


12-1-1913

## Volume 31, Number 12 (December 1913)

James Francis Cooke

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

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

---

### Recommended Citation

Cooke, James Francis. "Volume 31, Number 12 (December 1913).", (1913). <https://digitalcommons.gardner-webb.edu/etude/32>

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

# THE ETUDE



80.5  
85  
31  
12

*Edouard Drouot*

1913 - PRESSER'S MUSICAL MAGAZINE - 15¢ PER COPY







# Substantial Rewards for Those Who Assist Us in Obtaining New Subscribers to THE ETUDE

The awards described below are unquestionably the most substantial we have ever been able to offer to those who assist us in obtaining new ETUDE friends. Every music lover has several music loving friends who would readily subscribe if shown the immeasurable advantages of receiving THE ETUDE regularly.

**Conditions**—Subscriptions must be for one year at the full price of \$1.50 each. They must be subscriptions other than your own except when stated otherwise. Canadian subscriptions, \$1.75.

### JEWELRY

#### Solid Gold Lavalieres

Lavalieres are the most popular articles of jewelry at present in vogue. The designs shown here were selected for simplicity and attractiveness.

**No. 486—2 subscriptions.** Solid gold, with large amethyst and four small pearls and one large baroque pearl. The pendant measures one and one-quarter inches.

**No. 997—3 subscriptions.** Unique design (not shown here). Amethyst, one small pearl and large baroque pearl.

**No. 997—4 subscriptions.** Unusually beautiful. Large bright amethyst. Seven large pearls.

**No. 987—4 subscriptions.** Solid gold.



No. 486—2 subscriptions

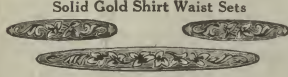


No. 997—3 subscriptions



No. 987—4 subscriptions

#### Solid Gold Shirt Waist Sets



No. 988—2 subscriptions

**No. 988—2 subscriptions.** Set of 2 beauty pins. Popular chased design. Solid gold.

**No. 999—3 subscriptions.** Set of two beauty pins and one large bar pin. Design same as 998.

#### Solid Gold Stick Pins

These pins are suitable for either lady or gentleman. All are solid gold.



No. 999—3 subscriptions



No. 990—4 subscriptions



No. 1001—4 subscriptions

**No. 1015—2 subscriptions.** Plain but effective. Attractive red stone.

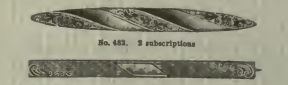
**No. 1000—2 subscriptions.** Plain circular effect, that is now very much in vogue.

**No. 1001—3 subscriptions.** Very brilliant, pointed flower pattern, with small center stone and five pearls.

**No. 1002—4 subscriptions.** This pin is unusually attractive. Has four large pearls and brilliant amethyst.

#### Solid Gold Bar Pins

It is not possible to show in the illustrations the unusual value of these bar pins. They are solid gold of very attractive design. Size 2 1/4 inches; safety catch. No. 482 is in old rose finish; No. 980 is brilliant finish; No. 981 (not illustrated) is all chased design. Select any one for 2 subscriptions.



No. 482—3 subscriptions



No. 980—3 subscriptions



No. 981—3 subscriptions

#### Ladies' Gold Cuff Links

These links are not solid gold, but of excellent gold filled stock, and will give satisfaction, besides being neat in appearance.

**No. 1003—1 subscription.** Plain gold, dull finish.

**No. 1004—1 subscription.** Chased design.

### Indispensable Music Works

- One Subscription**
- No. 1000 Three Months' subscription to THE ETUDE.
  - 101 Album for the Young. Robert Schumann.
  - 102 Album of Favorite Compositions. Albert von Lanyi.
  - 103 Anthem Devotion. For Quartet or Chorus.
  - 110 Book Two and Three Part Inventions.
  - 111 Book 1 Fugues and Fugues.
  - 112 Bach's Book for the Piano.
  - 113 Bach's Notebook for Anna Bach.
  - 114 Bach's Notebook for Anna Bach.
  - 115 Bach's Notebook for Anna Bach.
  - 116 Bach's Notebook for Anna Bach.
  - 117 First Dance Album.
  - 118 First Dance Album.
  - 119 First Dance Album.
  - 120 First Dance Album.
  - 121 First Dance Album.
  - 122 First Dance Album.
  - 123 First Dance Album.
  - 124 First Dance Album.
  - 125 First Dance Album.
  - 126 First Dance Album.
  - 127 First Dance Album.
  - 128 First Dance Album.
  - 129 First Dance Album.
  - 130 First Dance Album.
  - 131 First Dance Album.
  - 132 First Dance Album.
  - 133 First Dance Album.
  - 134 First Dance Album.
  - 135 First Dance Album.
  - 136 First Dance Album.
  - 137 First Dance Album.
  - 138 First Dance Album.
  - 139 First Dance Album.
  - 140 First Dance Album.
  - 141 First Dance Album.
  - 142 First Dance Album.
  - 143 First Dance Album.
  - 144 First Dance Album.
  - 145 First Dance Album.
  - 146 First Dance Album.
  - 147 First Dance Album.
  - 148 First Dance Album.
  - 149 First Dance Album.
  - 150 First Dance Album.
  - 151 First Dance Album.
  - 152 First Dance Album.
  - 153 First Dance Album.
  - 154 First Dance Album.
  - 155 First Dance Album.
  - 156 First Dance Album.
  - 157 First Dance Album.
  - 158 First Dance Album.
  - 159 First Dance Album.
  - 160 First Dance Album.
  - 161 First Dance Album.
  - 162 First Dance Album.
  - 163 First Dance Album.
  - 164 First Dance Album.
  - 165 First Dance Album.
  - 166 First Dance Album.
  - 167 First Dance Album.
  - 168 First Dance Album.
  - 169 First Dance Album.
  - 170 First Dance Album.
  - 171 First Dance Album.
  - 172 First Dance Album.
  - 173 First Dance Album.
  - 174 First Dance Album.
  - 175 First Dance Album.
  - 176 First Dance Album.
  - 177 First Dance Album.
  - 178 First Dance Album.
  - 179 First Dance Album.
  - 180 First Dance Album.
  - 181 First Dance Album.
  - 182 First Dance Album.
  - 183 First Dance Album.
  - 184 First Dance Album.
  - 185 First Dance Album.
  - 186 First Dance Album.
  - 187 First Dance Album.
  - 188 First Dance Album.
  - 189 First Dance Album.
  - 190 First Dance Album.
  - 191 First Dance Album.
  - 192 First Dance Album.
  - 193 First Dance Album.
  - 194 First Dance Album.
  - 195 First Dance Album.
  - 196 First Dance Album.
  - 197 First Dance Album.
  - 198 First Dance Album.
  - 199 First Dance Album.
  - 200 First Dance Album.

### OUR MOST POPULAR PREMIUM

Your Own Subscription Free  
\$4.50 pays for four yearly subscriptions to THE ETUDE (your own subscription and three additional subscriptions), all for one year each. This is the most popular offer we make to our subscribers.

### Sterling Silver Picture Frame

**No. 502—3 subscriptions.** Beautiful rich oval pattern, 3 1/2 x 6 1/2 inches on easel. Entire front is hand-enamelled; back of frame and easel covered with plush. This is one of the handsome articles found only in first-class jewelry stores.

### Silver Bon-Bon Dish

**No. 688—1 subscription.** This silver bon-bon dish will be exceptionally useful. It is of novel and attractive design in Britannia metal, quadruple silver plated. The interior is gold lined with satin finish. Diameter of bowl, 7 inches.

### Ladies' Watches

- No. 1007—10 subscriptions. 10-year case, 7 jewel, slow movement; plain polished case.
- No. 1009—12 subscriptions. 20-year case, 7 jewel, set pendant, plain polished, engine turned or engraved case.
- No. 1011—15 subscriptions. Same as 1009, with single, genuine white diamond.

### Dutch Alarm Clock

**No. 620—3 subscriptions.** Height, 7 inches; width, 7 inches. Solid oak case, reliable movement, entirely enclosed in metal case. Black figure, ivory-white dial, brass centerpiece. Sent by express freight collect.

### Fountain Pens

- No. 640—2 Subscriptions. This pen is of a very attractive design, being especially suitable for ladies. Made by a celebrated manufacturer of fountain pens. Has 14 kt. gold pen, with two gold bands.
- No. 641—3 subscriptions. Self-filling fountain pen. The self-filling attachment being very simple and easy to operate. No possibility of getting ink on the hands. 14 kt. gold pen.

### Traveling Bags

- No. 646—8 subscriptions. Cowhide traveling bags, 16 inch, leather lined. Has French edges and corners. Sent charges collect.
- No. 647—11 subscriptions. English traveling bag, 16 inch, cowhide plaid lined, high sewed corners. Sent charges collect.

### Music Satchels

- No. 563—4 subscriptions. Cowhide, smooth finish, unlined, with handles; inside the music case. Colors: blue, brown and tan.
- No. 564—4 subscriptions. Seal grain, same size and colors.
- Full Sheet-Music Size

### Half Sheet-Music Size

- No. 565—5 subscriptions. Seal grain, silk lined, with handles and leather-bound sides. Black only.
- No. 566—6 subscriptions. Seal grain, unlined, with handles; holds music without folding; black and brown.

# THE ETUDE

DECEMBER, 1913

VOL. XXXI. No. 12.

## CHRISTMAS CHEER FOR MUSIC WORKERS

Crimson holly, fragrant pine, altars gleaming, soaring incense, bellies singing, the laughter of children, horns tooting, steaming plum puddings, presents for all, carols everywhere—which of these is your symbol of Christmas?

When you think of the cheeriest holiday of all the year, what is it that defines the festival for you? Do you see the symbol and evade the spirit of the day? Do you put on the habit of Christmas as a disguise for your real self or do you admit Christmas to your soul and make it a part of you?

Let us hope that you are not in the place of the little boy in the New York tenement who could only remember Christmas as "the day when the janitor smiled."

Are we, musicians, with senses quickened by the most spiritual of the arts, blindly following the maddening race to keep up with conventions? Are we forgetting the higher significance of our being? Do we parade in and out of huge department stores buying trinkets and baubles to lay upon the altar of the God of Custom?

It was not Custom which made Christmas the feast of giving—for giving is the veritable symbol of Christmas—the highest ideal in the life of Christ.

Boundless generosity, limitless kindness, the ambition to help others in all stations, the forgetting of injuries and injustices—these are the dimensions of Christmas—alas, that it should endure for only one short day!

Why not an all-year Christmas with the precept "Whatsoever ye would that men should do to you, do ye even so unto them." In this wonderful life we are made alive to our oneness with all other men. It would make our year-long Christmas one of doing, and not a festival of sermons and sentiments. Silent giving, unavaunted charities, deeds of goodness done for the joy of the thing, are, like Browning's "grand orchestral silence of the soul," more noble by far than those acts of which the public may hear too much.

There is something tragic in the giving of gifts without the giving of the love which should go with the gift. Why undermine your character, your integrity, your ideals, simply to do "what everybody else is doing"? The musician naturally has a large circle of friends and Christmas offers him a splendid opportunity to remember them. How shall he decide what his Christmas remembrance shall be? Will it simply enough. Let him ask himself what he can give that the hearer will find a message of human love. Then he will realize that the more friends he can find to remember the more love will grow in his own heart and the more glorious his own Christmas will be. The musician's gift may be only a song or a sentiment, but if it is the musician's gift and is sent forth with the real Christmas measure of his bounty and is sent forth with the real Christmas cheer radiating from the donor's heart it will be received with the joy that binds real friends closer at Christmas time than at any other time of the year.

## AGAIN WE WISH ALL OUR FRIENDS "THE BEST CHRISTMAS EVER."

## KEEPING IN TUNE.

Musicians make great ado about keeping their instruments in tune, but few have any idea how necessary it is to keep themselves in tune—mentally, morally, physically and spiritually. It is the easiest thing in the world to get out of tune. We are not living in a paradise and the strain that comes with the day's work can easily throw our temperaments out, unless we discipline ourselves so that

we may prevent it. When the first little bit of trouble sets up a discord that lasts in your soul for an hour, a day, or a week, the time has come to tune your whole disposition.

None of us want to be walking discords. We all want to keep in tune. This is shown by the immense success of Ralph Waldo Trine's book "In Tune With the Infinite." Thousands upon thousands have been sold and every copy has brought happiness, contentment and a richer, broader life. Mr. Trine's work helps us to readjust our discordant lives by making us less self-centered, by giving us faith and putting us "in tune with the infinite." It takes us away from the humdrum and shows us the clear blue sky. We recommend it heartily to ETUDE readers who wish to keep in tune.

What is simpler for the musician than to turn to his music and by playing as he did when the first glow of art enthusiasm came into his work, retune his whole character? Even if it does no more than make you forget for an hour or so it will help you. Throw your whole soul into it. Enjoy it to the utmost. All the time your mental and spiritual being will continue to readjust itself.

Perhaps the greatest function of music is that of keeping the world in tune. Blessed is the man who can go to his piano at the day's end and chase away the discords that breed in letter files, contracts, bills and statements. A Haydn sonata or a lovely Schubert song may be worth far more to you as such erucial moment in your life than all the algebra, astronomy, or Latin verbs you have ever studied. If the music in our schools can contribute this to our everyday life, why is it not as necessary as learning the depth of the Pacific Ocean half way between Kamlatka and the Straits of Magellan? Can we not sometimes realize the wisdom of the Oriental who, having two loaves of bread, sets one to buy hyacinths for his troubled soul? The education that merely gives us bread and makes no provision for the simple beauties that bring glory into life is a very poor education indeed. Overloaded stomachs and souls out of tune mean a miserable people.

## THE ETERNAL FITNESS OF THINGS.

It is difficult for those who have never written or composed to comprehend how eagerly creative workers seek propriety. The eternal fitness of things seems to be very easily grasped by some workers with the pen. Others who have the fatal shortcoming of just missing the word or the chord which good usage and fine taste requires are those whose works escape greatness.

The making of strong and enduring pieces of literary or musical composition is a process that defies accurate description. Just as the foam of the sea is tossed up in countless different shapes and colors so words or tones are thrown up in the mind of the creator. His sense of propriety informs him what is most beautiful and he records that if he is fortunate enough to catch the fleeting inspiration. Training may develop his sense of propriety but the natural talent must be there to develop.

Mendelssohn in his *Songs Without Words* never tried to make them anything other than what the name implies. They are always *Songs*. Some of them were published as *Melodies* or *Romances* but those who know them realize how much better the title "Songs" fits them. They are unostentatious, never seeking extravagant effects or pompous climaxes. In fact, even in England where they attained such great popularity, they were very simply and lack of the style which panders to lower tastes kept them on the shelves of the music dealers for years. In fact, only 114 copies of the first book were sold during the first four years, while thousands of pieces have since forgotten were then being sold. Mendelssohn's sense of the appropriate was what has kept his works alive for over half a century.



Concise Index of THE ETUDE for 1913

(Only a few Leading Articles are Given Below)

Leading Articles

Editor's Note: (owing to limitation of space it is not possible for us to give an entire list of the hundreds of valuable and interesting articles that appeared in THE ETUDE during the past year. The following index includes mainly those in which the reader is likely to wish to refer again and again.)
Accents..... The Long-suffering..... Feb. 100
Altschuler, Modest..... Anthe Pärtanen, Nov. 780
Amateur String Quartet..... H. D. Hervey, Oct. 475
Art's Life, The..... J. F. Cooke, I, Sep. 1, Sep. 19, Sep. 27, Oct. 7, Oct. 14, Oct. 21, Oct. 28, Oct. 35, Oct. 42, Oct. 49, Oct. 56, Oct. 63, Oct. 70, Oct. 77, Oct. 84, Oct. 91, Oct. 98, Oct. 105, Oct. 112, Oct. 119, Oct. 126, Oct. 133, Oct. 140, Oct. 147, Oct. 154, Oct. 161, Oct. 168, Oct. 175, Oct. 182, Oct. 189, Oct. 196, Oct. 203, Oct. 210, Oct. 217, Oct. 224, Oct. 231, Oct. 238, Oct. 245, Oct. 252, Oct. 259, Oct. 266, Oct. 273, Oct. 280, Oct. 287, Oct. 294, Oct. 301, Oct. 308, Oct. 315, Oct. 322, Oct. 329, Oct. 336, Oct. 343, Oct. 350, Oct. 357, Oct. 364, Oct. 371, Oct. 378, Oct. 385, Oct. 392, Oct. 399, Oct. 406, Oct. 413, Oct. 420, Oct. 427, Oct. 434, Oct. 441, Oct. 448, Oct. 455, Oct. 462, Oct. 469, Oct. 476, Oct. 483, Oct. 490, Oct. 497, Oct. 504, Oct. 511, Oct. 518, Oct. 525, Oct. 532, Oct. 539, Oct. 546, Oct. 553, Oct. 560, Oct. 567, Oct. 574, Oct. 581, Oct. 588, Oct. 595, Oct. 602, Oct. 609, Oct. 616, Oct. 623, Oct. 630, Oct. 637, Oct. 644, Oct. 651, Oct. 658, Oct. 665, Oct. 672, Oct. 679, Oct. 686, Oct. 693, Oct. 700, Oct. 707, Oct. 714, Oct. 721, Oct. 728, Oct. 735, Oct. 742, Oct. 749, Oct. 756, Oct. 763, Oct. 770, Oct. 777, Oct. 784, Oct. 791, Oct. 798, Oct. 805, Oct. 812, Oct. 819, Oct. 826, Oct. 833, Oct. 840, Oct. 847, Oct. 854, Oct. 861, Oct. 868, Oct. 875, Oct. 882, Oct. 889, Oct. 896, Oct. 903, Oct. 910, Oct. 917, Oct. 924, Oct. 931, Oct. 938, Oct. 945, Oct. 952, Oct. 959, Oct. 966, Oct. 973, Oct. 980, Oct. 987, Oct. 994, Oct. 1001, Oct. 1008, Oct. 1015, Oct. 1022, Oct. 1029, Oct. 1036, Oct. 1043, Oct. 1050, Oct. 1057, Oct. 1064, Oct. 1071, Oct. 1078, Oct. 1085, Oct. 1092, Oct. 1099, Oct. 1106, Oct. 1113, Oct. 1120, Oct. 1127, Oct. 1134, Oct. 1141, Oct. 1148, Oct. 1155, Oct. 1162, Oct. 1169, Oct. 1176, Oct. 1183, Oct. 1190, Oct. 1197, Oct. 1204, Oct. 1211, Oct. 1218, Oct. 1225, Oct. 1232, Oct. 1239, Oct. 1246, Oct. 1253, Oct. 1260, Oct. 1267, Oct. 1274, Oct. 1281, Oct. 1288, Oct. 1295, Oct. 1302, Oct. 1309, Oct. 1316, Oct. 1323, Oct. 1330, Oct. 1337, Oct. 1344, Oct. 1351, Oct. 1358, Oct. 1365, Oct. 1372, Oct. 1379, Oct. 1386, Oct. 1393, Oct. 1400, Oct. 1407, Oct. 1414, Oct. 1421, Oct. 1428, Oct. 1435, Oct. 1442, Oct. 1449, Oct. 1456, Oct. 1463, Oct. 1470, Oct. 1477, Oct. 1484, Oct. 1491, Oct. 1498, Oct. 1505, Oct. 1512, Oct. 1519, Oct. 1526, Oct. 1533, Oct. 1540, Oct. 1547, Oct. 1554, Oct. 1561, Oct. 1568, Oct. 1575, Oct. 1582, Oct. 1589, Oct. 1596, Oct. 1603, Oct. 1610, Oct. 1617, Oct. 1624, Oct. 1631, Oct. 1638, Oct. 1645, Oct. 1652, Oct. 1659, Oct. 1666, Oct. 1673, Oct. 1680, Oct. 1687, Oct. 1694, Oct. 1701, Oct. 1708, Oct. 1715, Oct. 1722, Oct. 1729, Oct. 1736, Oct. 1743, Oct. 1750, Oct. 1757, Oct. 1764, Oct. 1771, Oct. 1778, Oct. 1785, Oct. 1792, Oct. 1799, Oct. 1806, Oct. 1813, Oct. 1820, Oct. 1827, Oct. 1834, Oct. 1841, Oct. 1848, Oct. 1855, Oct. 1862, Oct. 1869, Oct. 1876, Oct. 1883, Oct. 1890, Oct. 1897, Oct. 1904, Oct. 1911, Oct. 1918, Oct. 1925, Oct. 1932, Oct. 1939, Oct. 1946, Oct. 1953, Oct. 1960, Oct. 1967, Oct. 1974, Oct. 1981, Oct. 1988, Oct. 1995, Oct. 2002, Oct. 2009, Oct. 2016, Oct. 2023, Oct. 2030, Oct. 2037, Oct. 2044, Oct. 2051, Oct. 2058, Oct. 2065, Oct. 2072, Oct. 2079, Oct. 2086, Oct. 2093, Oct. 2100, Oct. 2107, Oct. 2114, Oct. 2121, Oct. 2128, Oct. 2135, Oct. 2142, Oct. 2149, Oct. 2156, Oct. 2163, Oct. 2170, Oct. 2177, Oct. 2184, Oct. 2191, Oct. 2198, Oct. 2205, Oct. 2212, Oct. 2219, Oct. 2226, Oct. 2233, Oct. 2240, Oct. 2247, Oct. 2254, Oct. 2261, Oct. 2268, Oct. 2275, Oct. 2282, Oct. 2289, Oct. 2296, Oct. 2303, Oct. 2310, Oct. 2317, Oct. 2324, Oct. 2331, Oct. 2338, Oct. 2345, Oct. 2352, Oct. 2359, Oct. 2366, Oct. 2373, Oct. 2380, Oct. 2387, Oct. 2394, Oct. 2401, Oct. 2408, Oct. 2415, Oct. 2422, Oct. 2429, Oct. 2436, Oct. 2443, Oct. 2450, Oct. 2457, Oct. 2464, Oct. 2471, Oct. 2478, Oct. 2485, Oct. 2492, Oct. 2499, Oct. 2506, Oct. 2513, Oct. 2520, Oct. 2527, Oct. 2534, Oct. 2541, Oct. 2548, Oct. 2555, Oct. 2562, Oct. 2569, Oct. 2576, Oct. 2583, Oct. 2590, Oct. 2597, Oct. 2604, Oct. 2611, Oct. 2618, Oct. 2625, Oct. 2632, Oct. 2639, Oct. 2646, Oct. 2653, Oct. 2660, Oct. 2667, Oct. 2674, Oct. 2681, Oct. 2688, Oct. 2695, Oct. 2702, Oct. 2709, Oct. 2716, Oct. 2723, Oct. 2730, Oct. 2737, Oct. 2744, Oct. 2751, Oct. 2758, Oct. 2765, Oct. 2772, Oct. 2779, Oct. 2786, Oct. 2793, Oct. 2800, Oct. 2807, Oct. 2814, Oct. 2821, Oct. 2828, Oct. 2835, Oct. 2842, Oct. 2849, Oct. 2856, Oct. 2863, Oct. 2870, Oct. 2877, Oct. 2884, Oct. 2891, Oct. 2898, Oct. 2905, Oct. 2912, Oct. 2919, Oct. 2926, Oct. 2933, Oct. 2940, Oct. 2947, Oct. 2954, Oct. 2961, Oct. 2968, Oct. 2975, Oct. 2982, Oct. 2989, Oct. 2996, Oct. 3003, Oct. 3010, Oct. 3017, Oct. 3024, Oct. 3031, Oct. 3038, Oct. 3045, Oct. 3052, Oct. 3059, Oct. 3066, Oct. 3073, Oct. 3080, Oct. 3087, Oct. 3094, Oct. 3101, Oct. 3108, Oct. 3115, Oct. 3122, Oct. 3129, Oct. 3136, Oct. 3143, Oct. 3150, Oct. 3157, Oct. 3164, Oct. 3171, Oct. 3178, Oct. 3185, Oct. 3192, Oct. 3199, Oct. 3206, Oct. 3213, Oct. 3220, Oct. 3227, Oct. 3234, Oct. 3241, Oct. 3248, Oct. 3255, Oct. 3262, Oct. 3269, Oct. 3276, Oct. 3283, Oct. 3290, Oct. 3297, Oct. 3304, Oct. 3311, Oct. 3318, Oct. 3325, Oct. 3332, Oct. 3339, Oct. 3346, Oct. 3353, Oct. 3360, Oct. 3367, Oct. 3374, Oct. 3381, Oct. 3388, Oct. 3395, Oct. 3402, Oct. 3409, Oct. 3416, Oct. 3423, Oct. 3430, Oct. 3437, Oct. 3444, Oct. 3451, Oct. 3458, Oct. 3465, Oct. 3472, Oct. 3479, Oct. 3486, Oct. 3493, Oct. 3500, Oct. 3507, Oct. 3514, Oct. 3521, Oct. 3528, Oct. 3535, Oct. 3542, Oct. 3549, Oct. 3556, Oct. 3563, Oct. 3570, Oct. 3577, Oct. 3584, Oct. 3591, Oct. 3598, Oct. 3605, Oct. 3612, Oct. 3619, Oct. 3626, Oct. 3633, Oct. 3640, Oct. 3647, Oct. 3654, Oct. 3661, Oct. 3668, Oct. 3675, Oct. 3682, Oct. 3689, Oct. 3696, Oct. 3703, Oct. 3710, Oct. 3717, Oct. 3724, Oct. 3731, Oct. 3738, Oct. 3745, Oct. 3752, Oct. 3759, Oct. 3766, Oct. 3773, Oct. 3780, Oct. 3787, Oct. 3794, Oct. 3801, Oct. 3808, Oct. 3815, Oct. 3822, Oct. 3829, Oct. 3836, Oct. 3843, Oct. 3850, Oct. 3857, Oct. 3864, Oct. 3871, Oct. 3878, Oct. 3885, Oct. 3892, Oct. 3899, Oct. 3906, Oct. 3913, Oct. 3920, Oct. 3927, Oct. 3934, Oct. 3941, Oct. 3948, Oct. 3955, Oct. 3962, Oct. 3969, Oct. 3976, Oct. 3983, Oct. 3990, Oct. 3997, Oct. 4004, Oct. 4011, Oct. 4018, Oct. 4025, Oct. 4032, Oct. 4039, Oct. 4046, Oct. 4053, Oct. 4060, Oct. 4067, Oct. 4074, Oct. 4081, Oct. 4088, Oct. 4095, Oct. 4102, Oct. 4109, Oct. 4116, Oct. 4123, Oct. 4130, Oct. 4137, Oct. 4144, Oct. 4151, Oct. 4158, Oct. 4165, Oct. 4172, Oct. 4179, Oct. 4186, Oct. 4193, Oct. 4200, Oct. 4207, Oct. 4214, Oct. 4221, Oct. 4228, Oct. 4235, Oct. 4242, Oct. 4249, Oct. 4256, Oct. 4263, Oct. 4270, Oct. 4277, Oct. 4284, Oct. 4291, Oct. 4298, Oct. 4305, Oct. 4312, Oct. 4319, Oct. 4326, Oct. 4333, Oct. 4340, Oct. 4347, Oct. 4354, Oct. 4361, Oct. 4368, Oct. 4375, Oct. 4382, Oct. 4389, Oct. 4396, Oct. 4403, Oct. 4410, Oct. 4417, Oct. 4424, Oct. 4431, Oct. 4438, Oct. 4445, Oct. 4452, Oct. 4459, Oct. 4466, Oct. 4473, Oct. 4480, Oct. 4487, Oct. 4494, Oct. 4501, Oct. 4508, Oct. 4515, Oct. 4522, Oct. 4529, Oct. 4536, Oct. 4543, Oct. 4550, Oct. 4557, Oct. 4564, Oct. 4571, Oct. 4578, Oct. 4585, Oct. 4592, Oct. 4599, Oct. 4606, Oct. 4613, Oct. 4620, Oct. 4627, Oct. 4634, Oct. 4641, Oct. 4648, Oct. 4655, Oct. 4662, Oct. 4669, Oct. 4676, Oct. 4683, Oct. 4690, Oct. 4697, Oct. 4704, Oct. 4711, Oct. 4718, Oct. 4725, Oct. 4732, Oct. 4739, Oct. 4746, Oct. 4753, Oct. 4760, Oct. 4767, Oct. 4774, Oct. 4781, Oct. 4788, Oct. 4795, Oct. 4802, Oct. 4809, Oct. 4816, Oct. 4823, Oct. 4830, Oct. 4837, Oct. 4844, Oct. 4851, Oct. 4858, Oct. 4865, Oct. 4872, Oct. 4879, Oct. 4886, Oct. 4893, Oct. 4900, Oct. 4907, Oct. 4914, Oct. 4921, Oct. 4928, Oct. 4935, Oct. 4942, Oct. 4949, Oct. 4956, Oct. 4963, Oct. 4970, Oct. 4977, Oct. 4984, Oct. 4991, Oct. 4998, Oct. 5005, Oct. 5012, Oct. 5019, Oct. 5026, Oct. 5033, Oct. 5040, Oct. 5047, Oct. 5054, Oct. 5061, Oct. 5068, Oct. 5075, Oct. 5082, Oct. 5089, Oct. 5096, Oct. 5103, Oct. 5110, Oct. 5117, Oct. 5124, Oct. 5131, Oct. 5138, Oct. 5145, Oct. 5152, Oct. 5159, Oct. 5166, Oct. 5173, Oct. 5180, Oct. 5187, Oct. 5194, Oct. 5201, Oct. 5208, Oct. 5215, Oct. 5222, Oct. 5229, Oct. 5236, Oct. 5243, Oct. 5250, Oct. 5257, Oct. 5264, Oct. 5271, Oct. 5278, Oct. 5285, Oct. 5292, Oct. 5299, Oct. 5306, Oct. 5313, Oct. 5320, Oct. 5327, Oct. 5334, Oct. 5341, Oct. 5348, Oct. 5355, Oct. 5362, Oct. 5369, Oct. 5376, Oct. 5383, Oct. 5390, Oct. 5397, Oct. 5404, Oct. 5411, Oct. 5418, Oct. 5425, Oct. 5432, Oct. 5439, Oct. 5446, Oct. 5453, Oct. 5460, Oct. 5467, Oct. 5474, Oct. 5481, Oct. 5488, Oct. 5495, Oct. 5502, Oct. 5509, Oct. 5516, Oct. 5523, Oct. 5530, Oct. 5537, Oct. 5544, Oct. 5551, Oct. 5558, Oct. 5565, Oct. 5572, Oct. 5579, Oct. 5586, Oct. 5593, Oct. 5600, Oct. 5607, Oct. 5614, Oct. 5621, Oct. 5628, Oct. 5635, Oct. 5642, Oct. 5649, Oct. 5656, Oct. 5663, Oct. 5670, Oct. 5677, Oct. 5684, Oct. 5691, Oct. 5698, Oct. 5705, Oct. 5712, Oct. 5719, Oct. 5726, Oct. 5733, Oct. 5740, Oct. 5747, Oct. 5754, Oct. 5761, Oct. 5768, Oct. 5775, Oct. 5782, Oct. 5789, Oct. 5796, Oct. 5803, Oct. 5810, Oct. 5817, Oct. 5824, Oct. 5831, Oct. 5838, Oct. 5845, Oct. 5852, Oct. 5859, Oct. 5866, Oct. 5873, Oct. 5880, Oct. 5887, Oct. 5894, Oct. 5901, Oct. 5908, Oct. 5915, Oct. 5922, Oct. 5929, Oct. 5936, Oct. 5943, Oct. 5950, Oct. 5957, Oct. 5964, Oct. 5971, Oct. 5978, Oct. 5985, Oct. 5992, Oct. 5999, Oct. 6006, Oct. 6013, Oct. 6020, Oct. 6027, Oct. 6034, Oct. 6041, Oct. 6048, Oct. 6055, Oct. 6062, Oct. 6069, Oct. 6076, Oct. 6083, Oct. 6090, Oct. 6097, Oct. 6104, Oct. 6111, Oct. 6118, Oct. 6125, Oct. 6132, Oct. 6139, Oct. 6146, Oct. 6153, Oct. 6160, Oct. 6167, Oct. 6174, Oct. 6181, Oct. 6188, Oct. 6195, Oct. 6202, Oct. 6209, Oct. 6216, Oct. 6223, Oct. 6230, Oct. 6237, Oct. 6244, Oct. 6251, Oct. 6258, Oct. 6265, Oct. 6272, Oct. 6279, Oct. 6286, Oct. 6293, Oct. 6300, Oct. 6307, Oct. 6314, Oct. 6321, Oct. 6328, Oct. 6335, Oct. 6342, Oct. 6349, Oct. 6356, Oct. 6363, Oct. 6370, Oct. 6377, Oct. 6384, Oct. 6391, Oct. 6398, Oct. 6405, Oct. 6412, Oct. 6419, Oct. 6426, Oct. 6433, Oct. 6440, Oct. 6447, Oct. 6454, Oct. 6461, Oct. 6468, Oct. 6475, Oct. 6482, Oct. 6489, Oct. 6496, Oct. 6503, Oct. 6510, Oct. 6517, Oct. 6524, Oct. 6531, Oct. 6538, Oct. 6545, Oct. 6552, Oct. 6559, Oct. 6566, Oct. 6573, Oct. 6580, Oct. 6587, Oct. 6594, Oct. 6601, Oct. 6608, Oct. 6615, Oct. 6622, Oct. 6629, Oct. 6636, Oct. 6643, Oct. 6650, Oct. 6657, Oct. 6664, Oct. 6671, Oct. 6678, Oct. 6685, Oct. 6692, Oct. 6699, Oct. 6706, Oct. 6713, Oct. 6720, Oct. 6727, Oct. 6734, Oct. 6741, Oct. 6748, Oct. 6755, Oct. 6762, Oct. 6769, Oct. 6776, Oct. 6783, Oct. 6790, Oct. 6797, Oct. 6804, Oct. 6811, Oct. 6818, Oct. 6825, Oct. 6832, Oct. 6839, Oct. 6846, Oct. 6853, Oct. 6860, Oct. 6867, Oct. 6874, Oct. 6881, Oct. 6888, Oct. 6895, Oct. 6902, Oct. 6909, Oct. 6916, Oct. 6923, Oct. 6930, Oct. 6937, Oct. 6944, Oct. 6951, Oct. 6958, Oct. 6965, Oct. 6972, Oct. 6979, Oct. 6986, Oct. 6993, Oct. 7000, Oct. 7007, Oct. 7014, Oct. 7021, Oct. 7028, Oct. 7035, Oct. 7042, Oct. 7049, Oct. 7056, Oct. 7063, Oct. 7070, Oct. 7077, Oct. 7084, Oct. 7091, Oct. 7098, Oct. 7105, Oct. 7112, Oct. 7119, Oct. 7126, Oct. 7133, Oct. 7140, Oct. 7147, Oct. 7154, Oct. 7161, Oct. 7168, Oct. 7175, Oct. 7182, Oct. 7189, Oct. 7196, Oct. 7203, Oct. 7210, Oct. 7217, Oct. 7224, Oct. 7231, Oct. 7238, Oct. 7245, Oct. 7252, Oct. 7259, Oct. 7266, Oct. 7273, Oct. 7280, Oct. 7287, Oct. 7294, Oct. 7301, Oct. 7308, Oct. 7315, Oct. 7322, Oct. 7329, Oct. 7336, Oct. 7343, Oct. 7350, Oct. 7357, Oct. 7364, Oct. 7371, Oct. 7378, Oct. 7385, Oct. 7392, Oct. 7399, Oct. 7406, Oct. 7413, Oct. 7420, Oct. 7427, Oct. 7434, Oct. 7441, Oct. 7448, Oct. 7455, Oct. 7462, Oct. 7469, Oct. 7476, Oct. 7483, Oct. 7490, Oct. 7497, Oct. 7504, Oct. 7511, Oct. 7518, Oct. 7525, Oct. 7532, Oct. 7539, Oct. 7546, Oct. 7553, Oct. 7560, Oct. 7567, Oct. 7574, Oct. 7581, Oct. 7588, Oct. 7595, Oct. 7602, Oct. 7609, Oct. 7616, Oct. 7623, Oct. 7630, Oct. 7637, Oct. 7644, Oct. 7651, Oct. 7658, Oct. 7665, Oct. 7672, Oct. 7679, Oct. 7686, Oct. 7693, Oct. 7700, Oct. 7707, Oct. 7714, Oct. 7721, Oct. 7728, Oct. 7735, Oct. 7742, Oct. 7749, Oct. 7756, Oct. 7763, Oct. 7770, Oct. 7777, Oct. 7784, Oct. 7791, Oct. 7798, Oct. 7805, Oct. 7812, Oct. 7819, Oct. 7826, Oct. 7833, Oct. 7840, Oct. 7847, Oct. 7854, Oct. 7861, Oct. 7868, Oct. 7875, Oct. 7882, Oct. 7889, Oct. 7896, Oct. 7903, Oct. 7910, Oct. 7917, Oct. 7924, Oct. 7931, Oct. 7938, Oct. 7945, Oct. 7952, Oct. 7959, Oct. 7966, Oct. 7973, Oct. 7980, Oct. 7987, Oct. 7994, Oct. 8001, Oct. 8008, Oct. 8015, Oct. 8022, Oct. 8029, Oct. 8036, Oct. 8043, Oct. 8050, Oct. 8057, Oct. 8064, Oct. 8071, Oct. 8078, Oct. 8085, Oct. 8092, Oct. 8099, Oct. 8106, Oct. 8113, Oct. 8120, Oct. 8127, Oct. 8134, Oct. 8141, Oct. 8148, Oct. 8155, Oct. 8162, Oct. 8169, Oct. 8176, Oct. 8183, Oct. 8190, Oct. 8197, Oct. 8204, Oct. 8211, Oct. 8218, Oct. 8225, Oct. 8232, Oct. 8239, Oct. 8246, Oct. 8253, Oct. 8260, Oct. 8267, Oct. 8274, Oct. 8281, Oct. 8288, Oct. 8295, Oct. 8302, Oct. 8309, Oct. 8316, Oct. 8323, Oct. 8330, Oct. 8337, Oct. 8344, Oct. 8351, Oct. 8358, Oct. 8365, Oct. 8372, Oct. 8379, Oct. 8386, Oct. 8393, Oct. 8400, Oct. 8407, Oct. 8414, Oct. 8421, Oct. 8428, Oct. 8435, Oct. 8442, Oct. 8449, Oct. 8456, Oct. 8463, Oct. 8470, Oct. 8477, Oct. 8484, Oct. 8491, Oct. 8498, Oct. 8505, Oct. 8512, Oct. 8519, Oct. 8526, Oct. 8533, Oct. 8540, Oct. 8547, Oct. 8554, Oct. 8561, Oct. 8568, Oct. 8575, Oct. 8582, Oct. 8589, Oct. 8596, Oct. 8603, Oct. 8610, Oct. 8617, Oct. 8624, Oct. 8631, Oct. 8638, Oct. 8645, Oct. 8652, Oct. 8659, Oct. 8666, Oct. 8673, Oct. 8680, Oct. 8687, Oct. 8694, Oct. 8701, Oct. 8708, Oct. 8715, Oct. 8722, Oct. 8729, Oct. 8736, Oct. 8743, Oct. 8750, Oct. 8757, Oct. 8764, Oct. 8771, Oct. 8778, Oct. 8785, Oct. 8792, Oct. 8799, Oct. 8806, Oct. 8813, Oct. 8820, Oct. 8827, Oct. 8834, Oct. 8841, Oct. 8848, Oct. 8855, Oct. 8862, Oct. 8869, Oct. 8876, Oct. 8883, Oct. 8890, Oct. 8897, Oct. 8904, Oct. 8911, Oct. 8918, Oct. 8925, Oct. 8932, Oct. 8939, Oct. 8946, Oct. 8953, Oct. 8960, Oct. 8967, Oct. 8974, Oct. 8981, Oct. 8988, Oct. 8995, Oct. 9002, Oct. 9009, Oct. 9016, Oct. 9023, Oct. 9030, Oct. 9037, Oct. 9044, Oct. 9051, Oct. 9058, Oct. 9065, Oct. 9072, Oct. 9079, Oct. 9086, Oct. 9093, Oct. 9100, Oct. 9107, Oct. 9114, Oct. 9121, Oct. 9128, Oct. 9135, Oct. 9142, Oct. 9149, Oct. 9156, Oct. 9163, Oct. 9170, Oct. 9177, Oct. 9184, Oct. 9191, Oct. 9198, Oct. 9205, Oct. 9212, Oct. 9219, Oct. 9226, Oct. 9233, Oct. 9240, Oct. 9247, Oct. 9254, Oct. 9261, Oct. 9268, Oct. 9275, Oct. 9282, Oct. 9289, Oct. 9296, Oct. 9303, Oct. 9310, Oct. 9317, Oct. 9324, Oct. 9331, Oct. 9338, Oct. 9345, Oct. 9352, Oct. 9359, Oct. 9366, Oct. 9373, Oct. 9380, Oct. 9387, Oct. 9394, Oct. 9401, Oct. 9408, Oct. 9415, Oct. 9422, Oct. 9429, Oct. 9436, Oct. 9443, Oct. 9450, Oct. 9457, Oct. 9464, Oct. 9471, Oct. 9478, Oct. 9485, Oct. 9492, Oct. 9499, Oct. 9506, Oct. 9513, Oct. 9520, Oct. 9527, Oct. 9534, Oct. 9541, Oct. 9548, Oct. 9555, Oct. 9562, Oct. 9569, Oct. 9576, Oct. 9583, Oct. 9590, Oct. 9597, Oct. 9604, Oct. 9611, Oct. 9618, Oct. 9625, Oct. 9632, Oct. 9639, Oct. 9646, Oct. 9653, Oct. 9660, Oct. 9667, Oct. 9674, Oct. 9681, Oct. 9688, Oct. 9695, Oct. 9702, Oct. 9709, Oct. 9716, Oct. 9723, Oct. 9730, Oct. 9737, Oct. 9744, Oct. 9751, Oct. 9758, Oct. 9765, Oct. 9772, Oct. 9779, Oct. 9786, Oct. 9793, Oct. 9800, Oct. 9807, Oct. 9814, Oct. 9821, Oct. 9828, Oct. 9835, Oct. 9842, Oct. 9849, Oct. 9856, Oct. 9863, Oct. 9870, Oct. 9877, Oct. 9884, Oct. 9891, Oct. 9898, Oct. 9905, Oct. 9912, Oct. 9919, Oct. 9926, Oct. 9933, Oct. 9940, Oct. 9947, Oct. 9954, Oct. 9961, Oct. 9968, Oct. 9975, Oct. 9982, Oct. 9989, Oct. 9996, Oct. 1003, Oct. 1010, Oct. 1017, Oct. 1024, Oct. 1031, Oct. 1038, Oct. 1045, Oct. 1052, Oct. 1059, Oct. 1066, Oct. 1073, Oct. 1080, Oct. 1087, Oct. 1094, Oct. 1101, Oct. 1108, Oct. 1115, Oct. 1122, Oct. 1129, Oct. 1136, Oct. 1143, Oct. 1150, Oct. 1157, Oct. 1164, Oct. 1171, Oct. 1178, Oct. 1185, Oct. 1192, Oct. 1199, Oct. 1206, Oct. 1213, Oct. 1220, Oct. 1227, Oct. 1234, Oct. 1241, Oct. 1248, Oct. 1255, Oct. 1262, Oct. 1269, Oct. 1276, Oct. 1283, Oct. 1290, Oct. 1297, Oct. 1304, Oct. 1311, Oct. 1318, Oct. 1325, Oct. 1332, Oct. 1339, Oct. 1346, Oct. 1353, Oct. 1360, Oct. 1367, Oct. 1374, Oct. 1381, Oct. 1388, Oct. 1395, Oct. 1402, Oct. 1409, Oct. 1416, Oct. 1423, Oct. 1430, Oct. 1437, Oct. 1444, Oct. 1451, Oct. 1458, Oct. 1465, Oct. 1472, Oct. 1479, Oct. 1486, Oct. 1493, Oct. 1500, Oct. 1507, Oct. 1514, Oct. 1521, Oct. 1528, Oct. 1535, Oct. 1542, Oct. 1549, Oct. 1556, Oct. 1563, Oct. 1570, Oct







have eclipsed Adeline. In all roles requiring grace, elegance and ornateness of vocalization, either *Terzina in Don Giovanni*; *Rosina in The Barber of Seville*, or *Viola in Traviata*, Adeline was incomparable. Theodore Thomas once summed her up in his terse way to me: "Patti's voice was of delicate quality and great clearness, easy in delivery, and true, like the song of a bird." Therein lies the difference between the two artists. It was the personality, the temperament, the indescribable charm of quality and nobility of soul—in a word, the woman behind the voice that fascinated us in hearing Jenny Lind sing. With all her vocal ability and abundant resource it would have been impossible for Adeline Patti to sing *I know That My Redcomer Lovers*, for instance, as Jenny Lind sang it, and who that ever heard Jenny Lind sing Handel's triumphant aria can ever forget it? Equally, who that has heard Patti sing *Ah! fors' e lui, from Traviata*, or *Ah! non giungo, from Sammambe* can ever forget it. Happy those who can remember both. I hope I have made the difference between them clear.

Lind was a lark that soared with the blue with her song; Patti was a delightful warbler among the flowers in the garden.

#### JENNY LIND, THE WOMAN.

What of Jenny Lind, the woman? I first saw and heard her on the evening of October 7, 1850, at Providence. I was a Freshman then in Brown University and the whole student body had caught the Jenny Lind fever. No artist in musical history ever received such a popular ovation. It can only be compared with the reception of Kossuth, when he visited this country as the champion of Hungarian liberty and of General Grant when he returned at the close of the Civil War. She was escorted from the pier in New York to her hotel by thousands of people, under triumphal arches erected in her honor. The stores were full of Jenny Lind bonnets, gloves, coats, hats, jewelry, trinkets and every thing in every description. Her portraits were in every shop window. The choice dishes of hotel menus were à la Jenny Lind. There were Jenny Lind staves and steamboats, cafes and coat rooms. All the girls of that day imitated her coiffures and costumes and many of them sought to imitate her gait. One enterprising hardware dealer advertised "Jenny Lind teakettles, which, being placed on the fire commence to sing in a few moments." And this not only in New York but all over the country.

#### HER PERSONAL APPEARANCE.

When that red letter night came, the staid city of Providence was in a condition bordering upon delirium. The hall was jammed and thousands stood outside hoping to catch a glimpse of her and maybe hear her voice. I see her now as I saw her then, a girlish figure, medium of height, with fair hair and light blue eyes, gowned in velvet, wearing a rose in her hair, and devoid of any other ornament. Her features were plain and somewhat coarse, and in repose there was a lack of symmetry, but while singing her face was most fascinating. Her whole figure seemed expressive and a serene look of goodness irradiated her countenance.

Her gait was grace itself, especially when compared with the hobbled feminine waddle of the present time. She seemed to float rather than walk up the stage to the footlights. There was music in her very looks and motion. Her presence, as she quietly and modestly acknowledged the applause of the audience, gave the impression of womanly dignity and grace combined with a child-like naivete and enthusiasm as if she enjoyed the scene and the privilege of singing. While delivering her songs her face seemed to be transfigured and to gain a beauty which was not manifest in repose—beauty of soul and reverence for her art. There was no distortion of face or exaggerated mannerisms of any kind. She sang with a serene look of goodness and most winning smile and her reception of the almost frenzied enthusiasm of her hearers was modest in the extreme. Modesty, indeed, was one of her strongest characteristics.

It was stated at the time that Barnum's flamboyant methods of management were very distasteful to her. Upon one occasion her husband, Mr. Goldschmidt, was reading to her and came upon the word "humbug." Puzzled by it, he asked her what it meant. She hesitated a moment, then suddenly smiled and said: "Oh! I never fully comprehended my people were so excited about her, though she enjoyed the excitement in a child-like way."

Jenny Lind had none of the modern sensational advertising methods so many singers employ for self-exploitation. She was a very simple, practical, domestic woman, fond of children and domestic duties, and took her sewing with her when visiting friends. She had all the characteristics of the plain woman indeed. She had no matrimonial scandals, no superstitions or eccentricities, no hair-breadth escapes, no jewel robberies, no managements, no oddities of dress, none of the press



JENNY LIND'S FIRST CONCERT AT CASTLE GARDEN.

agent's tricks of the trade. If not extremely good looking, she looked good, as some one said, and that goodness drew every one to her. She was "Jenny" with every one, not Signora Lind, or Mlle. Lind, or Miss Lind, but plain Jenny Lind. At this Christmas season it is pleasant to remember that she was full of the Christmas spirit, though it was not confined to the season. Her life was a continuous record of charitable deeds. Her first American tour, under Barnum's management, netted her \$150,000, which she contributed for the founding of a hospital in Stockholm. She also founded a hospital in London, built a new wing for one in Liverpool, in 1849 raised \$50,000 for charity by her concerts, furnished a scholarship to London, in honor of her friend, Mendelssohn, and her last appearance in concert was at her home in Malvern, England, when she sang for charity. She contributed a large amount in this country and in England and Sweden to private charity and no appeal was made to her generosity that remained unanswered—if it were worthy. Her married life was a happy one and she died at Malvern in 1887, in her sixty-seventh year.

Such was Jenny Lind as I recall her and as musical history records her. It seems to me that in a rare manner she combined religion, art, love, goodness and genius, and that she was actuated by the lofty purpose of using her gifts for the good of others.

"Her music in my heart I bore  
Long after it was heard no more."

—WORDS WORTH.

Mme. Nellie Melba, one of the greatest of Jenny Lind's successors, has given THE ETUDE her valuable advice upon the matter of the training of the singer. Among other things, she relates a method whereby the singer may know whether her teacher is training her right. This exceptionally interesting conference will appear in the January "Holiday" issue of THE ETUDE. It is one of the very best articles of its kind we have ever secured and one which should be very helpful to singers, especially apart from the great celebrity of Mme. Melba.

#### HOW TO COUNT TIME.

BY AMOS N. WAYNE.

TEACHERS are almost unanimous as to the desirability of counting, and counting aloud. Very few, however, give their pupils an idea of how to count. In the first place the counting should not be shouting, as so many teachers seem to imagine. Shouting the count only annoys the pupil. One of the best ways in which to teach counting is to take the pupil beside the clock in the room in which the piano is situated, and have the pupil count several measures. I used to do this until the pupil had counted for five or six minutes without stopping. This gave an idea of evenness—regularity in counting. I used to make the pupil count the measures. I would call to mind the child's mind by picking in a picket fence or the regularity of the spaces on a checker board. This seemed to help a great deal. Then I made the pupil see that counting was not beating a count upon a few notes played at irregular intervals, but rather that the note was hung upon the count. After this the pupil was taught to count "internally," as one of my little folks expressed it. I would take out my watch and count to myself for twenty measures and have the pupil at the same time keeping time by the watch. Then came a comparison this was often surprising.

The pupil should not count aloud all the time. A certain part of the lesson should be devoted exclusively to listening to the tone at the piano keyboard. In other ways can the pupil develop a musical tone, or if you prefer, a musical touch. Nobody wants to listen to playing that is not characterized by a fine quality.

#### HOW THEY PROTECTED AGED MUSICIANS IN THE SEVENTEENTH CENTURY.

IN THE Regulations of the Saxon College or Union of Instrumental Musicians founded in 1653 there is an altogether unique provision made for the protection of its older members. This organization had its regulations ratified by the Emperor (Ferdinand III) and became very powerful. It regulated the fees its members might receive, the education of the young musician and even determined the boundaries of the standard of the musician and music. How it cared for its older members is indicated in the following regulation:

"Since also one might dare to oust an old master of his art out of his office, by what way or means, under what semblance or pretext, it matters not, and to insinuate himself into his post, therefore any man who seeks his own advancement by the above mentioned unseemly means, and ousts another, our college shall possess him and his assistants who ought to respect what semblance or pretext, it matters not, as if he were as venerable age, if accompanied by weakness, easily falls into contempt (all the former long years of great labor, pains and service being forgotten) and young generally preferred above it; if such weakness and impotency in a musician of great talents, and whose object was so great that he cannot do his duties, or only with much difficulty, and that the service of God and other attendances must necessarily be provided for; in that case some one shall be empowered to serve as a substitute for the old man, nevertheless the old man shall enjoy half of the salary and share of the profits, and all the remaining days of his life he shall be duly respected by the substitute or coadjutor, who shall in all things give precedence to the old man, if he is not yet dead, and await the blessing of the Lord; and all he does may be kindly for the old man shall be highly esteemed and regarded by everyone, and God Most High shall surely one day reward him and repay him."

A man in the tempest of his passion oversteers the bounds of order and moderation; he is uncontrolled in his rage, and the one-picture should represent his exceptional state. But as the passions are never held under some sort of control, the artist, even when depicting the most terrible, terrible passions, be subordinate to artistic propriety and should offend the ear, but should still please and remain beautiful.

## Thoroughness in Music Study

An interview obtained especially for THE ETUDE by G. Mark Wilson with the Greatest Living French Composer

### CAMILLE SAINT-SAËNS

THESE, I was engaged in teaching sufficiently long to have been able to form some well-determined opinions upon the subject of teaching. I believe that a teacher should first of all be moderate in his demands and expectations with young students. Teaching is not so much building a building with stone and steel through following out a definite architectural plan. The little pupil is growing and changing all the time, and it is the part of the modern teacher to observe these changes and train the child as the horticultural expert would train a delicate plant. At the very outset the method employed should be so carefully graded that new principles are introduced very slowly. The trained worker with children analyzes all his problems and tries to study them from the angle of the child mind. What seems simple to the adult is often very difficult to the child. The teacher who does not think may present the child with a most indigestible mass of difficulties and then expect the little one to assimilate it all at once. Difficulties should not only be presented one at a time, but the teacher who takes a pride in being thorough will see to it that the pupil remains sufficiently long in the company of the conquered difficulty. That is, the pupil should not pass at once to another principle after having mastered the one upon which he has been working. On the contrary, he should remain with the first principle and be given abundant practice material so that complete mastery will result. When, at the very first, the teacher is working with hand positions and finger positions he should see to it that nothing in this connection is left undone or unaccomplished before passing to the next step. A correct understanding of notation, clear ideas upon musical tone production (touch) should all be developed in turn. Nothing leads to so much dismay, impatience, or discouragement as the very common fault which some teachers have in trying to give pupils too many things at one time.

**SLOW WORK, BUT PROGRESSIVE WORK.**  
If the teacher establishes a habit with the pupil that permits the pupil to work with conglomerate masses of work instead of specializing upon essential points, the awakening of musical talent in the child is one of the most interesting moments in the entire life of the individual. With some music is little more than a baby say that at the age of two and one-half years I commenced to display a great interest in musical sounds. This, it seems to me is one of the surest indications that music was, in a very definite way, quite natural to me. Those who have opportunities to examine children continually notice that while there are cases where the child becomes excited or pleased when it hears music, there are very few whose interest goes beyond being entertained. Naturally I have no recollection of my own musical beginnings, but if I may judge the reports of others I seemed to have an intuitive grasp of certain elements of musical form and harmony. Of course I do not know the technical terms, but the essentials—or if you chose to call them principles, stood out clearly and sharply at the moment I heard music. This power of inner perception of musical problems is after all what people describe as musical talent. Some people are naturally gifted, others have to have it very definitely pointed out to them through the interminable theoretical books that make rules only to break them in the next instant. Good theory books are necessary, however, even in the case of the talented, since the talented pupil is likely to have his musical information in disorganized heaps rather than in systematic order ready for immediate use.

**WHAT THE TEACHER SHOULD DEMAND.**  
After some years spent in teaching and playing the organ I resolved that I should develop my natural talent in composition, and therefore I devoted a few minutes of my time after that to writing music. Never-



CAMILLE SAINT-SAËNS

theless, I was engaged in teaching sufficiently long to have been able to form some well-determined opinions upon the subject of teaching. I believe that a teacher should first of all be moderate in his demands and expectations with young students. Teaching is not so much building a building with stone and steel through following out a definite architectural plan. The little pupil is growing and changing all the time, and it is the part of the modern teacher to observe these changes and train the child as the horticultural expert would train a delicate plant. At the very outset the method employed should be so carefully graded that new principles are introduced very slowly. The trained worker with children analyzes all his problems and tries to study them from the angle of the child mind. What seems simple to the adult is often very difficult to the child. The teacher who does not think may present the child with a most indigestible mass of difficulties and then expect the little one to assimilate it all at once. Difficulties should not only be presented one at a time, but the teacher who takes a pride in being thorough will see to it that the pupil remains sufficiently long in the company of the conquered difficulty. That is, the pupil should not pass at once to another principle after having mastered the one upon which he has been working. On the contrary, he should remain with the first principle and be given abundant practice material so that complete mastery will result. When, at the very first, the teacher is working with hand positions and finger positions he should see to it that nothing in this connection is left undone or unaccomplished before passing to the next step. A correct understanding of notation, clear ideas upon musical tone production (touch) should all be developed in turn. Nothing leads to so much dismay, impatience, or discouragement as the very common fault which some teachers have in trying to give pupils too many things at one time.

#### THOROUGHNESS IN PEDALING.

One of the most evasive branches of pianoforte study seems to be the one which is studied with the least thoroughness. It can not be learned by rule although one must, of course, get a comprehensive idea of the scientific basis of pedal pedaling. In the science of acoustics and harmony are joined to a knowledge of the structure of the piano and most of all a highly developed aesthetic sense. By a developed aesthetic sense I refer to the particular study of the artistic means of making music beautiful from the highest interpretive standpoint. Some people seem to be born with an intuitive feeling for the appropriate use of the pedals. Most people, however, seem to assume that they have an intuitive sense which will guide them to the correct use of the pedals without study. This is a great mistake. There is no greater problem in all piano playing than correct pedaling. The students who depend upon their intuitions to guide them usually pedal at random with what often proves very disastrous results. The worst use of the pedal is that of employing it as a kind of shield to conceal faulty technique. Better leave the pedal entirely alone than use it to make a jumble of meaningless sounds. Using the pedal merely to increase the volume of tone is one of the infallible signs of the languishing amateur.

#### HOW HARMONY HELPS.

It is almost impossible to pedal effectively without a knowledge of the rudiments of harmony. The pedal sustains sounds as long as the vibrations of the piano wires continue. Naturally one must understand the theory by which chords follow one another before this sustaining instrument may be employed. The student who has a knowledge of harmony should not be content to observe the pedal as shown by his education. He should go over them, analyze them, see why the composer or editor has used them and so on if he can improve upon them. After that it is a fine plan to practice the pedal separately, starting just as though you were playing and hearing the notes sound usually as the actual sounds were coming from the instrument. Later the left hand may be added with the pedal and then the right hand and then both hands together. This work should proceed so slowly







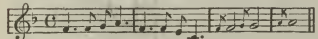
SIMILARITY IN FOLK TUNES.

Whether it be Hungarian, Russian or English, you find each an appalling monotony of rhythm, such a wearisome-similarity of outline, that you wonder, at last, if there is such a thing as originality at all. Yet each of these tunes, when it had its day, was thought quite brilliant. Fifty years ago there was a German French violinist named Jacques Offenbach. For about twenty years he poured out a flood of sparkling tunes—mostly harmonised on two chords, it is true—that kept all the world smiling. Nothing is more dreary than to look over his hundred or so operas and operettas to-day. The sparkle has gone out of them and we cannot even endure them between the acts at a theatre, where they play almost anything. Why is this? Why do tunes of simple scope seem at one time charming and at another flat and dull? Here comes in, I think, our own mentality—our own feeling for music. There exist a few persons of dull minds who are content, like little children, to read the same book, or hear the same tune, over and over again all their lives, but the vast majority of those who are only slightly musical, realize the limitations of art and must have the same thing said a little differently, or their appetite becomes jaded. It is not till you have made the experiment mentioned above and placed before yourself a large number of tunes that you can comprehend the fact that we never invent; we only vary.

LANGUAGE INFLUENCES TUNES.

This, then, is the way in which tunes are made. The person fond of music perpetually turns over in his mind, consciously and unconsciously, the phrases that he knows and as his mind fires of them he alters them or strives to make others something like them. Some of these variations must be better than others and there will be a kind of survival of the fittest in the musician's mind just as there is if ever his tunes come to be printed. The rhythmic skeleton of a tune depends upon the accent of our language and is very limited; thus an American could evolve a *cocker* duet but could not possibly make a tune like:

No. 8.



which only the Hungarian language will admit. What are called the Cadences of a tune, the ends of the phrases, are also very limited in their scope. When these things are fully understood it will be seen that melodic possibilities are by no means infinite—in fact that their limitations are discernible.

A COMPOSING MACHINE.

Many years ago I wrote a fanciful article about a man who invented a machine that would compose music. Some time later a casual remark of Arthur Sullivan's that he would give me a thousand pounds if I could invent a machine, that would carry out a figure of accompaniment to save him the trouble of writing it—set me thinking and I found that it was quite practicable to make a machine that would "compose"—by exhausting all the possibilities—music of a simple kind, such as chants and hymn-tunes. I have, in fact, sketched out the plans for such a thing. But it would cost a good deal more than five thousand pounds to make, and where would be the use? To do once and for ever what is being done as required does not seem a very useful object, and—observe this—the most difficult and complex portion of such a machine would be the least useful; that is the critical part. Out of 60,000 possible single chants, a large proportion would be perfectly interesting—though technically correct. The human mind that conceived these would discern them instinctively, but how could the machine be made to do so? And higher we rise beyond this simplest form of melody the more subtle does the necessary criticism become, till we see that the operation which goes on so incessantly in the composer's mind—the making permutations and combinations of notes—is the least part of the real making of music. The fate of Charles Babbage's famous Analytical Engine which ruined its inventor shows us how futile is the attempt to supersede the operation of human intelligence by machinery. The little five machine in the head of quite an ordinary human being does not cost much to set up nor to keep going, but its capabilities are infinite and it has this advantage over machinery: it can create something out of nothing.



European Musical Topics

BY ARTHUR ELSON

INTERESTING RUSSIAN POLK MUSIC.

In the *Musical Standard*, F. S. Bartlett writes on the folk-songs of the Ukraine. This Russian district, according to his article, is especially rich in folk-music, which is sung by the peasants on nearly every possible occasion. The songs often reflect the original Greek modes, the Ionian being most common, while the Lydian and Dorian are sometimes found. These modes were sufficient to express the dignity of tradition in tones, but other influences entered in the Middle Ages. Turk and Tartar hordes overran the country, and finally it came under the despotism of Russia. Its music shows some Oriental qualities, and contains also examples of the Magyar tetrad (e.g., B, C, D-sharp), originally introduced by the Turks, it is claimed, but now very characteristic of Hungary. Especially popular are the so-called *dumi*, a class of melancholy songs of almost epic dignity. They differ in style from almost all other folk songs, because of their wonderful flexibility in the hands (or voice) of the singer. Their melodies are not very strongly accented, but are called "invertebrate" in character, because the long notes, which would ordinarily be accented, usually fall on a weak beat. In a way this gives an apparent lack of variety, but in reality the singer can change his effects very easily, altering the expression greatly from verse to verse. The time varies also. A printed example of these "Grief Songs" consisted of five measures with the rhythm of 3/4, 5/4, 3/4, 7/4, and 7/4—surely changeable enough to allow the minstrel full liberty of effect. On an occasional chromatic effect near the end often adds to the climax. These songs have been collected and set with excellent judgment by the composer Lissenko.

Until recently these songs were sung by the *cozbars*, who were blind musicians traveling about from village to village. These wanderers had to go through a full apprenticeship before they became qualified, and were usually very gifted performers. They used for accompaniment the stringed instrument called the *bandura*, known in Italy as the mandola, in Spain as the bandolero, and in Turkey as the tambura. These instruments are said to be of Eastern origin, and it is claimed that they are the same as the "pandoura" mentioned by Pythagoras. Early pictures of this type of instruments have been found on Egyptian and Assyrian ruins. The *bandura* of the Ukraine has twelve strings, six long ones attached to pegs in the neck, while the other six are clamped to the finger-board by studs, and have no frets. The lower strings, starting up from the lowest line of the bass clef, are tuned to G, C, D, G, A, and D, while the upper strings give much wider intervals from one-line G upward. The latter which may be tuned to suit the mode, are used for the melody.

The *cozbars*, or *kobzars*, were very popular, and sure of their welcome among the natives. In recent years, however, they came under the ban of the Russian government, since the patriotic nature of their songs acted as a powerful spur to the Ukraine people. For a time the Russian officials hounded these minstrels about from place to place, until at present the latter have almost wholly disappeared. But the peasants have not forgotten the songs, which remind them that they were formerly a free people.

IRELAND'S ROMANTIC HARPISTS.

In the *Review* of the International Society, S. MacEvoy treats of more familiar minstrels when he refers to some newly published matter about the last of the Irish harpists. Ireland has been claimed as the home of the harp. Its name is said by some to have come from the Roman village of Arip, but it is certain that the returning legions of ancient days brought a native harp back from Britain. The Assyrian and Egyptian instruments must have been earlier, but probably the harp had an independent origin in Ireland. At any rate, we know that the Irish people, like the Welsh, were wholly devoted to the many-stringed instrument so favored by the bards. History tells us first of the early Welsh and English harpists, and the value attached to the instrument. In Wales, it was the badge of a freeman, who was

deprived of it when he lost his political rights. In Saxon England its use at banquets was a necessary mark of gentle breeding; and when the Yearwold Bede, who had neglected music for his great literary studies, found himself unable to play in his turn at a gathering of nobles, he was constrained by his shame to rise and leave the hall.

The Irish harps were mentioned in the chronicle of the first Norman invasion. In the time of Henry II, was placed on the flag. Mr. MacOwen describes the Irish harp as wholly diatonic, with thirty or forty strings; but some authorities ascribe more to it. At times, it is said, the strings were arranged in three rows, with chromatic intervals in the middle; and from this triple form came the "arpa doppia," or double harp, or *Monteverde*.

In the 17th and 18th centuries, when the wandering minstrel of the Middle Ages had disappeared, the Irish harp was taken up by a number of professional players, who still traveled about, but were more like modern virtuosi than ancient bards. They showed a considerable length of time studying Indian music as some resemblance to the latter. Mr. MacOwen describes the going from place to place; but the harp was carried by a servant, and the performer sometimes came of a renowned and noble family. Such a one was Arthur O'Neill, who lived from 1737 to 1816. On an early trip, he came to a banquet given by Lord Kenmare to Irish harpists, and the ancient Irish chieftains after being greeted with enthusiasm, O'Neill took a high seat at the foot of the table; and when the host expressed his regret for this, the harper replied, "It is no matter, for the place where an O'Neill sits is always a place of honor."

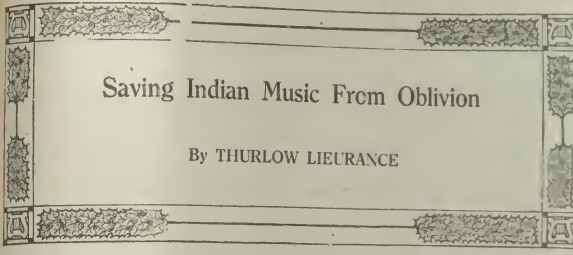
In his time, public competitions were instituted, somewhat like the Welsh Eisteddfods. At the first of these, the chief prize was awarded to Charles Flanagan, whose poverty, as shown by his clothes, won the jury's sympathy, while O'Neill, who had arrayed himself in his best, had to be content with second prize. In a later competition, where he was again second, he suggested a collection for the non-prize-winners, who were mostly so poor that a trip to the scene was a great expense; and as a result, they went away with greater gains than any of the prize-winners.

Most of the harpists were compositors in the native brand of whistkeys. Even the women players indulged to some extent. A certain Rose Mooney had a servant who would sometimes pawn the harp for sufficient liquid inducement, and Rose herself was seen enjoying various beverages when a warehouse of spirits at Killala was sacked during a revolt. But harpists were not at all worse than others in this respect. At entertainments it was usual to find pipe-whiskey-casks, with a hospitable cup attached to each, and sometimes, to save the greater price of food, a host would purposely play his guests with the *fer* liquid. No doubt the open-air life of the harpers enabled them to indulge in excesses that would now be justly condemned.

One Thaddy Elliott was so fond of his "posh" that for a quart of it he promised to indulge in the ribald trick of playing "Planty Connor" while accompanying Mass at Navan. The priest was naturally horrified, but the lively air broke in at a time when his wages were unclaimed, and he was summarily dismissed. His master hurriedly suggested, whereupon he procured a club and awaited his successor in ambush. As he would have it, the priest passed at the psychological moment, and received the blow meant for the harp; for which Elliott had to do public penance.

But many of the harpists were good musicians with too high a place in their profession, even playing royalty. The most gifted of them was Turloch O'Connell, born in 1620. It is said that on a visit to Genoa, he was asked to play Vivaldi's fifth violin concerto; whereupon he took his harp and repeated the entire work from this single hearing. The same adds that Geminiani gave his visitor a copy of the other concerto, purposely filled with errors; whereupon the harpist went through the work, and without knowing of the trap, suggested a correction for each mistake.

This divine fire of the artist is something which can only be inflamed to white heat in the crucible of experience. It may be said of great musicians that as Shakespeare put it, "Most wretched men are cradled into poets by wrong: They learn in suffering what they teach by song."



Saving Indian Music From Oblivion

By THURLOW LIEURANCE

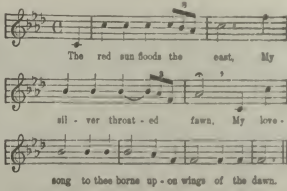
(BARRY'S NOTE.—Mr. Lieurance has been in the West for a considerable length of time studying Indian music as some resemblance to the latter. Mr. MacOwen describes the going from place to place; but the harp was carried by a servant, and the performer sometimes came of a renowned and noble family. Such a one was Arthur O'Neill, who lived from 1737 to 1816. On an early trip, he came to a banquet given by Lord Kenmare to Irish harpists, and the ancient Irish chieftains after being greeted with enthusiasm, O'Neill took a high seat at the foot of the table; and when the host expressed his regret for this, the harper replied, "It is no matter, for the place where an O'Neill sits is always a place of honor.")

When I first became interested in this subject I studied the Indian songs only with a view to finding themes for musical composition. It is once realized that it would be a life work to know the Indian and the relation of his songs to his worship, his pleasure, and his toil. For the sake of accuracy I made phonographic records of those songs which I wished to transcribe. The manner of procedure was most interesting. The singers, with their drums and flutes, were arranged about six feet in front of the recording machines. The leader and timer of the songs sat in front, rehearsing the singers, humming low, before each record was made. The war chief, with his interpreter, was there, inviting himself to find out what it was all about, to sanction or prohibit the recording of songs he wanted or did not want sung. After recording a song we reproduced it for the singer, to know if it was properly recorded. Near the interpreter was an educated Indian boy acting as an interpreter. The record-making ended with a feast and playing over all of the songs recorded. Writing the Indian's songs exactly according to our scale is an impossibility, as he uses intervals which are not found in a scale of whole and half steps. There are, however, exceptions to this statement, as in the love songs of the Sioux and in melodies played on the flute. I have chosen a number of the love songs and flute melodies as themes for composition because they harmonize well and are often beautiful. Music is the principal medium by which the Indian communicates with the unseen. He hunts, fights, plays his games, and worships with his song. His one instrument, excepting the drum, is the native flute made of two pieces of cedar hollowed out, glued together with pine pitch, and tied around with sinews. He blows into it from the end and has from four to six tones of the scale. Semitones are produced by cross-fingering, at intervals, and between phrases he blows a trill or tremolo on the lowest tone. Indians are good listeners, but poor demonstrators. Some have exceptionally good voices, and like to sing, but they prefer a drum or something to beat upon. It is strange that the drums are used very seldom to beat the tempo of the song they sing, but to mark the dance step. They will beat a straight *tempo*, then sing the song in an entirely different *tempo*.

Parts of their songs have words, and for the bar some they will use a "Hi, hi, hi," or a "Wah, wah," which they will use "Hi, hi, hi," for the bar. Some Indian woman will sing "We, we, we," which is the song, excepting where she sings a direct sentence to the papoose. Many of the songs have no words at all and represent the feeling, initiation, etc.

Below are given interesting Indian themes. The first is a love song, sung by Frank Double-the-Horse, a Sioux. This is a beautiful melody and splendid for purposes of composition. I have harmonized it for the piano. The text of the poem is entitled "My Silver-threaded Pawn." Eva Sun, a Crow girl, is the Indian maiden who merits this appellation. The phonograph recorded the song in the same key in

which it is harmonized. The Sioux Indians have music of perfect intervals and their love songs are the most melodious of all to our ears.

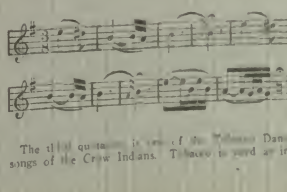


The fourth is a fute of the Red Willow Pueblo Indians. The text is a farewell. Pu-pup-poooh must not marry away from her own tribe. The song of the lover was confided to the author and recorded with the promise his identity should never be made public. Pu-pup-poooh (Deer-Flower) is one of the beautiful daughters of the present chief of the Red Willow Pueblo Indians, whose name is "Wheta-cash" meaning "Bow Hawk."



In my collection of records I have songs of war and victory, tributes to the chief, home-coming songs, songs for cool, square, and were here and for the different animal dances. I have also songs of the different games and of the societies and clan songs of the hunt, love song, and flute melody. The following tribes are represented: Sioux, Cheyenne, Crow, Pawnee, Arapaho, Ute, Pawnee, Apache, Red Willow Pueblo, Apache, Navaho. The Indian is naturally gifted with fine physique and possesses a fine voice. He sings for hours and even for days at the times without tiring. I have myself sung twelve hours at one time. He is a good listener, and I wonder not whether it is usual of a stable or popular nature. A few have become excellent performers on different instruments. Barry Turrell, who has a last name consisting of an apple-shin, Deedee Whitcher has composed an Indian band which ranks with the best American and Italian bands in the United States. Our own party was a definite graduate very well-known. Here is full of his school days, and took with the Indian band. He plays like a trombone and mandolin and sings to the chief musician in his reservation. One would give me the words for a number of his songs. He is a good listener, and I wonder not whether it is usual of a stable or popular nature. A few have become excellent performers on different instruments. Barry Turrell, who has a last name consisting of an apple-shin, Deedee Whitcher has composed an Indian band which ranks with the best American and Italian bands in the United States. Our own party was a definite graduate very well-known. Here is full of his school days, and took with the Indian band. He plays like a trombone and mandolin and sings to the chief musician in his reservation. One would give me the words for a number of his songs. He is a good listener, and I wonder not whether it is usual of a stable or popular nature. A few have become excellent performers on different instruments.

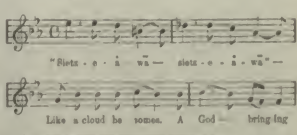
The second is a flute melody played by John Turker-Lest, a Northern Cheyenne. This was taken down in April, 1912 and is the best flute song I have ever recorded. The vocal text set to this melody is entitled "Palohie the Rose."



ence by the Indians for ceremonial purposes and all the various planting songs are of religious nature. They are of slow and *malacato* style and the drums are beaten in a slow rhythm. Prayer sentences are interspersed. The text set to this song is entitled "A Crow Maiden's Prayer for Elk Teeth." Among the Crows it is customary for the young bracks to save up elk teeth for the adornment of the garments of the bride-to-be. Different tribes have varying customs. For instance, among the Red Willow Pueblo Indians, it is customary for the Indian youth to hunt, kill the deer, tan the hide, and make the boots for his bride-to-be. She discards her government wearing apparel, dons the boots, and the other garb of a woman, and so goes back to the Indian costume forever.



The fourth is a fute of the Red Willow Pueblo Indians. The text is a farewell. Pu-pup-poooh must not marry away from her own tribe. The song of the lover was confided to the author and recorded with the promise his identity should never be made public. Pu-pup-poooh (Deer-Flower) is one of the beautiful daughters of the present chief of the Red Willow Pueblo Indians, whose name is "Wheta-cash" meaning "Bow Hawk."



In my collection of records I have songs of war and victory, tributes to the chief, home-coming songs, songs for cool, square, and were here and for the different animal dances. I have also songs of the different games and of the societies and clan songs of the hunt, love song, and flute melody. The following tribes are represented: Sioux, Cheyenne, Crow, Pawnee, Arapaho, Ute, Pawnee, Apache, Red Willow Pueblo, Apache, Navaho. The Indian is naturally gifted with fine physique and possesses a fine voice. He sings for hours and even for days at the times without tiring. I have myself sung twelve hours at one time. He is a good listener, and I wonder not whether it is usual of a stable or popular nature. A few have become excellent performers on different instruments.

Barry Turrell, who has a last name consisting of an apple-shin, Deedee Whitcher has composed an Indian band which ranks with the best American and Italian bands in the United States. Our own party was a definite graduate very well-known. Here is full of his school days, and took with the Indian band. He plays like a trombone and mandolin and sings to the chief musician in his reservation. One would give me the words for a number of his songs. He is a good listener, and I wonder not whether it is usual of a stable or popular nature. A few have become excellent performers on different instruments.

The second is a flute melody played by John Turker-Lest, a Northern Cheyenne. This was taken down in April, 1912 and is the best flute song I have ever recorded. The vocal text set to this melody is entitled "Palohie the Rose."

The third is a love song, sung by Frank Double-the-Horse, a Sioux. This is a beautiful melody and splendid for purposes of composition. I have harmonized it for the piano. The text of the poem is entitled "My Silver-threaded Pawn." Eva Sun, a Crow girl, is the Indian maiden who merits this appellation. The phonograph recorded the song in the same key in





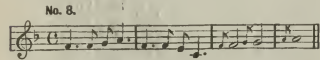


## SIMILARITY IN FOLK TUNES.

Whether it be Hungarian, Russian or English, you find each an appalling monotony of rhythm, such a wearisome-similarity of outline, that you wonder, at last, if there is such a thing as originality at all. Yet each of these tunes, when it had its day, was thought quite brilliant. Fifty years ago there was a German-French violoncello player named Jacques Offenbach. For about twenty years he poured out a flood of sparkling tunes—mostly harmonised on two chords, it is true—that kept all the world smiling. Nothing is more dreary than to look over his hundred or so operas and operettas to-day. The sparkle has gone out of them and we cannot even endure them between the acts at a theatre, where they play almost anything. Why is this? Why do tunes of simple scope seem at one time charming and at another flat and dull? Here comes in, I think, our own mentality—our own feeling for music. There exist a few persons of dull minds who are content, like little children, to read the same book, or hear the same tune, over and over again all their lives, but the vast majority of those who are only slightly musical, realize the limitations of art and must have the same thing said a little differently, or their appetite becomes jaded. It is not till you have made the experiment mentioned above and placed before yourself a large number of tunes that you can comprehend the fact that we never invent; we only vary.

## LANGUAGE INFLUENCES TUNES.

This, then, is the way in which tunes are made. The person fond of music perpetually turns over in his mind, consciously and unconsciously, the phrases that he knows and as his mind tires of them he alters them or strives to make others something like them. Some of these variations must be better than others and there will be a kind of survival of the fittest in the musician's mind just as there is if ever his tunes come to be printed. The rhythmical skeleton of a tune depends upon the accent of our language and is very limited; thus an American could evolve *Yankee doodle* but could not possibly make a tune like:



which only the Hungarian language will admit. What are called the Cadences of a tune, the ends of the phrases, are also very limited in their scope. When these things are fully understood it will be seen that melodic possibilities are by no means infinite—in fact that their limitations are discernible.

## A COMPOSING MACHINE.

Many years ago I wrote a fanciful article about a man who invented a machine that would compose music. Some time later a casual remark of Arthur Sullivan's—that he would give me a thousand pounds if I could invent a machine, that would carry out a figure of accompaniment to save him the trouble of writing it—set me thinking and I found that it was quite conceivable to make a machine that would "compose"—by exhausting all the possibilities—music of a simple kind, such as chants and hymn-tunes. I have, in fact, sketched out the plans for such a thing. But it would cost a good deal more than five thousand pounds to make, and where would be the use? To do once and for ever what is being done as required does not seem a very useful object, and—observe this!—the most difficult and complex portion of such a machine would be the least useful; that is the *critical part*. Out of 60,000 possible single chants a large proportion would be perfectly uninteresting—though technically correct. Even inactively, but how could the machine be made to do so? And the higher we rise beyond this simplest form of melody the more subtle does the necessary criticism become, till we see that the operation which goes on so incessantly in the composer's mind—the making permutations and combinations of notes—is the least part of the real making of music. The fate of Charles Babbage's famous Analytical Engine which ruined its inventor shows us how futile is the attempt to supersede the operation of human intelligence by machinery. The little live machine in the head of quite an ordinary human being does not cost much to set up nor to keep going, but its capabilities are infinite and it has this advantage over machinery: it can create something out of nothing.

## European Musical Topics

BY ARTHUR ELSON

## INTERESTING RUSSIAN FOLK MUSIC.

In the *Musical Standard*, F. S. Bartlett writes on the folk-songs of the Ukraine. This Russian district, according to his article, is especially rich in folk-music, which is sung by the peasants on nearly every possible occasion. The songs often reflect the original Greek modes, the Ionian being most common, while the Lydian and Dorian are sometimes found.

These modes were sufficient to express the dignity of tradition in tones, but other influences entered in the Middle Ages. Turk and Tartar hordes overran the country, and finally it came under the despotism of Russia. Its music shows some Oriental qualities, and contains also examples of the Magyar trichord (A, B, C, D-sharp), originally introduced by the Turks, it is claimed, but now very characteristic of Hungary.

Especially popular are the so-called *dumi*, a class of melancholy songs of almost epic dignity. They differ in style from almost all other folk songs, because of their wonderful flexibility in the hands (or voice) of the singer. Their melodies are not very strongly accented, but are called "invertebrate" in character, because the long notes, which would ordinarily be accented, usually fall on a weak beat. In a way this gives an apparent lack of variety, but in reality the singer can change his effects very easily, altering the expression greatly from verse to verse. The time varies also. A printed example of these "Grief Songs" consisted of five measures with the rhythm of 3/4, 5/4, 3/4, 7/4, and 7/4—surely changeable enough to allow the minstrel full liberty of effect. An occasional chromatic effect near the end often adds to the climax. These songs have been collected and set with excellent judgment by the composer Lisensko.

Until recently these songs were sung by the *cobzars*, who were blind musicians traveling about from village to village. These wanderers had to go through a full apprenticeship before they became qualified, and were usually very gifted performers. They used for accompaniment the stringed instrument called the *bandura*, known in Italy as the mandola, in Spain as the bandolon, and in Turkey as the tambura. These instruments are said to be of Eastern origin, and it is claimed that they are the same as the "pandoura" mentioned by Pythagoras. Early pictures of this type of instruments have been found on Egyptian and Assyrian ruins. The *bandura* of the Ukraine has twelve strings, six long ones attached to pegs in the neck, while the other six are clamped to the finger-board by studs, and have no frets. The lower strings, starting up from the lowest line of the bass staff, are tuned to G, C, D, G, A, and D, while the upper strings give diatonic intervals from one-line G upward. The latter which may be tuned to suit the mode, are used for the melody.

The *cobzars*, or *kobzars*, were very popular, and sure of their welcome among the natives. In recent years, however, they came under the ban of the Russian government, since the patriotic nature of their songs acted as a powerful spur to the Ukraine people. For a time the Russian officials hounded these minstrels about from place to place, until at present the latter have almost wholly disappeared. But the peasants have not forgotten the songs, which remind them that they were formerly a free people.

## IRELAND'S ROMANTIC HARPISTS.

In the *Review* of the International Society, S. Mac-Owen treats of more familiar minstrels when he recalls some newly published matter about the last of the Irish harpists. Ireland has been claimed as the home of the harp. Its name is said by some to have come from the Roman village of Arpi, but it is certain that the returning legions of ancient days brought a native harp back from Britain. The Assyrian and Egyptian instruments must have been earlier, but probably the harp had an independent origin in Ireland. At any rate, we know that the Irish people, like the Welsh, were wholly devoted to the many-stringed instrument so favored by the bards.

History tells us first of the early Welsh and English harpists, and the value attached to the instrument. In Wales, it was the badge of a freeman, who was

deprived of it when he lost his political rights. In Spain England its use at banquets was a necessary mark of gentle breeding; and when the Venerable Bede, who had neglected music for his great literary studies, found himself unable to play in his turn at a gathering of nobles, he was constrained by his shame to rise and leave the hall.

The Irish harps were mentioned in the chronicle of the first Norman invasion. In the time of Henry VIII, the harp became the national emblem of Ireland, and was placed on the flag. Mr. MacOwen describes the Irish harp as wholly diatonic, with thirty or forty strings; but some authorities ascribe more to it. At times, it is said, the strings were arranged in three rows, with chromatic intervals in the middle; and from this triple form came the "arpa doppia," or double harp, of Monteverde.

In the 17th and 18th centuries, when the wandering minstrel of the Middle Ages had disappeared, the Irish harp was taken up by a number of professional players, who still traveled about, but were more like modern virtuosos than ancient bards. They showed some resemblance to the itinerant musician of to-day, made by anthropologists rather than musicians. They have often been disappointing. Mr. Charles Tregor made by accident a discovery of some ancient tunes in the West and came back with some unrecorded tunes which he had adapted to modern notation. Mr. Lieurance made many extremely effective settings of native tunes, but he made liberal use of the recording phonograph and he analyzed the records at his leisure.

When I first became interested in this subject I traced the Indian songs only with a view to finding some resemblance to the Irish harp. I once realized there would be a life work to know the Indian and the relation of his songs to his worship, his pleasure, and his grief. For the sake of accuracy I made phonographic records of those songs which I wished to describe. The manner of procedure was most interesting. The singers, with their drums and flutes, were arranged about six feet in front of the recording machine. The leader and timer of the songs stood in front, rehearsing the singers, humming low notes of songs he wanted or did not want sung. When recording a song we reproduced it for the singer, so that he knew it was properly recorded. Near the singer was an educated Indian boy, acting as an interpreter. The record-making ended with a feast and dancing over all of the songs recorded. Writing the Indian's songs exactly according to our scale is an impossibility, as he uses intervals which are not found in scales of whole and half steps. There are, however, exceptions to this statement, as in the love songs of the Sioux and in melodies played on the flute. I have chosen a number of the love songs and flute melodies to themes for composition because they harmonize well and are often beautiful. Music is the principal medium by which the Indian communicates with the unseen world, his hunts, fights, his pines, and worship of his gods. His one instrument, excepting the drum, is the flute made of two pieces of cedar hollowed out together with pine pitch, and held around with string. He blows into it from the end and has from eight to six tones of the scale. Semitones are produced by cross-fingering at intervals, and between phrases he allows a trill or tremolo on the lowest tone. The flutes are good listeners, but poor demonstrators. Some have exceptionally good voices, and like to sing. They prefer to have a drum or something to beat time to. It is strange that the drums are used very seldom to beat the tempo of the song they sing, but in the dance step. They will beat a strong 4-4 tempo, then sing the song in an entirely different tempo.

Parts of their songs have words, and for the balance they will use a "Hi, hi, hi." For a lullaby an Indian woman will sing "Vic, we, we," all through the song, excepting where she sings a direct sentence to the purpose. Many of the songs have no words at all and represent the feeling, initiation, etc. Below are given interesting Indian themes.

The first is a love song, sung by Frank Double-headed, a Sioux. This is a beautiful melody and splendid for purposes of composition. I have harmonized it for the piano. The text of the poem is entitled "The Silver-throated Pawn." Eva Sun, a young girl, an Indian maiden who merits this appellation, The phonograph recorded the song in the same key in which it is harmonized. The Sioux Indians have music of perfect intervals and their love songs are the most melodious of all to our ears.

The second is a flute melody played by John Turkey-Leg, a Northern Cheyenne. This was taken down in April, 1912, and is the best flute song I have ever recorded. The vocal text set to this melody is entitled "Pakobee, the Rose."

The third quotation is that of the "The Dawn Song" of the Crow Indians. This is used as an introduction to the song in the same key in which it is harmonized.

## Saving Indian Music From Oblivion

BY THURLOW LIEURANCE

Mr. Lieurance has been in the West for considerable months studying Indian music as it is found. Many attempts have been made to save the music of the American Indians, but as many of these have gone from place to place; but the harp was carried by a servant, and the performer sometimes came of a renowned and noble family. Such a one was Arthur O'Neill, who lived from 1737 to 1816. On an early trip, he came to a banquet given by Lord Kenmare to the Irish harpists. He was warmly received by the Irish harp, which was arranged in three rows, with chromatic intervals in the middle; and from this triple form came the "arpa doppia," or double harp, of Monteverde.

When I first became interested in this subject I traced the Indian songs only with a view to finding some resemblance to the Irish harp. I once realized there would be a life work to know the Indian and the relation of his songs to his worship, his pleasure, and his grief. For the sake of accuracy I made phonographic records of those songs which I wished to describe. The manner of procedure was most interesting. The singers, with their drums and flutes, were arranged about six feet in front of the recording machine. The leader and timer of the songs stood in front, rehearsing the singers, humming low notes of songs he wanted or did not want sung. When recording a song we reproduced it for the singer, so that he knew it was properly recorded. Near the singer was an educated Indian boy, acting as an interpreter. The record-making ended with a feast and dancing over all of the songs recorded. Writing the Indian's songs exactly according to our scale is an impossibility, as he uses intervals which are not found in scales of whole and half steps. There are, however, exceptions to this statement, as in the love songs of the Sioux and in melodies played on the flute. I have chosen a number of the love songs and flute melodies to themes for composition because they harmonize well and are often beautiful. Music is the principal medium by which the Indian communicates with the unseen world, his hunts, fights, his pines, and worship of his gods. His one instrument, excepting the drum, is the flute made of two pieces of cedar hollowed out together with pine pitch, and held around with string. He blows into it from the end and has from eight to six tones of the scale. Semitones are produced by cross-fingering at intervals, and between phrases he allows a trill or tremolo on the lowest tone. The flutes are good listeners, but poor demonstrators. Some have exceptionally good voices, and like to sing. They prefer to have a drum or something to beat time to. It is strange that the drums are used very seldom to beat the tempo of the song they sing, but in the dance step. They will beat a strong 4-4 tempo, then sing the song in an entirely different tempo.

Parts of their songs have words, and for the balance they will use a "Hi, hi, hi." For a lullaby an Indian woman will sing "Vic, we, we," all through the song, excepting where she sings a direct sentence to the purpose. Many of the songs have no words at all and represent the feeling, initiation, etc. Below are given interesting Indian themes.

The first is a love song, sung by Frank Double-headed, a Sioux. This is a beautiful melody and splendid for purposes of composition. I have harmonized it for the piano. The text of the poem is entitled "The Silver-throated Pawn." Eva Sun, a young girl, an Indian maiden who merits this appellation, The phonograph recorded the song in the same key in which it is harmonized.

The second is a flute melody played by John Turkey-Leg, a Northern Cheyenne. This was taken down in April, 1912, and is the best flute song I have ever recorded. The vocal text set to this melody is entitled "Pakobee, the Rose."

The third quotation is that of the "The Dawn Song" of the Crow Indians. This is used as an introduction to the song in the same key in which it is harmonized.

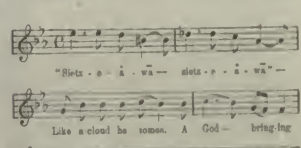
The fourth is a flute melody played by John Turkey-Leg, a Northern Cheyenne. This was taken down in April, 1912, and is the best flute song I have ever recorded. The vocal text set to this melody is entitled "Pakobee, the Rose."

The fifth is a flute melody played by John Turkey-Leg, a Northern Cheyenne. This was taken down in April, 1912, and is the best flute song I have ever recorded. The vocal text set to this melody is entitled "Pakobee, the Rose."

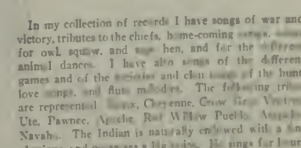
ence by the Indians for ceremonial purposes and all the tobacco planting songs are of religious nature. They are of slow and *marcato* style and the drums are beaten to a slow rhythm. Prayer sentences are interspersed. The text set to this song is entitled "A Crow Maiden's Dream for Elk Teeth." Among the Crows it is customary for the young lads to give up elk teeth for the adornment of the garments of the bride-to-be. Different tribes have varying customs. For instance, among the Red Willow Pueblo Indians, it is customary for the Indian youth to hunt kill the deer, tan the hide, and make the boots for his bride-to-be. She wears her garments wearing animal skins the boots, and the other part of a squaw, and so goes back to the Indian costume forever.



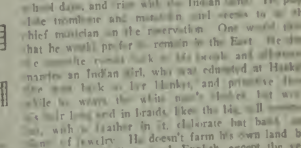
The fourth is a flute of the Red Willow Pueblo Indians. The text set to this melody is entitled "The fourth is a flute of the Red Willow Pueblo Indians. The text set to this melody is entitled 'The fourth is a flute of the Red Willow Pueblo Indians.'"



The fifth is a flute melody played by John Turkey-Leg, a Northern Cheyenne. This was taken down in April, 1912, and is the best flute song I have ever recorded. The vocal text set to this melody is entitled "Pakobee, the Rose."



The sixth is a flute melody played by John Turkey-Leg, a Northern Cheyenne. This was taken down in April, 1912, and is the best flute song I have ever recorded. The vocal text set to this melody is entitled "Pakobee, the Rose."



The seventh is a flute melody played by John Turkey-Leg, a Northern Cheyenne. This was taken down in April, 1912, and is the best flute song I have ever recorded. The vocal text set to this melody is entitled "Pakobee, the Rose."











A MUSICAL PATRIOT.

Billings was a true patriot, and as his beloved Boston was in the hands of the British he withdrew in anger to Watertown, six miles away. Here he took revenge somewhat similar to that which Wagner took in France when he wrote the "Siege of Strassburg."

"By the rivers of Watertown we sat down; / You we wove when we sang of Boston." And then he let loose the full tide of patriotism with—

"If I forget thee oh Boston— / Then let my numbers cease to flow, / Then let my Muse forget to move / And ever be confidant, / Let horrid jargon split the air / And fire my nerves aflutter, / Let hateful discord grate my ear, / As terrible as thunder."

Poor Billings! He was poor, uncouth, not over-cleanly, and deformed. The Boston boys made fun of him. They hung a couple of fighting cats under his sign—"Billings Music." A seemingly earnest young man once called upon him with a serious face as if upon an important musical mission. After Billings had promised that he would answer any musical questions that might be put to him, the stranger asked—"Can you tell me, sir, whether snoring is vocal or instrumental music?" Had Billings possessed his wits he would have given the obvious answer—"to be classed as sheet music," but he only raved and swore.

For all that the Bostonians laughed at him, and in spite of the fact that Ritter in his History of American Music dismisses him contemptuously as "Bill Billings," the man had his grandeur too. No man who is deeply in earnest is wholly ridiculous, and Billings was very much in earnest. There is the true ring in his lines—

"Let tyrants shake their iron chains, / Let Slavery clank their grinding rods, / We fear them not, we trust in God, / New England's God forever reigns."

His hymn of "Chester" is still sung, and in revolutionary times it was heard around many a Yankee campfire. The poverty of the man is shown by an appeal of a Boston committee to the public to subscribe for one of his works (published in 1729). "Because of the distressed situation of Mr. Billings family" He was buried in the old Granary Burying-ground, in an unmarked grave, and as with Mozart, no one knows where his body rests.

One could carry the tale of our beginnings still further. One could speak of a good musician, an oboe-player, coming to Boston and founding the first permanent American orchestra there, and Gottlieb Graupner, too, was obliged to do some heterogeneous work and some lively bustling to get his meals regularly. He taught piano, oboe, double bass, and a few other instruments; he engaged music; he directed the Philo-Harmonic Orchestra; he gave concerts; he kept our music were thorny, and yet, to-day, not two centuries later than these primitive efforts above described, the United States spends more money on music than any other nation in the world.

THE SECRET OF GOOD STACCATO PLAYING.

BY FRANKLIN TAYLOR

In all staccato playing, the way in which the key is quitted is as important as that in which it is struck. Staccato on the pianoforte is made possible by the action of the dampers, which fall upon the strings directly the key is loosed, and stop the vibrations; and therefore the speed of the falling damper is governed by the speed of the rising key, and if the key were made to rise gently and comparatively slowly, the gently falling damper would not have sufficient force to check the vibrations instantly, and the cessation of the sound would be less abrupt than would be the case if the damper were allowed to fall with its full force. Accordingly, if in staccato playing the fingers quit the keys rapidly and vertically, the dampers will act with the full force of their springs, and the sounds will cease with corresponding abruptness; while if they are gently drawn from the keys towards the player, the keys will rise more gradually, following, as it were, the retracting fingers, and the result will be a softening and quieting of the staccato.—Technique and Expression in Pianoforte Playing.

THE ETUDE

AVOID UNNECESSARY EXCITEMENT AT PUPILS' RECITALS.

BY FANNIE EDGAR THOMAS.

Represents the chief value of the pupils' recital is the possibility of establishing confidence in playing in public. It opens up a wider horizon before the student than can be attained by playing merely in the home or in the studio, enabling him to perform at his best under all circumstances that might be met in trying and social. I have seen the most timid, bashful and nervous boys and girls transformed into reliable players by means of a regularized system of little concerts or recitals before a small circle of guests.

To attain the desired end, however, it is highly essential that everything of a distracting or disturbing nature should be avoided. The performance at recital should be made a matter of course like the music lesson itself. Nerves, tamperament, looks, and all disquieting excitement should be treated as if they did not exist, and music should be made the all-important subject of the hour.

TRAINING IN SELF-CONTROL.

As a rule there is altogether too much excitement attendant upon pupils' recital concerts. Amid it all the true purpose of music is almost lost sight of. Why so much fuss? The work to be performed by the entire artist is familiar to him; he has prepared well, and he is as well as he should have been, relatively untroubled arranged expressly by a kindly, intelligent, sympathetic teacher whose object is the training of the pupil into self-control and self-mastery.

The presence of strange people is naturally a very quieting factor for the young student, always for almost the first time of public life. But this should be the only one. Many such affairs are conducted amid such a blaze and glare of light and heat that it is astonishing that they come off at all as well as they do. The result of all this excitement is either that the young student gets soared out of his life, or else he develops an astonishing quality, as if the many eyes were centered round his back, and he becomes the victim of nerves, tears and "stage-fright," and he to be petted and coaxed into playing, or else he develops a boldness and effrontery that is far from alluring.

Two kinds of excitement surround public performances, one conducive to strength and the other to weakness. The first is the true artist's joy of feeling and expressing emotion through music. The second refers wholly to personal considerations—the fear of looking down, the novelty of being looked at, the pride in new clothes, the flurry of being part of a crowd all crowded up and fixed up, "the company of things," the waiting who gets applause from teacher or audience, and then that awful flower-fite with its greasy and grim and disappointment. All these things are anti-artistic.

The fear of breaking down may lead to gross mistakes overcome by concentration—the power of holding in check all thought save that relating to the playing at the piece in hand. Also a thorough knowledge of the piece is needed—the power of being able to play it accurately in varying speeds before the teacher or willing friends; one should be able to play the piece much faster or slower than the required tempo, thus leaving a wide margin, which will be of use in any attitude of mind of the performer. It should be one of intense pleasure at being able to give to others enjoyment that he himself appreciates kindly and is able to offer at his best.

THINK BEFORE PLAYING.

Taking time to think before beginning to play is a great help. Think, imagine the first stroke, get the feel of it, decide whether you are in pink or in blue, white keys or black. Do not worry about yourself in fact, don't worry about anything. It is not such an important thing anyway. It is probably not the last time in your life that you will be called upon so to yourself. Take it easy, and think hard about the beauty of the music until all else falls out of the way. You may say, "It is easy to talk." I know that. If I did not know very certainly about such things from experience I should not be telling you about them.

Some piano players fly onto the platform, perch upon one corner of the piano stool without even smiling at the audience, and then dash into the piece as if they expected the piano to melt before they got through, or at least as if they wanted to get finished as soon as possible from deadly fear of a breakdown.

Why all this haste and rush? Nothing is more so unimpressive and tiresome.

Personally, I can never see why it is that still see dresses, shoes, hats, etc., should be worn at public recitals. Surely playing in public requires the greatest care in wrist wrinkles, waist, armholes and about the fingers, not to speak of the previous attention involved in preparing new clothes when all the available energy is needed at performing the work in hand.

As for those "recitals" I do not want young artists accept them with grace and dignity instead of chasing after them as if they were the last flowers on earth. I have seen the most timid, bashful and nervous boys and girls transformed into reliable players by means of a regularized system of little concerts or recitals before a small circle of guests. To attain the desired end, however, it is highly essential that everything of a distracting or disturbing nature should be avoided. The performance at recital should be made a matter of course like the music lesson itself. Nerves, tamperament, looks, and all disquieting excitement should be treated as if they did not exist, and music should be made the all-important subject of the hour.

No! Let us omit the "fuss and feathers." Let us remember that the business of a recital is to give students and young artists an opportunity to bring themselves to public appearance so that they can get an idea of how they look before the eyes of a large audience, to the best of their ability without thought of self, without thought of audience, without thought of anything save the highest ideals of the art we all serve.

SHOULD THE AVERAGE PUPIL STUDY PIANOFORTE PLAYING.

J. R. KROVIER.

A student frequently heard from the lips of professors and teachers, "Should the average pupil study pianoforte playing?" I wonder if it is not a sort of money to stir up his lessons. To be sure, there are those who cannot distinguish one note from another. General Grant once stated that he could distinguish two cents, the first was The Star Spangled Banner (at which he felt certain because the melody was so familiar) and the other was not. But the vast majority are as fit as the color-blind. Those who are not abnormal or defective, can learn to play the pianoforte. There are many degrees of accomplishment, finally culminating in the great concert artists, but comparatively few reach the top rung of the ladder in any of the professions.

One must not content in occupying a humble sphere if his capacities are unable to cause him to reach the point where his name is included among the great. And so, in every study, pianoforte playing is no exception. It is a valuable mental stimulus, and it trains the pianoforte encourages concentration, accuracy, as well as aesthetic and emotional development. Then there is a strong influence upon the play of the proper appreciation of art, which is the best of all. It is a matter of constant growth. He attends pianoforte lessons in order to ascertain how certain things are interpreted, with which he has to compare his own. His interest in orchestra music is also aroused, and he is desirous of having great symphonies rendered by a competent orchestra, directed by a master conductor. Later in life he wishes his children to receive lessons from an instructor of high standing, because he knows that their musical taste will improve as well as their technical proficiency.

If only those who are uncommonly gifted were learning the piano, there would have little to do with it. It is a matter of constant growth. He attends pianoforte lessons in order to ascertain how certain things are interpreted, with which he has to compare his own. His interest in orchestra music is also aroused, and he is desirous of having great symphonies rendered by a competent orchestra, directed by a master conductor. Later in life he wishes his children to receive lessons from an instructor of high standing, because he knows that their musical taste will improve as well as their technical proficiency.

THE ETUDE

How Chopin Played Chopin

Interesting Opinions of Modern Critics and Famous Contemporaries.



The country boy who comes to the city to make his fortune usually does so with a lively hearted in his "home-town." He has found it dull and stupid; he has explored all its hidden mysteries, and his eager young mind stretches forward to the starry lights of the great city. Daily he hears the endless trains rumbling on, on laden with produce and merchandise for mysterious men and women, who have no part in his life or experience—who are doing incredible things for fabulous rewards. It is only after the turmoil of many years of failure and success that he looks back to the familiar landmarks—the old school-house, the swimming-pool, a melon-patch of happy memories, and what not; and finds that they have been mellowed with the passage of time until they have become sanctified into a "tradition."

Similarly, we of the present day look back at the romanticism of the middle nineteenth century with something of the intolerance of the company of his own environment. Wagner and his pastelsard dragons is "surely just a little out of," as Liszt with his grandiose rhapsodies. Schumann is slated for putting philosophy to music, and thereby making himself obscure and vague. Mendelssohn, on the other hand, is criticized because he is too clear, too precise, too understandable. The explanation of all this is doubtless that we are living too close to them. We have lived under their shadow too long.

It is the more surprising, therefore, to find that Chopin has escaped this peculiar phase of human criticism. He is like Beethoven in that the closer he seems to us. We look over and beyond the inflated grandeur of the Victorian age, and find in his heart-true realism the pathos and the poetry of our own chaotic day. Like the "home-brown" to the sophisticated "country boy," he has become a "tradition." In fact, this is so much the case that Chopin stands in danger of becoming the victim of "tradition." Every new pianist that catches the ear of the public prides himself on knowing "how to play Chopin." In discussing this side of the pianistic art, Wanda Landowska, herself a great Chopin player, recently made an attempt to break through the maze of tradition in which the Polish genius is entangled, in order to find out how Chopin himself played his own music. Her article appeared in the Wiener Konzerte and the following translation was taken from the London Musical Standard.

In the history of the interpretation of a masterpiece tradition plays a very important rôle. A new composition is "created" by different artists. One of these interpretations is surely the right one. The "best" is not always. Rather that one which was made public by an interpreter with the greatest reputation, who is regarded as the best, and the others were "of his pupils' pupils." Thus it was the case of Chopin, who was unfortunate in regard to his pupils. He died at an early age, while the greatest of his disciples, who were not capable of rivaling Liszt or Rubinstein. Therefore the conceptions of Chopin's works as presented by the two masters named have prevailed and become a "school." Liszt, who was an

ardent admirer of Chopin the pianist, used to say: "No one can play Chopin's compositions as he can." "If Poland's great singer could rise from his grave to bring to our ears his festival polonaises with their lovely qualities, his ballades in which sorrowful phantoms in national costume dello past us, his mazurkas which picture before our eyes the happy and the melancholy dances of the country people, and, above all, his nocturnes, his waltzes, his impromptus,



CHOPIN PLAYING FOR GEORGE SANTL, MENDELSSOHN AND HEINE.

deeply and sensitively, "that it needs no power at all for one to catch an intended contrast." And Chopin's pupil, Gutmann, declares that the playing of his master was always very quiet, and that the incomparable poet of the pianoforte seldom had recourse to the fortissimo. Thus, in playing his Polonaise in A flat major, for example, he did not use that thunder-like power to which we are traditionally accustomed. Chopin lived the celebrated passage in octaves quite pianissimo and continued to the end without any very striking dynamic increase. He especially avoided vociferous efforts and artistic fireworks.

"He hated all exaggerations," says his pupil, Friedrich Streicher, "and he hated all distortions." And his friends, his pupils, all agree in this, that he accented lightly, just as in conversation with distinguished people.

"I wish only to indicate, to suggest," said Chopin on one occasion, "and leave to my hearers to complete the picture. Why should one always speak in a declamatory style?"

"Chopin's aspect," Liszt says, "was so distinguished that one involuntarily treated him as if he were a prince. His appearance suggested a flower of wonderful splendor of color but of so fragrant and delicate a texture as to be torn apart by the slightest touch." His friends could not reprove him often enough in regard to this reserved character, this too proud holding aloof from others.

Chopin had no fancy for the romanticists, he liked none of them. He was not Berlioz; Schumann was too popular, Mendelssohn too sweetly sentimental, and the lofty passion of Beethoven left him cold. His master was J. S. Bach—before every concert he shut himself up for a day and played the Goldberg Variations, and his goal was Mozart. "Play Mozart in memory of me" were his last words.

profoundly pure and dreamy. It was not necessary for him to confound or to startle."

These are not mere unauthentic anecdotes. One need only turn to the memoirs of Chopin's friends and pupils, to read his letters, to find upon every page proofs of the detestation which he had of that brutal strength of the repugnance which he showed to that mere rhetorical audacity, which many virtuosos consider indispensable.

"He seats himself at the piano," writes Chopin, after a visit from his countryman, Sowinski, "strikes here and there, crosses his arms without knowing why, and pounds the poor innocent keys. He has enormous fingers made to hold a whip and drive a wagon over where in the Ukraine. If I had no notion of the mountebank style of this artist, I would have found it out at this moment. With stricken ears I walked to and fro in my room."

It, therefore, appears an error when many of us imagine that we give plastic shape to Chopin when we use our muscles. In art physical strength is very relative idea. Athletes are not worth much in art. Here breaking of piano keys is about as inconclusive a proof of beauty of interpretation as the brilliant flourish of the quality of the cushion. Both have but one object, to draw the public.

Muscular strength may be of use to pianists for a Liszt rhapsody, but strong arms, which lead one to fall heavily on "Chopin's" rests, crush the arabesque and tear through the transparent point lace of this ornamental fabric. At the same time making superfluous the fundamental ideas.

"The rarer," says Nietzsche, "is not likely to entertain tender thoughts." This fits well the musical rarer who, in playing Chopin's works, follows an exaggerated fortissimo with an equally exaggerated piano, and thereby makes brutal contrasts which are so completely foreign to Chopin's character.

"Chopin's piano is so sensitive," remarks Moscheles, "that it needs no power at all for one to catch an intended contrast." And Chopin's pupil, Gutmann, declares that the playing of his master was always very quiet, and that the incomparable poet of the pianoforte seldom had recourse to the fortissimo. Thus, in playing his Polonaise in A flat major, for example, he did not use that thunder-like power to which we are traditionally accustomed. Chopin lived the celebrated passage in octaves quite pianissimo and continued to the end without any very striking dynamic increase. He especially avoided vociferous efforts and artistic fireworks.

"He hated all exaggerations," says his pupil, Friedrich Streicher, "and he hated all distortions." And his friends, his pupils, all agree in this, that he accented lightly, just as in conversation with distinguished people.

"I wish only to indicate, to suggest," said Chopin on one occasion, "and leave to my hearers to complete the picture. Why should one always speak in a declamatory style?"

"Chopin's aspect," Liszt says, "was so distinguished that one involuntarily treated him as if he were a prince. His appearance suggested a flower of wonderful splendor of color but of so fragrant and delicate a texture as to be torn apart by the slightest touch." His friends could not reprove him often enough in regard to this reserved character, this too proud holding aloof from others.

Chopin had no fancy for the romanticists, he liked none of them. He was not Berlioz; Schumann was too popular, Mendelssohn too sweetly sentimental, and the lofty passion of Beethoven left him cold. His master was J. S. Bach—before every concert he shut himself up for a day and played the Goldberg Variations, and his goal was Mozart. "Play Mozart in memory of me" were his last words.

The end and aim of the study of thorough bass should be the honor of God and the recreation of the mind. Where these are not the moving springs there is no real music but a devilish jabbering and barrel-playing.—JOHN SEBASTIAN BACH.





# The Home for Retired Music Teachers

## An Interesting Description of the New Building Now Being Erected for the Presser Home for Retired Music Teachers in Germantown, Philadelphia, Pennsylvania

THE ETUDE has occasionally given short notices of the Presser Home for Retired Music Teachers, now located in Germantown, Philadelphia, Pa. We take pleasure in giving our readers an outline of the origin and purpose of the Home and at the same time present an idea of the building now being erected as it will be when completed.

It is needless to tell our readers that the founder, Mr. Theodore Presser, is also the founder of THE ETUDE and the business which is associated with this magazine. He had long contemplated the idea of establishing a home for music teachers. The idea first took definite form in an address made before the Music Teachers' National Association at the convention held in Chicago in 1893, when the founder stated the need for such a home and advocated its establishment. His own experiences as a music teacher and later as a publisher brought him in contact with thousands of teachers, and their needs were carefully studied. The founder had observed cases of very gifted musicians who had been brought to an unfortunate condition through the sweeping away of unwisely invested savings as well as those who through devotion to their educational work had failed to make provision for the inevitable wants of old age.

In 1899 the founder of the American home visited Milan, where is located the Casa di Riposo (House of Rest) founded by the great Italian composer, Verdi, and became more than ever convinced of the pressing necessity of a home for music teachers in America. The Verdi Home is open to musicians in all branches of music, and is not confined to music teachers alone. At the time of his visit, the home had 200 inmates and had been opened but a few years.

Upon returning to America, the founder immediately commenced preparations for the present home. He assumed the entire cost of building, furnishing and maintenance, and in addition has provided for the future existence of the home through an ample endowment in his will. The building, when complete, with grounds and furnishings, will represent an approximate amount of \$200,000. The site is sufficiently large to permit the erection of a building double the size of the home now being erected. This building will accommodate seventy-five guests, providing each one with a separate room.

The atmosphere of the "institution" has been avoided in every possible way. Nothing will be left undone to convey to the guests all the comfort, freedom and security that the word "retired" suggests. The home is a Home—welcome, cordial, and even luxurious. In a statement made some time since by the founder, the above subject was expressed in the following words:

"Men who have stood high in their profession and won an honored name have too much spirit and delicacy of feeling to accept charity, and I honor them for it. But some recognition of their labors for music they are entitled to, and provision for their old age is no more than their just due. Those who enter the home will be free and independent. The stigma of dependency will be left out."

### THE FIRST BUILDING OF THE HOME.

In September, 1906, a substantial residence property was secured at 236 South Third Street, Philadelphia, and one month later the Home for Retired Music Teachers had its actual beginning. This very comfortable dwelling house was occupied until July 11th, 1911, when the home was moved to the corner of Jefferson and Johnson streets in Germantown. Here, in one of the best sections of Philadelphia's beautiful suburbs, a home was procured surrounded by a delightful garden. In this very pleasant residence the guests of the home spent many delightful hours. This building will be tenanted until the one mentioned below is completed. The increasing demands for admission made the erection of a new home imperative, and ground was broken in September, 1913, for the new building.



THE PRESSER HOME FOR RETIRED MUSIC TEACHERS

### THE PERMANENT BUILDING.

As the new building will be completed during 1914 we will consider it in the following as though it were already standing.

Few edifices built for the purpose will compare with the elegant simplicity of the permanent building of the Home for Retired Music Teachers. While the home is located in a delightful suburban section of Germantown, near the site of the former temporary home at Johnson and Jefferson streets, it is conveniently near the railroad and street car lines by means of which the heart of Philadelphia may be reached in a comparatively short time.

Germantown, with its constant historical reminders of our American Revolution, is copiously planted with trees, shrubs and flowers. It is an exceptionally healthy section. The home is situated upon a lot many times the size of the building and surrounded with rich foliage.

The building sets back 100 feet from Johnson street. On the main street the building has a frontage of 154 feet, the southern wing extending 90 feet and the northern wing 138 feet. The architectural beauty of the building is scarcely suggested in the engraving presented herewith. It is three stories and basement in height. The exterior is Indiana limestone and gray brick, limestone being employed for the base columns,

lines around the building, and the window frames. Walls, partitions and floors of concrete and tile make the edifice thoroughly modern in fire-proof construction.

Sunlight and proper ventilation have been amply provided. Owing to the fact that the streets run north-west and southeast, practically every room will receive the southern breezes both winter and summer. Commodious porches on both the front and the back, together with provision for a future roof garden, make the outlook especially attractive.

### THE ATTRACTIVE INTERIOR.

Entering a vestibule of white marble one notes that the halls are wide, even spaciously. The finishings are all in hard wood, the floors being quartered hard wood and an air of substantiality difficult to obtain otherwise. The effective arrangement of the first floor makes provision for a colonial music room and library inclosed in white. The dining room is large and cheer. Here and there cosy fireplaces will be found. Looking through the music room surveys the porch one may gain a beautiful vista straight from the main entrance to the gardens of the home in the rear. The commodious bedrooms on the second floor are finished in different woods to avoid monotony. Some are in mahogany, some in oak, some in chestnut and some in colonial white. The whole atmosphere is one of welcome, refinement and cheer.

### PRACTICAL PROVISIONS.

Convenience and comfort mark the arrangement of all the rooms. Electric lights are employed throughout, although provision has been made for the use of gas in case of emergency. Each room will have a fine reading light. The best modern system of hot water heating, insuring an even temperature all the time, has been installed. The equipment of the kitchen and laundry is thoroughly modern and hygienic. The bathrooms are finished in fine white marble and have solid china tubs. The highest type of modern passenger elevator has been installed for the convenience of the guests.

One unique provision is that of rooms for practice purposes where the guests who so desire may enjoy their music study without restriction.

On the third floor, one entering separated from the rest of the house has been devoted to complete infirmary for the guests of the home. Here we find a nurse's room, diet kitchen, adequate toilet facilities and everything to lessen suffering and add to comfort.

### ENTRANCE REQUIREMENTS.

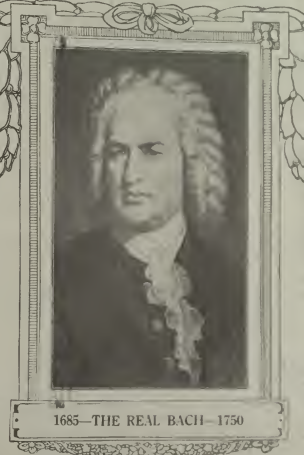
An applicant must be at least sixty-five years of age and shall have followed the profession of a teacher or music in the United States for twenty-five years or a sole means of livelihood, and must at the time of making application for admission be incapacitated for active work of teaching. An admission fee of \$200 is charged, and if an inmate must leave for any cause the money will be refunded after deducting three dollars per week for board during residence at the Home. Three months' probation is required from each applicant, but the management reserves the right of refusal or proves objectionable to the household generally.

Everything, within reason, is provided for the comfort of each member of the family and the soliciting of gifts, either personally or by letter, is forbidden.

There are a number of applications on the waiting list, pending the opening of the new Home. For further particulars, address Secretary, 101 West Johnson Street, Germantown, Philadelphia, Pa.

I know that God has appointed me a task. I acknowledge it with thanks, and hope and believe I have done my duty and been useful to the world. May others do likewise.—HAVN.

# The Etude Master Study Page



"Anyone could do much as I have done if he worked as hard."

### BACH'S PERIOD.

PAUPER and bloodshed for a third of a century now passes down in history under the glorified title of the "Thirty Years' War." Perpetrated in the name of religion, but carried on with harshness unmitigated, this long succession of battles moved over Germany like some frightful cataphract, leaving in its track poverty, misery and despair. The peaceful art suffered most and the conditions of the art workers were desperate. For years thereafter musicians fared miserably. One Heinrich Bach, for instance was reduced to such extremes that he was obliged to petition for help, exclaiming, "I know not where to find bread for myself and my young family." Despite this and other cases of poverty and affliction the family of Bach survived to produce wonderful works of art.

### A REMARKABLE FAMILY.

When a family is catalogued by number in dozens of noteworthy works it may easily be seen that its accomplishments have been, to say the least, unusual. Thus the "family" of Bach, as the writer has expressed it, stands at the head of the geographical table. The first of them was one J. Bach, son of Hans named after the good St. Vitus, whose money was often invoked for the relief of the suffering. The distressing affliction named after him. Yet Bach had settled in Presburg, Hungary, and there he had a son named Johann, a kind of Stradivari instrument maker who was the delight of his flute and violin. It is possible, however, that the invention of the violin had been a gift of St. Vitus. In the village of Weimar in Thuringia his interest in music increased. In the catalogue of Harps we find the great Johann Sebastian, in the sixth generation from Hans Bach (about 1501) and the descendants of Johann Sebastian Bach reach down to 1824, when Bach's musical grandson Friedrich Ernst Wilhelm died in Berlin. Thus it may be seen that the family of Bach covered nearly three centuries. Some of these enthusiastic workers and contributors, some of them were little able of the rank of what in those days were known as "beer-bidders."

It is interesting to note that when the musicians of upper and lower Saxony united in a nation known as the *Institutum Musicales Collegium in dem Lande Anhaltische Orchester Director*, in the records of this organization, which were little known at that time, can only be estimated by reading some of the records of this organization, which were little known at that time. The following quotations are significant: "No man, whether he be master, assistant or apprentice, shall divert himself by singing or performing, outside, outside of his own household, songs or ballads inasmuch as they greatly impede the attendance of youth." "Everyone shall have found him pious and faithful assistance so that nothing may be stolen from the invited guests." "No man shall here perform on diabolical instruments, such as bagpipes, sleep horns, hurdy-gurdies, and trinkets which beggars often use at street doors, so that the noble art of every man shall abstain from all blasphemous talk, profane and swearing." "No man shall give attendance with jugglers, hangers, buffoons, gamblers, and other such low company." It is evident that the food-loving Bachs did not consider it necessary to divert to alien pleasures with men who felt obliged to put such restriction upon their behavior.

### BACH'S BIRTH.

Devastating wars and widespread plagues prove a serious strain upon a race. The strong go down in battle and the weak perish in disease. It sometimes takes a generation of a family to regain its grasp upon the best in life after the death-dealing blows of battles and epidemics. The peace that followed the Bach family, the healthful surroundings of Weimar, Arnstadt, Erfurt and Eisenach had much to do with the purity of the Bach family. Hans-Bach son of Veit was known as Der Spielman (The Player) and was a kind of touring violin virtuoso of his day. His son Christoph was the court musician of Eisenach and wrote many effective organ pieces of a fine order. His son Johann Ambrosius was a modern musical art. Johann Sebastian Bach, Johann Sebastian's son, was born at Eisenach, March 21st, 1685. The Bach was born at Eisenach, March 21st, 1685. He was one of the most romantic medieval castles in Germany. Die Wartburg. Bach's mother was Elizabeth Lämmerhirt, the daughter of a furrier. His father was the Court and Town musician of Eisenach.

### BACH'S EARLY YEARS.

Bach's first instruction came from his father, who taught him to play the violin. Both of his parents died when the boy was only ten years old and the little system went to live with his elder brother, Johann Christoph, a pupil of the famous and ornate at Arnstadt. This brother sought to suppress the enthusiasm of the little, but rather than encourage it there is a well substantiated account of Johann Sebastian parading a musical volume of his father, of Arnstadt, Prussia, Erfurt, Arnstadt, etc., by twisting it out from behind the latticed doors of a house on Eisenach, thus taking the precious work to the street and singing it by moonlight. Although he spent six months in this labor of love his brother took the rage away from him when he found what the little fellow had been doing.

Because he had a beautiful soprano voice he served as a nation without (as you see at the school of St. Michael in Lüneburg, where the organist Pein hoped to see a fine boy, during vacation the young Handel came to him. During vacation the young Handel came to him. Handel was not the famous Handel organist in London. Handel was a real musician. Bach's father, since Handel was about twenty, he must have been a great enthusiast was truly musical. Bach's father, since Handel was about twenty, he must have been a great enthusiast was truly musical. Bach's father, since Handel was about twenty, he must have been a great enthusiast was truly musical.

beside him, evidently sent out by some one who wished to know if he were really hungry. The boy took them up to eat voraciously. In each hand he found a golden denar. He never discovered who his benefactor was. At the neighboring "Hofkapelle" at Cole, Bach found another advantage. The players were practically all French, and their time had an opportunity to become acquainted with another style of musical composition which in those days of restricted travel was naturally somewhat different. Finally, most music was to Weimar, where he became "Hofmusikus" in the band of Prince Johann Ernst. There he was to attend to become organist at the "new church" in Arnstadt. He had received permission from the church authorities at Arnstadt to visit Leipzig for the purpose of hearing the great French organist, Bach. A journey of fifty miles was made on foot. Bach was so fascinated that he overstay his leave three months and was very severely criticized when he returned.

In 1707 Bach became organist of the church at St. Blasius at Mühlhausen in Thuringia. In the same year he married his cousin Maria Barbara Bach, daughter of Johann Michael of Götting.

### BACH'S REGULAR ADVANCEMENT.

One year later Bach went to Weimar as court organist and Kammermusikus. This appointment is generally considered the end of his period of study since he commenced at once to produce works which were marked with mastery. A period of great creative activity commenced at once and we are not surprised that in a few years (1714) he became the "Hof-Concertmeister." Although, unlike Handel, Bach never ventured very far from home he did make short trips to Cassel, Leipzig, and Halle and Carlsbad. Upon one occasion in Dresden he was induced to challenge the French organist, Marchand, to a keyboard duel. Marchand accepted, but in the meantime took it upon himself to hear his opponent at day. When the time for the duel came, Marchand, without feeling that wisdom was the better side of such a duel, did not put in an appearance. Bach was safely declared the victor.

1717 Bach was called to Cöthen by Prince Leopold, and appointed capellmeister. His salary, considered a good one in those days, was \$300 a year. Bach became a great friend of the Prince and was in his company much of the time. Twice they went together to Carlsbad. Upon the return in 1720 he was shocked to learn that his wife had died and had been buried for some time.

In the meantime Bach's great contemporary, Handel, was making immense progress in widely separated parts of Europe. Bach naturally wanted to meet him and it is said that the public was anxious to have them compete after the manner of the time, but although Bach made two attempts to meet Handel (1719 and 1729), it was impossible to arrange a meeting much to the regret of both great masters.

In 1720 Bach attempted to secure the position of organist at the "Johann Kirche" in Hamburg, but owing to corruption in the church management the position went to an unknown applicant who actually paid 4000 marks for the position.

### BACH AT LEIPZIG.

Philip Bach took over the revived appointment as cantor of the "Johann Kirche" in Leipzig. He took his new position in 1724. When the city was set on fire at that time he fled. His wife died and he was left with a large family. He was without competition as there were other organists. It is said that only because of his position in Leipzig he was able to give his Latin lessons a week. His position was in the school building. His coming marked the beginning of new life in the famous old school.

### THE THOMASCHULE.

The Thomasschule for school in St. Thomas was founded by the Augustine monks in the thirteenth century. It became a town school in 1540. Since that time many of the Leipzig burghers are selected from the many of the Thomasschule. Bach's mother was a member of the Thomasschule. The discipline at the school



BACH'S BIRTHDAY



was very strict. The boys were obliged to rise at five in the morning and retire at eight in the evening.

The manner in which Bach received his income at this time was very interesting. His salary was comparatively small, amounting to 100 thalers, but he received in addition free rental, and various perquisites such as 13 thalers and 3 groschen for waxes and lights, contributions from different foundations or endowment funds, an annual allowance of 16 bushels of corn (wheat?), 2 cords of firelogs, and last of all two measures of wine at Easter, Whitsuntide and Christmas, provided through the munificence of the church. In addition, the school fees amounted to something. Twice a week eight of the boys ran around town with collection boxes receiving small donations. In this way Bach's income averaged some 700 thalers.

**BACH'S HAPPY HOME LIFE.**

While in Lelpale, Bach had much time for composition. Ignorant laymen continually bothered him with stupid criticisms so that at one time he felt that he would be obliged to leave the city for which he was doing so much. Bach was obstinate, and it is known that he continually contended with one of the rectors. His family life, however, was ideal. After the death of his first wife he felt the need of some one to look after his growing family, and falling in love with Anna Magdalena Wilken, daughter of the Court Trumpeter of Weissenfels, married her on the 12th of December, 1721. She was very musical, a fine singer, and devoted to her famous husband. Naturally their home became the center of the musical activity of the city. Pupils came to him from great distances, and visiting musicians never failed to call upon him.

**BACH'S VISIT TO FREDERICK THE GREAT.**

Honors came fast to Bach in his later years. In 1736, the honorary appointment of Hof-Componist was given him by the Elector of Saxony. In 1747 Frederick the Great informed Bach's son Emanuel, then a cathedralist (equivalent to conductor) of the court orchestra, that his imperial majesty would receive Bach at the Palace in Berlin. Bach accepted, and his visit to Berlin was made an event. He played upon all the pianos and organs at Potsdam much to the delight of the king. He also improvised a six part fugue upon themes selected by himself and after his departure wrote out one of his improvisations from memory and dedicated it to the king.

**BACH'S BLINDNESS.**

When Bach was 64, his eyes commenced to fail. Overage since childhood had stolen his vision. An English oculist performed an operation upon him but brought no satisfactory results. It will be remembered that Handel was also afflicted by blindness. In 1750 Bach's eyesight came back to him for a very few hours after which he was seized with apoplexy and died after a sickness of ten days. On his deathbed he dictated a choral, *Ver deinen Thron tret ich hiermit*. His death was widely mourned. The happy family broke up shortly thereafter. His wife, despite the apparent success of her sons, was forced to accept alms and was buried in a pauper's grave.

**BACH AS A PERFORMER.**

Enough has been said in the foregoing to indicate that Bach had no equal as a performer during his lifetime. In a day when contests for supremacy were in order, rival organists let the great Bach severely alone. His organ performances were unusual in that they drew large crowds. The organist familiar with the Bach repertoire realizes how slight has been the real advance in organ music since the time of the great cantor. In fact, many go so far as to insist that there has been no advance at all.

**BACH AS A CONDUCTOR.**

In Bach's time playing and conducting were so closely associated that one cannot think of Bach as a conductor. In the sense in which one would think of Berlioz or Wagner, it is known, however, that he was a very strict disciplinarian, discharged his performers and singers at once when there were signs of neglect or other just provocation.

**BACH AS A TEACHER.**

If Bach ever suffered from lack of pupils he had but to cast around in his own voluminous family for another. Without question Bach's most celebrated

pupils were his own sons, notably Carl Philipp Emanuel Bach. Although little known today, such men as C. F. Goldberg, Krebs and Al. Vogler, Agricola, Kirnberger, Goldberg, Krebs and Al. Vogler, were famed in their time. Bach showed his greatness in his patience. He never considered himself above small things. At first it was his custom to give only exercises in touch, in fingering, and in making the movement of each finger wholly independent. He was fond of writing pieces embodying the technical difficulty upon which the pupil was working. He also sought to establish equality in the proficiency of the hand. Whatever the right hand did the left hand was obliged to do. He was fond of saying, "Anyone who works as hard as I do may do as well as I do." It is well known that he wrote a kind of instruction book or course for his son, Wilhelm Friedmann Bach, (Clavier Buechlein), which was never published for popular sale. One notable feature of this book is the attention given to ornaments and scale passages and also the fact that an opportunity was afforded for the son to compose and insert some pieces of his own as he went along. Bach's *Inventions* were written mainly with an educational object. Bach insisted upon his pupils being equally familiar with all of the keys, rather than with a few. His *Forty-eight Preludes and Fugues* were written to comprehend all the keys.

**BACH'S PERSONALITY AND APPEARANCE.**

Altogether, Bach was a very unusual man apart from his great musical talents. His disposition was kind, yet he could stoutly defend himself in a dispute. He was very pious but could not be called narrow. He loved to travel but rarely ventured very far from his home. He was remarkably industrious. In his fifth year he wrote no less than twenty monumental cantatas. He was generous and hospitable, but at the same time economical. He possessed many instruments including five claviers, and enough in the way of violins, cellos and other string instruments to provide for concerted music in his home when the opportunity offered. Bach was a strong, earnest worker, dignified in his bearing and yet courtly in his carriage. His few infirmities, alertness, a sense of humor, natural vigor and confidence in his technical security.

**BACH'S COMPOSITIONS.**

A space equal to the entire length of this biography would scarcely be adequate to accommodate a complete catalogue of all of Bach's works. First in consequence, considered numerically, are the great number of Cantatas, of which there are five complete sets for every Sunday and feast day in the year. In addition there are other cantatas both sacred and secular and even comic. One had to do with the craze for coffee drinking, which overcame Leipzig in the time of Bach.

The five Passions, including the immortal *St. John* and *St. Matthew*, *The Christmas Oratorio*, the *Mass in B Minor*, two *Magnificats*, several the eight-part motets and many other voice works give some idea of his great contribution to vocal musical art.

Of his remarkable works for the organ the most noted are his great fugues, for all time the models of this style of composition. Six Concertos and two overtures comprise his orchestral works. It seems well nigh useless to touch upon his compositions for the

cello, spinet, clavichord, violin, 'cello, etc. The fugues, concertos, suites, toccatas, preludes, fantasias, partitas, sonatas are a treasure mine which in many cases is rarely visited because of the difficulty of the compositions and because the style in which they are written has in a measure lost favor with many musicians who clamor for nothing but Schumann, Chopin, Mendelssohn and Liszt.

**BACH'S VERSATILITY.**

Composer, conductor, teacher, organist, pianist, scholar, musical scientist, Bach was one of the most versatile of all in the construction of an instrument. He was fond of setting about and inventing it. He was very much interested in the construction of the organ. In the mechanical establishing the equal tempered system of tuning keys instruments was monumental.

Bach's first wife was the mother of seven of his children, three of whom, Wilhelm Friedmann, Carl Philipp Emanuel and Johann Gottfried Bernhard, became musicians. Bach's second wife was the mother of thirteen of his children, six of whom were sons. Of these Johann Christoph Friedrich and Johann Christian also became known in the musical world. Wilhelm Friedmann was described as the greatest organist in Germany after his father. For a time he lived in Halle and was known as the "Halle Bach." He was imprudent and died a drunkard in Berlin. Carl Philipp Emanuel, known as the "Berlin" Bach, was conceded to be the greatest theorist of his time and was a composer of very great ability. His only teacher in music was his great father. Johann Gottfried Bernhard Bach was the organist at Mulhausen for some time but did not equal his brothers in his musical ability. Johann Christoph Friedrich, known as the "Buckeburger" Bach, was Chamber musician to Count von Lippe of Buckeburg. Had it not have been for the great talents of Carl Emanuel he might have ranked as the greatest of Bach's sons. Johann Christian, known as the "Milanese" Bach, was for a long time organist of the Cathedral in Milan. Later he went to London, where he died. He was a prolific composer with tendencies leading him to follow the more or less frivolous Italian style. All of Bach's eight daughters died young except three. None showed pronounced musical talent. All of Bach's famous sons were given a broad general education, some spending years at the University of Leipzig.

**A BACH PROGRAM.**

1. Fugue in C Minor (Piano) *And.*
2. My Heart Ever Faithful (Medium Voice)
3. Gavotte and Bourée in G (Piano)
4. *Leure in G* (Third Violoncello Solo)
5. Little Prelude in C Minor (Piano)
6. Gavotte in G Minor
7. Solennepiece, by K. P. E. Bach
8. Little Prelude in D
9. Sarabande in F Minor
10. Ave-Maria written by Gounod as the Wahl-Temperte for the first Prelude from the Wahl-Temperte for Clavier.

Many excellent selections may be found in the *Bach Album*, A Collection of Favorite Pieces for the Family which will prove of great assistance in making a program.

**QUESTIONS ABOUT BACH.**

1. State the condition of Germany which preceded Bach's birth.
2. Give a general idea of the remarkable achievements of Bach family.
3. Who were Bach's teachers?
4. What appointments did Bach hold prior to going to Leipzig?
5. What was the Thomaskirche?
6. Describe Bach's home.
7. Tell of Bach's famous visit to Frederick the Great.
8. Give an account of Bach's ability as a composer—a teacher—a conductor.
9. Describe Bach's appearance.
10. Who were Bach's most famous sons?

**BOOKS ABOUT BACH.**

Naturally an enormous number of books have been written, but of these the best are undoubtedly the monumental *Annales* by Philipp Spitta. In three volumes, these pages, every detail of Bach's life is carefully considered. All the available authentic material has been assembled in the *Annales*. Bach's *Biography* by C. F. Ahly Williams is also the most interesting.

**Mendelssohn's Rondo Capriccioso**

An Analytical Piano Lesson

By the Eminent English Pianist

KATHARINE GOODSON

WHILE there has been some delay in my being able to find the necessary time to write this analytical lesson on Mendelssohn's famous work, certainly nothing could be more appropriate than the doing of it up here in the so-called Hohbuhl Pavilion at Interlaken, where, before my eyes, is a tablet inscribed to the memory of Mendelssohn, enumerating his several stays in this exquisite spot between the years 1832 and 1847, the last being only shortly before his death in that year.

To be born with a silver spoon in one's mouth, as the saying is, has not been the fortunate lot of many of the composers whose names are as familiar in this twentieth century as is that of this famous musician. In using the word "fortunate," it is perhaps doubtful if

the affluence, comfort, and generally peaceful environment which surrounded Mendelssohn from the day of his birth, were altogether the best for the development of those deeper emotions of which it was hardly his lot to plumb the depths. It came far more naturally to him—especially in the earlier years of a remarkably short life—to give expression to the lighter and happier side of things, skirting the hill-tops, or resting in the valleys, but seldom if ever descending into the abyss. Heavy care and poignant suffering were almost unknown quantities in Mendelssohn's life, if we except certain specific events such as the death of his beloved sister a year or two only before his own end. The remarkable talent which he showed at a very early age could hardly have been fostered with greater care or judgment than that exercised by his parents. Mendelssohn was a very hard worker right up to the time of his last illness, and this was, no doubt, a habit largely due to the strictness of his early training and to the discipline of his home life as a lad. Added to a solid education, backed by the incessant interest of his parents, and a home where a great many people of note were constant visitors, it is hardly surprising that the boy should have developed quickly, and under such a happy regime, also very happily. Indeed, happiness and brightness were the keystones of his life, for it was not until 1841, six years before his death, that the worries and troubles of his official life in Berlin—commenced, his Directorship of the Academy of Arts in Berlin—nearly all the earlier compositions should be conceived in a vein of happiness and brightness, and it was during this early period that this Rondo Capriccioso was written. It was a time when Mendelssohn was full of high spirits and fun, and this was all very aptly illustrated in the many very successful movements which he wrote in the Scherzo form, from the Scherzo in the Octet, Op. 20, written in 1825, surely a marvelous accomplishment for a youth of sixteen. There certainly have been very few composers who have written a work at sixteen years of age, which shows such an mastery treatment and which, even when performed today, enjoys so much popularity; for even if the method of it may sound

somewhat formal in these modern times, nothing can hinder the effect of its healthiness, good spirits, and spontaneity. In these early years many of the compositions were for the piano, and the work under consideration was probably written about 1824, though the original manuscript only bears the date of the month. At any rate, the composer considered it important enough to give it an opus number all to itself.

**MEANING AND CHARACTER OF THE RONDO.**

The word Rondo explains itself, for it is simply the Italian word meaning a Round; the musical signification being a piece in which the principal subject returns again and again after one, two, or more contrasted episodes. In the earliest days of the adoption of the Rondo form in instrumental music, the theme of the Rondo often returned—after the intervening episodes—almost exactly in its original guise (as, for example, in several of Haydn's *Quartets* and *Symphonies*), but as the form developed, composers enlarged their scheme, until, at the present day, the theme will be found, nearly always, to return in another garb; the more modern treatment certainly makes for much increased interest. As we shall shortly see, Mendelssohn adopted in this early piece a very simple form of treatment, which is only what might be expected from a lad of fifteen or sixteen, who was relying on the models of his for

ears.

**THE GENERAL STRUCTURE.**

The Rondo is prefaced by a short and melodious Introduction (*Andante*) of only twenty-six bars. In E major; this, while being a complete *Hohe* piece in itself—except that the final cadence

only comes with the first chord of the Rondo itself—acts as an effective foil to the spirited brightness of the following movement, into which indeed it leads very naturally.

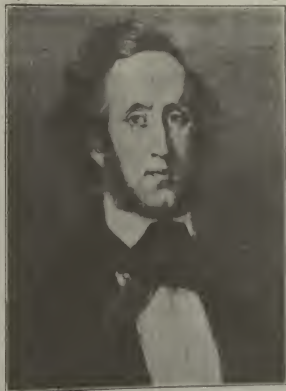
The opening three bars, while serving to indicate the rhythm of the accompaniment to the melody at A, should nevertheless be played with color, special attention being given to the fourth beat of this bar. The letters A, B, C, should be observed as marking the three sections forming the short introduction.

A. The commencement of the melodious eight-bar theme, which is composed of two very simple four-bar sections.

B. The commencement of the two bars of epichoral matter containing a few effects of modulation which gives some welcome variety to the scheme.

C. The return to the subject-matter in the form of a *Co-detta* on a dominant pedal-point.

Treating these sections in detail, the theme at A, while it should nevertheless be sung with rather fuller tone than the sustained accompaniment of strings. The turn (1) should be broad and melodious, not hurried; at (2), on the repetition of the first three notes of the theme, a little more pressure should be given to avoid monotony of color and the *rescende* in the



FELIX MENDELSSOHN BARTHOLDY



MORNING PRAYERS IN THE BACH FAMILY.















THE ETUDE  
COOING DOVES  
CAPRICE

H.W. PETRIE

Moderato M.M. ♩ = 126

Musical score for 'Cooing Doves' by H.W. Petrie. The piece is in 3/4 time, Moderato (M.M. ♩ = 126). It consists of piano and bass staves. The piano part features intricate fingerings and articulation, including slurs and accents. The bass part provides a steady accompaniment with chords and single notes. The piece concludes with a 'Fine' marking.

Musical score for the 'Variation' of 'Cooing Doves'. The tempo is 'Più mosso'. The piano part begins with a *pp* (pianissimo) dynamic and later moves to *mf* (mezzo-forte). The bass part continues with a steady accompaniment. The variation ends with a 'Fine' marking.

Musical score for 'Under the Willows' by Chas. Lindsay. The piece is in 3/4 time, Andante con espress. (M.M. ♩ = 66). It consists of piano and bass staves. The piano part is marked *p dolce* (piano dolce) and features a melodic line with slurs and ornaments. The bass part provides a harmonic accompaniment. The piece concludes with a 'D.C. al Fine' marking.

Musical score for the 'Variation' of 'Under the Willows'. The tempo is 'Andante con espress.' (M.M. ♩ = 66). The piano part is marked *p dolce* and *mf* (mezzo-forte). The bass part continues with a steady accompaniment. The variation ends with a 'Fine' marking.



*mf con espress.*

*f*

*rit.*

*Animato*

*tranquillo*

*Animato*

*f*

*mf*

*ff*

*mf tranquillo*

*Con Anima*

*ff*

*Solemn*

*p*

*mf*

*f*

*p*

*rit.*

THE ETUDE  
DANSE PITTORESQUE

GEORG EGGELING Op. 182

Allegro moderato M.M. ♩ = 108

*f*

*mf*

*p*

*mf*

*f*

*p*

*mf*

*Meno mosso e scherzando*

*f*

*fine*

*pp dolce*

*marcato*

*mf*

*p*

*mf*

*p*

*Allegro*

*p*

*f*

*ff*

*f*

*ritempo*

*ff*

*D.C. al Fine*

International Copyright secured



# THE ETUDE MARCHE HONGROISE

SALUT A' PESTH

HENRI KOWALSKI, Op. 13

Tempo di Marcia M. M.  $\text{♩} = 100$

*f* *energico*

*f marc.*

*rit.*

*ff* *Vivace con bravura*

Allegro moderato M. M.  $\text{♩} = 84$

*f* *ben marcato*

*mf*

*cresc.*

*marc.*

*dim.*

*p*

*legg.*

*subito ff*

*pp*

*delicatamente*

*pp*

*cresc.*

*ff*

*misterioso*

*cresc.*

*ff*

*fortissimo sino alla fine o grandioso*

*ff*



# FIRST REGIMENT MARCH

SECONDO

F. J. KELLY

Tempo di Marcia M.M.  $\text{♩} = 120$

ff furioso

mf

cresc.

ff con tutta la forza

p con delicatezza

Trio

p dolce

cresc.

ff

p

fff grandioso

p

fff

# FIRST REGIMENT MARCH

PRIMO

F. J. KELLY

Tempo di Marcia M.M.  $\text{♩} = 120$

ff furioso

mf

cresc.

ff con tutta la forza

p con delicatezza

Trio

p dolce

cresc.

ff

p

fff grandioso

p

fff



# THE ETUDE VALSE ESPAGNOLE

SECONDO

G. LAZARUS

Allegretto M.M. ♩ = 126

mf

f

*espr.*

*Fine*

*mf*

*rit.*

*f ien. dim.*

*p*

*con grazia*

*p*

*cresc. molto*

*f*

*poco rit.*

*cresc.*

*f*

*D.C.*

# THE ETUDE VALSE ESPAGNOLE

PRIMO

G. LAZARUS

Allegretto M.M. ♩ = 126

mf

*cresc.*

*f*

*Fine*

*p*

*rit.*

*a tempo dim.*

*p con grazia*

*f*

*cresc.*

*f*

*poco rit.*

*D.C.*



THE ETUDE  
CHIMES AT CHRISTMAS

MEDITATION

M. GREENWALD

Andante moderato M.M. ♩ = 96

Musical score for 'Chimes at Christmas' by M. Greenwald. The score is in G major, 4/4 time, and consists of 12 systems of piano and chime parts. The tempo is 'Andante moderato' with a metronome marking of ♩ = 96. The score includes various dynamics such as *p*, *mf*, *f*, and *rit.*. It features several fingerings and articulations, including accents and slurs. A section titled 'Choral in chime effect "O Sanctissima"' is marked *Tempo primo*. The score concludes with a *rit.* and a *DC* (Da Capo) instruction.

Musical score for 'Playing with Kitty' by Pierre Renard. The score is in G major, 3/4 time, and consists of 6 systems of piano and chime parts. The tempo is 'Tempo di Valse' with a metronome marking of M.M. ♩ = 56. The score includes various dynamics such as *p*, *f*, and *rit.*. It features several fingerings and articulations, including accents and slurs. The score concludes with a *rit.* and a *DC* (Da Capo) instruction.

PLAYING WITH KITTY

WALTZ

PIERRE RENARD

Tempo di Valse M.M. ♩ = 56

Musical score for 'Playing with Kitty' by Pierre Renard. The score is in G major, 3/4 time, and consists of 6 systems of piano and chime parts. The tempo is 'Tempo di Valse' with a metronome marking of M.M. ♩ = 56. The score includes various dynamics such as *p*, *f*, and *rit.*. It features several fingerings and articulations, including accents and slurs. The score concludes with a *rit.* and a *DC* (Da Capo) instruction.



# THE ETUDE AT PRAYER SONG WITHOUT WORDS

Andante religioso M.M. ♩ = 69

F. G. RATHBUN

Musical score for 'The Etude at Prayer' by F. G. Rathbun. It consists of three systems of piano accompaniment. The first system is marked *p* and *dim.*. The second system includes dynamics *pp*, *f*, *ff*, and *pp*. The third system is marked *lento* and includes *dim.* and *pp*. The score features various fingerings and articulation marks.

# THE DREAM DANCE

VOCAL or INSTRUMENTAL

GEO. L. SPAULDING

Jessica Moore

Allegretto mod<sup>to</sup> M.M. ♩ = 152

Musical score for 'The Dream Dance' by Geo. L. Spaulding. It includes a vocal line and piano accompaniment. The vocal line has lyrics: "Last night I had a ver-y pleas-ant dream, In- deed it's so, The dreaming that I had was most su-preme, It's truth I'll show, My dancing teacher came to me and said: 'This step is new!' And then he taught me what I'll try to ex-e-cute for you." The score is marked *f* and *mf*. It includes a section labeled 'DANCE' and various fingerings.

# THE ETUDE RAINBOW CHASE RONDO-ETUDE

SADYE SEWELL

Allegro m.m. ♩ = 120

Musical score for 'The Etude Rainbow Chase' by Sadye Sewell. It is a rondo-étude in 2/4 time, marked *Allegro m.m.* with a tempo of 120. The score consists of multiple systems of piano accompaniment. Dynamics include *mf*, *f*, *rit.*, and *p*. It features first and second endings marked "1st time only" and "2nd time only". The score includes various fingerings and articulation marks.



# THE ETUDE

## COME PLAY WITH US

Lyric and Melody by  
GEO. ELLSWORTH

Tempo di Valse

1. I wish I had a play-mate — Just  
2. Do you girls real-ly want me — Am

one or may be two — Its lone-ly play-ing all day in our lit-tle up stairs room — My  
I tru-ly wel-come — I've no pret-ty dress-es like you but I'd have lots of fun — And

ma-ma says she can-not buy my clothes and play-things too — So I'll play with my old rag dol-lie  
I've the sweet-est dol-lie that you ev-er did see — Tho' I love her sin-cere-ly she's

**CHORUS**

like she used to do — Come play with us come play with us there's plen-ty of room for you — We're  
yours if you'll take me.

hav-ing lots of can-dy Good-ies and some of Ma-ma's sug-ar cook-ies what if your dress is Ging-ham blue

We don't mind that, we want just you. Come play with us come play with us for we want just you.

Copyright transferred 1913 to Theo. Presser Co.  
Copyright MCMXII by Geo. Ellsworth

# THOSE BELLS SO SOFTLY PEALING

Words and Music by  
ALBERT W. KETELBY

Moderato

*dolce*

1. Those chimes so gent-ly steal-ing A-  
2. Tho' far our steps may wan-der From

cross the si-lent lea- They touch a chord of mem-ry And glad-ness bring to me, Their mel-o-dy will  
scenes we hold most dear The bea-con light of home-land Rings in their mes-sage clear, Their mus-ic means for

guide me And bring a mes-sage clear And lov'd ones seem be-side me, When e'er their sound I hear, Those  
glad-ness As in the long a-go When child-hood knew no sad-ness And life held naught of woe.

**Refrain**

bells so soft-ly peal-ing hear them ev-ry-where, They fill my hours with glad-ness They  
make my path-way fair. The mag-ic of their mus-ic Brings back the by-gone times They sound like fal-ry

lul-la-by Those chimes, those dear old chimes, chimes, those dear old chimes.

*mf* *culla voce*

Copyright 1913 by Theo. Presser Co.

International Copyright secured



# THE ETUDE BEDOUIN LOVE SONG

BAYARD TAYLOR

C. WHITNEY COOMBS

*Recitativo*

From the des-ert I come to thee      On a stall - ion shod with fire.      And the

winds, the winds are left be-hind      In the speed of my de-sire.

*espressivo*

*p Andante cantabile*

Un - der thy win - dow, un - der thy win - dow I stand

*rall.*

*piu agitato*      *f*      *dim.*      *p*

And the mid - night hears my cry, the mid - night hears my cry,      Un - der thy

win - dow, un - der thy win - dow I stand      And the mid - night hears my cry,      the mid -

*piu agitato*

Copyright 1886 by John F. Ellis & Co.  
Copyright transferred 1913 to Theo. Presser Co.

# THE ETUDE

*ff*      *rall.*      *p Piu mosso*

night hears my cry.      I love thee,

love thee      With a love that can nev - er

*rall.*      *p*

die,      love thee,      love thee with a

*accelerando con passione*      *rall.*      *con trasporto*

love, with a love that nev - er can die.

*accel.*      *p*      *cresc.*

*Andante con espress.*      *pp*      *5*

Till the sun, the sun grows cold, and the stars, the stars are old,      And the leav - en of the

*rall.*      *pp*

judg - ment book un - fold. I love thee with a love that nev - er can die.

*passionato*







AIR FOR THE G STRING

JOHANN SEBASTIAN BACH

Edited by F.E. Hahn

Lento M.M. ♩ = 48

Violin *G String* *molto espressivo*

PIANO *pp*

*cresc.* *pp* *dolciss.* *p cresc.* *cresc.* *p cresc.* *cresc.* *dim.* *poco rit.* *a tempo* *molto rit.*

BRIDAL CHORUS

from "LOHENGRIN"

R. WAGNER

Arr. by F.P. Atherton

Moderato con moto M.M. ♩ = 72

Violin *mf*

PIANO *mf*

*p* *mf* *dim.* *mf* *arco* *pizz.* *mf* *f* *dim.* *p rall.*













# The Teachers' Round Table

Conducted by N. J. COREY

For many years THE ETUDE has earnestly supported this interesting department because we know that there are times when the average teacher finds it very necessary to turn to some reliable and experienced authority for help upon important problems. This department is designed to bring the teacher upon questions relating to "How to Teach," "What to Teach," and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the *Questions and Answers* department. Kindly observe this distinction. We cannot promise lengths that are unaccompanied with the full name and address of the sender. This department is open to all readers without charge of any kind.

### SEXTOLETS.

Use there any definite rule for distinguishing sextolets from double triplets? For example, are the groups in Mozart's *Piano*, No. 2 in C minor, to be played as sextolets? Similarly in MacDowell's Op. 31, No. 2. The context is not always a safe guide.

Only that you thoroughly understand notation. Whether a sextolet may be divided by two or three is puzzling to many students at first. Let there be any of our readers who do not understand them, they may be printed as follows:

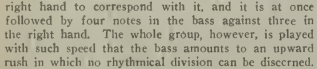


The first is divided into three parts, and its equivalent to a triplet of eighth notes; the second is divided into two parts and is equivalent to two eighth notes. Even though the context may not always be a safe guide, it is the only one you may have. To quote the first measure of the passage from Mozart you mention:



You will note that the first group might be ambiguous because of the six notes against one eighth note. In the second, however, the bass starts out with a triplet, which would make a natural division in the right hand to correspond with it, and it is at once followed by four notes in the bass against three in the right hand. The whole group, however, is played with such speed that the bass amounts to an upward rush in which no rhythmic division can be discerned. The third beat of the measure might cause some ambiguity, but it is at once settled by the fourth beat in which there is plainly a division of one note in the bass against triplets in the treble. If you will follow along through the remainder of the passage, you will find that the entire spirit of it is fully in accord with the figuring of this first measure.

In the MacDowell piece there is no question. The division is settled by the time signature at the beginning. The first measure is as follows:



As written, it looks to the eye as if there were four triplets in the measure. This notation, however, only indicates the manner of playing, the division between the two hands, the right hand taking the first group and the left hand the second. The rhythmic division is three times two just as if played by one hand. Your time signature is 6-8 to the measure,

which makes six beats with two sixteenth notes on each beat. If you played triplets, you would only count four to the measure. In this piece there is no determining factor necessary except arithmetic.

### A DIFFICULT QUESTION.

"As I have been playing eight years and am considered a good player, I should like to know what books and pieces I should be using? I am an advanced pupil but am hindered by a hand so small I cannot reach an octave. Is there any way of remedying this?" F. E. W.

1. It is impossible to answer your first question as no practical data is furnished. If you have been working and practicing diligently and intelligently under proper guidance for eight years you should be playing Bach, Beethoven, Liszt, Schumann, Debussy, Ravel, Chopin and others of the greatest composers, and their most difficult compositions at that.

2. Some teachers increase the span of their pupils hands by having them wear corks between the fingers for an hour or so daily. Use corks that stretch the fingers slightly, but do not wear them too long at a time so as to cause the fingers to feel cramped. It may be that you are naturally small in stature and therefore your hand is as large as Nature ever intended it should be. If so you may be obliged to get along with it as it is. The exercise to remedy this difficulty given in *Mastering the Scales and Arpeggios* are found useful in practical teaching.

### TIRED BONES.

"1. What should be done with a pupil who, after practicing a short time, feels tired and sore in the bones on either side of the wrist? The pupil, I am satisfied, holds his wrist and hand in a very loose and bad position is correct in accordance with the Leschitzky method. After longer practice the cramp extends to the hand."

2. Could a person, now seventeen, who began practice on the piano at the age of thirteen, acquire sufficient technique to become a concert performer of note? He is now able to play Mendelssohn's *Concerto in D Minor*. Will you please mention a few pianists of note who began their study at a mature age?—L. S.

1. If, as you maintain, your pupil plays with hands in an absolutely free and correct position, and correct action, I should say that he was more in need of advice from an expert surgeon, especially if the fatigue is really in the bones. You would better examine closely and determine whether or not the fatigue is not muscular or nervous. When the nerves are affected pain results from the slightest effort, and it often severs. The fact that the pain seems to be in the bones make it likely that the affection is one of the nerves. In regard to this you would better consult a specialist.

2. I know no reason why a person of seventeen, who has been practicing since the age of thirteen and who is willing to devote himself with whole-souled energy to the cultivation of the art of piano playing for an indefinite number of years, should not be able to acquire note. Of course it is impossible to predicate the amount of musical temperament your pupil may show, not knowing anything as to his present ability along interpretative lines. If he has been playing since the age of thirteen, however, his hands and fingers should be in a supple condition. Even though his progress has not been so great as that of many who have been working during the same years, yet if his hands are in pliable condition, and he can now devote six hours daily to his music, I see no reason why he should not make very rapid advancement. The fame that may acquire will be largely a matter of individual temperament, and the shrewdness he manifests in the management of his affairs. To-day something is necessary besides the ability to sing or play. This ability has become a commercial product, and must be in the world's markets where such things are disposed of, and

handled with discernment and discretion. As to the virtuosos pianists who began their study at maturity, I am unable to name any, as all of those I have in mind began very early. Possibly some of our readers can give us some examples that will answer your question.

### ACCOMPANYING MALE VOICES.

"1. Is music written for men's voices in tenor and bass clefs, should the accompaniment be played in the same clef position, or is it better to play in the treble, treating it as if it were the G clef?" "What training is particular work would you use after intervals, triads, cadenza positions, and inversions of chords?"

1. If there is a regular accompaniment provided for the music, you should play it just as written. But, meanwhile, if you are only playing the voice parts as accompaniment, you should play at the same pitch as the voices, which will bring your right hand down into the tenor clef. It is much better, however, to use a male part-music should be sung without accompanying if the singers are capable of so doing. If not, the ability to sing in this manner should be their first study.

2. Pupils who have advanced thus far in ear training should also be given the mastery of short phrases. Have you had "Ear Training," by Arthur E. Haeuss? If not you will find it valuable. "Diction Exercises" in the Novello Primers will provide you with a vast number of phrases, which are arranged and classified in progressive order.

### NOTATION THAT PUZZLES.

"1. How is the following measure played?"

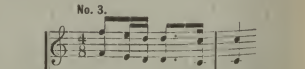


"Are the three eighth notes in the first group played together as if written on one stem? As they are of the same value the form in which they are written puzzles me. How is the second eighth note brought in with the two eighth notes? Please explain the second group also. Can it be so written out as to be easily understood? Do the first three eighth notes are played together why are they not written on the same stem?" "How is the *forte* sign in thirty-second notes in octaves in the introduction to Wyman's *Sireny* to be played?"



"Ought not the two hands to play exactly together? I am hearing it played a good deal with the hands in alternation. Also, how can the thirty-two thirty-second notes be gotten in on six counts in 6-8 time?"

1. If you would let your reason carry you all the way you would figure out the notes correctly. The three notes coming exactly on the first beat, naturally all come together. The music is in two parts or voices, as for example, B and C constitute the inner part, and while B could have been joined to the stem of the other part, C could not, as it is an eighth note played against two sixteenth notes in the other part. Assume for illustration that the time is 4-8. The second group consists of a dotted eighth beat, and finishing with a sixteenth on the last half beat. The inner part has two eighth notes on the third and fourth beats respectively. Write these two parts out on two staves as if to be played with two hands, and it will seem clearer to you.



2. As written in the music the two hands should play exactly together. It is an *ad libitum* or cadenza passage in which time is waived for the moment, and should simply be played as fast as possible without attempt to make it fit the six beats of the measure.

# Department for Singers

Conducted by Eminent Vocal Teachers

**THE HYGIENE OF THE VOICE.**  
In a recently published work, "The Tonsils and The Voice," the author, Richard B. Faulkner, devotes one entire chapter to giving the opinions of various authorities upon the Hygiene of the Voice. The following extract will be found very interesting by singers and teachers.

*Mme. Cyprian (Practical Hints and Helps for Perfection in Singing)* says: "An earnest student adopts a sensible, systematic plan of living and studying in order to obtain the best results. I would suggest:

- (1) A moral life, plenty of sleep and fresh air.
- (2) Eating at regular hours, food that is easily digested.
- (3) Alcohol abstinence.
- (4) Hearing concerts and operas during the daytime when possible, in order to avoid late hours.
- (5) Between lessons, practicing alone systematically, twenty minutes at a time, then taking a half hour's rest which can be employed to advantage in doing other work, such as studying languages, piano, musical history, physical culture, dancing, fencing, designing, painting, etc.
- (6) Wearing suitable clothes if changes of temperature to guard against colds.
- (7) Avoiding invitations that involve too many social duties, calls, etc., which waste time better employed in outdoor exercise.

### FURTHER WISE COUNSEL.

"Do not be over-sensitive in giving weight to gossip about your voice and skill. Have contempt for flattery. Have patience in your art. Be cheerful. Have faith in yourself; be earnest and diligent, and then with indomitable perseverance, you will succeed."

"What is good for the general health is good for the voice. All kinds of nuts should be avoided on the day of a public performance."

"Drinks, such as hot coffee and tea, or drinks that are too cold, taken just before singing, are injurious."

"Be wary of eating ice cream before singing."

"No alcoholic drinks whatever should be used by young singers; they, at best, being harmful stimulants."

"On two occasions I had pupils, a tenor and a baritone, who were to sing. Both of them took champagne, expecting thereby to gain courage. The result was a rush of blood to the throat and neither was able to sing."

"For experienced singers, advanced in age, or for singers of an inferior constitution, half a glass of good, pure claret is serviceable as a stimulant."

"For further information on diet, I would advise all singers to take the counsel of a competent physician."

**IMPORTANT SUGGESTIONS.**  
"Singing in open air is permissible only in a calm atmosphere."  
"Singing or speaking in a carriage or in a rapidly moving train is very bad."  
"To preserve his voice, a singer should never scream, laugh or speak unnecessarily loud."  
"Stiff collars and tight ribbons, act too closely with the throat and are

dangerous fashions for the general health."

"Wearing corsets so loose that one can put them on as they are taken off is singing an advantage as they protect the corsets that allow the lowest ribs to expand."

"Those who cannot abstain from smoking should exercise in moderation and should never inhale the smoke. Swallowing the smoke and letting it out through the nostrils is very injurious."

### THE NEED FOR MODERATION.

*Mme. Patti*, whose wonderful voice was marvellously preserved, says: "Dieting for the sake of the voice is nonsense. There must be moderation of course, in all things, for the singer, above all other persons, must study intelligently her individual health conditions. She must learn how to keep herself well. The girl who is ambitious to sing need not deny herself anything she fancies at the table unless that particular thing happens to disagree with her, unless, indeed, she is to appear on the stage that same day. On the day of public performance it is necessary to eat very little."

"Soup is really the best food for singers, strong soup well made. Rare beef is good, fruit and vegetables. Pastry and sweets are not good, but are to be avoided more because they hurt the complexion than because they affect the voice especially."

### AVOID ALCOHOL.

"What wines may a young singer allow herself?"  
"If she really means to succeed, no wines at all. I don't believe in wine. It hurts the throat almost invariably. Some young singers, I know, are not strong, and doctors prescribe claret for them, but it is bad practice to drink it. For myself, I never drink wine. I do drink water, if I need a stimulant, I take water with a little whiskey in it."

"If you were interested in a girl with a voice, would you have her go in for athletics and give herself up physically?"  
"That would be ruinous policy. The girl who is going to rank as a singer must keep out of the gymnasium. She can't fence. She can't row. She can't ride horseback. I enjoy nothing more than horseback riding, and I ride well. I than horseback riding, and I ride well. I was only six years old. But I have given up all that entirely. The firmness and now. It interferes with the firmness and evenness of the voice and gives a tremulousness."

"Walking is the singer's exercise. The singer who has a good pair of legs must walk herself lightly, fortunate. I can walk three or four hours at a good pace and I do so frequently. I believe in regular exercise, and the best way to take it is to drive, then leave the carriage for a while, but let it follow to pick you up, if you find yourself getting tired."

"If I were interested in a student I would urge her to be careful as to what sort of air she breathes. It is very important to give attention to the ventilation of one's bedroom. It should not be frequently renewed. The air should be frequently removed. She should not associate too closely with those who are

the fumes of the weed are bad for the throat."

"How would you dress a young singer?"  
"No directions are necessary except the hint that good clothes have been spoiled before now by tight lacing. I believe in a well-made and properly-fitted corset, but it should not fit closely enough to impede free breathing and the proper expansion of the chest. Growing girls especially should be careful not to practice with laces tightly drawn."

"Everything is summed up in the advice to take sensible care of one's self. Singers who wish to do early and allow herself to get tired. She mustn't fret. Weariness and worry tell on the voice terribly. She must have as few outside cares as possible, and concentrate her efforts in a single direction, live for her art and live happily."

**NO MAGIC CURES.**  
*Mme. Lehmann (How to Sing)* says: "There are no magic cures for the singer."  
"The repairing of a voice requires the greatest appreciation and circumspection on the part of the teacher."  
"There are teachers and pupils who least of having effected magic cures in a few hours or days."  
"Of them I saw many, and equally of unprincipled physicians, who dealt around in the name, but I cut it, and make everything worse instead of better."  
*Sir Charles Santley (The Art of Singing, 1908):*  
"I do not advocate smoking, those who find themselves perfectly well without should leave well alone; those who find themselves perfectly well with it, ditto."  
"Hoarseness attacked me when there were flowers in the room, particularly the (to me) deadly gardenia, stephanotis, hyacinth, lily, etc."  
"I was singing at a private party one evening, in which Garbani, the tenor, accompanied the daughter of Verdi, and others were engaged. I left home in splendid form, and was in the drawing room about half an hour before the concert commenced. I began to feel rather lousy. Alas! it came my turn to sing I almost collapsed. For I could scarcely produce a sound. Mlle. Varesi was in the same plight. Garbani was husky and all the singers were more or less incapacitated. The concert concluded, I was consoled by a room literally packed with 'harem blues' the deadly exhalations from which had penetrated the drawing room. I got her go in for a bath, and had not been out of the house ten minutes before my voice was as clear as a bell."

### THE BEST EXERCISE.

*Peyer*: "Walking is the best exercise. A well understood regimen comprises the quality of the lungs."  
"After singing exercises that cause perspiration, rub down with flannel and alcohol and change clothing. *Alcoholic alcohol is forbidden.*"  
"There are teachers and pupils who least of having effected magic cures in a few hours or days."  
"Of them I saw many, and equally of unprincipled physicians, who dealt around in the name, but I cut it, and make everything worse instead of better."  
*Sir Charles Santley (The Art of Singing, 1908):*  
"I do not advocate smoking, those who find themselves perfectly well without should leave well alone; those who find themselves perfectly well with it, ditto."  
"Hoarseness attacked me when there were flowers in the room, particularly the (to me) deadly gardenia, stephanotis, hyacinth, lily, etc."  
"I was singing at a private party one evening, in which Garbani, the tenor, accompanied the daughter of Verdi, and others were engaged. I left home in splendid form, and was in the drawing room about half an hour before the concert commenced. I began to feel rather lousy. Alas! it came my turn to sing I almost collapsed. For I could scarcely produce a sound. Mlle. Varesi was in the same plight. Garbani was husky and all the singers were more or less incapacitated. The concert concluded, I was consoled by a room literally packed with 'harem blues' the deadly exhalations from which had penetrated the drawing room. I got her go in for a bath, and had not been out of the house ten minutes before my voice was as clear as a bell."

"The hygiene of the mouth, nose, throat, stomach and bowels is essential to general and special cleanliness, fresh air, well ventilated sleeping quarters, abundant sleep, or repose, wholesome food, regular hours for work, avoidance of the bowels and regular hours for sleep."

"Walking in moderation is the most air is the exercise par excellence for voice users."  
"Alcohol is irritating to the mucous membranes, and also for other reasons has no place, as a rule, in the normal system of hygiene."

"As a younger man I felt much inclined to be easy with smoking cases, but the older I grew the more I appreciate the effects of tobacco, and this I am inclined to maintain and refer to the health of a clean throat, a clean mouth, clean bowels, and clean nostrils and a clean voice."

Shows a few selections from our CATALOGUE which contains illustrations of Blue and White Diamonds, Perfect Jewels and the highest quality watch movements. Silverware and table cutlery are bought on credit under the well known Lyon Method.

**DIAMONDS ON CREDIT**

Buy diamonds on credit. No discount cash price. All diamonds are guaranteed. May be paid for in installments. No interest. Full price. All diamonds are guaranteed. Full price. All diamonds are guaranteed. Full price.

Terms: 20% down and 10% a month. 10% discount cash price. All diamonds are guaranteed. Full price. All diamonds are guaranteed. Full price.

J.M. LYON & CO. ESTD. 1845 71-73 Nassau St. New York

Please mention THE ETUDE when addressing our advertisers.













Something New In Gifts This Year!

Electro-Silicon in Powder form has been developed by the Electro-Silicon Co. by making the household Silver, Nickel, Electro-Silicon Co., 1001 Broadway, New York.

ELECTRO SILICON POLISHING CREAM

preferred by many to the Powder, and possessing all its merits. Send your address for FREE SAMPLE. Or, for a half pint jar postpaid. Electro-Silicon Co., 1001 Broadway, New York. Sold by Grocers and Druggists. Use back Household Coupons.

EVERY MUSIC LOVER Should have one of our beautiful White Stone Twelve Inch Bass of their favorite MUSICIAN. Who also have music of Liszt, Chopin, Shakespeare, and many others. Price \$1.25 each, post-paid to any part of the U.S. Send for catalogue. Will mail catalogue only from this ad. CHICAGO STAMPAERY CO. 607 Marquette Bldg., Chicago, Ill.

Give the Boy a Combination Compass-Watch (Price \$1.25) and the other above the one. In one, reliable, guaranteed. At dealers for \$1.25 and we will ship anywhere. Send for catalogue. "Comb" Compass Watch Co., Minneapolis, Minn. 1000 Park Ave., Minneapolis, Minn.

PROVIDE FOR AN OLD AGE INCOME NOW How would you like to receive a regular income for the rest of your life starting with the age of sixty-five? One of our best and strongest American Insurance companies covers this with a policy unassailable in the history of insurance. Should you die your beneficiaries would receive the face value. If you live your future is insured against want. This is an especially interesting proposition for music teachers, to many of whom old age is a bugbear. Full facts upon receipt of your name and address. ELISHA DAVIS OAKFORD Insurance Specialist 315 Walnut St., Philadelphia, Pa.

The Most Popular Perfume in Daily Use

For the Bath and Toilet always use the genuine MURRAY & LANMAN'S Florida Water. Editions of this delicious perfume are numberless, but it has none been equal. IT REFRESHES AND DELICIOUS as does no other. Always look for the Trade Mark. MADE ONLY BY LANMAN & KEMP NEW YORK. Sole Importers: THE ETUDE, Philadelphia, Pa.

REFUSE SUBSTITUTES! Sample size mailed for six cents in stamps. Ask for our booklet, "Health and Beauty."

CAROLS AT CHRISTMAS.

BY JO-SHIPLEY WATSON.

We Americans do not follow the English custom of singing carols on Christmas Eve. It is a beautiful one, and in the smaller cities where there are few diversions there are many lovers of music who might make carol-singing a special feature of the Christmas celebration.

There are many modern Christmas carols in the type of the two-part song, the most popular of the present-day English carols are translations from well-known hymns and carols of the middle ages. One of the oldest existing carols is *The Boon's Head Carol*. Some of the old favorites are *Raye Day*, *Carol Gloom* and *Christ was Born on Christmas Day*.

Throughout England as the docks strike midnight on Christmas Eve the church bells break the stillness of the night with their joyous chime. The poet Tennyson refers to it in his *In Memoriam*.

"The time draws near the birth of Christ. The moon is in the night, the stars. The Christmas bells toll by hill and dale each other to the mill."

Those who have read *Scot's Marmion* will recall this description of old England's Christmas celebration.

"England was merry England, when Old Christmas brought his sports again. 'Twas Christmas brooch the night's tale: 'Twas Christmas told the merriest tale; A Christmas gambol oft would cheer. A poor man's heart through hafe the year."

So this year do not let the Christmas carol be confined to church and Sunday-school. It is the part of every American teacher to bring this beautiful custom into our lives, as this festival season approaches let every one prepare for the singing of at least one Christmas carol.

"As Christmas plays and make good cheer. For Christmas comes but once a year."

MUSICAL GAMES FOR CHRISTMAS.

BY LEONORA SILL ASHTON.

INSTRUCTIVE games are of great value to both young and old pupils; and in the holiday time, when you will probably wish to have some kind of a festival for your scholars, you will find it very easy to sing these games with the Christmas spirit.

In this way, a charming and instructive afternoon or evening may be given; to which the fathers and mothers, and all those interested in the children, may be invited.

First of all will be the Carol Test; and here you may make use of all the dear-ly-loved Christmas Carols, the words and music of which, with their attending details, should be familiar to all of us.

Should be—but are they? Let the older persons join with the scholars in playing this game and we will see.

An Ideal Christmas Gift

This Christmas Issue Given Free with Every New Subscription. Placed Before January 1st Next.

There is no better Holiday Gift for music lovers than a year's subscription for THE ETUDE. It is a constant reminder of your thoughtfulness. A dollar and a half can not be invested where a greater value alone—240 pieces each year.

Send the subscription early, and we will mail a beautiful Holiday card and the December number free to you! If you prefer, we will send you Christmas morning—15 months as a helping measure.

OUR CLUB PRICES ARE: 1 Subscription - \$1.50, 2 Subscriptions - 2.70, 3 Subscriptions - 3.75, 4 Subscriptions - 5.00, 5 Subscriptions - 6.00, 10 Subscriptions - 11.00.

THE ETUDE, Philadelphia, Pa.

Give each one a series of papers bearing the separate headings:

- 1. Name of Author, and words of Carol. 2. Name of Author of Music of Carol. And on one set of slips have drawn the lines of the treble staff.

When all who are to take part in the game are supplied with these, sit down at the piano, or place one of your pupils there, and without announcement, play a familiar carol—*Adeste Fideles*, for instance.

Play it through two or three times and then give the children time to write down the words on the first slip of paper.

A correct slip would appear as follows:

No. 1. ADESTE FIDELES, Translated from the Latin by F. Oakley. O Come All Ye Faithful, etc.

For the second number on the program take *White Shepherds Watched Their Flocks by Night*, to the old, old tune which has been sung for many ages of Christians.

Play this through several times, and of course, those who know will write on the slips marked No. 2 the tune called *Christmas*, by Handel.

When this has been completed, produce some sheets of plain foolscap paper; and distributing this among the children, play the old game of "Biography."

This consists of writing the essential facts in a musician's life without mentioning any name, and then leaving the others guess the subject of the sketch.

A few hints as to this may be given beforehand; assigning to different classes, different names in musical history which have a special bearing upon Christmas—Haydn, Handel, Adam—and the well-known carol and Christmas hymn writers.

It is all-welcome that a little preparation be made for this in the way of looking up dates and verifying facts; but the actual work of composition must not be done until the evening itself.

This part of the program will be of intense interest, both in the writing and in the reading of each effusion, and then the guessing as to the hero of each story.

Many little items of interest connected with Christmas may be found by searching for them; and if this is explained to the children a few weeks before the holiday time, a small period of historical research will issue to the great and lasting benefit of your pupils.

The same idea of "Biography" may be carried out in writing the history of a great musical work—the *Messiah*, *Beethoven's Symphonies*, and others.

All of these games may be interspersed with selections on the piano, and when singing by the children, and all music lovers in the room.

Bind Your ETUDES IN A "Big Ben" Binder

The "Big Ben" is a new and much simpler binder for protecting your copies of THE ETUDE. Opens perfectly flat on the piano. Binder holds a year's issues, which can be readily inserted each month as received. No complicated parts. Back and front neatly lettered in gold.

PRICE, POSTPAID, \$1.25

Some readers prefer the binder which we formerly furnished, and which we still send for \$1.00, postpaid.

THE ETUDE, Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.



The Sun Never Sets

upon the vast domains where CREME ELCAYA is sold. Well-earned money all over the world believe in the name. ELCAYA because it represents to them the "hall-mark" of purity and quality.

Such a reputation could never have been won unless ELCAYA was unequalled for preserving and beautifying the complexion.

CREME ELCAYA "Makes the Skin like Velvet"

and we can only tell you about this "Lovely Cream of Flowers" by advertising, but advertising is the best proof of success. The nation-wide popularity of CREME ELCAYA came as a result of its purity, quality and individual beauty. It is a cream which imparts the delightful sweetness of refinement, as refreshing as the breath of the flower. Through the use of ELCAYA, the skin becomes soft, clear, fine-textured, velvety, and the effect lasts. When used as a foundation for powder, ELCAYA gives the complexion that lasting look—a "moss" appearance, and the powder stays on. For keeping the skin free from chaps, irritation, etc., when exposed to cold winds and dust, ELCAYA becomes a boon to every woman who values a lovely complexion.

Ask for "CREME ELCAYA," like an old-time friend, whose companionship has proven true, it will never fail you.

All Dealers, Nation-Wide, Sell ELCAYA

CREME ELCAYA CERAT ELCAYA SAVON ELCAYA POUDRE ELCAYA

Trade Size, 10 cts. Send Dealer's Name James C. Crane, Sole Agent, 107 Fulton St., N. Y.

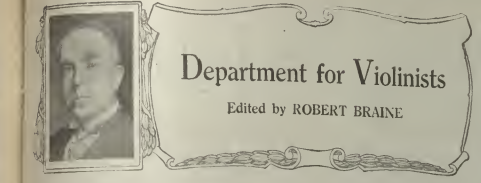
The first friend a baby knows

EVERY baby Mennen's Baby Talcum is introduced to a million or more babies. You know how babies reveal it, how happy it makes them, how much real comfort it has brought into their little lives.

The oldest and safest talcum on the market, it is today the one most in demand, preferred by doctors and nurses for its purity. It possesses the correct medicinal properties to afford immediate relief for prickly heat, eczema, rash, tender raw skin and chafing.

For sale everywhere 50c by mail postpaid. Sample in air. For 5c in stamps we will send you prepaid our beautiful 324 color-illustrated Mennen's Baby Talcum Folder.

CLASS PINS & BADGES Descriptive catalog will be mailed free upon request. BENT & BUSH CO. 338 WASHINGTON ST., BOSTON, MASS.



THE BEST METHOD OF HOLDING THE VIOLIN.

BY FRANK THISTLETON.

In the first place, the position in which the violin should be held is very important, and most precise directions are necessary, as too much attention can hardly be given to the subject. Standing

instrument round towards the front of the body. The neck is inserted between the first joint of the thumb and the base of the first finger. The first finger and thumb—should be kept straight and placed slightly underneath the neck to avoid gripping it—must form a V, the neck resting only half-way down this; while the elbow should be brought well under the violin towards the front of the body.

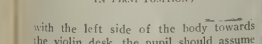
The head should maintain an erect position and the body remain still (Fig. 1-11). All movement, other than that which is necessary in the course of playing the violin, is undesirable.

THE METHOD OF HOLDING THE BOW

AFTER the pupil has become acquainted with the correct method of supporting the violin, the teacher should proceed to explain in what manner the bow is held.



SHOWING THE POSITION OF THE ARM WHEN PLAYING AT THE POINT OF THE BOW ON THE E STRING (LEFT HAND IN FIRST POSITION)



SHOWING THE POSITION OF THE ARM WHEN PLAYING ON THE NUT OF THE BOW ON THE A STRING.

A beginner usually finds considerable difficulty in accomplishing this satisfactorily. The fact is that a firm hold of the stick, without consequent stiffening of the arm and wrist muscles, can only be acquired after careful practice. In addition, the holding of the bow is a much more subtle thing than the mere supporting of the violin. The holding of the right hand is to be firm and steady, but difficult, both to learn and teach, than the left. There are numberless details, each one of which helps to make or mar the success of the stroke.

Begin by turning the first joint of the thumb outwards and in the case of the rest, insert the tip of the first joint of the thumb-joint being inclined slightly towards the point of the bow. In this way a direct upward grip on the stick will be obtained. It is a subtle, essential, but often neglected, detail. The violin should be tilted at an angle of about 45 degrees towards the E string, while the scroll should be correspondingly a little above the level of the chin. Aim at holding the violin almost in a line with the two shoulders and do not drag the

Department for Violinists Edited by ROBERT BRAINE

Instrument round towards the front of the body. The neck is inserted between the first joint of the thumb and the base of the first finger. The first finger and thumb—should be kept straight and placed slightly underneath the neck to avoid gripping it—must form a V, the neck resting only half-way down this; while the elbow should be brought well under the violin towards the front of the body.

The head should maintain an erect position and the body remain still (Fig. 1-11). All movement, other than that which is necessary in the course of playing the violin, is undesirable.

AFTER the pupil has become acquainted with the correct method of supporting the violin, the teacher should proceed to explain in what manner the bow is held.



SHOWING THE POSITION OF THE ARM WHEN PLAYING ON THE NUT OF THE BOW ON THE A STRING.

A beginner usually finds considerable difficulty in accomplishing this satisfactorily. The fact is that a firm hold of the stick, without consequent stiffening of the arm and wrist muscles, can only be acquired after careful practice.

In addition, the holding of the bow is a much more subtle thing than the mere supporting of the violin. The holding of the right hand is to be firm and steady, but difficult, both to learn and teach, than the left. There are numberless details, each one of which helps to make or mar the success of the stroke.

Begin by turning the first joint of the thumb outwards and in the case of the rest, insert the tip of the first joint of the thumb-joint being inclined slightly towards the point of the bow. In this way a direct upward grip on the stick will be obtained. It is a subtle, essential, but often neglected, detail. The violin should be tilted at an angle of about 45 degrees towards the E string, while the scroll should be correspondingly a little above the level of the chin. Aim at holding the violin almost in a line with the two shoulders and do not drag the

ers should then be placed on the stick in the following manner. The first bar along the stick just beyond the first joint, and on no account beyond the second, which would destroy its flexibility. In this position the bow will be between the first and second finger-joints. The second and third fingers should just fall over the stick to about their first joints, which must be slightly bent outwards. The fingers must not be perched on the top of the bow, with the exception of the fourth, the tip of which actually rests on this part of the stick. Do not cramp the fingers too much together, but try to hold the bow naturally, and without unnecessary effort. The second finger should be opposite to the tip of the thumb, and all the finger-joints should be inclined towards the stick, the first pressing decidedly against it. In this position the bow must be held firmly but without stiffness—Modern Violin Technique.

Violin CLASS INSTRUCTION. TEACHING the violin in large classes is much more common in England than in the United States or on the Continent of Europe. Every violin teacher knows that one individual pupil is all the teacher can manage at a time, if strictly artistic results are to be arrived at, and pupils are to be turned out with absolutely correct positions and bow movements are to be produced, in fact it would take most of the teacher's time to keep the violins strictly in tune for a class of fifteen budding young violinists. In England, however, they take these things philosophically, and in many English cities, especially in the provinces, violin classes are popular. The instruction is obtained at a minimum of expense, as the class only takes an hour and a half, or two hours of the teacher's time. The pupils are taught in this way from the beginning, and some of the bright ones make considerable progress. The teacher illustrates, explains, plays the lesson, waits for them and has them play it in unison, and the pupils learn a good deal from each other. While such a system of teaching may seem ridiculous to an artistic teacher, yet it is a good deal ahead of anything the violin by mail, which has become so popular in this country. It supplies many music-lovers who have no professional ambitions to play well enough for their own amusement and that of their friends.

WRITE TODAY

W. F. LEWIS & SON, Makers and Importers. 114 N. Dearborn St., Chicago, Ill. VIOLIN MAKERS. We make a specialty of the finest Violin, Viola, and Cello.

DO YOU MAKE FACES WHEN YOU PLAY THE VIOLIN?

Most violinists do—How to avoid it. USE A BOOTHE KNOSLIP VIOLIN PAD. Boothe Knoslip Violin Pad. 203 S. Dearborn Street, Chicago. Suite 5045.

Do You Make Faces When You Play the Violin?

Most violinists do—How to avoid it. USE A BOOTHE KNOSLIP VIOLIN PAD. Boothe Knoslip Violin Pad. 203 S. Dearborn Street, Chicago. Suite 5045.

Boothe Knoslip Violin Pad



Boothe Knoslip Violin Pad. 203 S. Dearborn Street, Chicago. Suite 5045. Please mention THE ETUDE when addressing our advertisers.

OLD VIOLINS AND NEW. OUR CATALOGS WILL TELL YOU ALL FREE. AUG. GEHUNDE & SONS, 42 EAST 57th ST., NEW YORK.

Wonderful Offer High Grade Violins On 30 Days' FREE Trial

High Grade Violins. H. P. Lewis & Son, Makers and Importers. 114 N. Dearborn St., Chicago, Ill. VIOLIN MAKERS. We make a specialty of the finest Violin, Viola, and Cello.

WRITE TODAY. W. F. LEWIS & SON, Makers and Importers. 114 N. Dearborn St., Chicago, Ill. VIOLIN MAKERS. We make a specialty of the finest Violin, Viola, and Cello.

Do You Make Faces When You Play the Violin?

Most violinists do—How to avoid it. USE A BOOTHE KNOSLIP VIOLIN PAD. Boothe Knoslip Violin Pad. 203 S. Dearborn Street, Chicago. Suite 5045.

Boothe Knoslip Violin Pad



Boothe Knoslip Violin Pad. 203 S. Dearborn Street, Chicago. Suite 5045. Please mention THE ETUDE when addressing our advertisers.



ROOT VIOLINS



For more than fifty years have been the choice of musicians and discriminating buyers...

DID YOU EVER

consider the prices you are paying for Musical Merchandise? Costs only ONE CENT TO KNOW what you SHOULD.

Our descriptive catalog of Musical Instruments such as Violins, Celli, Mandolins, Banjos, Guitars, and everything pertaining to Music sent on request.

A. STATHOPOULO, 247 W. 42d St., New York, N.Y.



Assembly Hymn and Song Collection

Director of the Department of Music of the Kansas State Manual Training Normal School. A compilation of the very best standard Four Part songs, Hymns and Choruses especially designed for use in Chapel, Assembly or General Exercises of High Schools, Normal, College and Universities.

The Educational Publishing Co., Pittsburg, Kansas. For Sale by THEO. PRESSER CO., Philadelphia, Pa.



If you Can Crochet Even a Little You Can Make This Beautiful Collar

Collar shown above is done in popular Monaco Crochet. Any one can make it. In connection with collar below we supply a complete pattern showing how to place motifs, all crochet cotton needed for work, complete book of proper size and directions so simple and clear that even a novice can follow them.

Which ?

THE MODERN PRISCILLA

Your subscription for balance of 1913 (Nov., Dec., and all of 1914 total 14 issues) with choice of color and back shown \$1.25

By accepting this \$1.25 offer you get a 14 months' subscription for The Modern Priscilla regular price \$1.00 (per copy) and your choice of either the collar or bag as described above.



THE MODERN PRISCILLA 85-O Broad Street - Boston, Mass.

Please mention THE ETUDE when addressing our advertisers.

VALUE OF VIOLINS.

No question is more frequently heard than: "What is my violin worth?" This question is exceedingly difficult to answer. The value of violins is to a considerable extent purely arbitrary.

Old violins sell for much higher prices in the United States than in Europe, where it is often easy to pick up a fine old instrument for what seems an absurdly low price.

It must be remembered, however, that in this American sale, the buyer buys at his own risk. The instruments sell strictly as they appear at the time of the sale, and there is no one to fall back upon if the purchaser is disappointed in his bargain.

A half-yearly private sale of violins and string instruments was held recently in London and the following are some of the prices realized, reduced to terms of American money.

In the Finnish mythology, the divine Vainamoinen is said to have constructed the five-stringed harp, called kantele, the only national instrument of the Finns.

These prices certainly make the American violinist's mouth water, if the violins sold were anything like fair specimens of the maker's art.

OPERA SCORES FOR THE VIOLINIST.

W. M. L. SCHWARTZ,

Every amateur musician has his own memories of disagreeable experiences connected with the purchase of music. During student days one goes to recitals, coming back fascinated with some number from an artist's repertoire and determined to buy it, only to find on obtaining the music that one did not want it.

white elephant to their preciously hoarded libraries.

Vocal scores of operas are not a thing that a student of the violin would probably think of buying, and yet I have had so much pleasure and benefit from the few which I own that I venture to suggest that you purchase a few dollars in the purchase of the more useful scores. The city was buzzing in anticipation of the opera season, and I was on my way back from the Public Library, where I had failed to secure the score of anything on the bill for the first fortnight's performances.

The rest of that memorable day was spent in going through the whole first and second acts and ballet music of Faust, and the succeeding performance of this opera, which I followed score and pencil in hand, was one of the most glorious experiences in my experience. We violinists are apt to be too narrow; many amateurs cannot play the piano, nor, *happes* refers, read music in the bass or viola clef.

As strings for this harp he used the silky hair of a young girl. This instrument he played with so irresistible an effect that he entranced whatever came within hearing of his music.

NEUNER VIOLINS

are now and have been for several years being by leading solo artists played throughout the world.

MUSICIANS' SUPPLY CO., 60 Lagrange Street Boston, Mass.



To introduce our new Deep Cup Violin Chin and Shoulder Rest 75c or Chin Rest alone 50c. O. T. KNOGE, Manufacturer, Richmond, Ind. Special prices to dealers.

Please mention THE ETUDE when addressing our advertisers.

KEEPING YOUR GOOD HUMOR.

BY MRS. L. A. BUGBEE-DAVIS.

Keep your good humor? Why? Because it pays. It means dollars and cents to you in more ways than one.

We grown-ups can and must be philosophical, but we cannot expect it of children. Suppose little Tommy does come to his lessons with an air of grim determination, as if about to have a tooth pulled and the sooner over the better.

Children are especially quick to detect a light joking manner, and they see the funny side of everything if given half a chance. During a snowstorm a child of eight years went to her lesson wearing rubber boots; her mecessaries were worn on the piano. While playing they became separated from her feet.

Under harmonious teaching influence a lesson lost is a punishment to the child, as the teacher has proved, for she has been told by different mothers that her child has been made obedient by threatening to deprive the child of the lesson if she is disobedient about something out-side of music.

"ART FOLLOWS BREAD."

The age in which we live is a commercial one, and the spirit of business rules the artists and musician no less than the physician and the lawyer. Perhaps it is as well that we should cut our hair short and go to "business" every morning.

"Write in a more popular style," said Hofmeister, the Leipzig publisher, to Mozart, "or I can neither print nor pay for anything of yours." "Very well," answered Mozart, "then I shall earn nothing more, go hungry, and devil a bit will I care!"

THE ETUDE



The Youth's Companion

As it is to-day is the Best Christmas Present



Give it to whom you will, you will find all the family looking for it. It is more than fifty-two brimming issues of the finest reading the world offers—it is an influence for all that is best in home and American life.

For 1914 there are Nine Great Serials promised, besides 350 shorter stories and great articles by famous men and women. The Family Page, the Boys' Page, the Editorial Page, the Doctor's Corner, and a thousand bits of humor make the year delightful.

Christmas Present Coupon

This coupon or the name of this publication sent with \$2.00 for The Youth's Companion for 1914, entitles the new subscriber to

- 1. All the issues of The Companion for the remaining weeks of 1913, including those containing the opening chapters of Homer Greene's remarkable serial, "The Albino."
2. The Companion Practical Home Calendar for 1914.
3. All the issues of The Companion for the 52 weeks of 1914—now until Jan., 1915, all for \$2.00.

THE YOUTH'S COMPANION, BOSTON, MASS.

Table with 4 columns: Magazine Name, Price, and Description. Includes 'THE ETUDE (For all music lovers)', 'THE ETUDE (Deluxe)', 'THE ETUDE (Woman's Home Comp.)', and 'THE ETUDE (Picture Review)'.

CHRISTMAS SERVICES

Table listing Christmas services including 'NEW CHRISTMAS MUSIC ANTHEMS' and 'CHRISTMAS ORATORIO'. Lists titles like '10182—There Were in the Same Country' and '10187—The Masses of the Ball'.

CANTATAS

THE MORNING STAR Christmas Cantata for Church Use By JOHN SPENCER CAMP. A charming Christmas cantata containing twelve movements, for soprano, alto, tenor and bass solo, chorus and organ.

SEND FOR A COMPLETE LIST OF CHRISTMAS MUSIC SELECTIONS SENT ON SALE. Give CHARACTER, VOICES, and GRADES OF DIFFICULTY DESIRED. THEODORE PRESSER CO., 1712 Chestnut Street - Philadelphia, Pa.





Department for Children

Edited by MISS JO-SHIPLEY WATSON

The Pied Piper of Hameln

A Playlet for Reading at Children's Musical Clubs

(Assign a Reading Part to Each Club Member.)

(Victor Newlander, conductor and composer, was born in Alsace in 1841, and died at Strasbourg in 1890. After studying theology in Stuttgart he went to Leipzig where he conducted male choral societies. His opera, The piper of Hameln, became a universal favorite, so much so that there is scarcely a theatre in Germany in which this opera is not now given.)

The scene of the following events is the old town of Hameln on the Weser in the year 1284.

ACT I

(Morning at the fountain in the market square. Enter FRITZ, HANS, GRETEL and HEDWIG, carrying water cans.)

GRETEL.

(In a whisper)

Ach—hast thou heard, Fritzen?

FRITZ.

Heard what?

GRETEL.

Of the Council.

HANS.

Council for what?

HEDWIG.

(In an awed whisper)

Rats!

GRETEL.

(With fingers to her lips) Hush!

(Pointing to the Rathaus.)

Yonder they sit plotting to outlaw the rats—that hast heard of the terrible raid these rats have made—carried away my crmine coat, bit the dog, ate the tarits, swallowed the lantern of the old town watch, gnawed the mark from my silver spoon end nibbled a piece right out of the moon.

ALL TOGETHER.

Ah-h-h-h! Oh-h-h-h!

GRETEL.

Come, let's find what they are doing. We will climb the rail on the eastern side and take a peek at these civic fathers.

(They pull down their water cans, cross the market place and climb the rail on the eastern side of the Rathaus.)

HANS.

(To Fritz) Be quiet! Dost thou not know, lad, that 'tis the Council Chamber?

FRITZ.

(To Hans) Na, Na. They will never hear us above the din they are making. See the Mayor shaking his fist at old Herr Grimm, and Feter, the tinker, is twaddling the nose of the beadle. Ethelrus, the clerk, has lost the buttons from his coat and broken his specks—what on earth will they be doing next!

GRETEL.

(From below)

Seest thou not this corporation is in the greatest consternation?

done; they are not to listen, peep or pry about when he works his charm. (The children run home with their water jars.)

ACT II

(Evening of the same day, the moon is rising over the market square, the PIED PIPER sits alone at the edge of the fountain.)

PIED PIPER.

My! my! what a silly people! 'Tis well they know not the charm which lies here (tapping his pipe). I could rock the bells from the steeple, turn the moon to cheese, the stones to gold, level the hills and make ice of red hot coals. The Mayor himself, the doctor, lawyer, or the whole corporation will never know how to work this combination. (He puts the pipe to his mouth and blows softly.)

First Rat. (Stealing from the Rathaus steps) What dulcet tones are these? Rejoice—rejoice, good people, for the joy the corporation has brought this town.

THE MAYOR.

(Mounting the Rathaus steps) Rejoice—rejoice, good people, for the joy the corporation has brought this town.

THE BEADLE.

(In an audible whisper) 'Twas the stranger did it!

THE MAYOR.

(In disgust) 'Twas the corporation, none other.

PETER, THE TINKER.

(Stepping forward) Hast thou paid the Piper?

THE MAYOR.

Saucy fellow—paid the piper—meant thou to insult me? Pay indeed—we are poor, and, beside, what pay does a man need for such a simple deed?

ETHELUS, THE CLERK.

Only think what will have to pay—'tis my fair, Herr Mayor. Thou drawest thine own salary, dost thou not?

THE MAYOR.

(Indignantly) Silence! I'll hear no more of this. They say the river swallowed the rats clear and clean, and of the Piper not a trace, as yet, has been seen. Mayhap he has fallen in the stream—and beside who cares!

(The corporation in robes of state march through the crowds and around the square. The crowd shouts) Speech! Speech! We will have a speech from our good corporation.

PIED PIPER.

(Mounts the Rathaus steps mused) First from your good corporation I must have a small donation. Ladies and gentlemen, by your leave, a thousand gulden, if you please.

THE MAYOR.

(Shouts wrathfully) A thousand gulden! What extortion!

PIED PIPER.

Thou gavest thy promise.

THE MAYOR.

Take fifty.

PIED PIPER.

Beware, Herr Mayor, I think well of thou mayest rue it.

THE MAYOR.

(Pompously) The rats are dead. 'Twas all by thy wish. Go, what becomes of thee. Naught care we, know where thou art. (The corporation laugh in derision, the crowd cheer the Piper.)

GRETEL.

(Pushing her way to the fountain) I say, Hanschen, 'tis plain to be seen this old town's very mean.

HANS.

Quite true. But, Gretel, what can they do? The town is broke. There's not a golden, nor a farthing, nor an old tank note!

(Continued on page 915)



THE PIPER CHARMING THE CHILDREN

(Rats are hurrying to the town square from all directions.)

(Reating his pipe upon his knee, laughs in goshy glee.)

A goodly company! Come, friends, bid the town "Good by" and follow me.

(He rises, the rats follow him from one street to another.)

I will follow 'till the crack of doom. Second Rat. Forever and forever!

THIRD RAT.

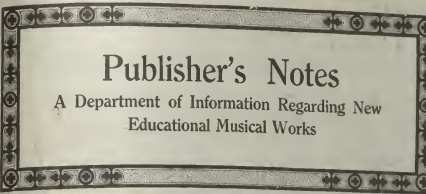
(Suspiciously) Methinks I smell the river.

FOURTH RAT.

'Tis the Weser.

FIFTH RAT.

The charm of music, my chums, is oft beguiling. Can this be some new-fangled trap? Methinks I see that fellow smiling.



Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Summary of Musical Gifts for the Teacher and Pupil.

Table listing prices for various musical items like Postcards, Pictures, Calendars, etc.

Organization of players: piano (four hands), violin (ad libitum) and a number of inexpensive toy instruments. Returnable copy for examination.

Christmas Music.

The selection of appropriate music for Christmas has already engaged the attention of the majority of organist, choir leaders and Sunday-school superintendents, and, as we are going to press, we need the receipt of a most gratifying number of orders for music for this occasion.

Special Sunday-school Christmas Services.

We have issued these particularly successful little musical services for Christmas—"Glad Tidings," "Joy of Christmas" and "With Joyful Song"—all full of bright, catchy, little songs for children and young people—quickly learned—prices, single copies, 5 cents; twelve copies, 55 cents; one hundred, \$4.35 (pre-paid). A two cent stamp will bring a sample of each.

Prize Pianoforte Contest.

Our Prize Pianoforte Contest, which will be found in another column of this issue, is attracting wide attention. It must be understood that this Contest is open for all amateurs and professionalists. The manuscripts will be treated impartially by a competent corps of musicians and all manuscripts that do not receive a prize will be returned to the sender. Those who enter this Contest may be sure that everything will be kept in mind.

OUR 1913 CHRISTMAS WISH TO YOU

Every year for thirty years THE ETUDE has expressed a Christmas greeting to all its friends. Christmas is the day of warm hearts, of frankness and sincerity. No greeting is so hearty, so open, as the Christmas greeting.

Were it our privilege to meet you in person, to grasp your hand, to tell you in spoken words how we feel about your continued activity in THE ETUDE work we could not do so more sincerely than we do now.

We make Christmas an event here in the home of THE ETUDE. Every year there has been a huge Christmas tree on Christmas Eve. Santa Claus appears in his very person. Gifts are exchanged so that every one of the two hundred workers is remembered. A fine Christmas atmosphere prevails. We want the same cordial spirit of our own little Christmas gathering to go out to all members of THE ETUDE family.

AGAIN, "MERRY CHRISTMAS AND HAPPY NEW YEAR"

A fair and square manner. The Contest closes on the first of March and the result of this contest will be announced in the succeeding number of THE ETUDE. We have had many inquiries as to whether one composer may compete for more than one prize. A composer may compete for as many of these prizes as he desires.

Etude Binders.

Hundreds of our subscribers find each year's issues of THE ETUDE putting them in permanent and graceful form. A copy of THE ETUDE is then a valuable ten years after it is printed as the month it is issued. We have two qualities, the Weiss binder, which is durable and one in which the copies are very easily inserted or taken out.

Italian Overtures for Four Hands.

The special offer on this volume will be continued during the current month. This is an excellent opportunity to obtain a number of most celebrated Overtures at a very low price. All the Italian Overtures sound particularly well as arranged for four hands. The arrangements are brilliant and they will order the hands and are not difficult to play. This will be a right did volume for practice in sight reading and ensemble playing.

New Anthem Book.

This is a new anthem collection in a year, but for the past two years we have not issued any because we had a number of special commissions that took the place of our regular piano/organ collection of anthems. This year we are again prepared to present to our organist and choir leaders a volume of anthems, which will be par excellence. These anthems will be selected from our publications that have appeared in the last two or three years and here is who that particular collection will be especially one because we have several years' collections from which to make a selection. This collection will be bound up similarly to those we have already made with such wonderful results. The names of these collections are "March" and "Hymns."

Chaminade Album.

This album will contain the very best of all the popular composer's compositions. Besides this there will be an introduction by Chaminade herself describing some of her most popular pieces. The other will probably be withdrawn after this time. It should have been withdrawn with this issue but we are continuing it as a special Christmas gift.

"Anthem," "Anthem for Organ," "Anthem Devotion," "Anthem for Organ," "Anthem Service" and "Anthem of Prayer and Praise."

The special offer on this new work will be 13 cents. This is less than last year for each anthem. The anthems are all of a class that may be used in the general Sunday service.

Two-Part Songs for This New Year.

This is a new collection of two-part songs for this new year. The special offer will be continued during the current month. Every one of the two-part choruses in this volume is a gem. It is a collection that should be in the library of every woman's club or school chorus. Even where it is possible to arrange a woman's chorus into two, three and four parts, it is always well to have in hand a quantity of two-part choruses. These are always effective and easily rehearsed.

A. B. C. of Piano Music.

This is a little book which is intended for use in the piano method.

It is based on the principle of familiarizing the pupil with the piano keys before taking up notation. After the hand has been familiarized with the keyboard the young student begins playing at once playing from large capital letters, instead of from notes. The first exercises are arranged that it is not necessary to count time, just the pupil is able to form melodies and become familiar with the keys. After the notation is taken up the page are all illustrated and the exercises have appropriate names that make the book attractive to the young student.

For extraordinary goodness during the current month the special price of this book in advance of publication will be 15 cents prepaid.

Operatic Four Hand Album.

This new Operatic Album is ready for the special offer will be continued during the current month. We feel confident that this will prove the most successful thing of the kind ever issued. It will contain 24 pieces of grand music from the most famous operas in the standard opera, 80 languages.

Rhymes and Tunes for Little Pianists.

This is a new book which will be interesting to every child from 4 to 10 years of age. The poems are simple and are all entirely new. They may be played on a mechanical instrument or may be sung. The words and music are very handsomely written by Miss Graham. The author who writes so much for us is a child, not only a poet but a pianist. The advanced price is 25 cents prepaid.











# PROFESSIONAL DIRECTORY

**ARTISTS AND TEACHERS**

**H. RAWLINS BAKER** Pianoforte Instructor  
400 Madison Ave., New York City  
Tel. 5896 Bryant

**BECKER** G. STAV L. Pianist  
121 W. 42nd St., New York, N. Y.

**BOGERT** WALTER L. In-Preparation of N. Y. State  
Bach, Beethoven, Chopin, Liszt, Debussy, etc.  
100 W. 42nd St., New York City

**GILBERT** W. W. WALKER, Teacher of Piano  
100 W. 42nd St., New York City

**MONZEL** M. A. Organ-Plan-Harmony  
300 10th St., Chicago, Ill.

**MOULTON** Mrs. M. H. Piano Instruction  
19 E. 10th St., Philadelphia

**NICHOLS** JOHN W. Piano, Cornet, Saxophone,  
100 W. 42nd St., New York City

**PETERSILEA** Mrs. CAROLINE  
100 W. 42nd St., New York City

**PETERSON** EGENE V. Harp  
100 W. 42nd St., New York City

**STOCK** GEORGE CHADWICK  
100 W. 42nd St., New York City

**TRACY** CHARLES LEE Piano Instruction  
100 W. 42nd St., New York City

**VEON** CHARLES Compositions Evoked  
100 W. 42nd St., New York City

**VON GRABILL** S. BEER Piano Lessons  
100 W. 42nd St., New York City

**THEORY AND NORMAL COURSES**

**BURROWES** Course of Music Study  
100 W. 42nd St., New York City

**COURTRIGHT** System of Musical Kin-  
100 W. 42nd St., New York City

**CUNNING** System of Music Study  
100 W. 42nd St., New York City

**FLETCHER** COPP Kindergarten  
100 W. 42nd St., New York City

**KERN** MR. CARL WHEELER, Teacher, Rudin  
100 W. 42nd St., New York City

**INSTRUCTION BY MAIL**

**ORTH** JOHN Correspondence Course  
100 W. 42nd St., New York City

**SCHOOLS AND COLLEGES**

**BARTEL** OTTO Piano, Violin, Viola, Theory, Orchestra  
100 W. 42nd St., New York City

**BREAU** College Conservatory  
100 W. 42nd St., New York City

The Finest \$1.50 Gift Book for but 50 Cents  
**GREAT PIANISTS ON PIANO PLAYING**  
BY JAMES FRANCIS COOKE PRICE, \$1.50

A Series of Personal Conferences with Distinguished  
Virtuosos giving their Personal Opinions Upon Piano  
Technic, Interpretation, Expression and Style

Among the eminent Artists represented are:  
Bauer, Goddard, Scherwenka,  
Bacharach, Godson, Pauer,  
Bunton, Paderewski, Scharwenka,  
Carroll, Hofmann, Zeller, Sjolowick,  
Lefebvre, Sauer, and others.

A chapter is given to each of the above keyboard masters. Each chapter is prefaced by a fine portrait and followed by test questions for use in clubs. The book will be handsomely bound and cannot fail to make an especially useful and attractive addition to any music room. The book contains all the essential principles of the pedagogical practices advanced by the great teachers, Liszt, Tausig, Rubinstein, Leschetzky, etc.

While this important new book will be ready for delivery to our customers in time to be used as a Christmas gift we have decided to continue our offer to enable our friends to secure a volume so appropriate for Christmas giving. The price of the book will be \$1.50, but we shall be glad to reserve a copy for all friends who desire to take advantage of our

**SPECIAL CHRISTMAS OFFER OF 50 CENTS A COPY**  
providing the order is received prior to January first, 1914, and providing cash accompanies the order. This is one of the most liberal offers ever made by the Theodore Presser Company. It would be difficult to imagine a more acceptable gift book for the sincerest music lover.

**THEO. PRESSER CO., PHILADELPHIA, PA.**

# The World of Music

All the necessary news of the musical world told concisely, pointedly and justly

**At Home.**  
ENRIS LEHMAN, most famous of British organists, will tour America again this season.

**WOLF-FERRARI'S** new opera, *L'improvisatore*, is to be heard in New York at the Metropolitan this season if reports speak true.

It is said that \$150,000 will be spent in Dallas, Texas, for music, including theaters, hotels, etc.

New operas by Reinold de Koven, entitled *Her Little Hutches* has been successfully launched in New York. It is said to be as tuneful as its many predecessors, not excluding *Robin Hood*.

The yacht of the Prince of Monaco, which bore him to these historic shores, is on board a unique contrivance. It is a wireless plane which is able to transmit music for a distance of 200 miles.

The elaborate centenary celebrations of the birth of Verdi found an echo in New York recently, when the Italian Orchestral Society of New York gave aid in concert form.

A new Hope-Jones organ has been erected in the Pitt Theatre in Pittsburgh, Pa. It is the first to have small shutters under control of the manual key-throw.

Chicago music lovers are in protest because of too many Sunday concerts. They are sorry but they cannot be in attendance at five important concerts at once.

The Davis and Eldes College of Elkin, West Virginia, has recently placed its music department under the direction of Prof. William E. Haas.

The successor of the late E. M. Bowman, organist of the Calvary Baptist Church, Richmond, Va., has been found in Dr. A. Madley, Cathedral, London, England.

ARTHUR C. HINSON'S Symphony in C minor, which was recently performed in London, will be heard this year in Minneapolis, Minn., under the baton of the conductor, Mr. W. S. Gilson. His wife, Miss Katharine Goodson, is her American tour.

AFTER her concert at Carnegie Hall in New York, Mrs. Carreno will make a tour extending to the Pacific coast. American music lovers will have an opportunity of welcoming her again.

The death has occurred of William Edward Melligan, who was well known as an organist in New York. He was also a composer and an excellent teacher. He died in St. Paul, Minn., and is survived by his wife and three sons and a daughter.

**BEGINNER'S BOOK** School of the Piano for  
BY THEODORE PRESSER Price 75 Cents

The latest work along lines of elementary instruction. The material used is entirely fresh and is presented in an attractive manner. It is intended for the very beginner; little notes just out of kindergarten and the first note is used in the early part of the book. Questions and answers are given to clinch every subject. Writing exercises are introduced at the very start.

The utmost care has been given to every part of the work to make it as nearly a perfect Beginner's Book as it is possible to make. All questions and answers are earnestly solicited by all who have to deal with elementary piano instruction. Liberal discounts.

**Theodore Presser Co., 1712 Chestnut St., Philadelphia, Pa.**

**Standard History of Music** By JAMES FRANCIS COOKE Price \$1.25

A FIRST HISTORY FOR STUDENTS AT ALL AGES

Clear—The whole subject is rendered in the simplest possible manner. Practical—The 400 lessons take 40 weeks of the teaching year.

Ready—Demands no previous experience in teaching music history.

Complete—Each chapter covers one phase and one phase only.

Useful—May be used in private, class or club work.

Complete—300 of the world's greatest musicians included.

Pronounced—All foreign terms explained.

Illustrated—All illustrations are in color.

Appendix—Tells how to compose, how to read, how to play, and how to teach.

Self-Study—Just the thing for the Self-Study.

Let Us Help You Learn a Musical History Class, absolutely no cost to the student. A postal request will bring you full particulars.

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

A MEMORIAL service was held in the Calvary Baptist Church, Chicago, New York, on the death of Mrs. Edward Morris Bowman, who was organist of the church for many years. The Rev. Mr. McAlister presided, and the choir, which has been so well trained by Bowman, gave suitable selections. Mr. Albert Ross Parsons read a paper devoted to Mr. Bowman's attainment as organist of the American College of Musicians. A eulogistic account of the organist's career was also read by the chairman of the music committee.

The Maine Musical Festival, held at Bangor, served to add fresh laurels to the Maine Lyric Society, which is responsible for its enterprise. The works presented by the chorus and orchestra were taken from the leading modern as well as the classic composers, the director of the orchestra and chorus was William Rogers Chapman, and the soloists included Mrs. Salminger, Miss Schumann-Iselin, Lillian Ingvall and Cecil Bonner. The program of the entire three days festival was also repeated in Portland.

MR. WILLIAM C. CARL, Director of the Outlawn Organ School of New York, has called our attention to the fact that a statement was made in THE ETUDE a few months ago giving another institution the credit of being the first school of liturgical music in the United States. This is an injustice to Carl who has conducted departments under able church musicians and has met with practical success for twenty years. Carl's aim has always been to have the full organ of his school representative of all that is best in the training of the church musician of the late Carl Zerrahn.

PADEREWSKI was with us once more. He will make a tour of eight cities for which it is said that he will receive more than \$10,000. He will be in New York at the Metropolitan N. Y., but was taken ill immediately after his concert in Jersey City. Fortunately, his illness recovered.

A new and peculiar invention by Mr. Charles Fuller Stoddard has made it possible to make a talking machine and a playing machine in such a way that the untrained music-lover can enjoy the luxury of playing recital music with the work of the greatest artists with great satisfaction to himself and at least trifling cost to his neighbors.

It is very gratifying to note that the performance of the Boston Symphony in New York are not only meeting with great approval, but are being enthusiastically patronized by the public. Messrs. Aborn are showing what their long experience and skill in putting on performances of Grand Opera is English on a large scale.

The first concert of the Boston Symphony Society opened early in November with a most creditable performance of Adagio and Andante by Franz Liszt, who is responsible for a large awakening of interest in operatic affairs in Philadelphia, and a few prominent singers have made their debut under his wing. On the present concert the performance, remembering that this was an amateur performance, was most excellent. Mr. Wessell conducted. His services proved more than that he is a director of great ability. The president and founder of the society, Mr. John Curtis, must feel proud of the success his efforts have achieved.

**Abroad.**  
HAMBURG has celebrated its five hundredth jubilee of the Lutheran church.

KARL BURBAN, the eminent Wagnerian tenor, has decided to make Pado-Pado his permanent home.

The title of Court Pianist has been bestowed upon Wilhelm Bachman by the Grand Duke of Hesse.

The cross of the order of St. Michael has been conferred on Enrico Caruso by the Prince Regent of Bavaria.

ANOTHER opera by Franz Liden, of Merry Widow fame, has been produced in Vienna. It is entitled *The Ideal Wife*.

DRESDEN recently celebrated the sixtieth birthday of the composer, Richard Wagner, whose orchestral work *Das Jager*, perhaps his best known composition.

The Villa Wahnfried at Bayreuth was taken in recently by burglars. The valuables of the late Richard Wagner were stolen including his watch set with diamonds.

DR. ERICH SMYTH, the composer of *The Wreckers* is to write a new opera, the plot of which is by Hoffmann-Lauro, the librettist of Richard Strauss. The work will probably be produced in Munich.

PAUL LITKE, the famous composer of waltzes and operettas, has just completed a new orchestral work *Das Jager*, which has been successfully produced in Chemnitz.

It has been known for some time that Don Porosi, the Italian prelate-composer, has been working on a full page book which received the papal sanction both for the libretto and for the music, and the work is understood to be already started.

The Municipal Council of Halle refused to raise the \$3000 needed for a production of *Die Walkure*, the sum was raised therefore by private subscription and the performance will take place next January.

HANS RICHTER, the great Wagnerian conductor, who spent so many splendid years in England, is now in retirement in Germany. He has received many requests to conduct *Die Walkure* at Bayreuth, but he has invariably declined. "I have buried all my talents," he declared to a friend in Berlin.

It is expected that Gustave Charpentier's new lyric comedy, *L'Amour de l'Annee*, reported to be cast in the old style of opera, will be produced in Paris early next spring. The same composer, *Jaques*, in the *Metropole* in Paris, is to be presented at the Grand Opera in New York with Gertrude Farrer and Caruso in the leading roles.

PUCINI is not so successful a skipper as he is composer. He was recently at the helm of his motor boat and came into collision with another boat of the same kind which would have proved a fatal disaster but for the help of other boats which rescued the shipwrecked. The accident took place on Lake Massachusetts, near New Haven.

The German Kaiser has recently consented to a production of *Die Walkure* in Berlin. In this, as in many other things, he has been his own master. He has signed a useless petition to the Reichstag asking that several of the copyrights on that work should be retained in the sacred country of Bayreuth.

COMMENTS on Sir Edward Elgar's most recent work, an orchestral tone poem on the subject of *Salisbury*, which the Y. M. C. A. located in the Zone. Last year the Elgar and the Quartet enjoyed an extensive California tour as guests of the Santa Fe Railroad. The success of this unique musical work is due to the efficient management of the Director, Clarence C. Robinson. Several of Mr. Robinson's compositions have appeared in THE ETUDE music section.

The eleventh annual competition for the W. W. Kimball Cup, prize of one hundred dollars, is to be held in New York City. It has again been won by Mr. Louis Victor Saar, Mr. Saar, of Cincinnati, and Mr. Henry Victor, of New York City. The prize which they must look upon as a mark of honor.

The eighth season of the Philadelphia Philharmonic Society opened early in November with a most creditable performance of Adagio and Andante by Franz Liszt, who is responsible for a large awakening of interest in operatic affairs in Philadelphia, and a few prominent singers have made their debut under his wing. On the present concert the performance, remembering that this was an amateur performance, was most excellent. Mr. Wessell conducted. His services proved more than that he is a director of great ability. The president and founder of the society, Mr. John Curtis, must feel proud of the success his efforts have achieved.

These great artists come to your home Christmas with the Victrola

You can search the whole world over and not find another gift that will bring so much pleasure to every member of the family.

Any Victor dealer in any city in the world will gladly play any music you wish to hear and demonstrate to you the wonderful Victor Victrola.

Victors \$10 to \$100. Victrolas \$15 to \$200.

**Victor Talking Machine Co., Camden, N. J., U.S.A.**

Best Victor Records demonstrated in all stores from the 21st of each month.

New Victor Records demonstrated in all stores from the 21st of each month.

**THE PHILADELPHIA ORCHESTRA**  
LEOPOLD STOKOWSKI, Conductor

FOURTEENTH SEASON  
1913—October 17 to April 18—1914  
25 FRIDAY AFTERNOON SYMPHONY CONCERTS  
25 SATURDAY EVENING

AND ONE SPECIAL WEDNESDAY MATINEE

Application for Dates to Business Office, 1314 Pennsylvania Building

The World's Most Skilled Mechanics use the finest tools. The World's most expert typists use

**The UNDERWOOD**  
Holder of every International Record for  
**Speed Accuracy Stability**  
"The Machine You Will Eventually Buy"

UNDERWOOD TYPEWRITER CO., (Incorporated) Underwood Building, New York  
Branches in All Principal Cities

Please mention THE ETUDE when addressing our advertisers



### A Book about Pianos FREE

Will you accept, with our compliments, the most interesting and instructive booklet ever written on how to judge a piano? It is so easy to be fooled about a piano. It is all you can see—yet it is the least important part. It's the pit—the inside, that really counts—and that is why we have named this new book "The Pit of the Piano Problem." Written in a clear, simple, non-technical way, "The Pit of the Piano Problem" tells you how to avoid the pitfalls as well as how to find out the good points of a piano. Anyone can understand it, and apply the simple rules set forth—no matter how little he or she may know about music—and it is equally helpful to the expert musician. Your copy of "The Pit of the Piano Problem" will be mailed gratis. Write today—a postal will do.

SOHMER & CO.  
317 Fifth Avenue  
NEW YORK



### Remarkable Sounding Board

The music lover should be just as much interested in every notable improvement in piano construction as in every new composer of world prominence.

Therefore a sounding board of full resonance—not the partial resonance which has bothered piano builders since the first piano was made, but all the splendid reverberancy of the whole board—this should surely interest you.

### HADDORFF

The Piano with the "Homo" Vibrating Sounding Board

Full resonance means wonderfully rich tone which makes possible increased expressiveness and power in your playing.

The HADDORFF Piano has such a sounding board—the scientifically constructed "Homo" Vibrating Sounding Board—which produces a tone of unusual richness—designated as the "Homo" tone.

By all means take occasion to hear the HADDORFF at your first opportunity. Let us tell you what home or dealer in your city has a HADDORFF. We will give you an introductory letter which you may use if you desire. We will also be glad to collect old accounts, etc.

HADDORFF PIANO CO.  
312 Ebel St., Rockford, Ill.  
Grands - Uprights - Pianos

### OVER THEIR HEADS.

BY ARTHUR W. SENGWICK.

ONE of the most unfortunate mistakes the young musician makes is that of playing music "over the heads," or shall we say "over the ears" of his audience. He expects a mixed audience to have the same appreciation of a complicated piece of classical music as has an audience of teachers and students in a conservatory. More than this, if the audience does not show its appreciation at once with enthusiasm, the musician adopts either an air of lofty superiority or one of injured martyrdom. If you have ideals and really desire to attain them do not waste time in any attitude of self pity but work for your ideals sensibly. First find out what kind of music really pleases your hearers. Play it and play it enthusiastically. Make it sound just as well as you would make a Beethoven Sonata sound if you were playing Beethoven instead of Clarinet or Ballo. Then diplomatically introduce some piece of a little better grade. Train your auditors with the same respect for grading that you would employ in teaching a child. Remember that you can not jump from Schumann's *Frohle Landman* to the *Second Rhapsody* of Liszt. Before you can realize it the pupil and his parents who have turned up their noses at the musical flowers in favor of the coarser weeds will learn to appreciate the good as you appreciate it. This has been accomplished successfully over and over again in hundreds of cases. There is a teacher in a Western school right now who can not succeed because he lacks the human insight which might bring him in touch with his patrons.

### FAIRY-KISSED MUSIC.

MUSIC and all connected with it belong to the half-lights of Fairyland. Only those who write music who have listened to "the horns of elfland faintly blowing," and it is therefore not surprising that the publishers' catalogs are filled with such titles as "The Fairy's Wedding" or "Fairy Dreams." In some cases, at least, the fancies seem to have supplied the inspiration in the truest sense of the word, while in others, alas, the dwellers in the land of enchantment failed to respond to the incantation of the composer. If ever music could be said to be fairy-kissed, however, surely that of Mendelssohn which he composed

to accompany the fairies in Shakespeare's *Midsummer Night's Dream*, best earns the description. In this work, Shakespeare was thinking of a special kind of fairy that is only to be found in the soft, hazy vales of Warwickshire (he never actually says so, but anybody who has ridden a soft-tired bicycle by moonlight from Kenilworth through Warwick to Stratford knows the kind of fairy I mean—there is an even better road which leads from Stratford to Arden itself), and it is therefore very surprising that Teutonic Mendelssohn should have entered the hearts of these fairies so deeply. Mendelssohn loved England, however, and was well acquainted with its fairy-folk.

### MODERN FAIRY MUSIC.

Weber went to Fairyland for his *Oberon*, and made almost as many friends as Mendelssohn, while Mozart was half in and half out of all the time—almost entirely in it when he wrote *The Magic Flute*. Among more recent composers, Humperdinck with his *Hansel und Gretel*, and later with his *Königskinder* unquestionably has the entrée to supernatural regions. Tchaikovsky produced some rather chilly elfin folk from the glistening North in his *Snow Maiden*, and Sir Arthur Sullivan, in his *Iolanthe*, called up some very charming little people who, however, by the end of the opera, got very sophisticated indeed, and married all the members of the House of Lords. Grieg made repeated excursions into the mist-veiled mountains of the North, and has told us what he saw in *The Hall of the Mountain King* in the *Pearl* Gynst suite. His *March of the Dwarfs*, and the *Elfentanz* presents some queer little pixies who must have been closely akin to the witches in MacDowell's *Hexentanz*. Wagner, of course, took Fairyland by storm, and gave us all manner of dwarfs and flower-maidens, and the damp but lovely denizens of the Rhine. One or two American composers, including Mr. van der Stucken, followed Rip van Winkle into the Catskills, and brought back many haunting strains.

Some pupils are like those who take only a few bites of each dish. They taste many things, and eat and drink until they have dyspepsia. So many pupils learn a little of this and a little of that piece that they never digest anything well; they cannot grow; they are musical dyspeptics. —C. FRIZ.

## METRONOMES

We retail more Metronomes in any house in the world. Every instrument we sell is guaranteed against mechanical defects. We handle only those of the best makes obtainable.

THE STYLES ARE:	NO BELL.	WITH BELL.
American Maelzel with door attached	..... \$2.25	\$3.25
American Maelzel with detached lid	..... 2.25	3.25
French Maelzel with detached lid	..... 2.50	3.50
J. T. Le (Bess) French Maelzel with detached lid	..... 3.00	4.25

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

## THE BUSINESS MANUAL FOR MUSIC TEACHERS

By G. C. BENDER Price, \$1.00

Tells how to make the most of your talents; how to make musical advertising pay; how wide-awake teachers raise their rates and secure new pupils; how successful teachers hold their old pupils by bright ideas in correspondence, recitals, etc.; how to collect old accounts, etc., etc.

Not one teacher in a hundred receives more than a fraction of what his valuable services should bring if profitably and actively marketed. One chapter in this book may raise your income enough to pay for it a hundredfold.

Theodore Presser Co., 1712 Chestnut St., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.



The Emerson PLAYER-PIANO  
For a Merry Christmas and Many Merry Years

Distributors in Principal Cities and Towns  
WORTH FOR OUTLOOK

The Emerson Piano Co.  
BOSTON • MASS.

### From Us to You, at Factory Price

Our SALES analysis shows that the instrument costs \$300. Our guarantee, select your own Zornish PIANO ORGAN guaranteed for 20 years. Famous more than half a century for their superior tone quality, performance and durability. Sold for part-payment. Free trial. One Year's Free trial offer, the most liberal ever made also, bonafide, and without strings attached. Catalog, showing many styles to choose from. Please mention this magazine, and write today for a good one will do.

Zornish Co., Washington, N. J.



### YOU are a MUSICIAN

and know the satisfaction and delight of playing a piano possessing Tonal Individuality.

### THE KRAKRAUER PIANO

It is the culmination of the life-time efforts of a family of musicians and piano makers, the Meiers, Krakrauer Bros., to produce an instrument of the highest quality, regardless of cost. Because of its Deep, Pure, Sympathetic Tone Quality the Krakrauer is a recognized Standard among Musicians.

Sold by the Leading Piano-Mechanics throughout the United States. Name and address of representative nearest you will be furnished, and illustrated Art Catalog, booklet, and other literature mailed upon request.

KRAKRAUER BROS.  
193 Cypress Ave., Bronx, New York City



### Why Spoil The One Thing You Must Have to Become a Musician

A "true-tone" ear  
READ OUR SPECIAL OFFER

THE special offer below is made in the interest of musical culture and the piano industry in general.

Thousands of young ears are being ruined by the student's endeavoring to learn to play on an old or imperfect piano.

Untrue tones of an imperfect piano injure the true sense of hearing and the student acquires a habit of untrue sound which cannot be unlearned.

You know how a singer with a "poor ear" will sing off the key. Yet, from a good piano the ear will acquire only perfect musical sounds.

Don't waste more time on a poor or worn out piano. You might just as well stop as expect to learn music right from a poor piano.

### THE HALLET & DAVIS PIANO

is a time-honored rich instrument, whose beautiful rich singing tone, has been loudly praised by the great artists for 75 years. Mary Garden says, "It furnishes splendid support to the singing voice." No finer piano can be offered.

SPECIAL OFFER

Until Christmas we shall make special allowance to all those who wish to exchange their old piano for a new "true tone" piano. Please give full description of your piano. Write at once for catalogs of new styles. The prices are very reasonable and we have a plan for you which will make buying very easy. Send today.

COUPON

HALLET & DAVIS PIANO CO.  
Established 1829  
146 Boylston St. (Dept. AA) Boston

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
Write full information about your piano if you wish exchange.

Please mention THE ETUDE when addressing our advertisers.

(Continued from page 908)

HEDWIG  
(Striving Fritz by the arm)  
Listen—he is playing again. See the children beating time, one, two, three; their tiny feet are patting everywhere. Come—there he goes down our street into the close by the old church.

GRETTEL  
(Running with Hans and the other children)

There he is up the stair by the old bridge over the Weser. See Gretchen Schmidt running for all her life. Her feet are bare and her pretty hair is all a tangle. She's dragging Lieschen by the arm. There comes Maria with the baby and Dorothea has her cart, and oh! how smart dear Ricky looks with a water bucket perched on top of her head. (She points above.) See there is Carl with his face bound up.

HANS.  
(Calling up to Carl)  
Come, Carlchen, the music's great. Forget thy tooth before it's too late. (They pass over the bridge and out of sight.)

ACT IV.  
(Evening of the same day. On the banks of the Weser.)

THE MAYOR  
(Shaking Carl violently)  
Hi boy! Tell us what thou knowest!

CARL  
(Crying)  
Herr Mayor, I know not. The wonderful music led us on to the mountain side. My tooth was aching so—

THE BEADLE  
Oh, bother thy tooth! What became of the others?  
CARL

(Sobbing)  
I know not. The women and children crowded me so; but the door of the mountain opened wide and they all stepped in but me. Someone cried "The boy with the toothache is a coward, leave him outside." That's all I know, honest and true, for just then a mighty wind blew the door of the mountain to.

THE MAYOR  
Alack-a-day what a sorry trick that Piper did play. Women and children, all are gone, only one remains forsooth—this boy with the aching tooth.

THE BEADLE  
What wouldest thou give, Herr Mayor, for their safe return?

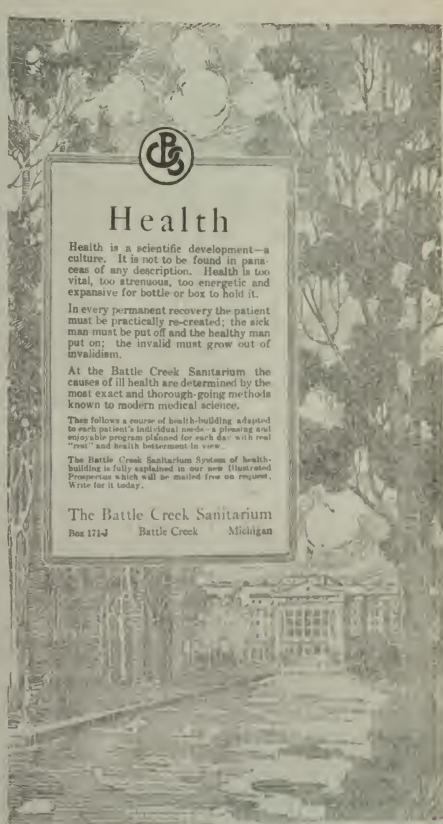
THE MAYOR  
All, all—my land, my goods, my food, my clothes, my watch, my rings and my very nose, everything in all creation if they would return to Hameln town and the corporation.

PETER, THE TINKER  
See! about the lesson? A promise spoken must ne'er be broken.

THE MAYOR  
'Tis true—come one, come all, we will write it down in the books of our council hall, in letters big and letters bold "A promise kept is better than gold."

EXEUNT ALL  
J. Shipley Watson.

Suppose music instead of charging were given of pure grace; suppose, for instance, that rich people who in woe endeavor to preserve memory of their relatives by shutting the light out of their church windows with the worst glass that ever good sand was spoiled into would bequeath an annual sum to play a memorial tune of a celestial charity act?—or in any other operative and some of their own pious way share appoint a Christian lady visitor with a voice to sing to them instead of pre-her. —Ruskin.



## Health

Health is a scientific development—a culture. It is not to be found in passages of any description. Health is useful, too strenuous, too energetic and expensive for bottle or box to hold it.

In every permanent recovery the patient must be practically re-created; the sick man must be put off and the healthy man put on; the invalid must grow out of invalidism.

At the Battle Creek Sanitarium the causes of ill health are determined by the most exact and thorough-going methods known to modern medical science.

This follows a course of health-building adapted to each patient's individual needs—a planning and enjoyable program planned for each day with rest and health restoration in view.

The Battle Creek Sanitarium System of health-building is fully established in our new Unitarian Dispensary which will be mailed free on request. Write for it today.

The Battle Creek Sanitarium  
Box 171-B Battle Creek Michigan

## The EVERETT PIANO

One of the three great Pianos of the World

Leads in Tone Quality in America

PRICES—REGULAR STYLES—\$500 to \$1000

The John Church Company  
The John Church Piano Co.

### How to Subscribe for Your Magazines

The Etude Magazine Guide saves you from 20 to 40% on your magazine subscriptions, and in some instances enables you to subscribe to the magazines at a price of one cent. See a sample card at your nearest

THE ETUDE PHILADELPHIA, PA.

Please mention THE ETUDE when addressing our advertisers







New York Schools

**INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK**

FRANK DAMROSCH, Director  
AN ENDOWED SCHOOL OF MUSIC  
The opportunities of the Institute are intended only for students of natural ability with as earnest purpose to do serious work, and no others will be accepted.  
For catalogue and full information address Secretary, 120 Claremont Avenue, New York.

**CRANE NORMAL INSTITUTE OF MUSIC**

TRAINING SCHOOL FOR SUPERVISORS OF MUSIC—Both Sexes  
Voice culture, sight reading, ear-training, harmony, form, music history, chorus-conducting methods, practice-teaching. Graduates hold important positions in colleges, city and normal schools  
**POTSDAM, N. Y.**



THE NEW VIRGIL  
**Practice Clavier**

Far superior in its latest construction to any other instrument for teaching and practice.

**VIRGIL SCHOOL OF MUSIC**

For catalogue and prospectus address:

A. K. VIRGIL, 1200 (corner) Building, Madison Ave. and 54th Street, NEW YORK



**The American Institute of Applied Music**  
(THE METROPOLITAN COLLEGE OF MUSIC)

John B. Calvert, D.D., President, 212 W. 59th St., New York City  
The Faculty and Examiners:  
H. Beville Baker, Pamela G. Everett, Henry Schradack  
Mary Patricia Burr, John Cornelius Griffin, David Latham, Harry Row Shelley  
Earle G. Childress, Leslie J. Hudson, David Greger Mason, F. F. Sherman  
May L. Hite, Gustav O. Hildebrandt, Paul Rosen, Katherine L. Taylor  
Geo. Norman Gay, 23rd SEASON, E. Bradford Woodson  
Send for circulars and catalogues. KATE S. CHITTENDEN, Dean

The Correct Use of Practice Instruments Necessary to the Greatest Success



**THE VIRGIL PIANO SCHOOL CO.,**  
42 WEST 76th ST., NEW YORK  
Manufacturers of

The "Tek"  
The Bergman Clavier  
The Bergman 2 and 4 Octave instruments for travelers  
The Bergman Technic Table (Raised Keys)  
The Bergman Child's Pedal

PUBLISHERS OF  
"THE VIRGIL METHOD" Books I and II \$3.00  
"THE PIANO PEDALS," How, When, and Where to use them 1.00  
"PRACTICAL EXERCISES IN HARMONY PLAYING" 1.50  
CHOICE COMPOSITIONS, Grades 1, 2, 3, 4, 5, for Piano  
Five New Songs for Home and Concert Use, by Mrs. A. M. Virgil  
Liberal Discount to Teachers Send for Catalogues

Full Term Opens September 22nd, 1913  
SEND FOR NEW CATALOGUE

**VIRGIL PIANO CONSERVATORY** Mrs. A. M. Virgil, Director  
42 W. 76th St., NEW YORK

**NEW YORK SCHOOL OF MUSIC AND ARTS**

56-58 West 97th St., New York City  
RALFE LEECH STERNER - - - Director  
Two connected buildings delightfully situated between Central Park and the Hudson River  
All Branches of Music and the Arts taught from the beginning to the highest artistic finish by a faculty composed of New York's Modern, Up-To-Date Music School With  
**AMERICA'S MOST EMINENT TEACHERS** and **Dormitories and Proper Chaperonage**  
Terms, including tuition, board, practicing, etc., on application  
**CONCERTS WEEKLY** SEND FOR BOOKLET  
Please mention THE ETUDE when addressing our advertisers.

New Books

*Success in Music and How it is Won.*  
By Henry T. Finck. Published by Charles Scribner's Sons. Price, \$1.75.

Mr. Finck's work on *Success in Music* has already won its way into popular esteem, and this present re-issue at a cheaper price will bring it more readily within the means of precisely those who most need the valuable stimulation it contains. Mr. Finck is one of the few men in whom thorough musical knowledge, journalistic skill, and wide experience of musical conditions in the greatest of American cities, are about equally blended. He is, therefore, the ideal author of such a book as this.

*Symphonies and Their Meaning, Third Series, Modern Symphonies.* By Philip H. Goepf. J. B. Lippincott Company. Price, \$2.00. 362 pages, numerous notation examples. Bound in cloth.

This work is the third in the series of similar books upon the symphony in which the writer does all that words may do to point out the form, treatment and beauty of the great musical masterpieces. In this work Mr. Goepf has made a fine contribution to American musical scholarship. Opening with a chapter upon the Symphony during the nineteenth century, the writer passes in the second chapter to a consideration of Berlioz and Liszt. Thence he proceeds to all the modern workers of prominence including Saint-Saëns, Cesar Franck, D'Indy, Debussy, Tchaikovsky, Balakirev, Rimsky-Korsakoff, Rachmaninoff, Sibelius, Smetana, Dvorak, Bruckner, Wolff, Mahler, Richard Strauss, Italian Symphonies, Elgar, concluding with a discussion of the Symphony in America with a treatment of the works of Hadley, Strube, Chadwick and Loeffler. The book should prove an excellent manual for the use of concert-goers. The first volume of the series was very widely employed—eight editions having been published.

*Modern Violin Technique.* By Frank Thistleton. Published by Longmans, Green & Co., New York. Price, \$1.50.

Considering the wide interest taken in violin-playing at the present time, it is really astonishing that so few works have been produced giving a simple explanation of the technique of violin playing. The present work is of a "tell how" kind, and its readers are told first how to acquire, and then how to teach the technique of violin-playing. It is well written, well illustrated and eminently practical, and while it cannot be regarded as a substitute for a teacher, it is an excellent teacher's assistant. It will also be found very helpful for those who wish to study the violin but are unable to secure the services of a good teacher.

**THE VON ENDE SCHOOL OF MUSIC**

Distinguished Faculty Includes:  
**VIOLIN**  
Herwegh von Ende, Ludwig Hies, John Frank Rice, Helene Magill, Anton Wink, Adeline Ramsey, Fernando Laura  
**PIANO**  
Hans van den Burg, Jean Marie Blanton, Albert Row Parsons, Louis Soliman, Ignaceo Szostak, Vito Wink  
**THEORY**  
Hans van den Burg, J. van Beethoven, Ludwig Hies, Harry Rowe Shelley  
**ORCHESTRAL INSTRUMENTS TAUGHT BY SOLIDIST MEMBERS OF N.Y. PHILHARMONIC ORCHESTRA**  
Dorchester, Chaperonage, Free Opportunities

For Catalogue Address Dept. A 44 West 85th St. New York

A school reflecting the highest ideals in the musical education of this country



**JOHN ORTH**  
Steinert Hall, Boston

Teaching Teachers How To Teach

Normal Correspondence Course  
*In Modern Ideas of Touch, Technique, Pedal, Metronome, Hand Culture, and How to Teach Them* 11 21

**STUDY HARMONY and COMPOSITION by MAIL** under the personal supervision of Dr. Alfred Woelke, winner of International system composition, 1911. A simple, concise and practical course. Send for prospectus and circulars. 1913 second edition.  
**ALFRED WOELKE, Mus. Doc., 322 W. Utica St., Buffalo, N.Y.**

"Music teaches most exquisitely the art of development."  
**MUSIC EDUCATION**  
Private Classes and Normal Courses  
For Teachers and Students of Music—Paderewski, Yost, Krumpholtz and Public Schools.  
**Calvin Brainerd Cady**, Lecturer in Music, Teachers' College, Columbia University, N. Y. City  
44 Claremont Ave., NEW YORK  
An appointment on Application

**GRANBERRY PIANO SCHOOL**  
GEORGE FOLSOM GRANBERRY, Director  
**TEACHERS' TRAINING COURSES**  
**FAELTEN SYSTEM**  
BOULEVARD CARNegie HALL, NEW YORK

**College of Fine Arts**  
Syracuse University  
Unexcelled advantages for the study of music. Faculty of 20 specialists. Regular four-year course leads to the degree of Mus.B. Special certificate courses. Special students may enter at any time of year. For catalogue and full information, address, Registrar, Syracuse University, Syracuse, N. Y.

**Short Courses**  
For Teachers and Advanced Student  
WITH OR WITHOUT BOARD.  
Piano, Voice, Organ, Violin, Elocution, Public School Music, Normal Methods, Locke's Primary Plan, etc. Certificates.  
Catalogue. Teachers educated in Europe.  
**Marks' Conservatory of Music**  
E. F. MARKS, Director  
2 West 121st Street New York