Hallé plays a Strad. And now our young English violinist, Miss Marie Hall, has discarded the Amati violin lent to her by her teacher and plays a most beautiful Stradivari, the price of which is said to finest and most valuable instruments are in the hands

of wealthy collectors or of rich amateur players. The writer has heard of several lucky finds, but it is seldom that the instruments of Stradivari or of Guarneri go a-begging. The most that bargain pounds a violin of one of the lesser known makers; even some of these may realize twenty, thirty or even a hundred guineas. Perhaps the most authentic eighty years ago the instrument now known as the Strad was taken to Messrs. Betts, the violin makers in the Royal Exchange, and was offered to them over the counter for the modest sum of one pound. Mr. Betts, of course, bought the violin, and it turned out to be a magnificent Strad of the best tained the violin until his death. It is now valued at two thousand pounds, and is considered to be one of the finest specimens in existence.

A YEAR ago, or more, the elever editor CATGUT. of the N. Y. Evening Journal wrote a

lengthy editorial article on catgut, in which he rhapsodized most amusingly on the beautiful uses to which a dead cat may be put by a skilled maker of fiddle strings. This writer, though generally well-informed, was actually under the pression that the term catgut, as applied to fiddle strings, meant literally the intestines of a cat. Had he taken the trouble of acquainting himself more accurately with the subject that aroused his enthusiasm, he would naturally have given the teline family no credit for the "beautiful musical possibilities" of their internal anatomy.

All of which we briefly mention so that some of our readers may not, like the editorial writer in question, be misled by the term catgut employed in the follow ing article. For this article we are indebted to The Morning Post. The experiments made by Dr. Benton should interest all players; and we have no doubt that many of our readers will be astonished when they learn the results of actual, scientific experiment with a fiddle string.

"Catgut," says The Morning Post, "as used in violin strings, has the specific scientific interest that it is an elastic solid which is intermediate in its properties between rubber and the metals. An exmination of its elastic properties has lately been undertaken for the Carnegie Institution by Dr. J. R. Benton, and a preliminary note discloses some interesting results. For example, the E string of a violin, which was the example of catgut used in the experiments, was shown to have a breaking strain equal to 60,000 lbs, per square inch. It is therefore nearly as strong as copper wire, and must be classed as one of the strongest organic substances, far exceeding all kinds of wood (less than 20,000 lbs, to the squar inch), leather (5000 lbs. per square inch), and hemp ropes (15,000 lbs. per square inch). Musical strings, as sold, are twisted, and tend to untwist when sub jected to tension, and to twist up again when tension s removed. In order to study their elasticity the twist had to be removed, which was done by soaking the string in hot water. In these circumstances the string becomes very soft and contracts greatly in length. It then behaves very much like rubber and can be stretched like an elastic band. The tendency of E strings to break in dry weather is well known, and is due, of course, to the tendency of the string to contract with the decrease of moisture. The actual tension required on a violin E string to produce the proper pitch of 640 vibrations a second was computed by Dr. Benton by the well-known formula for the transverse vibrations of strings. It works out at about half the breaking load, so that when a violin E string is striking its proper note it is sustaining a strain equal to about 30,000 lbs. to the square inch.

A NOTE ON PRIMARY TEACHING

IT is related of Frederic Wieck, the father of Clara Schumann, and a celebrated piano pedagogue, that he thoroughly recognized the fact that children cannot take in too much at a time, and that development must be natural, that is, from practice to theory, and not from theory to practice. In his very first lesson Wieck would instil Taktfestigkeit (steady time-keephave run well into four figures. But most of the ing) by making his pupils count aloud quite rigidly at first without any music to it; so that they should only have to pay attention to time, and not have to listen to sound as well. Then he would turn to the piano and play first in simple, even beats, the pupil continuing to count to them. Thereupon, suddenly, h hunters may hope for is to pick up for two or three would introduce the rhythmic variation of a dotted note, which usually the child would follow in its counting instead of keeping on steadily (laughter). When steadiness was instilled he let the child use case on record is the case of the "Betts" Strad. About its fingers, taught it the notes on the piano, made up little exercises and studies suitable for it, and taught little melodies without any book, until there was quite a solid musical foundation, added to a primary control of arms, wrists and fingers. Also he would awaken the emotional sense of the elements of music by, for instance, at once making the children turn period. Although often asked to sell it (as much as their backs and see if they could distinguish beare hundred pounds being offered), Mr. Betts retween the major and minor chords. He used to ask them "which laughs and which cries?" It would often be a whole year before he would teach them

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Modulation to Remote Keys

The editors of THE ETUDE are glad to receive words of appreciation from its readers. The following was received from the Sisters of St. Ann's Convent in British Columbia:

"We think your highly-esteemed journal THE ETUDE, is becoming more instructive and interesting every year. We were so glad to see in the TEACHERS' ROUND TABLE, of October and November, the very plain and simple explanations given therein on modulation. We have long desired to see this interesting subject treated in so plain and practical a way Speaking for ourselves, we can say that the writer has supplied a long-felt want. We believe many other teachers might say the same. We hope the subject will be continued in succeeding numbers,"

Others of our readers of the ROUND TABLE department have been inquirlng why I have discontinued the papers on modulation during the past two months Partly because they were crowded out by other matter, partly because I thought it would be a good plan for those interested to practice thoroughly the exercises given, and partly because of an able paper on the subject by Mr. Wilkins, in the November num ber, which furnished considerable matter for additional study, enough to keep elementary students puzzling for some little time. But because Mr. Wilkins' paper was along a line so entirely different from that which I was planning, I will finish my scheme in this issue. As I stated in my first article, I have had a number of letters asking for a simple means of passing from a given key to others of a remote rela-

The relationship of keys is determined by the numher of tones they have in common. The relationship of C and G is near, because they have all tones in common except one. The relationship of C and (4flat is remote, because they have only one key in common. When keys have many tones in common, it is easy to fiad a chord in common by which one can pass from one to the other. When they have but few tones in common, a more or less circuitous route has to be taken. It is impossible in an article of this kind to give a very full treatment of modulation to remote keys, as it presupposes a comprehensive knowledge of harmony on the part of the student. I will herefore give formulas whereby transitions may be quickly and simply made, leaving recondite modulations to farther theoretical study. For this purpose I will use C major as the initial key and write modulations to all the other keys, and the student having mastered these can readily learn to transpose them into the other keys.

It will not be necessary in this table to write and add the cadence. separate modulating formulas to the minor keys, as too large a number of them is likely to prove burdensome to the student's memory. In actual practice there is not so frequent need to pass to a minor key as to a major, and when the need arises there are two very simple means of reaching the minor key without adding seriously to the number of your formulas, as I shall show the student readers of THE ETUDE in what immediately follows

In every modulation there are three members: (1), the key which you wish to leave; (2), the transition chords, (3), the final cadence. The eadence is necessary in order to establish the new key firmly in the mind; otherwise there will be an instinctive ense that one should immediately turn back and rethe former articles I have omitted the final cadence, but in future you should always complete your modulation with it. A good cadence is the following succession of chords, which may be enlarged upon by the player at his pleasure, after he has acquired experience and facility



The simplest way in which to reach a minor key ls to make a direct passage to the opposite mode; that is from major to minor mode of same key name by means of this cadence. Its use is shown in the



This is a modulation, for the reason that the opposite mode is a remote key, having considerable difference in signature. The passage, although rather abrupt, is practicable, however, because the dominant or key deciding chord is the same in both keys. You will notice, however, that in this case the second member of the foregoing modulating formula drops out. If now you wish to progress to any minor key, make your transition to the major key of the same name by means of one of the following formulas, whichever is most suitable for the case in hand, and then pass directly to the opposite mode. When you have thoroughly mastered and made your own the material supplied you in this article, you will be able to begin to figure out modulations for yourself, and doubtless will be able to work out modulations that will carry you more smoothly to the minor keys. Indeed, very many of these modulations can be very much improved in effect by enlarging them. Study the modulations in the pieces you are playing and examine how they are constructed. You will be able to find a great deal of assistance in this way.

In the October ROUND TABLE, directions were given for constructing a diagram showing what is known as the circle of fifths. Following this circle, which will show at a glance the number of degrees each key is from the starting-paint, I will give a list of modulations to all keys, which will serve as a handy reference table

1. Tonic to dominant, a nearly related key which has already been considered. You will now do well to combine the seventh chord with the tonic six-four,



2. Tonic to supertonic, or up a major second. Two keys removed. Easily reached on the principle of the ambiguity of chords. That is, every major key has three major triads; it will be evident, therefore, that each of these triads may be in three major keys. The tonic of C, for example, may be the subdominant gain the initial key. In the examples I have given in of G, and the dominant of F. As each minor key has two major triads, it may also be the dominant of F minor, and the submediant of E minor. By this principle you can, with the three major triads, make your way to ten different keys. In the next example the triad on the third degree of C is the supertonic



3. Tonic to major key on the submediant, or down a minor third. In this the direct passage to the opposite mode. A minor to A major, is used



4. Tonic to major key on the mediant, or a major third up. In the following the second chord is taken as the submediant of C, and left as the subdominant of E minor; the third chord, the second inversion of the tonic of E major, takes the place of the second inversion of the tonic in E minor



5. Tonic to major key on the leading-tone, or minor second down. Five keys removed. Rather a short cut, but possible in view of the relationship of the second and third chords, which may be considered as tonic and dominant in E minor, the dominant being quitted as the second inversion of the tonic of I



6. From tonic up an augmented fourth, or down a diminished fifth. Six keys removed, the dividing line in the circle of fifths. Somewhat abrupt, but as well as can be done briefly with only plain triads.



7. Tonic to major key on the subdominant. Having finished the sharp keys, that is, assuming C as our starting-point, we will now pass down the other side of the circle of fifths through the flat keys. Observe, however, that in starting from any other key it will not be all sharps nor all flats, in either direction, but partly each. Observe also, by the way, that a good modulation should introduce the note that is not common to the two keys. In the two following modulations to the subdominant, already given in a former article, the first is the best because it introduces the note B-flat which is not in the key of C, while the second is poor, as it does not introduce it.



8. From tonic to major key down a major second. An easy transition, as the subdominant of C is the dominant of B-flat.

a From tonic up a minor third.



The foregoing may be analyzed a little more closely. The first chord is taken as the tonic of C, and quitted as the dominant of F minor. The second is taken as the tonic of F minor and left as the supertonic of E-flat major.

10. From tonic down a major third.



11 From tonic up a minor second.



It may be well to add, that in any case where the dominant triad is used, the seventh may be added

12. From tonic up a diminished fifth, or down an augmented fourth.



STATE MUSIC TEACHERS' ASSOCIATIONS

[THE ETUDE is pleased to give space to the following letters from the presidents of two of the foremost associations of music teachers. We trust that our readers will carefully ponder over what Mr. vidually. Schmidt and Mr. Sacks have to urge. Organization, thorough and complete, is the keyword to success in earnest teachers. the profession .- The Editor.] Dear Mr. Editor:

May I call the attention of music teachers throughout our country to the value of our State and National Associations, through the medium of your magazine?

It is a strange thing that teachers do not see the importance of an organization of this character. The Associations that now exist depend upon a few hundred members who to all appearances represent the erate. music teachers of their State.

State Associations should attract not only the socalled music teacher, but also supervisors of music in the public schools. This is a great, probably the greatest, field for musical advancement in our land. Why, then, should these teachers of music not attend a music teachers' convention?

Music teachers are inclined to remain by themselves, to dig along their own little furrow from youth to age. They forget that by uniting with an organiza tion which stands for advancement in all lines of their profession, they are doing the very best thing possible for their individual advancement and success. Combination is the watchword of today. Why, then, should any remain aloof from organizations already well established?

A musical convention attended by thousands of carnest teachers would be not only an inspiration to work, by reason of the increased enlightenment on

every member, but would be a potent force in the advancement of music, and in the raising of the professional standing of the music teacher. Our Associations should contain only good teachers, so that membership would be a criterion of one's ability. Music will never be a recognized profession unless some legislation can be secured which will insist upon a certain degree of efficiency. A few hundred teachers in a State which may contain many thousands, will never be able to secure such legislation. But thou-

sands of teachers surely would. It is the duty of every teacher to join a State Association, and not only to join it, but to work with and for it. We can accomplish a world of good together. Singly, our efforts, though good, are in every respect minimized .- Carl G. Schmidt, President N. Y. State Music Teachers' Association.

THE ETUDE

Our Association has done good work during its ten years of existence. The general influence exerted has been characterized by unselfish endeavor and faithful service in following the objects formulated in our Constitution and By-laws-the betterment of the condition of music in Missouri

Following are a few of its specific accomplishments: 1. We have elevated the standard of public taste in music in every town and its surrounding territory where we have held conventions.

2. We have introduced the study and practice of singing in the public schools of over thirty towns. which have engaged professional teachers as supervisors of the music.

3. We have given opportunity to a number of soloists to appear at our conventions; our essays and discussions have covered a wide range on various phases of the art of teaching

Among the immediate aims of our Association are the following: 1 The establishment of a Chair of Music at the

State University. (It may be of interest to know that the President and the Curators of the University are heartily in favor of this, and have promised their unqualified assistance, so that we hope confidently to see this cherished plan realized at the next meeting of the Lorislature)

2. The appointment of a supervisor of music in all towns of 2000 and over, throughout the State.

3. Encouragement to the Missouri composer by offering prizes for the best compositions in various styles, without restrictions concerning copyright, and by having the successful compositions performed at our annual convention.

4. The requirement of a certain standard of attainment from all teachers.

Among our present members may be found many of the foremost workers in music in Missouri, but we want every well-meaning teacher to become a memher for several reasons:

1. We are striving to ameliorate the condition of teachers, to improve the standard of teaching, and to educate the public taste, and can do so a hundred time more effectively in an association than indi-

2. We need the moral and financial support of all

3. We need to free the music profession from the taints of envy, jealousy and commercialism now so prevalent.

It cannot too often be said that the dignity of music as an art and profession must be maintained, and since our Association is pledged to this by the purity and loftiness of its aims and ideals, it would be a reflection upon the entire music profession of our State if it were permitted to dissolve or degen-

Teachers seem to forget that the profession of music teaching is a noble calling. Music is perhaps the finest of all arts, and requires on the part of its would-be successful followers a devotion and concentration of purpose that should make the pursuit of the highest ideals of our nation a constant pleasure to

Many sincere teachers, on reading the above, may yet feel that the musician's development must be worked out individually; that in the present state of things, combined endeavor is practically fruitless, and they would not expect to receive any personal benefit from our Association by becoming a member. To such I would urge that the advancement of the general state of musical culture and elevation of standards will bring about a condition of affairs that will make it far pleasanter for each of us to do our

musical matters and greater encouragement given us by the public, and it would also make the struggle of the young teacher for recognition and patronage far less bitter than it is now .- Nathan Sacks, President Missouri State Music Teachers' Association.

THE MUSIC OF THE BALKAN GIPSIES.

BY W VON HERRERT.

THROUGHOUT Southeastern Europe, excepting Greece, the professional practice of music is in the hands of the gipsies, who are considered and treated throughout the Orient-by Christian, Jew and Moslem alike-as accursed, unclean outcasts, indeed, as barely human. For this reason, the Balkan gipsy is pure in race. The so-called gipsies of England, the igeuner of Germany, the Bohémiens of France, are half-castes. The lowest estimate puts the number of gipsies in the Balkan countries at 700,000. To the Eastern gipsy the habitable world ends with the Austrian and Russian frontiers in the West and the

The reader may be interested in an account of several musical numbers as rendered by a typical gipsy band of eight or nine players, in a restaurant in Bucharest

There are no desks; there is no music, printed or written; there is no program. The leader gives a note (the D. by the way); there is very little tuning; he strikes a chord, and they seem to know what he wants. It is Suppé's "Light Cavalry" overture, played with irresistible dash by this typical gipsy orchestra-three violins in two parts, viola da gamba 'cello, guitar, zither beaten with hammers, Pan's pipes. They cannot read or write; they know noth ing of printed music; they have never heard of eighth notes or of quarters, or diminished this and augmented that, of notes that are dominant or sounds that are tonic. Not one of them has ever had a lesson, except from his father. Tribal tradition has taught them. This "Light Cavalry" is but artificially acquired. The leader heard it performed by a military band, thought it suitable for moncy-earning purposes, listened a second time, a third-perhaps a fourth and fifth, I know not-and had it by heart. Mentally he arranged it for his little band; got its members to hear it, twice, thrice; taught it by rote, and behold the result. They play it with the military precision which the piece demands—they who know not the idea "bar"! All they know of civilized musical time which their tribal music has not-is that you can, and must, count either four or three,

We sit out another piece of the light Vienna school. a military quick march of a Turkish type, then a Roumanian "hora," the national circle-dance, and at last we are rewarded. The leader rises once more and his expressive face shows that he is about to lay his soul bare. The other players do not, this time. straighten themselves and grasp their implements, but lean back in their seats with folded arms and knit brows, for he will speak to them in a language which they know and love. Only the zither player sits to attention, his eyes on the other's face: he will ac-

What we are hearing now, played on a splendid fiddle, is unique and indescribable. It is an unwritten and unpublished gipsy ballad, cavatina, rhapsodycall it what you like; they call it to strangers by the Turkish word "ghazel," meaning short, slight poem-handed down by tradition from generation to generation for centuries past. They say they sang

company

and played it when the gipsies were settled inhabi tants of India and spoke "Indian' (i. c., Sanskrit) pure and undefiled. It has no "time"; there is no audible division into bars or periods; there is hardly any musical punctuation; it strikes me as being en tirely in minor; and is quite simple in its structure. It is sad, with an unrelieved, overnowering sadness it is beautiful, not grandly, or prettily, or seronely but uncannily, beautiful; it is played with masterly skill and the utmost intensity of feeling. And it has made a tremendous impression; look at the audience and liston to the silence! It seems as if Saton has had a hand in the shaping of that soul-haunting melody. Its beauty is that of Dante's Inferno. But "melody" is a misnomer; so would be "tune"; and "theme" or "motif" would be quite misplaced; for these tarms imply something crisp and terse, something graspable and something that can be worked into polyphonic intricacies. All this it is not. It is simply a musical recitation, a parlando on the fiddle. -Monthly Musical Record.

ANNOUNCEMENTS by the PUBLISHER

WE have in preparation a volume of C. Gurlitt's piano compositions, containing the very best of his writings. A large number of volumes by Gurlitt have been published, all containing some good nieces. Our purpose is to take the best from all the volumes making one that will far surpass any yet published. Gurlitt, who recently died, was one of the most interesting of composers of light educational music All active teachers know that the new volume of ours will be useful with almost any pupil. The usual special offer will be made as on all new works of exceptional importance. In this case, the special offer price will be 20 cents, postpaid. Try at least one volume. This offer may be withdrawn at any time.

THE usual resumption of professional work after than usual this year. While we are never unprepared for the renewal of regular business, this season is fully testing our capacity-a small army of clerks being steadily engaged in filling the generous orders with which we have been favored, and as we attend to every order on the day it is received, the efficiency of the department is amply proven.

Apart from the unsurpassed excellence of our publications for teaching purposes and our liberal terms, we know of no better reason for the existence of such a large clientele than the mere fact that all orders receive prompt and careful attention at the hands of cultivated musicians and intelligent clerks. Although they are obtainable from any reputable music dealer, we find that a large portion of the musical public prefers to order direct from us, and were it not for the fact that we ulways take especial pains to meet the varied needs of teachers in every possible way. we are sure this would not be the case. That our business is large and stendily increasing we feel to be due to the established confidence in our ability to supply, without delay, just what is wanted, and upon better terms than can be had elsewhere,

WE have always striven to keep up our reputation for promptness and have long had the benefit of an excellent mail service, but our patrons at all points west of Philadelphia will be pleased to learn that owing to the recently inaugurated fast train service between this city and Chicago, connecting at that point with similar trains to more distant points between that city and the Pacific Coast, there is a gain of one whole day in the transmission of mails in either direction. We are now able to receive orders in the morning mail which formerly reached us late in the day or not until the next morning. This means even quicker and more satisfactory service than we have hitherto been able to give,

Before another month has begun, those interested in choir music will be looking about for Anthems, Services and Sunday-school Exercises for Easter. As usual, we have anticipated the annual demand for music for this occasion and are prepared to send copies for examination to interested persons. On our advertising pages will be found a list of our own publications suitable for Easter, any of which we will cheerfully send for examination. We allow liberal discounts on quantities. Let us supply your

A LITTLE later in the season there will be a great demand for music for exhibition, graduation, etc., and as it frequently happens that the procuring of suitable music is put off until the last moment, we urge our patrons to "take time by the forelock" and advise us at an early date as to their prospective requirements in these lines. We have an excellent assortment of music for four hands, six hands, two pianos four hands, and two pianos eight hands, both standard works and novelties; also two-part songs, trios, quartets and choruses for all voices. Our stock is particularly replete with music in these classes, and is at the disposal of our patrons for examination,

WE prefer but one return a year of the "On Sale" music, and that during the summer months. We are willing to correct any error that may occur. Should music need to be returned in order to assist us in the to our subscribers themselves to distribute. If anycorrection, the customer must mark plainly his name one desires to solicit subscriptions to The ETUDE as a and address on the wrapper, that we may know from business, becoming an agent, our subscription depart-

issue is progressing. The scope has been enlarged. All the literature of Handel is being examined, even his vocal works are being searched for material. There will be considerable letter-press work in the volume. Besides a sketch of his life and a portrait, there will be descriptions of the old dances and forms that appear in the book, a full account of such forms

The Call of as the Courante, Chaeonne, Passacaglia, etc., being ilandel that will be useful for every student, con taining only the most playable of his compositions. The special offer is continued. For only 30 cents we will send a volume when published.

THAT the "second half" of the teaching season is the Holidays apparently began a week or two sooner in full swing is amply evidenced by the many requests we daily receive for "On Sale" music to be sent subject to settlement at the close of the season: this feature of our business is original with this house and has no successful imitators. Our "On Sale Plan" is simplicity itself; we make no burdensome requirements, do not stipulate that any particular amount shall be purchased outright or place an unreasonably short time limit within which returns are to be made. The plan is a boon to a music teacher whether in a large city or in a country town; it simplifies the work of every teacher who tries it. We invite correspondence with regard to the "On Sale Plan." Terms and catalogues sent to teachers and Plan." Terms and schools upon application.

WE desire to give a little special instruction or information to our patrous on the question of express charges. On all shipments on which we prepay the charges we use a label plainly marked "Prepaid." Under no circumstances should anyone pay any charges whatever on a package so marked. If your express agent will not deliver without charges in such cases, it is wisest to refuse the package and is)mediately notify us.

We always prepay the charges whenever it is cheaper for us to do so. Otherwise, the label tells what the rate should be, and the express charges to be collected from the consignee.

OUR new music "On Sale" plan, which a large number of our patrons take advantage of, means the receipt of about 10 picces each month selected from our publications of that month. In other words. is only a portion of our new publications. We desire to say to teachers of large classes of piano pupils that we will gladly send our complete new publications, about 20 pieces each month, during the teaching season, "On Sale" under exactly the same terms as our present new music plan.

No DOUBT, large numbers of our subscribers have occasion to carry about with them a music stand. By special arrangement, it is possible for us to make an offer for a limited time of a black Japanned collapsible music stand enclosed in a substantial black leather case, post or express paid, for \$2.00. The transportation alone on this stand and case is 50

Do not forget that we also carry a full line of strings for all instruments, carefully selected for use during all seasons of the year.

ELSEWHERE in this issue among the advertising pages will be found a large part of our premium list. We have given during one year more than 10,000 premiums to our subscribers for getting subscriptions from among their pupils and friends. The most of these premiums were musical goods, collections of music, and books of musical literature. A glance at this list shows the extreme liberality with which such premiums are given. This is made possible because these articles we manufacture ourselves and figure them at their exact cost to us. Will every one of our ubscribers aid us a little in the broadening of our field? We will appreciate the effort if it is only one subscription besides their own. Free sample copies and scenery may be prepared with little effort and are cheerfully sent by us either to a list of names or ment will be pleased to correspond with them.

THE Handel Volume which we announced in last POPULAR NOVELS as premiums is a new feature of our Subscription Department. We have just made an arrangement with the publishers whereby we can furnish one of the following books for two subscriptions to THE ETUDE. One may be a renewal if you like but the other subscription must be new. The

> The Call of the Wild, by Jack London, Granstark, by Geo. B. McCutcheon. Raffles, by E. W. Hornung.

Dorothy Vernon of Haddon Hall, by Chas, Major

These \$1.50 novels in best bindings have been out iust long enough to prove their worth, but not se long as to lose any of their charm. Send \$3.00 with two names and addresses, and select the book of your

It is very important that subscribers to The ETUDE and patrons of the music business notify us immediately when they change their addresses. It is absolutely necessary, in sending this notice, to mention both the former and the present address, and to state whether the address is to be changed on the music account or on The ETUDE subscription list, or on both.

A MISSOURI SUBSCRIBER Writes regarding her premium for fourteen subscriptions:

"I received the Music Cabinet Saturday, Thank you for your promptness. I am highly pleased with the cabinet, and shall continue to work for THE ETUDE. Please send me more sample copies."

We receive hundreds like this. Our premiums are all of exceptional value and the best obtainable quality. We buy at wholesale and give our premium workers the benefit of the best prices and discounts.

THE DATE on each magazine wrapper indicates the last issue for which the subscriber has paid. A great many letters and misunderstandings could be avoided if this simple fact were only understood and watched. To illustrate-"Nov. 1905" on the wrapper under the name, means that the November, 1905, issue ends the period paid for in advance. When this date appears on subsequent issues, it is understood by the Subscription Department that the paper is continued with the consent of the subscriber, and remittance will be made later for all copies after that issue. No receipt is sent for renewals. The corrected date on the next wrapper is all the acknowledgment necessary.

PHILIPP'S "EXERCISES IN EXTENSION" will be continued on special offer during the current moath. These unique exercises offer the best material yet invented for the development of the hand in extension and for securing flexibility and certainty in all passages requiriag expansion of the hand, especially in the large chords and arpeggio positions. In these exercises the result is gained by direct practice at the keyboard without the use of mechanical appliances or other physical work. A systematic practice of these exercises will result in a gradual stretching of the hand and a great gain in finger control, bringing within reach of the players many passages ordinarily considered impossible. The introductory price during the current month will be 15 cents, if cash accompanies the order; if a charge is to be made, postage

"THE MOON QUEEN," a cantata for young people, will be continued on special offer during the current month only, after which it will be withdrawn. The libretto of this clever little musical play is by Wm. H. Gardner, the music by L. F. Gottschalk. It is one of the best works of this sort that we have ever seen. The dialogue is witty and amusing, the music catchy and full of go. The cantata may be given either in costume and with actions or without. It is not at all difficult of preparation and the necessary costumes expense. The time of performance is about 35 minutes. The introductory price will be 25 cents, postpaid, if eash accompanies the order; if the amount is to be charged on our books, the postage will be ad-

ANNOUNCEMENTS by the PUBLISHER

DER KLEINE PISCHNA (The Little Pischna), by Bernhard Wolff, will be continued at the special dvance offer price during the current month. This mume, which was originally intended to serve as introductory to Pischna's large work, has come into popularity among progressive teachers in the last few years. The work is a complete compendium of foundation technic formed in a modern manner. Each exercise is developed from a single technical figure which is carried out through all the keys. The work begins with the five-finger position and is logically carried out through the scales and arpeggios. The exercises in contraction and expansion, holding notes and in thumb crossing are particularly valuable.
One great advantage over all similar works lies in the fact that each exercise is written out completely. Every teacher should make a thorough examination of the book, one of the standard technical works.

The special offer during the present month will be 30 cents, postage paid, if cash accompanies the order. If the book is to be charged, postage will be addi-

A FEW FACTS ABOUT BALTZELL'S HIS-TORY OF MUSIC.

1 ALTHOUGH published but two months, the first edition is nearly exhausted. 2. It has been adopted by a number of schools, con-

servatories and music clubs as the most complete and practical text-book in musical history. 3. It has been warmly endorsed by leading teachers

and musicians. 4. It is the largest and most complete book for

class and club use in the English language. Brought up to 1906.

5. The arrangement of lesson material is pronounced the best ever offered for the use of teachers and pupils.

6. It had the largest advance sale of any of the publications we have issued.

7. It coatains 21 full-page illustrations, 70 smaller ones, and 52 music examples.

8. The price is \$1.75, with an extraordinarily liberal discount to schools.

THE MUSIC IN THIS ISSUE offers an exceptionally varied collection of pieces. Grieg's "Wedding Day" is one of the finest of his lyric pieces, and should equal in popularity the well-known "Norwegian Bridal Procession." Gounod's "Serenade" appears in a new transcription and makes a delightfully effective piano solo. Admirers of the modern French school will be pleased with Lacombe's "Air de Ballet," one of this writer's best pieces. Tchakoff's "Danse Negre" represents the work of nn experienced orchestral composer, who is very successful with characteristic rhythms and dances. His work is extremely melodious. Tourbie's "On With the Polonaise" is a majestic composition affording good practice in octave work and chords. C. W. Kern's "Ariel," a dainty valse caprice, is this composer's most recent composition, Trill's "Robinson Crusoe," a very clever little descriptive piece, is but little past the first grade of difficulty. "The Graces," by Wachs, is the four-hand number, a piece which is very popular as a solo, and should prove equally acceptable in duet form. Henry Parker's "What the Nightingale Sang" is a choice concert or recital song by one of the bestknown English composers. The refrain, in waltz movement in this song, is particularly taking. Brackett's "Dear One," a very pretty short song of the lullaby type, is suitable either for teaching purposes or as an encore song.

BUTTONS FOR MUSICAL CLUBS. Teachers and pupils are delighted with the Beethoven buttons we have supplied to them. We are pleased to sny that we are now able to furnish to our patrons a Mozart button, similar to the Beethoven, except that it has a portrait of Mozart on it. We will also continue our offer to send free to any teacher who has organized a club of her pupils, six buttons for the officers of the club. Additional buttons will be furnished for 30 cents per dozen, postage paid. The value of a distinctive mark like this, little though it be, has been proven to be remarkable. Teachers tell us that pupils are proud to wear the button on coat or dress. Order now while the supply lasts.

VOLUME I of the SELECTED CZERNY STUDIES, edited by Emil Liebling, is now off the press, and the special offer on this volume alone is hereby withdrawn. Vol ume I contains no less than 79 studies. They have been selected from all the easier opus numbers of Czerny, and comprise a wealth of technical material, splendidly prepared with all necessary editing, fingering and annotations, and closely and logically graded. Volume II is a direct continuation of Volume I, the material being chiefly selected from Czerny's intermediate works. It will equal Volume I in general interest and in the surpassing value of its material. During the current month, the special introductory offer on Volume II alone will be 25 cents, postpaid. if cash accompanies the order, or on Volume I and II if ordered together, 50 cents.

EVERY teacher of singing, every singer, every director of a school or conservatory of music who wishes to have a well-arranged and successful course of instruction in singing should examine Greene's "Standard Graded Course of Singing," published in four books, each intended to furnish material and a basis for n year's study, leading to graduation and preparing either for teaching or public singing. first three books are already on the market, the fourth and last is in the hands of the engraver and will be ready shortly. This contains material for thoroughly artistic singing and study in interpretation of the various styles of vocal music, giving to the pupil who has gained technical command through the use of the exercises in the previous volumes, the style and finish that a professional singer must have. Until Volume IV is ready we will accept orders at 40 cents each, postpaid, if cash accompanies the order; if a charge is to be made, postage is additional.

VOCAL STUDIES FOR SOPRANO OR TENOR. We have made arrangements to become the publishers of a very useful work by George Whelpton, which should be in the hands of every teacher and singer. The range is such that most of them can be used by any medium voice. The writers drawn upon in compiling the work are Abt, Concone, Vuccai, Bellini, Marchesi and Sieber, and include studies in the various technical forms, such as legato, portamento, staccato, embellishments, with special attention to the trill. In addition, there are a number of fine vocalizes for promoting style and finish. During the present month we will accept orders for introductory purposes at 30 cents, postage paid, if cash accompanies the order. If a charge is to be made on our books, postage is ad-

THOSE who overlooked our January 60 cent offer for six months' trial subscription missed a bargain. It pays to follow very carefully the advertisements of each issue! We are glad so many accepted the

DURING the past few years summer schools have become more and more a factor in musical education. They enable teachers to refresh their knowledge and prepare themselves for the fall session, and are of great assistance to students in preparing them to enter upon their studies in the fall.

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An organization has been formed in New York City to be known as the New Music Society of America, which has for im object to create conditions frowenth for the control of the control of

are still highly externed by connoisevers. Guaractive seems to have followed the model and principles of discussions to have followed the model and principles of discussions are seen as feet for the current on musical subjects. The preparament of the control of

com, being made director of the latter in 1880. He is constructed the Russian Imperial Music Scotery of Moscowiczon of the Russian Imperial Music Scotery of Moscowiczon and Marchael M

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ticular mention.

OUND to the peculiarities of German laws, Schumans—
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HUMORESQUES.

(mughter: "Why are some singers so stuck up?" Father: "It is the fault of the critics; they give them so many thrusts."

The Parent: "A composer, my child, is a person with a genius for music and the ability to express his thoughts in writing."

The child: "Then a critic must be a sort of decom-

Director Conried, of the Metropolitan Opera House, has been knighted by Emperor Francis Joseph. This the first time an American stage-manager has been so honored. The emperor has given us a sort of "first knight" performance.

Many persons say they love music, but judging from their actions it is doubtful whether they under stand the gentle art of making love.

"There's no use talking," said the oracle, "the public does like sound, and plenty of it. Why, I attacked a performance at the New York Hippodrome the other night and the orchestra was doing some fine work, while the audience was busily engaged in tete a tête work, perfectly oblivious of the music. Suddenly the cowboys appeared on the stage and rent the air with a chorus of pistol shots; instantly everybody was all attention, and several people declared they heard pins drop, between the volleys. Yes, the people love sound, particularly vigorous sounds."

AT THE MUSICALE.

"I take a great many liberties in my singing." said

"One of which," thought the silent man, "is singing before on audience

Enthusiastic Amateur: "He has wonderful execu-

Mr. Eardrum: "Yes, I believe it. I love music, but if he plays much longer he'll quench the last spark of music in me."

Miss Dubious: "Whenever I hear Mr. Fiddler play I have a peculiar, indescribable longing for some-thing, and I don't know what."

Mr. Certane: "I feel the same way, except that my longing takes a definite shape." Miss Dubious: "What is that?"

Mr. Certane: "I long for something heavy, like a

HER LITTLÉ JOKE.

Young Mother: "Our new organist reminds me of

Young Father: "Why so, my dear?" Young Mother: "He plays with his feet."

"I live only in my music," said the shabby-looking musician whom everybody had forgotten to pay.

"Are you really a lover of rag-time?" asked the

dyouevergentlereadertrytowritealittlerhyme Whentheneighbor's loud pianowasa working overtime? Doyourealizehowtoughitistomakeadecentshowing-

Have tothink ragtime when

A

Pianola's going?
—N. Y. Evening Mail.

First Roman (while Rome is burning): "Just listen to Nero's playing. Dost appreciate his mar-

Second Roman: "Hardly. I'm in the fire insurance business."-Brooklyn Eagle.

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The Chicago Madrigal Cub, Mr. D. A. Chippinger, musical director, gave a concert for the West End Woman's A. Chippinger, musical director, gave a concert for the West End Woman's A. Chippings and Chipping Chipp

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Baptist Church, Detroit, N. Y., Mr. Fred's Alexander,
Chojmanter, gave a rectind of Christmass music, December,

choleranater, gave a recital of Christmas music, December 1818. Visible Case December 218. Visible Case December 218. Visible Case December 218. Visible Case December 218. Visible Case 218. Vi

21st.
THE Beloit College Musical Association, Abram Ray
Tyler, conductor, gave its annual Christmas concert, De-cember 12th. Handel's "Messlah" was the work pre-

centley 12th. Hander's "Messiah" was the work preMs. W. D. Andersracox, of Alton, III., gave a lecture
recital before the Illinais State Toucher's Association on
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QUESTIONS AND ANSWERS.

Is the thumb used on the black keys except in playing chords or octaves?—A. B. P.

Formely there was a strong prejudice against employing the thinm on a black key if it could be avoided, and innance of ingeneity was exerced to contrive ingerings that wondered the strong of the str

What is considered Prof. John K. Paine's masterplece? How long has he been professor at Harvard?—Inquirer. How long has be been professor at Matrain — Inquirer.

Prof. Plaines music for tenor solo, male cloures and orchestra to the drug metal of the professor of the

Will you tell me some biographical facts relative to Carl Faciten, with whom he studied, etc.?—R. A. L.

They related the state of the s carf raction, with whom he studied, etc. —R. A. L.

And Pacifica, both miningin, 1844, studied with
Montag, applied and trainingin, 1844, studied with
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Some instances of this irregular rhythm may be found in Chopins early and little-known piano soniats in Cuntor, Op. 4 (the now movement), Alkins eighed in E. is used more frequently since Tchiktoway: it is not uncommon in Russian and French foils-songs.

Cun I learn orchestration without a teacher? If so, SIT Dawned Elega is virually self-sunshi in orchestration.

what hooks can you recommend — T. A. excess to a superstance of the property o

Is there any rule as to how high to lift the fingers in plano playing -G. B. A.

plano playing?—G. B. A.
Josef Hofmann, in an Ingenious article in "The
Theatre," not long ago, asserted the principle that the
slower the fingers moved, the higher they must be lifted,
slower than the state of the player they are the state of the
Joseph State of the state of the state of the state of the state of the
Joseph State of the stat

In the untempered scale, which is the higher, C-sharp or II-flat?-A.

or D-flat?—A.

C-sharp is higher, hence its instinctive upward tendency, and the natural tendency of the flat to descend.

This acoustle basis is of great assistance in understanding the rules of harmony.

What is the surest way to teach a pupil how to play two notes against three, or the opposite? Also four against three?—A nanious Teacher.

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COMMENTS ON EUROPEAN MUSICAL MATTERS.

BY ARTHUR ELSON

Accounts of the new Richard Strauss opera Salome, have at last found their way to this country The première took place on December ninth, but a synopsis of previous chapters shows many troubles before that happy consummation. First of all, a manager was needed; but the many eager aspirants cooled suddenly after coming to know the work Finally, Count Seebeck, of the Dresden Court Theatre. entered the lists, and his director, Von Schuch, grappled with the score. There was a report that 120 musicians were needed; but this was a hase slander. for a mere trifle of 104 sufficed to make all the noise the composer demanded. Among these were two new s-the Celesta, equipped with a keyboard and the Heckelphone, the new reed instrument re cently described in these columns. A new stage manager was imported for the occasion. The singer soon came to the verge of revolt, but being in per manent positions could not very well carry out their strike. Two weeks before the performance, Strauss himself appeared, to pacify the orchestra. "Sold, gentlemen, scold," he said; "it will relieve your

The performance of the work was superbly per fect. Frau Wittig as "Salome," Burrian a "Johannes." Frl. von Chavanne as "Herodias" is fact, all the cast, were keyed up to a high pitch by the occasion. The music displayed all the qualities that Strauss has led us to expect-absence of form, ahrupt boldness of modulation, lack of melody in the themes, even a disregard of the simplest laws of rhythm. But in spite of all these characteristics (we no longer dare to call them defects), the music dis played a frenzied power of utterance that swept every thing before it. At the end, the audience paused for many seconds, to recover from its amazement, then hurst into a tumult of applause. Composer, conductor, and singers were given a dozen recalls, and Strauss had to appear alone before the curtain thirteen times more before the enthusiasm was satis-

In the quarterly issue of the International Musical Society, Hortense Panum has a long and scholarly discussion on the harp and lyre in old northern Europe. The origin of plucked instruments dates back to the days of savages and the twang of their bow-strings. In fact, the nangs, a typical negro harp, is shaped almost exactly like a bow, but with five strings instead of one. History rates a more advanced form of harp as originating among the northcrn races; but it is found represented on Assyrial bas-reliefs, pictured in Egyptian relics, and described as the kinnor in Hebrew literature. It may well be that the enterprising Phoenician traders carried the Grecian lyre and kithara into the northern lands.

The Irish claim to have invented the harp, and Galilei gives them the credit of it. The name is said to come from the Italian city of Arpi, to which the Roman legions brought the instrument when returning from Britain. It is certain that the harp was more used in Ireland than in any other country. from the pre-Christian period almost to the present time. One of Ireland's greatest hards, Turlock O'Carolan, lived in the 18th century, a welcome guest at the castles and manors of his native land. Irish harp was strung in three rows, the middle one giving the chromatics.

The harp was in constant demand among the ancient Britons. The early laws of Wales mention its use as one of the three things that distinguished a free man or gentleman from a slave. The latter were forbidden to touch the instrument, even from et riosity; and it was exempt from scizure for debt, for it was presumed that a man without a harp had lost his social position, or been degraded to slavery. The harper's privilege of passing everywhere was often made use of in war. As carly as 495, Colgrin, besieged in York, received aid from his brother, who pene trated the hostile camp in the disguise of a bard-A similar story is told, though not proven, concert ing King Alfred and the Danes. The mediseval har of the Minnesingers and Troubadours usually took the small square form, called Rota, and was often richly ornamented. It was not until the invention of needly in the contraction of the contractio of pedals, in the early part of the 18th century, that the modern concert harp became possible, reaching





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Johannes Wolf's new German work on the history of mensural notation is evidently an authoritative affair, and could well bear translation. Our musical notation at present is lengthy and involved, as every orchestral composer will witness, but as yet no suc cessful short-hand system has been devised to replace it. It has been the product of several steps that seem to have required centuries for their completion.

The Grecian system of using letters was superseded, early in the Middle Ages, by the so-called Neume notation. This was little more than a visible aid to the memory, the melody or theme being represented by oblique lines representing upward or downward progression. From these Neumes came our modern signs for trills, turns, mordents, and other embellishments. But the Neumes gave no definite pitch, so in the 10th century some hrilliant genius conceived the idea of drawing a red line through them to represent F. A yellow line for C soon followed, and the letters, placed at the beginning of these lines, soon gave rise to the F and C clefs, both of which preceded the G clef. These lines led Huchald, a monk of Flanders, to adopt a many-lined staff, in which only the spaces were used, and the words written directly in them. This was suited to the Organum, or crude harmony of empty fourths and fifths which Hucbald invented, but later musicians settled upon a four-line staff, with lines used as well as spaces. The fifth line came in during the 15th century. The staff idea was probably due to Guido, of Arezzo, who lived in the 11th century. He added a black line for A between the F and C lines, thus obtaining a threelined staff. He also adopted the syllables of our scale, from the old hymn to St. John, in which each line began a tone higher than the preceding one:

Ut queant laxis Resonare fibris Mira gestorum Famuli tuorum Solve pollutis Labii reatum. Sancte Johannes.

The first use of measured notes is ascribed to both Franco of Cologne and the Englishman, Walter Odington, the latter using a five-lined staff at times. The invention of the bar line, or measure, came from an unknown source, but was of paramount importance; so that when Petrucci, of Fossombrone, began to print music from types, about the year 1500, he was able to issue publications not greatly different from those of the present.

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On no account let serious practice begin before the

I work pretty nearly all day, but not all the time at

I think that a player cannot interpret the works

of the great composers unless he be possessed of broad intelligence, experience of life, a knowledge of

travel and is familiar with the writings of the poets,

philosophers and historians of ancient and modern

To get the most out of life, be in touch with all that

Emotion is the keynote of the artist's success. In

piano playing it is needed more than in almost any

An important factor in the education of a pianist

is to listen to the declamation of good actors. The

pianist makes his climaxes, contrasts, pauses, just as

Traditions in rendering have been called "the

tomb of art," but they must be accepted by the stu-

dent. The stamp of individuality will be given to

them all unconsciously. Do not start by waging war

While learning a work, listen to as much music as possible. To listen to mediocre performance is useful.

An artist must have liberty. Two interpretations may differ, yet both may be good. The artist gives

the composer's thought as he feels it, yet he-the

artist-probably feels it differently each time he meets

Technic must come first, so that the mind may be

Technic means execution, power, endurance, tone

If a student can play scales, arpeggios, double

thirds, sixths, octaves and chords in legato, staccato,

half staccato, forte, piano, pianissimo, mezzo-forte,

fortissimo, crescendo, diminuendo-if he can do all

this quickly, evenly and distinctly, he can claim to

have the necessary technic with which to play the

A fresh physical condition and an alert mind are

The moment the muscles show signs of overwork

needed to acquire this. Give the two morning hours

of practice-with an interval between them-to tech-

free from the mechanical part to deal with spiritual

production, quality of touch, velocity, intensity, phras-

it. The difference, however, will be only a shade

is going on about you.

the actor does.

against traditions.

You see what effects are missed.

Without strength and reserve force it is impossible to produce a full, robust tone.

Devote the afternoon practice to expression and finished rendering.

To cultivate tone color, study good paintings. Every phrase has a meaning in words.

Go to the opera, and from good singers learn the relation of words to music. The dancers there will give you suggestions of

Breadth! it is the ever-recurring burden of my

If you would be a great pianist, or a great anythingit is as important to train the mind as the fingers.

When practicing, study a piece as you would poetry idea for idea. Play a bit slowly and evenly; then take the next idea and do the same. Do not play the piece through till it has been well learned. Begin serious practice with Bach. He develops you

After Bach the Beethoven sonatas, teaching big

Then take up the romantic school of Mendelssohn. Schubert and Schumann.

Many months of practice should precede the playing in public of any composition. A year of preparation should be gone through before a piece is in cluded in a recital.

Listen to criticism, but have a firm and well-bal anced mifd. Having made up your mind which read ing of a composition suits you best, stand your ground.

FIRST COMPOSITIONS

MANY young musicians who try their budding mings in writing music are discouraged because their compositions are not accepted by publishers as son as offered. They think the publisher considers their tunes unworthy of publication.

If be did but know it, many a man might feel groud that his tunes are "declined with thanks," After the first "growing pains" of composition that bring forth these early efforts that might well be consigned to the flames as soon as written, the writer of music grows more serious and, if he be indeed and in truth a student, reaches farther into the classic atmosphere.

Now, as a matter of fact, there is little market for compositions of serious import, not carrying the mmes of well-known writers. Outside of the steady demand for the classics and the greater romantics so to speak, nine-tenths of the market calls for light, frethy stuff, which, even if it be not the worst of musical drivel, is far removed from serious and logical structure. Publishers do not follow this business purely as a hygienic measure; they are merchants who seek to supply the public with what it wants to purchase. They must buy of the prodozer what their customers want. Now the general public wants light entertainment, not education. It demands Fitch, not Ibsen; Marie Corelli, not Darwin.

So, the young composer who has his musical attempts accepted for printing, if he be possessed of high musical aspirations, has cause for self-examination. The acceptance of them may not be a compliment to his ability. Many a student has been unduly inflated in spirit at the sight of his Opus One in print. He thinks it was published because it was so good; the reason might have been that it was light, so light that it suited the market.

There are two classes of musicians who seek to and applause and those who delve deep, have musical inspiration and learning, and honestly know they have worthy musical thoughts to present to the world. Yet the works of the former class are published fifty times where the latter secures a bearing once. You remember what Moszkowski wrote concerning his unpublished compositions? In writing of his works to a Boston friend, he said: should be happy to send you my plano concerto but for two reasons; first, it is worthless; secondly, it is most convenient, the score being four hundred pages long, for making my piano stool

higher when I am engaged in studying better works." Many another and lesser light finds the same use for his manuscript though not all are so modest about the worth of their efforts. Thousands of composiions, numbers of them as good as many by Mendelssohn, Schubert, Massenet and Moszkowski, are serving no better purpose. Their writers are unknown to the world at large, their names carry no prestige and the publishers decline with the stereotyped thanks. If the latter were to tell the truth they would say: "Yes, your works are good too good for my market," but the meek composer lays aside the manuscript over which he has pored for weeks

and thinks, "maybe it is not so good as I thought." There is one class of modern composers, men who have made names for themselves-often by their performing abilities-who have no trouble getting their works accepted for publication. But were the same things presented by unknown writers, the inevitable would happen. Then there is a much smaller class whose works command a hearing by their very supremacy of worth, but the members of this class are very few indeed.

So, to return to our mutton, the serious young composer may find cause for thought and introspection if his works are accepted too easily. On the face of the matter, there is something wrong with them. At least he has ground for regarding them with suspicion. This statement does not, of course, apply to the commercial writer, the one who sizes up the public demand for musical confectionery and rankly sets about to meet it; nor to the unmusical reak who whistles or fingers out a tune and then, setting some impecunious musician to note it down and set an accompaniment to it, publishes it under is own name—of course, with his picture on the title page. They are directed to the serious, conscientious student, aspiring to the highest in him.

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