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James Francis Cooke

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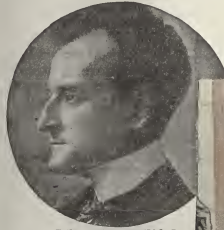
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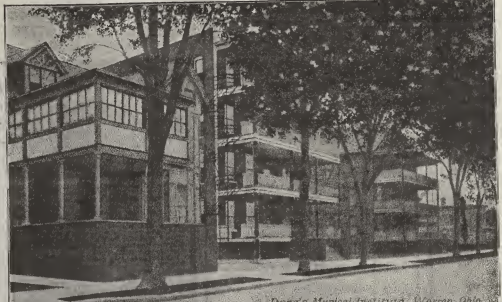
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The Golden Age of Service



The golden age of service is here and now. In the yesterday of years, service and business were about as far apart as war and peace. Business was sharp, sometimes cruel, rarely generous. The dollars were laid on the counter and the goods passed over. Sometimes the trade was square and clean—that is, value was given for value received. Often the trade was little above a swindle. When the deal was over the dealer and the customer parted, and that was all there was to it.

Then someone discovered that people in business were no different from people in the home, in the church or in the fields. The bigness of humanity itself came into business, and business awoke to the great truth that it had a higher and greater mission in the world than merely earning dollars in as sly and crafty manner as possible. The spirit of service was born, and now we find, with the expansion of corporate life, entirely new considerations of the subject. Great corporations vie with each other to do more and more for their employes and for their patrons—not with the idea that there may be an immediate return in dollars, although it is clear to all that the more an institution can do for humanity at large the richer will be its own existence and the larger will be its scope.

Therefore we find not only corporation schools, but what is more surprising, conventions of men and women engaged in corporation school work—the movement is that widespread. The International Harvester Company has a regularly organized Educational Department which publishes all manner of practical books which tend to raise the physical, social and financial standards of the farmers throughout the country. You may even secure a book from them telling how to make fly-traps—What have flies to do with plows and harrows? Nothing at all, except that their venom-covered feet may bring death to those who buy plows and harrows. Good advertising? No! Just good humanity. The Ford Company has a regularly organized sociological department with trained workers. At last the man is coming to be regarded as something more important than the machine, and the Ford "man-making" department is one of the reasons for the success of the Ford institution and the Ford automobile.

Why all this in a musical paper? Simply because our music teachers must learn from reading the signs of the times. The teacher who does not realize that service to the public as a whole is as vital a part of his work as giving music lessons, is likely to fail in these days. In other words, the teacher should constantly be on the outlook for opportunities to help in the music of the community. The more active the teacher is, the more he gives out, the greater will be his return. If he measures his obligation to humanity by his lesson fee he will never grow any bigger than that fee, and the fee itself is hardly likely to increase.



The Great Change in Methods of Learning



Dr. E. A. WINSHIP, editor of the popular weekly for public school teachers, *The Journal of Education*, is a much traveled man. He is constantly visiting all parts of the country lecturing and observing. No man could be in closer touch with general educational conditions in America than Dr. Winship. He has been noting a great change in the methods of disseminating knowledge in our country—a change that all thinking teachers must perceive if their vision reaches far enough. This greatly needed mutation from the old to the new must have its bearing upon musical education quite as much as education in any other form. Consequently we take pleasure in printing part of an editorial from the *Journal of Education* which music teachers may read with profit and pleasure. The italics at the end are ours.

"The entire plan and scope of education is changing as rapidly as is aerial navigation, or means of communicating thought. There will be little left of the traditional in education in a short time, in a very short time. The school, the college, the university of 1910 will be almost as great curiosities in 1930 as is a horse car, a silk hat, or drinking from a saucer.

"The lines of this transformation are readily seen to any alert minded observer. For the first time we are differentiating between learning essentials, getting information, and specializing.

"The school, college and university had the conceit for centuries that they were a message to the student and that education consisted in coming into possession of the message. Now for the first time we are learning that education has to do with what students learn and not with what they are taught, with how they learn and not with how they are taught, except so far as they are taught to learn for themselves.

"All that is to be retained of the old idea is the direction of the learning of essentials by the student. The few, very few essentials of many subjects rather than of a few subjects will be learned by the students under the expert direction of the teacher. They will be so taught that the student can get one hundred per cent. in them, so taught that he can use them under any and all conditions just as a modern rifleman can shoot standing on his head as well as on his feet.

"General information, all information and knowledge that is not indispensable for all, or all of which is not desirable for some, will be learned by the children through a vast amount of reading that is reliable as to fact and fascinating in presentation. Students will read an infinitely greater amount than hitherto just as people travel more extensively than hitherto. The day of tabloid knowledge is vanishing as is the belief in ghosts. Indeed, the school notion of becoming learned by memorizing a little knowledge is a good deal of a ghost in itself."

Earning Prosperity

Just one year ago THE ETUDE pointed out to its readers that the promise of rich crops all over our splendid country was the overture to great prosperity. The prosperity came and not even the hideous war could stop it. But individual prosperity must be earned like all other good things. If you will have your share in our national bounties next year, waste not one precious day of this entire summer. Learn new compositions, grasp new ideas, plan the entire coming season and success will be yours because you will have earned it. Your whole musical future is a mosaic of your hourly effort,—to-day.—NOW.

must be re-charged with force for future endeavors. The storage battery gets its re-charge from the dynamo—re-charges the nerve—but whence comes the force which re-charges the nerve cells no one really knows. The nutrition of the nerve cells is, however, in large measure dependent upon the blood supply and it may be assumed that anything which will improve the condition of the blood will at the same time make for better nerves. It may also be seen that the circulation of the blood must be kept in the very best possible condition.

"There is no more stupid way in which the pianist or the piano student can waste his time than by long continued periods of practice without relaxation, general bodily exercise and plenty of deep breathing. A quiet walk around the block, interspersed with good full breaths, often restores the nerve force and insures progress. For that reason short practice periods and many of them are better than one long period."

Are Pianists Especially Liable to Practice?

"I do not think that pianists are more liable to nervousness than people in other professions as a result of the fact that the pianist is continually biting suit of his highly sensitized finger tips all day long. As a matter of fact the violinist exerts far more pressure upon the fingerboard of the violin. In other words, the note for note the physical force demanded of the violinist is greater than that of the pianist. The pianist playing in itself does not promote nervousness. One has only to judge by the well known performers. Most of the virtuosos I have known are exceptionally strong persons, with heavy appetites and good nerves. The great pianist must have fine nerves. He would never be able to stand the strain otherwise."

"Nervousness comes to those who have not yet learned how to control themselves mentally and physically. The little teacher who worries and frets all day long—the one who tortures her life with imagining that awful things may occur and who takes every set-back as a calamity—she is the one who is the victim of neuroticism. The teacher must be calm because such a state does not come at once she must be lacking in talent or going behind. Real success in music study is at the end of a long journey. The pianist student must learn to control his nerve-breaking eagerness to rush ahead."

Some Things the Parent Should Know

"Nervousness at the practice hour is by no means unusual and piano practice in itself may be made a source of nervousness if proper conditions are not observed. The pupil should always practice in a room alone. There is nothing which makes the pupil more nervous than petty disturbances such as people passing in and out of the room, annoying parental admonitions, other children playing in neighboring rooms. I insist upon the pupil having a comfortable chair during practice. There are certain positions in sitting and standing which are a great strain upon the nervous system. Ease at the keyboard can never be attained unless the feet, not on a revolving stool balanced like a performer in the circus, but upon a substantial comfortable chair. The child must be able to do with nerve strain in the instrument, which is behind or to the side of the performer, never in front of him. Eye strain may tire the pupil and lead to nervousness almost as quick as in any other way. Many people are nervous and yet do not know that the cause could be removed by a good oculist. Another cause of nervousness which is very few might suspect is the position of the music on the music rack. In the case of the grand piano the music is somewhat higher than in the case of the upright piano. Consequently when the music rack is too high the player's neck is held in a strained position. For this reason I use (and for other reasons too) I discourage sitting too low at the piano. It forces the player to strain his neck when reading music. All the great network of nerve ganglia located at the back of the neck is then strained."

The Nervous Pupil at Practice

"When playing, the inexperienced pianist with tendencies toward nervousness should be most careful of missing notes and of forgetting some complicated passage. He does not seem concerned, however, over the equally important subject of whether his tone will be uniformly fine or whether his touch will prove beautiful, whether the dynamic treatment will prove effective and within the canons of well poised aesthetic judgment, whether the pedals are well employed, whether his playing will show a clear 'distribution' or

outline as regards the proper distinction of phrases, sections, periods, episodes, also of contrasts and 'crescendos.' Yet, were he to give serious, conscientious thought to all this while playing, he would in all probability not have time nor inclination to fret about accuracy or memory. Nervousness is often nothing more than self-consciousness unduly magnified over the real significance of his artistic message.

"All this presupposes, of course, that the performer has completely mastered his piece. Mastery, that is a wonderful insurance against nervousness. The pianist mean to say that anyone who has mastered a piece can't be nervous, but mastery brings a confidence can't be described in any other way. When the pianist knows that he can play a work accurately and safely and also beautifully he should not fret. If he does fret he should look to the piece quite as much as to his own nerves."

"But if one searches deeper, particularly into the psychological aspects of the subject, one will often find that underlying it all is a wrong, and let it be said frankly, not very noble attitude of mind. The performer is afraid to be constantly or unconsciously subject to the applause and flattery of the listener. This should not be so and indeed is never the case with the true artist. He is, of course, glad if the audience understands him, he is also glad of the success and for all the good it may bring with it. But should the audience fail to respond and the apparent success not yet be his, then he should quietly investigate whether he has accomplished what he had set out to do, or

whether the selections he had played were too deep, too abstract, too new for the average audience to understand. There is certainly no real occasion for nervousness. The performer will honestly and sincerely criticize this performance with a view to future improvement and there will be no sterner nor fairer judge than he.

"Therein lies the strength of the true artist with the view to future improvement. That thought will ever console him, for the artist lives in a world of ideals which he strives to reach, knowing full well that he will never quite attain them. Often an artist is greeted with great applause after the performance of a piece, but at the same time he realizes that he has not done but at the same time he forgets the enthusiasm of the audience and set out to improve the defective passages even though the audience was mistaken.

"Therefore whether the artist plays his work either by will or by endeavor to improve his work either by will or by endeavoring to excel his own past at future performances. The performer thus becomes a constant student of his own playing—the most absorbing subject he can possibly take up. How can one be so humble or so modest as to fear thought? He former big or small on his mind to think of worry or has far too much on his mind to play for others without fear or trepidation, but rather with the spirit of sincere investigation. Nervousness in public playing then becomes an impossibility because his aim and reward lie higher than the immediate applause."

A Piano Teacher's System of Grading

By Ruth Alden

We have all of us done something toward grading piano music, and I doubt not that all such grading has been done in good faith and probably to good purpose. Perhaps it is indispensable to set apart a lot of music to be called Fourth Grade material, but with the doing of it, I often wonder if we have not failed to an extent in specializing the grading of music, when there is so much in the pupils themselves that is to be graded on the basis of their natural tendencies.

Not long since, a skillful teacher showed me what she calls an "Efficiency Sheet." She has just had begun to teach music, and she lists the pupils as well as music. Without attempting too obviously to do it, she secures full information about the pupil as to health, habits, home duties, school duties, work time and play time. If she thinks the child's health is below par, she takes the first opportunity to talk to over tactfully with the mother, not as an intruder, but as one interested in the child's whole circle of welfare. And she has another reason, the better the child's health the more chance there is that it will respond to the music training she gives it and so become a fair representative of her teaching.

In a manner she learns to piece together the child's daily life by discovering now one fact and now another. And she takes infinite pains to go over "Time-sheets" especially the pupils who are poor, and expenditure particularly, with the boy and girl and show them where their time is plenty of time for practice here and there and there in odd minutes. She shows them, too, just the best way to about home lessons (from school), home duties and piano practice itself, ever aiming to make the child see that there is a best way to do everything, and that it is well high impossible to *do* *two* things by *chance*.

When I asked her why she troubled to concern herself about the pupil's work and study, she replied that experience had taught her two things, in this connection:

1. You must be fully interested in a child to gain his confidence and cooperation.
2. I am always willing, she said, to study how to organize a child to the end that the music work it is doing with me will benefit, or get a better chance, and so begin to mould the child's character.

Study the Pupil's Characteristics

I should advise every teacher to study the characteristics in the pupil that prompts its action. I find it always well to know enough about a boy to give him a SOLDIER'S MARCH to practice when he is first being initiated into the Boy Scout. You cannot nourish the military instinct with a FLOWERS SONG.

And another thing I do, she continues, and I do this simply because it pays, that is, because it pays the liveliest interest in the child, because the pupils take the greatest pleasure in knowing about the work and particularly. In short, I am for doing anything that will propagate my best self-interest and that of my pupil.

Keep a Record

To that end I keep a most exact record of every lesson I give, to each and every pupil. I make note not only of which music was studied, but of what mental traits were revealed, and of the process of doing it, what needs are revealed, and so on. I advise every teacher to do this as faithfully as the economical man keeps account of his daily expenditures down to the pennies. No busy teacher can possibly remember all she sees and discovers in a pupil. The most earnest of us forget between times, and then valuable suggestions slip away. That is not right. If the little pupil unconsciously throws up a signal, we must see it and read it. And if we cannot read it at sight, we must put it down in the book, think it over and learn to read it. So you see, I grade pupils rather than anything else, yet I must say that I find the graded music catalogs of the principal publishers of great benefit. If a boy is weak in scale practice, or if he is clumsy in putting down two or three keys simultaneously (short chords), I grade him low on this as a weak item, and begin to build him up.

Every pupil I have brings a note book to my lesson, and if they write under my direction every thing I require of them for the next lesson. The first time one fails to bring his book I refuse to give him his lesson, and you may depend, it does not happen twice. We go through the lesson material just as it is in his book. This gives him faith in the system. Of course, he does not know that I write it all down and much else with it in my own record book.

Slowly I have built up a teaching repertoire *not by grades* but by needs. I have always made it a custom to record, in every new teaching piece, its valuable practice elements. Thus, here is one for left-hand scale work; another for right hand accompaniment; another with long skips in the left hand, and so on. Of course, one soon begins to memorize all these things, but it still continues to put them down for the reason I know I do not remember them all. That is the reason I have this card index.

No need that can come up in any phase of early piano teaching is such as I have not met with, made record of, and can adjust through the material which I have at hand.



Musical Recollections of Four Score Years

Prepared Especially for THE ETUDE from the Writings of

CAMILLE SAINT-SAËNS

M. Saint-Saëns is now in America as the Representative of the French Government at the San Francisco Exposition

The Old Conservatory

How could I permit the old Conservatory of the rue de la Harpe to go without a word of adieu—the Conservatory which I loved so much, and which contains in it so much of my early youth. I loved its oldness, its total absence of modernism, its air of other times; I loved its absurd courtyard where the despairing cries of the sopranos and tenors, the rumbling of pianos, the crash of trumpets and trombones, the arpeggi of clarinets, united to form that ultra-polyphony which the newest arrivals among the composers strive so hard to attain without ever succeeding. And I love above all the memories of my musical education, which was completed in that ridiculous but venerable place that had been for many years too small for the students from all parts of the world who crowded into it.

I was fourteen years old when my piano teacher, Stamaty, presented me to Benoist, the organ professor, an excellent and charming man who was familiarly called "Father Benoist." I was placed in front of a piano, but as I was very nervous, the sounds I produced were so extraordinary that the other students joined together in an immense shout of laughter. I was received into the class, however, as an "auditor." This entitled me solely to the honor of listening to the others. I was very assiduous, but not missing a note of the music or a word from the teacher. At home I worked and thought much, digging into the *Art of Fugue* of Sebastian Bach. The pupils were not so assiduous—I was I, and one day when not many were present, Benoist, not having much to do, put me at the organ. This time nobody laughed. I was immediately admitted as a pupil, and at the end of the year I carried off the second prize. The first prize might have been given me but for my system of fingering, for that it would have been undesirable for me to leave a class in which a prolonged sojourn was necessary for me. While a mediocre organist, Benoist was an excellent teacher, and a veritable Ptolemaeus was passed from his class. He spoke little, but as he had taste and sure judgment, none of his words lacked force or weight.

When fifteen, I entered the class of Halévy. I had studied Harmony, Counterpoint and Fugue under the direction of Professor Maledon after a method which he had acquired from a certain Gottfried Weber and afterwards perfected, but which unfortunately has not been published. This method has since been embodied in that of Nieldemeyer, and helped to instruct Messrs. Fauré, Messager, Perihou and Gigout, each of whom studied it in turn. My work in the class consisted of producing exercises in music, vocal and instrumental, first attempts in orchestration. There appeared for the first time *Résumé des Opéras de Wagner*, and many other works justly entombed in eternal oblivion. My productions at that time were very unequal. Halévy at the end of his career continually wrote opera and opera-comiques, which added nothing to his reputation, and which disappeared never to return after a respectable number of performances. Always at this time, he neglected his class, only attending to it when he could find the time. His pupils attended in the same way, but were in their mutual study much less indulgent than their master, whose worst fault was an exaggeration of kindness.

The Cited Pauline Viardot

I never had the pleasure of hearing Malibran, but Rossini spoke to me of her singing. I preferred her sister (Pauline Viardot). Mme. Malibran, he said, had the advantage of beauty, and, more than that, she died young, leaving behind her the memory of an artist in the full prime of her powers. Pauline, a musician she was not the equal of her sister, and who had not been capable, he declared, of surviving the decline of her voice.

Mme. Viardot was not beautiful—far from it. The

portrait which Ary Scheffer painted is the only one that reproduces her appearance without mercy, giving to the face an idea of her strange and potent Fascination. What rendered her especially attractive, more so perhaps than her voice, was her personality, which was certainly one of the most astonishing I have ever met. Speaking and writing Spanish, French, Italian, English and German fluently, she was acquainted with the literature of all countries, and was in correspondence with all Europe.

She never remembered having studied music. In the Garcia family music was the air one breathed. Also she protested against the legend which represented her father, the elder Manuel Garcia, as a tyrant, cruelly ill-treating his daughters to make them sing. I do not know how she learned the secrets of the art of composition, but short of oration, she knew nothing of it, and many were the songs she wrote to texts in German, French and Spanish, with impeccable craftsmanship.

The Thursday soirees given by the Viardots were great feasts of art, but few survive who attended them. They were given under the Empire, at their hotel in the rue de Douai, which was marvellously appropriate for the aesthetic purpose. From the salon, devoted to the study of vocal and instrumental music, we hung the famous portrait by Ary Scheffer, an iconoclast by a few stairs to a gallery of precious pictures bordering upon an exquisite pipe-organ, a masterpiece by Cavallotti. I was the temple of sacred music, and resorted to it also from the oratorios of Handel and Mendelssohn which the great singer had interpreted in London during the season and were not heard by Paris audiences, which rebelled against these huge oratorios, as they rebelled against the piano, I ordinarily had the honor to be her accompanist.

Reiving the Old French School of Opera

In one of those brilliant articles which he scatters with such prodigality on all sides, M. Felix Duquesnel spoke recently of the singer Delarte, and the quarrels between him and Mme. Carvalho on the matter of lessons which she had received from him. The name of Delarte ought not to be forgotten. Delarte, a singer without voice, an indifferent musician, of doubtful scholarship, guided by an intuition that had in it a touch of genius, played, despite his numerous faults, an important role in the evolution of French music of the nineteenth century. He was not an ordinary man; and among those who know him he has left the impression of having been a man of vision, an apostle.

The public at that time was divided into two camps; that of Melody, comprising the Opera Comique, the Italian, and (but without effort) modern grand opera; and that of *Grand Opéra*, Beethoven, Mozart, Haydn, Sebastian Bach, who at that time was known as *Nobody* and Handel, who was known even less. Nobody thought of the old French School, which from the time of Lully to that of Gluck produced such remarkable and admirable works. Reber had shown the way to Delarte, and he in turn, a natural antiquarian, turns himself with astonishing ardor into this unexplored mine of treasure. Of Lully, one knew but the name. Campra, Mondoville and others were completely unknown; and of Gluck himself, how much was remembered? He was entirely forgotten. The orchestral parts of the first edition—untraceable to-day—were for five frames in the open market. Of Rameau nobody ever spoke.

Delarte, distinguished, eloquent, charming, fascinating, ruled within his little artist-circle of fashionable people, a veritable emperor; and it was, thanks to him, that the torch of our old French School was discreetly kindled on the day when inherent justice demanded that it should be perpetuated. In this the world peculiar to itself, no voice was complete without Delarte. He would arrive, pleading a horrible sore

throat to justify the chronic extinction of his voice; and without voice, by a sort of magic he covered one to shudder at the accents of Orpheus or Iphigenie. I often accompanied him at the opera, and he always demanded that I should play pianissimo. "But," I would say to him, "the composer has indicated forte." "That is true," he would answer, "but in those days the clavichin had very little sonority." It would have been easy for me to reply that the accompaniment had not been written for the clavichin, but for the orchestra!

Orchestral Music in Paris in the Fifties

While Delarte was preparing for the renaissance of old French opera, especially the works of Gluck, another forerunner of musical evolution was laboring to develop the taste of the Parisian public. This was Seghers, who played a great rôle, the memory of which should be glorified. As his name indicates, Seghers was of Belgian birth, and was originally a violinist, a pupil of Baillet. With a mastery technique, an excellent tone, and musical intelligence of the highest order, he deserved to rank among the great masters; but this man of Herculean appearance, of tenacious purpose, lost all power when confronting the public.

Seghers was a member of the *Société des Concerts* of the Conservatory, which, on giving its (to-day) series of subscriptions, addressed a very small audience; and at that time there were in Paris no other symphony concerts worthy of the name. If the audience was restricted, the repertoire was not less so; the symphonies of Haydn, Mozart and Beethoven were drawn upon exclusively. Large compositions, such as oratorios, were performed only in fragments. Living composers were regarded as intruders. The principal artists, however, had the right to introduce in the concert a solo of their own choice. It was this rule only that permitted my friend, Auguste Tollebeque, who though an octogenarian, was still a brilliant performer on his instrument, to obtain a hearing for my first concerto for violinello, composed especially for him. Delarte, who conducted this celebrated orchestra, did not fail to inform me that if my concerto figured on the program it was solely out of consideration for M. Tollebeque. Otherwise, added he, Messrs. So and So's works would unquestionably have been preferred. The poor gentlemen are quite forgotten by to-day, let us not enquire their names.

Thus, not only did the public of the Conservatory hear few symphonies, but the general public heard none at all; the symphonies of the three great masters were unknown to the greater number of amateurs except through the arrangements for four hands of Czerny. Of works which had not been arranged for the piano they knew nothing. It was then that Seghers, leaving the *Société des Concerts*, founded the *Société Saint-Cécile*, where he undertook the duties of concert-master.

The modern French School, which had found the portals closed on the rue Bergère, was welcomed with wide-open arms at the Chaussée d'Antin, under the auspices of Reber, Gounod, Gouvy and some lesser names such as Bizet and myself. It was here that I won my first victory, with the Symphony in E flat which I wrote in my seventeenth year. In order to have it accepted by the concert-goers, Seghers presented the symphony by an unknown composer who had sent it from Germany. The committee swallowed the pill. The symphony, which under my own name would never have been accorded a hearing, went through under dear skies.

I can still picture myself at a rehearsal of it, listening to a conversation between Berlioz and Gounod. Both taking an interest in me, they chatted freely before me, and discussed the qualities and defects of my anonymous symphony. They took the work extremely seriously, and one can imagine whether or

The Present Day Pianist's Goal

By Aubertine Woodward Moore

"You will have to play a long time yet before you realize that you cannot play at all!" said Beethoven to a young man who once played before him, seeking his opinion. An image of the young man quickly rises before the mental vision and we feel common to desire his playing was of the kind that led the master to declare: "The high development of the mechanical in pianoforte playing will end in banishing all genuineness of emotion from music."

Beethoven's own playing has been described as being like himself, a phenomenon of characteristic and lofty independence. He aimed at the harmonious coalescence of conception and technique, we are told, and first of all developed technical resources by larger forms, fuller improvisations, above all, were teeming with indescribable charm. Quite at variance with the superficial dexterity of many of his contemporaries who shed about them showers of splendor and renown by deft concatenations of swift passages and melodious commonplace, he conjured up images full of bold, original fancy, inexhaustible in wealth of imagination, and of such richness and unity of conception as well that in this province he proved himself no less eminent an artist than in those works which were evolved by deliberate reflection. These revelations of this titanic soul, who aroused in all hearts the highest degree of suspense and gratification by the magic of eminent spirituality are, alas! accessible now only through a description such as that given and through tradition. His own words, however, give us a pretty clear conception of his ideas of piano playing, and we are sure it was true he did not play with tones only, he rather depicted, declaimed with them.

Beethoven on Piano Playing

It is recorded that he said, in conversation with a friend, "The greatest pianoforte players, as is well known, were also the greatest composers; and how did they play? Not like the pianists of today, who prance up and down the keyboard with passages in which they have exercised themselves—putsch, putsch, putsch. What does that mean? Nothing. When the true pianoforte player plays it was always something homogeneous, an entity; it could be transcribed, and then it appeared as a well-thought-out work. That is pianoforte playing. The other is mere trifling." Again of the great players of whom he disapproved, he said: "They have their coteries which they often join; they are praised continually,—and there is an end of art."

The piano Beethoven knew was very different from that of our day, and yet his great works for the instrument compel you to believe that he composed for "the sonorous pianoforte of the future," our modern piano, plainly conceived in his prophetic soul. Did he also foresee the gigantic advance to be made in pianoforte technique—far, far beyond the attainments of the young man he criticized, and by players who would

have to play a long time before they realized they could not play at all?

For actually to play the piano, to draw from it all the marvelous tone-coloring which is inherent in it, requires more than empty mechanism; it requires a living, well-poised technique, a technique that is an exquisitely constructed vessel, in which to convey a thought and sentiment. During many years this was overlooked by a vast number of pianists who seemed to forget that their art demanded something besides pyrotechnic display. How often startlingly perfunctory has been the while of what Beethoven called "Allegri di bravura," heard the same player failed to satisfy in some simple melody or bit of delicate phrasing, or shading. Such cases in vocal music led that rare old eighteenth century prima donna, Madame Mara—who conquered the prejudices of Frederick the Great against German songstresses—to ask when she heard some diva praised for rapid vocalization: "Can she sing six plain notes?"

We are in the midst of a great change in these matters. One of the factors that has aided in bringing it about is the modern automatic piano player. Fingers must be deft, indeed, to compete with this in swiftness and dexterity. Writing of the superiority of these mechanical players in agility and rapidity, Eugenio de Pirani, a veteran piano pedagogue, says: "There is one thing which remains the unrestrained domain of the pianist, and that is beauty of tone, the singing touch. In this realm he is still undisputed sovereign. To reach perfection in this specialty must become his sacred aim. Now, more than ever, it will be necessary for the pianist to strive to emulate the singer and the violinist in the sustaining and modulating of the tone, if he will not see his existence imperilled."

This beautiful singing quality of tone, a tone replete with genuine musical meaning, should unquestionably be the goal of our present day piano students, whether they are preparing to take the public captive or merely to afford home and social enjoyment for themselves, their families and friends. It can be sought to early. While still grappling with the rudiments the child should be taught, and luckily now often is taught, to conquer so completely each grade of his work as he proceeds that he may play it artistically before he is allowed to attack the next grade.

When haste is thus made slowly the results are far more satisfactory than where students are pressed forward to greater and ever greater difficulties without proper preparation. It is well to bear in mind the old saying: "Better do small things well than great things badly." A companion precept to this might be found in these words: "A sure preparation for the noble accomplishment of great achievements lies in doing well the tasks that fall to our lot from day to day, starting with the smallest and increasing so gradually we readily conquer the greatest difficulties. Thus we may reach the present day pianist's goal.

The Danger of "Short Cuts" in Music

By B. H. Wilke

The temptation to "cut across" if often strong enough to entice the most ambitious music student senses to try it, but when he stops to consider he begins to realize that there are no short methods by which to reach the summit of his art. Perfection lays at the end of a long, hard road, but it can be reached after a certain endeavor. How long it will take to become "perfect" or "near perfect" is as problematical as the coming of doomsday.

There is no substitute for practice and real hard work. You can't depend solely upon mental action. One can't play without having done a certain amount of keyboard work; although you will, now and then, hear of somebody who thinks he knows how to get around the work that musical study calls for. Such prospects usually turn out to be impostors, and earnest workers will pass them by considerately. It is impossible to name a master who ever once thought of there being a way of getting out of the drudgery of hard work.

There is very little doubt that those who are constantly looking for easy methods are either very lazy or else insincere; they are not willing to pay the price

Not to have suffered is not to appreciate. There is not the least bit of probability that anybody can suddenly find himself a virtuoso without having taken the route that leads to virtuosity, and which the most gifted even have traveled. It is well to be retrospective, no matter how rapid advancement may be. Consistent reviews of the things passed over will smooth down the past difficulties, and they will be mastered as well as desired. This is very important. It may take a little more time, but it proves to be well spent, and saves a great deal of worry about the so-called "short method." Such technical work as that in forms of five-finger exercises, scales in thirds, octaves, tenths and sixths will always be necessary with the very best of us, not to mention polishing in repertoire.

No, if you really mean to get the very most and best out of music, it is well to remember the elevator rule and method is not to be used. If there is any semblance of a "short method" in music it lies in the use which has, after careful consideration and seasoning, been found best adapted for your particular advancement under a teacher who KNOWS

Music a Human Necessity in Modern Life Not a Needless Accomplishment

Among the many Americans foremost in public life who are taking part in this momentous symposium from month to month are the following:

EDWARD BOK
ANDREW CARNEGIE
RUSSELL H. CONWELL
DANIEL FROHMAN
G. STANLEY HALL

THOMAS EDISON
HON. RICHMOND P. HOBSON
ELDRIDGE R. JOHNSON
DAVID STARR JORDAN
JOHN LUTHER LONG

Mr. Bok's Contribution Appeared in April, Mr. Carnegie's Contribution in May, and Dr. Hall's in June.

As a member of the "convivial board of the club met at a on, known as the ish literary centre. Among them inevitable Boswell, nous men of the was given the credit of The Anacreonic Song," has an convivial drinking erse ran

If you are a good American, no matter whether you were born in Manchester, Hamburg, Bordeaux, Palermo, Dublin, Stockholm, Kitchineff, Vera Cruz or Keokuk, why not celebrate the anniversary of the Star Spangled Banner by learning it word for word, so that you will never forget your own national anthem.

O say can you see by the dawn's early light
What so proudly we hail'd at the twilight's last gleaming,
Whose broad stripes and bright stars through the perilous fight
O'er the ramparts we watch'd, were so gallantly streaming?

And the rocket's red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there,
O'er the land of the free and the home of the brave?

O thus be it ever when freemen shall stand
Between their lov'd home and the war's desolation!
Blest with vict'ry and peace may the heav'n rescued land
Praise the power that hath made and preserved us a nation!

Then conquer we must, when our cause it is just,
And this be our motto—"In God is our Trust."
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave.

ial Verses
he said in full glow.
petition,
us would be
the joyful old Grecian:
he made.

put out because the tune is of British origin. The tune of America is used in both England and Germany as a national hymn, and our own thoroughly American Columbia, the Gem of the Ocean, set to English words, has been inspiring the hearts of thousands of Tommy Atkins setting off for the great war on the continent.

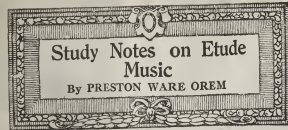
In 1795 a "Columbian Anacreonic Society" was formed in New York, and it is reasonable to assume that the "Anacreonic Song" was sung at its meetings. It is known that it was sung in Savannah, Georgia, as early as 1786. It is also reported that this was

Peters left artill attempted to obtain the red a prisoner on the sanctioned this m British flag ship. He held a prisone attack upon Baltim mitted to go unde in company with officers. From th they could see the of Fort Henry. Tuesday morning a Night came on and flag was the occasi rockets' red glare" air. "Worn out with minding Key still came "the flag was Key is said to h can lines of the letter while pacing fional stress. Upo finished the poem, had copies struck d the streets of Balt

Ten Hints for

- 1. Start promptly at the beginning of the piece.
2. Seat students with a good posture on program.
3. Insist upon memory as possible.
4. If a student uses it ready for his turn.
5. Provide each pupil will not be any delay be.
6. Have th...





THEME WITH VARIATIONS IN C—J. HAYDN.
Almost since the beginning of instrumental music, variations have been a favorite form with composers. The earliest variations were of a very simple character, consisting of a repetition many times over of some simple theme with the endeavor to slightly disguise it or render it more elaborate with each repetition.

The more modern variations include many ingenious harmonic and rhythmic transformations, there being practically no limit to the devices which may be employed. In the classic variation form, as used by Haydn and Mozart, the melodic element largely predominates. This is the case in the very pretty set of Variations in C by Haydn.

These variations deserve to be better known and to be more extensively played. Possibly they have been overshadowed by the more elaborate and larger set of variations in F minor. These latter appear on many recital programs, but they are rather difficult to play well. The Variations in C are much less difficult, but nevertheless, they require the nearest possible style of execution and an expressive manner of playing. It will be noted that all the variations follow the original theme rather closely, but each one is more ornate than the preceding and contrast is attained by changing the key of the middle variations to C minor. Grade 4.

IMPROMPTU—C. MOTER.

Mr. Carl Moter's inspirations follow the classic models very largely. We regard his *Impromptu* as one of his best compositions. This work tends slightly in certain passages, towards the models of both Schubert and Schumann, although as a whole it is decidedly original. It will afford excellent practice in chord playing, and it should be played throughout in a vigorous and buoyant manner. It should hardly be necessary to call attention to the pernicious habit that some players have of failing to bring down the notes exactly together when playing a series of chord passages. Such a style of playing would result in spoiling entirely the effect of a composition of this nature. Grade 5.

FAIREST OF SEASONS—H. WEYTS.

Mr. Henry Weyts is a well-known Belgian composer who has been very successfully represented in our music pages in the past. *Fairest of Seasons* is just recently composed. This is a graceful waltz written in the French style. The third theme of this piece assigned to the left hand, is most attractive. The lower middle register of the piano seems particularly adapted for giving out effectively, broad and song-like melodies. This waltz, of course, is not intended for dancing, and it should be played with considerable fluctuation in tempo. Grade 4.

VAISE TROUBADOUR—W. ROFLE.

Vaise Troubadour is of different type from the preceding. This is from the pen of a native American composer, an interesting sketch of whose life will be found in another column. While this waltz is not intended for dancing, the rhythm is so direct that it might almost be used for that purpose. As a drawing-room piece it will be found very attractive. Contrary to the waltz mentioned above, this number must be played in strict time and taken at a rapid rapit pace. Grade 4.

AMONG THE COSSACKS.

This is a characteristic teaching or recital piece, lively and vigorous. To attain the best effect, the accents should be somewhat heavier than usual and slightly exaggerated. Grade 3½.

ARAB DANCE—M. BILBRO.

Arab Dance is another characteristic piece, decidedly oriental in its coloring. The left hand accompaniment in this number should be played with almost automatic regularity, suggesting the monotonous drumming of the oriental percussion instruments. Grade 3½.

COLONIAL DANCE—C. M. TAIT.

A cheerful and dainty composition in the style of an old-fashioned *gavotte*. After much playing of modern

music with its shifting tonalities and elaborate harmonies, an occasional return to the purely diatonic style of writing is really refreshing. Grade 3.

THE VILLAGE FAIR—ALBERT FRANZ.

A picturesque number in the modern *intermezzo* style. The three themes in this number are all very pretty; they should be well contrasted. A bright and crisp style of performance is demanded throughout. Grade 3.

AMERICAN SCHOOL MARCH—H. ENGELMANN.

This number is useful for a variety of purposes as it is in the style of a *parade march* which will be found effective for indoor marching purposes, calisthenics, drills, etc. As a teaching piece it will furnish good practice in chord playing. Grade 3.

IN THE FAR EAST—C. W. KERN.

A lively characteristic number which will serve as a study in style and also to familiarize one with the minor key. This is an excellent easy teaching or recital piece. Grade 2½.

MARCH OF THE FLOWERS—F. FLAXINGTON HARKER.

It is always a pleasure to find composers of high attainment and experience who are able and willing to write charmingly in the easier grades. Mr. Harker has recently completed a set of interesting teaching pieces, from which the *March of the Flowers* is taken. This piece has real musical value. Grade 2.

THE FOUR-HAND NUMBERS.

Mr. Carl Koelling's *Commencement March* is a very useful number, appropriately named. In addition to the present well-balanced four-hand arrangement, it may also be had as a solo and as an eight-hand piece. It is so written that all the arrangements might be played together on a number of pianos.

Mr. H. Wildermere's *Rustic Merry-making* is a rollicking number which will be much enjoyed by duet players. It is easy to play but brilliant in effect.

ROMANCE IN A (VIOLIN AND PIANO)—

MR. LIEURANCE'S melodious *Romance* will prove especially useful as a study in "double stops." This is a department of violin playing which should be cultivated assiduously.

MARCHE PONTIFICAILE (PIPE ORGAN)—R. L. BECKER.

A very dignified organ number which may be used as a festival postlude or for the opening or closing of a recital program. This is a fine piece for displaying the capacity of the organ.

THE VOCAL NUMBERS.

Mr. Ward Stephens' *My Shadow* is one of the best encore songs in our knowledge. Mr. Stephens is a talented American composer, who knows the voice and knows it well.

Mr. Wakefield-Smith's *Fie! Little Butterfly* is a very pretty characteristic song with an attractive text. Mr. E. S. Phelps' *Butterfly and the Rose* is another characteristic song but quite different from the preceding. This would make an excellent teaching song.

On Teaching the Fingering of Scales to Beginners

By Susan M. Steede

No doubt the most satisfactory method of teaching the fingering of scales is to note the position of the fourth finger in each scale, as pointed out in *Mastery of the Scales and Arpeggios*, and in teaching the clever pupil, or indeed the average pupil over ten years of age no other help is needed.

It is otherwise with the little ones, and occasionally with an older child often musically gifted but to whom fingering of scales seems to present a special difficulty. For these a general rule embracing a group of scales is found easier of application not requiring, as in the case of correctly locating the position of the fourth finger a fresh mental adjustment for many of the scales.

The scales of C, G, D, A, E and the left hand of F come under one general rule: The thumb plays after 3rd finger, then after 4th and so on alternately, and in playing in the contrary direction the 3rd and 4th fingers pass over the thumb alternately. Let these be learned as one group.

Well Known Composers of To-day



WALTER ROLFE

MR. ROLFE was born in Rumford, Maine, December 18th, 1881, and was educated in the public schools of Rumford. His first lessons in music were taken on the parlor organ from a local teacher who taught music as a side issue to several other occupations. At the age of eighteen he went to Portland, Me., where he studied piano and harmony one winter with Hermann Kotschmar. He returned to Rumford in the spring, and this was practically all the instruction he got until about three years ago, except for correspondence courses in theory and orchestration. While he continuously wrote small compositions of very light order, he devoted the greater part of his time to the care of the only music store in the town.

As time went on, he wrote a large number of small things including two light operas, one of which was successfully produced in various New England centers.

"As ideas continued to come thick and fast, I began to lose interest in my store business and the burning desire to know more about the technical part of composition, to get out where I could hear good music took possession of me and when I commenced to realize more in a financial way from my compositions than I did from my music business I decided to dispose of it, and devote my time to further study.

"I accordingly sold out my business about three years ago and went to New York City, where until the first of this year I studied composition very seriously with Mr. Hans Van Den Burg and Mr. A. W. Lienthal as well as attending all the concerts of the New York Symphony, New York Philharmonic, Boston Symphony, a large number of the Metropolitan productions as well as all the principal recitals by the most noted vocal and instrumental stars.

"I think you can realize something of how this opened my eyes when I tell you that I lived on a farm eight miles from any town until I was eleven years of age, never saw even so much as a railroad train but once or twice during that time, never owned or had the use of a piano until I was seventeen years of age, never heard a pianist who was capable of playing even Beethoven's *Sonata Pathetic* until I was eighteen, never heard a grand opera until I was twenty four, and this by a cheap road company, never heard a symphony played by a full symphony orchestra until I was 31."

Although suffering from ill-health, Mr. Rolfe has continued to write much music, and feels that the results of his New York study have worked a great change, giving him a deeper understanding of his art. His first success was a little waltz entitled *Kiss of Spring*. He has written orchestral and band numbers, piano suites, solos, sacred and secular songs, duets and anthems.

THE AMERICAN SCHOOL MARCH

INTRO.

Tempo di Marcia M. M. ♩ = 116

MARCH

H. ENGELMANN

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THE ETUDE

FAIREST OF SEASONS

Allegretto M.M. ♩ = 72

WALTZ

HENRY WEYTS

Musical score for 'Fairest of Seasons' by Henry Weyts. The score is in 3/4 time, key of D major, and consists of 72 measures. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The score includes various dynamics such as *p*, *f*, and *pp*, and includes a section marked *Tempo rubato* at the end. Fingerings and articulation marks are provided throughout.

THE ETUDE

Continuation of the musical score for 'Fairest of Seasons'. It includes measures 73 through 120. The score continues with the piano accompaniment, featuring various dynamics and articulation. It includes a section marked *riten.* and ends with a *D.S.* (Da Capo) instruction.

MARCH OF THE FLOWERS

F. FLAXINGTON HARKER

Lively M.M. ♩ = 126

Musical score for 'March of the Flowers' by F. Flaxington Harker. The score is in 4/4 time, key of D major, and consists of 126 measures. It is a lively march with a melody in the right hand and a bass line in the left hand. The score includes various dynamics such as *f*, *ff*, and *Fine*. It features numerous articulation marks and fingerings. The score concludes with a *D.C.* (Da Capo) instruction.

THE ETUDE

RUSTIC MERRYMAKING

CAPRICE
Secondo

HENRY WILDERMERE

Allegro M.M. ♩ = 108

Musical score for 'Rustic Merrymaking' on page 506. It features a piano accompaniment with two staves. The music is in 2/4 time with a key signature of one flat. Dynamics include *f*, *mf*, *ff*, and *p*. The piece concludes with a *Fine* marking.

THE ETUDE

RUSTIC MERRYMAKING

CAPRICE
Primo

HENRY WILDERMERE

Allegro M.M. ♩ = 108

Musical score for 'Rustic Merrymaking' on page 507. It features a piano accompaniment with two staves. The music is in 2/4 time with a key signature of one flat. Dynamics include *f*, *mf*, *ff*, and *p*. The piece concludes with a *Fine* marking.

THE ETUDE IMPROMPTU

CARL MOTER

Presto M. M. $\text{♩} = 108$

f with marked emphasis

poco pesante

somewhat rough *ff*

stacc.

mf

cresc.

poco

a poco cresc.

ff con fuoco

D.C.*

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Finale

p scherzo

mf

legato

f

legato

ff pesante

lar - ga - men - te

p a tempo

cresc. e stringendo

ff

fz

VALE TROUBADOUR

WALTER ROLFE

Andante *mp* *mf* *rall.* *p* *f* *fz* *mf*

♩ Waltz M.M.♩ = 64 *p legato* *mf*

p simile *f* *mp*

f *ff* *mf* *fine*

Animato *f*

a tempo *rall.* *f*

p *f* *D.S.*

TRIO Animato *mf* *mf*

*From here go back to ♩ and play to Fine; then play Trio.
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mf

ff *mf* *mf D.S.*

COLONIAL DANCE

Allegretto M.M.♩ = 126

CHAS. M. TAIT

p

accel. *fine* *f animato*

rit. *a tempo*

accel. *f pomposo* *mp delicato*

f *accel.* *rit.* *f* *mp delicato*

f *D.S.*

THEME WITH VARIATIONS IN C

JOSEPH HAYDN

Andante M.M. ♩ = 84

Var. I

Var. III

a)
 b)
 c)

Var. III (continued)

Var. IV

Var. V
Minore

Var. VI
Maggiore

d)

THE VILLAGE FAIR
INTERMEZZO

ALBERT FRANZ

Allegretto M.M. ♩ = 108

mf *cresc.* *mf* *Fine*

f *marcato il basso* *f*

cresc. *mf*

mf *cresc.* *D.C.*

MARCHE PONTIFICALE

RENE L. BECKER

Registration
Great: Full, except 16'
Swell: Full, except 16'
Couple Sw. to Gt.
Ped. Full, Couple Gt. to Ped.

Tempo di Marcia M.M. ♩ = 108

Allegro

Great
Great
Great
rall.

Swell both hands
mf
senza ped.

Great
f

Fine

Meno mosso
sempre legato
Great to Ped. off.
senza ped.

a tempo

rall.
p

Great
rit.
f
D.S.
Great to Ped. on.

Fingered by GALE BROWN

ROMANCE IN A

THURLOW LIEURANCE

Andante con moto M.M. ♩ = 84

VIOLIN
PIANO
rit.
mf con amore
mf dolce.
dolce.

rit.
a tempo
Fine

TRIO VI
f con calore
rit.
a tempo

1st Pos.
Fine of Trio
mf
rit.
D.S.
f
ppp * D.C. Trio

* From here go back to Trio and play to Fine of Trio; then go back to § and play to Fine.
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FROM THE FAR EAST

CHARACTERISTIC DANCE

CARL WILHELM KERN, Op. 310, No. 4

Allegretto M.M. $\text{♩} = 138$

p non legato

last time to Coda

Meno mosso

p *mf* *rit. molto* *f*

la melodia ben marcata

Tempo I

mf *dim.* *pp* *cres.* *cen.* *do* *ed accel.*

CODA

p *cres.* *legiero* *a tempo* *rit.* *mf* *dim.* *fin Coda*

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FICKLE LITTLE BUTTERFLY

Words and Music by H. WAKEFIELD SMITH

Allegro moderato

mf

Once a lit-tle But-ter-fly, roy-ing 'neath the sum-mer sky, Found him
To the ro-ses soon he flew, fresh and bright with morning dew, But they

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self, a-mong the dai-sies and the clo-ver, Full of ar-rant pride was he, for in col-ors rich you see, Nature's
seem'd to be a-ware of his in-ten-tion, For he sought the gar-den wall, quite with-in the gaze of all, Flirt-ing

art-ist had a-dorn'd his coat all o-ver; To the dai-sies, thus, he said, and the clo-vers white and red, "You must
with his gau-dy wings to draw at-ten-tion; "Oh sweet Ross," to one, he cried, "wont you be my blush-ing bride?" No in-

know that you are far be-neath my sta-tion, So ex-cuse me if I go, where the scent-ed ro-ses blow, For you
deed, for I love some-one else," said she. Spread your wings and fly a-way, call a-gain some oth-er day, For I'm

know I'm ve-ry fond of ad-mi-ra-tion, Ah! Fickle lit-tle But-ter-fly, Sport-ing 'neath the sum-mer sky,
soon to mar-ry Mis-ter Bumble Bee, Sir,;

ld-ly flit-ting ev-er, Con-stant, you are nev-er, You'll be sor-ry by and by, When your beau-ty fades a-way,

Lone-ly you will be that day, No sweet flow'r to love you, Lead-en skies a-bove you, Fickle lit-tle But-ter-fly.

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

THE ETUDE

MY SHADOW

ROBERT LOUIS STEVENSON

WARD STEPHENS

I have a lit - tle sha - dow that goes in and out with me, And
 what can be the use of him is more than I can see. He is ve - ry, ve - ry like me from the
 heels up to the head, And I see him jump be - fore me when I jump in - to my bed. The
 funniest thing a - bout him is the way he likes to grow, Not at all like pro - per chil - dren which is
 al - ways ve - ry slow, For he some - times shoots up tal - ler like an In - dia rub - ber ball, And he

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sometimes gets so lit - tle that there's none of him at all. He has - n't got a no - tion of how
 chil - dren ought to play, And can on - ly make a fool of me in ev - 'ry sort of way. He
 stays so close be - side me, he's a cow - ard you can see; I'd think shame to stiock to nur - sie as that
 sha - dow sticks to me. One morn - ing bright and ear - ly, be - fore the sun was up, I
 rose and found the shin - ing dew on ev - 'ry but - ter - cup. But my la - zy lit - tle sha - dow like an
 ar - rant sleep - y head, Had stayed at home be - hind me and was fast a - sleep in bed!

THE BUTTERFLY AND ROSE

SONG

Words and Music by E. S. PHELPS

Andante con moto *p espressivo*

In a gar-den that I know Pan-sies-pinks, and vio-lets grew.

mf con anima *dim. e rit.* *p espressivo*

There were roses, not a few With blush-ing cheeks be-deck'd with dew.

mf con anima *un poco accel.* *ritempo* *risoluto*

In that gar-den fair to see, Bloom'd a rose that blush'd at me, Hid there by an al-der tree, As happy as a rose could be.

p atempo *mf con anima* *un poco accel.* *ritempo* *mf*

One day, 'neath the summer sky

vaguely *con anima* *atempo* *dim. e rit.* *p espressivo*

Came dain-ty but-ter-fly. It, this rose just chanc'd to spy, As it droop'd a-bout to die, It then whis-per'd, "Have good cheer

mf con anima *un poco accel.* *ritempo* *mf agitato* *f*

You may bloom an-oth-er year." The rose just brush'd a side a tear As joy took the place of fear.

mf *appass.* *dim. e rit.* *atempo*

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The Care of a Piano

By Peter F. Bieh

It is surprising to what extent piano owners neglect their pianos. Like the teeth, the average person neglects to see a dentist until a tooth aches. Just so with the piano, they fail to call a piano tuner until a string breaks or a key sticks. Letting a piano go untuned and hearing it continually in that state, it is not surprising that the same instrument, after being tuned, would seem strange to its owners.

As an illustration: a woman who owned a piano that was very much out of tune, thinking that her instrument might need some attention, called a tuner and put the gentleman to work on same and on completion of job he asked her how she liked the piano, since it was tuned. Whereupon she remarked, "Well—it may be all right, but I think you took all the fine quivers out of it." Being so accustomed to hearing her piano out of tune, the waves (or "quivers") evidently applied to her.

It may be surprising but there are some people who really think that a piano does not need to be tuned. The writer

met a gentleman, who stated to him that he was of the opinion that his instrument could go on forever without the attention of a tuner.

So often people act as though they were doing a charitable act in giving a tuner a job, whereas it actually is of more benefit to the owners to have their piano put in proper condition, at least once every year or year and a half, as a piano will stay in tune better when looked after regularly at these intervals.

See that your piano does not set next to an outside wall during the winter months, and avoid extreme hot or cold temperature in room where it stands. Do not let sun shine on it directly as it is apt to crack the varnish. Do not use top of piano to store goods on. The effect is simpler and more dignified without bric-a-brac on the lid, and besides it is apt to interfere with the tone of the piano. Keep a cloth of soft texture handy for dusting purposes. By giving your piano more earnest thought and attention it will be a better servant to you.

Emotional Aids to Technique

In the Report of the Piano Conference published among the papers and proceedings of the Music Teachers' National Association for 1914, Mr. Hans Schneider offers an interesting suggestion: "In serious music the emotional side can never be entirely separated from the musical or technical side. In playing a Chopin Nocturne a pupil musical feeling will always be in a certain mood, the intensity of which will depend upon his other enhanced or retarded state of feeling. This mood becomes a feeling which is registered and conserved. Furthermore, it is reflected in the physical expression through his muscular sense, his touch, and, if it is possible to recall the mood, it must be possible to recall the muscular experience, either jointly or each separately. Why not make use of these factors in the development of touch? Musical touch in general is the result of auditory anticipation; it is a reflection of auditory states, plus auditory anticipation, upon the motor centers.

"Through connecting certain emotional states with certain compositions touch may be corrected, where all other technical remedies fail. If a pupil lacks will-power and energy in touch, the playing of Chopin's *Military Polonaise*, suitably introduced in its martial or heroic side, will do much towards improving his touch in this respect. By giving a pupil the chord Prelude by Chopin in C minor and at the same time showing him a drawing of the collection of Preludes by Spier, I have greatly softened a hard touch. Whenever the hard touch appeared again, all I had to do was to call the pupil's attention to the solemn, dark picture to bring back the more pliable touch. Here, through the unconscious physical memory, the muscular condition, which was the direct reflexion of the emotional state induced by the picture, was revived as a part of the total former experience, to be now made use of for a new purpose and composition?"

How Berlioz Studied Instrumentation

The fact that Berlioz was one of the greatest—perhaps the greatest—of innovators in the matter of orchestration is well known. How did Berlioz come to have the requisite knowledge? He studied under two masters at the Conservatoire of whom he himself says, "Lesueur had only very limited ideas about the art. Reicha knew the particular resources of most of the wind instruments; but I think that he had not very advanced ideas on the subject of grouping them." Elsewhere he explains that he taught himself by reading the score of an opera while it was being performed.

"It was thus," he says, "that I began to get familiar with the use of the orchestra and to know its expression and timbre, as well as the range and mechanism of most of the instruments. By carefully comparing the effect produced with the means used to produce it, I learned the hidden bond which unites musical expression to the special art of instrumentation; but no one put me in the way of this. The study of the methods of the

three modern masters, Beethoven, Weber, and Spontini, the impartial examination of the traditions of instrumentation and of little used forms and combinations, conversations with virtuosos, and the effects I made them try on their different instruments, together with a little instinct, did the rest for me."

How difficult Berlioz found this method in the beginning is suggested by the fact that he wrote the overtures of *Les Franc-Juges* and *Waverley* without really knowing if it were possible to play them. "I was so ignorant," he says, "of the mechanism of certain instruments, that after having written the solo in D flat for the trombone in the introduction of *Les Franc-Juges* I feared it would be terribly difficult to play. So I went, very anxious, to one of the trombonists of the opera orchestra. He looked at the passage and reassured me. 'The key of D flat,' he said, 'is one of the pleasantest for that instrument; and you can count on a splendid effect for that passage!'"

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The Organ Seat

"The seat should be of a convenient height, so that the player will not have to stretch the feet down too far to reach the pedals, or rest them in an uncomfortably flat position on the long keys. This is extremely tiring to the player, and organs are sometimes met with, where, owing to the manuals and pedals being brought too close together, there is no interval between such discomfort and hindrance to the free movement of the ankle joint, and that of raising the seat so that the hands are too high over the manuals. The Royal College of Organists advises 32 inches as the distance from the upper surface of the Great Organ natural key immediately over the centre of the pedal board, to the upper surface of the centre natural key of the pedal board. The distance of the organ stool from front to back must be regulated with regard to the convenient playing of the short keys. No exact rule can well be given as bodily proportions vary.

"In the first attempt at using the extreme ends of the pedal board—especially when the left foot has to follow the right nearly to the top, or the right foot has to descend to the lower notes—the student will feel as though he were falling forward, or slipping off the seat. Though at first it may appear necessary to rest one hand on the seat or console, practice gradually enables the player to render with apparent ease rapid pedal passages from one end of the pedals to the other, with the arms folded, and without shifting up and down on the seat. A good player will be noted for the ease and smoothness of his pedalling, and the grotesque contortions and wrigglings of the body sometimes witnessed are quite superfluous."

"The feet generally used to indicate the pedalling are as follows: V, the toe, U, the heel. When these signs occur over the pedal staff they apply to the right foot; when below it, to the left."

Points Especially to be Observed

"1. Do not shift from the centre of the seat in order to reach the notes at the extreme ends of the pedal board, or the mental impression of the relative distances or position of the notes becomes confused, which is fatal to the attainment of certainty in pedalling.

"2. Being once correctly seated, on no

account look at the pedal board while playing.

"3. The pedals must be pressed down firmly, not struck; on releasing each note, do so gently without an abrupt jerk. If the first part of this direction is not attended to the large pipes will often speak imperfectly.

"4. The left foot passes behind the right on the long keys.

First Pedal Exercise

"Drawing the Bourdon with a soft pedal stop of 8 foot pitch, and with either of the manuals coupled to the pedals, so that the student may see the notes played upon the keyboard in his first attempts on the pedals. Our first exercise will be:

"Transpose the above an octave lower, then into several different keys.

"For the F sharp the left foot must pass in front of the right, resuming its place behind again on the A. In quick passages the E and F sharp would be more conveniently played by the heel and toe of the right foot, and the top two notes, C and D, in the same manner, but it is desirable in the earlier exercises to be well practiced in the use of the toes into C, D, F and B flat.

"Exercises for finding various intervals to be played very slowly, the notes not guessed at, but only pressed down when the student is fairly certain his foot is over the right note;

"Transpose into D, E and B flat.

"Transpose into A flat, B flat and G. "Although in pedalling by alternate feet the toe is the part used, one will present themselves when the heel may be substituted to facilitate quick pedalling by lessening the movement the feet have to make in passing to their next notes respectively, as in the following example:

"The alternate use of right and left foot forms the basis of good pedalling and must first be acquired. 'Toe and heel' playing is termed by the German organists 'artistic pedalling'. On an answer scale pedal boards; the raising principle (now happily being abandoned), and the seductiveness of the Swell pedal have doubtless led to its greater development with us. Merkel, in his Organ School, remarks there is always a danger of an excessive, sluggish and unskillful use of this manner of pedalling will entail indistinctness and rhythmic uncertainty." On this ground also, the use of the toe and heel should not be kept until a suitable number of exercises supplementing the above exercises have given the student some degree of firmness and certainty.

Freedom of the Ankle Joint

"Just as one the manuals one must be able to play freely from the wrist without using the weight of the arm, so on the pedals the feet are not pressed down by the whole weight of the leg, but by a free movement of the side joint. Laced boots, if thick and clumsy, greatly hinder this movement; lady students should eschew high and narrow heels. Bearing this in mind, any convenient pedal note may now be played several times in succession, by the use of one foot, afterwards by the heel, to attain flexibility.

"The natural inclination of the feet is of course, in an outward direction, but it is sometimes necessary to turn the feet inward as in Exercise No. 7. To give the ankle joints the requisite flexibility such exercises as the following are practiced:

"This is done by passing the toe, or rather the broader part of the foot, from one side to the other on the two keys;

"It should here be observed that Exercise No. 7 is intended solely for the attainment of flexibility of the ankle-joints. In playing difficult arrangements such exceptional pedalling is often required if the Swell pedal or composition pedals are to be used with proper effect.

Passing One Foot Behind the Other

"In the following exercises the right foot is placed a little nearer the short keys than the left, which must pass behind it except in measures 3 and 6 of Exercise 8 (b), where the left foot reaches the short key F sharp by passing in front of the right.

"When the time is not too quick, such passages as the foregoing are frequently played by changing the feet. Such changes can be effected quickly, the left passing behind the right; the toe of the right foot being more pointed to make way for the left. Changing on short keys is somewhat difficult, and on some inconvenient pedal boards not very practicable. It is sometimes unavoidable, if a good legato is to be maintained, as in the following examples. It also becomes necessary when it is desired to relieve the foot which can most conveniently reach a composition pedal (the use of which may be required, as at the end of the movement), the pedal note being a short key. The toe to be replaced must be brought nearer the knee panel to allow space for the other to be placed behind it.

"Exercise No. 8 (a) may be used for practicing changes on the long keys, the change being effected on the third and fourth quarter notes of each measure. For changing on short keys, practice the scale of F sharp major, one octave, changing on each note except the key notes at the bottom and top.

"Skipping Intervals with the Same Foot "It is convenient at times to skip a minor or even a major third, as at the beginning of Exercise No. 9, with the same foot. Like toe and heel playing generally, it is more convenient at the upper and lower ends of the pedal board for the right and left foot respectively, than in the middle.

Playing Two Adjacent Short Keys with the Same Foot "This is done by passing the toe, or rather the broader part of the foot, from one side to the other on the two keys;

The short examples which follow embody the various points just enumerated, also two different systems of marking the pedalling, with an alternative method for the last two measures (compare with measures 3 and 4). The first system shows the use of toe and heel more minutely, but the second is simpler, and is recommended for adoption by those who understand the general rules which govern pedalling. As the heel is never used on the short keys, the intention, even in such troublesome passages as this, is quickly comprehended, and the marks catch the eye at once. The separate signs will, of course, be needed when it is desired to indicate pedalling by alternate toes as in the earlier exercises."

"Ah! I know the way up, we who were his pupils, we knew it well, to that thrice-blessed organ-loft—a way as steep and difficult as that which the Gospel tells us leads to Paradise. First, having climbed the dark, spiral staircase, lit by an occasional loop-hole, we came suddenly face to face with a kind of antediluvian monster, a complicated bony structure, breathing heavily and irregularly, which on closer examination proved to be the vital portion of the organ, worked by a vigorous pair of bellows. Next we had to descend a few narrow steps in pitch-darkness, a fatal ordeal to high hats, and the cause of many a slip to the unfortunates initiated. Opening the narrow door, we found ourselves suspended, as it were, midway between the pavement and the vaulted roof of the church, and the next moment all was forgotten in the contemplation of that rapt profile, and the intellectual brow, from which seemed to flow without any effort a stream of inspired melody and subtle, exquisite harmonies, which lingered a moment among the pillars of the nave before they ascended and died away in the vaulted heights of the roof.

"For César Franck had, rather than the genius of improvisation, and no other modern organist, not excepting the most renowned excecutors, would bear the most distant comparison with him in this respect. When, on very rare occasions, one of us was called upon to take the master's place, it was with a kind of superstitious terror that we ventured to let our profane fingers caress this supernatural thing, which was accustomed to vibrate, to sing, and to lament at the will of the superior genius of whom it had become almost an integral part.

"Something the master would invite other people, friends, amateurs, or foreign musicians, to visit him in the organ-loft. Thus it happened that on April 3, 1866, Franz Liszt, who had been his sole listener, left the church of Sainte-Clotilde lost and amazed, evoking the name of J. S. Bach in an inevitable comparison.

"But whether he played for some chosen guest, for his pupils, or for the devout worshippers during service, Franck's improvisations were equally thoughtful and careful, for he did not play in order to be heard, but to do his best for God and his conscience sake. And his best was a sane, noble, and subtle art. To describe these improvisations, the true value of which we only realized when there was no chance hearing them again, would be an im-

Cesar Franck in the Organ Loft
This almost mystical influence which César Franck exerted over all who were intimate with him is revealed in the following passage from Vincent d'Indy's biography of the great Belgian composer. Some of the happiest and most inspired moments of this master's life were doubtless those he spent in the organ loft of Sainte-Clotilde, where he revealed in the magnificent instrument which, as he himself expressed it, "is so supple beneath my fingers and so obedient to all my thoughts."
"Here, in the dusk of this organ-loft," writes d'Indy, "of which I never can think without emotion, he spent the best part of his life. Here he came every Sunday and feast-day—and towards the end of his life every Friday morning too—fanning the fire of his genius by pouring out his spirit in wonderful improvisations which were often more lofty in thought than many skillfully elaborated compositions; and here, too, he assuredly forecast and anticipated the sublime melodies which afterwards formed the groundwork of *The Beatitudes*.
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Department for Children

Edited by JO-SHIPLEY WATSON

What the Oracle Said

"Who lives there?" said Delia, pointing to the white temple peeping through the green of the tree tops.

"Oh, here we are at last, I feared we might miss it!" The Music Fairy laughed such beautiful music that the blue bells took up the theme and tinkled it up and down the wondrous valley.

For it was a warm day and Delia Brown had felt the bore of practice time, so her watch was when the Music Fairy came along that she should accept his invitation to visit the Oracle. Wonderful it seemed to Delia Brown and more wonderful still to feel that she could unburden her woes to the Oracle and this she intended to do at once, without mincing matters she was going to complain, she even felt that she would cry a little as a more convincing proof of her woe-filled state.

"It's the Oracle's house," said the Fairy. "He's home for the shutters are open—why there he is sitting on the steps."

"What's the Oracle's name?" asked Delia, she felt rather nervous and shy about the knees now that she was so near.

"After all why hadn't she practiced and left this miserable business of complaining to oracles to fairies and silly children. If of course practicing in the summer was someone who had her grand-uncle willed her that jangly old square-grand piano.

"I won't be willed into lesson taking, I won't!"

But the Fairy didn't pay one bit of attention as he piloted her along the valley and up the other side of the hill to the Oracle's doortop.

The Voice of the Oracle

"Experience, let me introduce to you, my little friend in music, Delia Brown, whom I found practicing on her grand-uncle's square-grand piano this bright blue day."

"Experience!" thought Delia, "in league with—dear me, why has she come!"

Something happened then, and some say that a bit of the bright blue sky fell on the Oracle's doortop; instead of the gruff voice of an Oracle thundering at her, Delia heard the mildest most childish voice saying: "Delia Brown you are a brave girl, and I am going to make you remember this visit all the years even until you are as old as I."

"But you are not old!" said Delia quite unafraid.

"Yes I am, old as time; they say and in truth that I began when the world began."

"But you look quite young and fresh," said Delia, eyeing the beautiful Oracle from top to toe. "You are almost as beautiful as the statue our class thought for the new high school; indeed I think you are more beautiful for you have real eyes."

grand? Had she not cried rivers of tears over her practicing? Had the Oracle then scolded only last Saturday, and were not music lessons the greatest affliction of her fresh young life? Yes, indeed, they were! She was full to the brim of complaints. If the Oracle would only listen and then lift this burden of lesson taking, she would be the happiest girl in the world.

"You have real eyes, dear Oracle, you can see yourself, I hate lesson-taking. Please make it stop."

Then the Oracle did an odd thing, he laughed just like the Music Fairy, and all the blue bells in the valley took it up and tinkled it up and down the hills.

"Sit right down, Delia Brown, and let me tell you something," said Experience quite seriously. "It's a secret. Be sure you listen, child. I'll tell the trouble with you youngsters is that you possess unlistening ears; such beautiful pink shells of ears, too, and half the nothing gets into them."

Open your ears, Delia Brown, and listen!"

Delia sat up straight and opened her ears as wide as could be and listened to the Oracle.

"Now music lesson taking is a privilege of the few, you are a perfect child to have lessons from so good a teacher—oh-er-h!"

"I do," whimpered Delia. "You don't," snapped the Oracle.

"You go through your practice mumbling, stammering, stuttering from page to page, halting here and pausing there—why it's enough to madden even a saint!"

Delia wanted to cry at this unsympathetic account of her work; but she thought it wasn't quite time to cry so she waited.

"Remember what I say. Print it out and hang it in big black letters over your piano. I think straight, then play straight! And don't ever fool yourself into thinking that you are practicing when you play fast. You are wasting time and not getting anywhere at all. Slow work, my young lady, is good, true work. Better know she had been stammering along as well as this morning."

"My fingers won't play slow," whined Delia.

"Nonsense!" The Oracle was actually cross. So Delia cried, and then he said: "Stop it!" so short that Delia did stop with a jerk; then she got very angry, and then at last she listened.

"You are so spoiled; children seem to be these days; too many toys when you are twelve, too many bon-bons and ribbons. So you grow up, too much indulged at your lessons. Now, you either know a thing or you don't, and there is no use musing around and pretending, and besides it doesn't pay. Music is work

and not play. It will be recreation but it's not, too. Very pleasant, beautiful, entertaining work—just add a little of this wonderful house of sound, and the best part of this house of sound is that after you have worked to build it you are at liberty to ask others to enjoy it with you; are your own little hosts of beautiful sounds, an honored place in any community."

"But my house of sound is so ugly," cried Delia.

"Rebuild it, then, and don't build in a cheap way. Watch, watch all the time. Watch, and above all else have it clean."

"The house is all your own, you are doing the building yourself under the good guidance of your teacher."

When you start for your lesson say, "Delia Brown open your ears wide and don't mumble over your notes, it will run your inside uniform." Run along Delia, here comes the Music Fairy to fetch you, and when you come next in let's see how many medals and ribbons of honor and distinction you will be wearing on your inside uniform."

Then the Music Fairy took Delia's hand and whispered quietly, "How do you like Experience?"

Delia whispered back; but no one heard what she said.

when other children are playing in the street. It's a battle to play slowly, and it's a battle to get through straight. In fact it's a battle to get through anything that's worth while; but don't you think it's rather glorious to be a soldier? You don't wear an outside uniform, but I'm sure of good students wear inside brass buttons and medals and ribbons of honor and distinction—yes—yes—I'm quite sure of that for music makes people different inside."

"Are you sure?" asked Delia.

"Why I'm as certain as sunset," said the Oracle gravely.

"Inside, deep inside where all the things are, you will find your uniform. Now Delia Brown, shake yourself into a live girl, open your ears and your eyes, and don't grumble. Say to yourself when you start for the piano, 'Now I'm going to add a big stone to my house of sound!'"

"The house is all your own, you are doing the building yourself under the good guidance of your teacher."

When you start for your lesson say, "Delia Brown open your ears wide and don't mumble over your notes, it will run your inside uniform." Run along Delia, here comes the Music Fairy to fetch you, and when you come next in let's see how many medals and ribbons of honor and distinction you will be wearing on your inside uniform."

Then the Music Fairy took Delia's hand and whispered quietly, "How do you like Experience?"

Delia whispered back; but no one heard what she said.

A Music Lesson of Long Ago

Let me tell you of an old picture, all yellow and cracked. It hangs in the back room of Herr Nussbaum's violin shop and has been hanging there for many years, as I remember it quite well when I was a boy in the 'sixties. I think it must have made a deep impression on my childish mind, for it was a picture of a little girl about my age taking a music lesson. To the left of the girl sat the old master, staff in hand, and I know he is an old musician who has taught for many years. He is looking down at his little pupil's music book which rests on an old-time piano rack.

From the look on the little girl's face from which the hair is drawn in two little Distials down her back, you know that she is paying strict attention to her lesson. She seems to love the art and to put her whole soul into her study. The fine old teacher is evidently quite as deeply engrossed in her work as she is herself. He has no real need to follow the notes over which she is puzzling. He knows them by heart. For years and years he has used the old book and it has become sacred to him. The inkling notes steel out through the queer old window, and the hawkers in the street below look up and say to themselves, "Jalia is having her lesson. How pretty it sounds!"

"Thousands of our patrons have taken advantage of this plan during the last few years, and we believe that many of them and we believe that many of them are the value of the plan and let us have our portion, but the worriment contingent on having no material with which to begin

the close of the regular teaching season is generally considered to be in June and July of each year, during which months, as all patrons to make returns of unused or unsold music from selections sent them ON SALE and arrange settlement for all they have retained or disposed of."

A complete statement of every account on our books was mailed to patrons early in June, a final statement will be sent each patron as soon as their return of undesirable music is received. The regular part of the order will be shipped immediately purchased is, of course, due and payable. If the supply of ON SALE music on hand should be inadequate for the season arrangements will be made to retain them, thus saving transportation charges two ways, if the matter is taken up with us; but payment for selections used or disposed of is not to be deferred on this account and should be included with payment for any regular charges at once.

In making return of undesirable ON SALE music, the cheapest method of disposal is by mail, post, express or freight—consult express agent, postmaster, or write us, naming the number of books to be returned. *Please note: Packages are to be placed in name and address on any package returned; neglect of this detail always causes delay and makes it impossible to identify the sender.*

The Business Outlook

It will be interesting to our patrons to learn from the latest report of trade conditions that a general improvement is beginning to be felt in nearly all sections of the country.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—

July, 1915.

Table with columns: Title, Author, Price, Special Price. Includes titles like 'Characteristics Studies for the Pianoforte', 'Chopin's Own Book of Great Music', 'Samuel, single biography', etc.

Yearly Settlement of Teachers' Accounts

The close of the regular teaching season is generally considered to be in June and July of each year, during which months, as all patrons to make returns of unused or unsold music from selections sent them ON SALE and arrange settlement for all they have retained or disposed of."

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The Business Outlook

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Were it possible for America to deliver to Europe all of the goods, supplies and commodities purchased or ordered immediately, this country would be, by such action, plunged into a period of almost unbounded prosperity. Orders on hand unfilled for goods to be shipped abroad are estimated by various authorities all the way from a billion to a billion and a half million dollars.

Our proposition is, that the music dealer of the bustle there is to make the first order. No one knows better than the music dealer of the bustle which he has to contend with when tens of thousands of teachers are all hustling to get their first order made and filled.

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order music and studies as needed from time to time. The Theodore Presser Company makes a specialty of filling orders of both descriptions and always with promptness and accuracy, the force of employees retained for the summer being adequate for all demands of this nature. Teachers who have not used the Presser service have missed one of the most satisfactory features of music teaching, for this is first and last a strictly music teachers' supply house. Catalogs, information and terms on application."

New Music ON SALE During the Summer Months

It is always surprising to us how many teachers are still giving lessons and using music during the real summer months. There has been such a demand during these years past for new music on sale that we have sent out two packages between June and August of both piano and vocal music. We send these packages only to those who request them. They are billed at our usual liberal professional discounts, and are returnable either at the end of the summer season, or with our regular patrons, who are put with the package of fall stock and returned at the end of the season. A postal card will bring either the above or the above classification, more than ten pieces of new music in each package.

Reward Cards for Music Pupils

As announced last month, we are preparing a new edition, a new printing of the set of sixteen reward cards which heretofore we have had printed in Germany. The cards are printed in nine colors on the face, and each contains a portrait of a great master as well as his birthplace. On the reverse side we have printed a condensed biography. Thousands of these cards have been sold in the past, but this time we are printing a more attractive than those furnished heretofore. Their price has been 50c for a set of sixteen, but we are now offering them at only 35c per set. This is a special price in advance of publication rate for the set until it appears on the market.

Seasonable ETUDE Premiums

It is possible to obtain Ernes subscriptions from many musical people any section of the year. The ERNE is of just much value in the summer as in the winter. For the reason that ERNE is not only educational but is recreative as well. Some teachers and many students have more time for actual study and piano practice during the summer months than they have during the winter season.

Our catalog includes a large and useful assortment of pieces and studies for the cabinet organ as well as many compositions and arrangements for the piano that are playable with excellent effect on small organs. We have had a large demand during the summer months for music of this description because the time of the year presents great opportunities for study and practice. On another page this issue there is a list of reed organ music which we will send you with special reference to the needs of teachers and students of this instrument.

Reed Organ Music

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There are also several new additions to our list of reed organ music in sheet form, notably "The March," by Camp; "Meditation," by Flagler; "Postlude," by Donohoe; "Offertoire," by Bache; "Marias Religiosas," by Parker, etc. These numbers and any others of our publication may be had for examination or ON SALE.

Pipe Organ Gems

By Charles W. Gordon

This is an album of transcriptions for the pipe organ, various classic and modern composers are rapidly becoming familiar with the pipe organ, and are about equally divided between music suitable to be used as preludes and postludes, and music suitable for examination and recital. The arrangements are all made for the pipe organ, all may be rendered on a two manual organ and all are well within the range of the aver-

Summer Classes in Musical History

The idea of making a profit from teaching Musical History during the summer months may have inspired some teachers to conduct summer classes, and hundreds have been rewarded for their initiative in this manner; but the real benefit has been a higher purpose. She knows that the summer offers an excellent opportunity to get the pupils interested in Musical History, and she also knows that the pupil who has become thus interested and vitalized through a familiarity with the lives of the masters may be depended upon to do far better and far happier work in his music study. This has been proven hundreds of times. The *Students History of Music*, by James Francis Cooke has been used with unflinching success in innumerable similar cases. The price of the history is \$1.25 when one buys only one copy, but we have a special introductory price when one buys half-dozen lots. Any capable teacher can start a class at once and make the whole matter more interesting and more profitable in many ways.

Important Offer

We have a limited supply of Tausig's excellent music on Linen, "Gleissus ad Parassium" printed from large plates and bound in cloth. This edition is listed at \$1.50, but owing to the existence of editions with cover covers which are sold at a lower price, the demand for the better binding is so limited that we wish to dispose of our copies at a special price rather than carry them in stock for an indefinite period. The paper bound copy is 75 cents. The cloth bound copy is \$1.00. These are in stock in less than the usual quantity of 35 cents a copy, or three copies for \$1.00, postpaid, if cash is sent with the order.

In passing it might be borne in mind that the exercises in this famous work have formed an important part of the technical training of every one of our concert pianists since Clementi's and, more especially, Tausig's day.

This is an opportunity for teachers to get a supply of these studies in an excellent edition with a durable binding at less than the price of the paper bound copy. We do not expect the supply to outlast the month. Better order early.

Reed Organ Music

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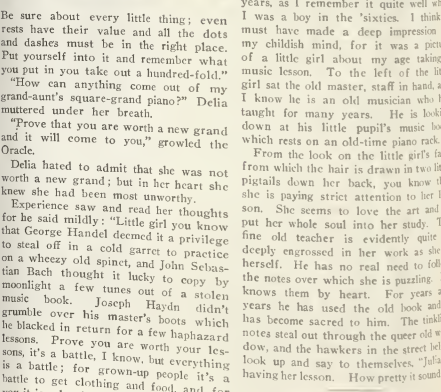
Prize Competition

The period of general school vacations seems to be of special value to the large and growing number of music teachers, who find that they have been increasing because we are rapidly adding to our facilities.

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A MUSIC LESSON OF LONG AGO



(Department for Children continued on page 540)

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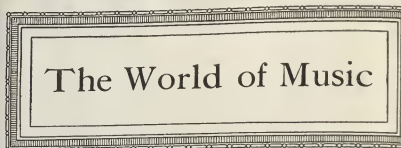
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The World of Music

AT HOME The Kalamazoo Symphony orchestra of 21 men took part...

A SCHMER School of Church Music under the direction of Dr. Peter C. Lattin...

AN excellent performance of 'The Messiah' was given at the May Festival in Valparaiso...

THE second annual Emporia Music Festival was given recently, the chief offering being an orchestra of forty pieces.

MR. NATHAN SACKS, of St. Louis, recently gave a lecture on the McKinley School of Music of that city...

ONE of the most successful of the artists engaged at the Syracuse music festival was formally made her debut at the McKinley School...

THE visit of the Metropolitan Opera Company to Atlantic City was crowned with success...

THE Spring Festival at the University of South Dakota under the direction of the highly efficient Dean E. W. Garrill brought forth among other numbers a performance of Puccini in concert form.

THE Society of American Dramatists and Composers has elected Victor Herbert one of its directors...

THE fourteenth annual Commencement exercises of the Millantown Conservatory of Music were held at the First Presbyterian Church...

ON the first time in its career the Philadelphia Club of New York for women has a surplus. After the guarantee fund has been paid...

IT is said that a check for \$1,000 has been received by Frank Knezel, President of the Bohemian Club of New York...

GEORGINA FARRAR in the latest recital for the 'movies'... She is to play the role of the Metropolitan Opera...

THE ETUDE takes pleasure in congratulating Kalamazoo, May 27th and May 28th.

Association reports that there are not wanting many adding indications of a genuine 'opera boom'...

ONE more brilliant festival has been given by the Musical Department of the University of Michigan under the management of Mr. A. S. Sander...

THE arrival of Saint-Saens in this country is representative of the French conservatory at the San Francisco Exposition...

THE Mendocino Club of Chosen (Harlow M. Wilson, conductor), completed its twenty-first year with a concert upon April 29th...

THE members at the Institute of Musical Arts, New York, this year were Olga (Ludwig) Wilczek, Harold Bauer, Fritz Kreisler, Misha Elman, George Hanulin and W. A. Henderson...

THE Music League of America, founded for the purpose of enabling young artists of talent who cannot reach the public through the regular managerial channels to obtain a hearing...

THE third annual May Music Festival of San Diego, California, was given by the San Diego Musical Association...

OSCAR HAMMERSTEIN, having returned from his illness, has declared his intention of giving a lecture in English...

IN the midst of war and rumors of war comes the news from England that a set English opera in English is to be given at a hearing by the Moody Memorial Company...

REPORTS from Berlin say that an increased number of artists are reaching that city...

THE Amateur Orchestra of Yokohama, Japan, recently gave a concert...

IT is now possible to some extent to forecast the program for the coming season...

THE thirteenth annual prize competition of the Chicago Musical Club...

A PERFORMANCE of 'Carmen' was recently given at the Grand Opera House...

THE shortage of food in Berlin seems to be restricted to bread, for which bread-bakers are allowed...

THE Chicago Tribune tells us that the Bureau of Information of the Chicago Opera Association reports that there are not wanting many adding indications of a genuine 'opera boom'...

Theo. Presser Co. Publications ISSUED JUNE, 1915

Any of our works sent on inspection to teachers, upon request, at our usual large professional discounts. Use the number, not the title, in ordering.

Instrumental

Table with columns: PIANO SOLOS, FOUR HANDS, and various piece titles with prices.

STUDIES

Table with columns: STUDIES and various piece titles with prices.

PIANO ORGAN

Table with columns: PIANO ORGAN and various piece titles with prices.

VIOLIN AND PIANO

Table with columns: VIOLIN AND PIANO and various piece titles with prices.

PIANO, LEFT HAND ALONE

Table with columns: PIANO, LEFT HAND ALONE and various piece titles with prices.

Vocal

Table with columns: OCTAVO CHOICES, MIXED VOICES and various piece titles with prices.

Table with columns: OCTAVO CHOICES, MIXED VOICES and various piece titles with prices.

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MUSIC SUITABLE FOR THE REED ORGAN

Partial List of Our Publications Suitable for the Reed Organ. Send for Complete List.

Table listing musical publications with columns for title, grade, and price. Includes titles like '1328 d'Albert, Chas. Part Waltz', '1329 Armstrong, Frank L. Organist Mornings', etc.

Selections from this page sent "On Sale" at our usual liberal Sheet Music Discount

A SELECTED LIST OF PIPE ORGAN PIECES

Table listing selected pipe organ pieces with columns for title, grade, and price. Includes titles like '8286 HACKETT, H. Op. 28. Alla March in D', '8287 HACKETT, H. Op. 28. Moderato', etc.

Send for HAND BOOK OF PIPE AND REED ORGAN MUSIC containing complete list THEODOR PRESSER CO., PUBLISHERS, IMPORTERS, DEALERS, SHEET MUSIC AND MUSIC BOOKS PHILADELPHIA, PENNA.

No Europe This Year - Visit Foreign America

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The following outline, based on the four story-lessons in the very successful Standard History of Music, may be employed by any teacher, anywhere. 1st Week. How Music Began. Music in the Early Church. How Notation Was Evolved. The Troubadours and Meistersingers. Polyphonic Music. Palestine. Early English Music.

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Send us a postal request for information regarding our "Special History Class Plan," and receive in return the material which will enable you to start at once and make your plans for turning your Summer from Waste and Loss to Profit and Pleasure. We have a special introductory price in teaching musical history.

GIVE YOUR PUPILS A THREE MONTHS' SUMMER SUBSCRIPTION TO THE "ETUDE"

KEEPING the interest of the pupil alive during the Summer months should receive the serious consideration of every teacher. There is a tendency on the part of the student to consider the musical studies completed after the Spring Recital, especially as the teacher is seldom in touch with the pupil from July to October.

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REAL BUSINESS INVESTMENT FOR THE TEACHER

Thousands of teachers have donated a Three Months' Subscription to each student, thus showing their interest in the pupil and more readily gaining the attention of the parents at the beginning of the season in the Fall. They realize it is an excellent business investment. We have prepared a neat Presentation Card to be sent to the pupil by the teacher, which we will gladly furnish in quantity without charge. We also furnish special Three Months' Trial Subscription Coupons for distribution.

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March 27, 1915.

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On reaching home last evening, I found the Schomacker 9-ft. grand, for which I have just exchanged my Schomacker 6-ft., duly installed in my music room, and I hasten to advise you--not only of my complete satisfaction--but my positive delight with the new instrument.

I presume that absolute perfection in piano construction has not yet been achieved, but I cannot conceive of a nearer approximation to the ultimate than is evidenced by this instrument.

Superlative sonority, exceeding delicacy of touch and positive beauty of form, leave absolutely nothing to be desired. So noble an instrument is worthy the hand of the greatest masters.

Thanking you for your courtesy in the matter,
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Yours sincerely,

E. W. Parsons
Director of Music
Philadelphia Public Schools.

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