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Theodore Presser

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Memenyi, the boy soprano, has captured the East.

Nineteen operas have been written with Christopher Columbus as the hero.

Frau Wagner has declined to allow "Parsifal" to be performed at the World's Fair.

Dr. Antonin Dvořák was feted by about 8000 Bohemians on his arrival in New York.

Mr. and Mrs. Max Heifetz made an instant success in their song recitals in Philadelphia.

The Boston Symphony Orchestra is maintaining its high standard by its work this season.

There are rumors of a visit next summer from Edward Gregor. It is to be hoped they will prove true.

Mr. and Mrs. Max Heifetz have joined forces for a concert tour. It will be a strong combination.

Mr. G. W. Chadwick received $500 for his music for the World's Fair Dedication Ode, Miss Monroe, the writer, received $1000 for the ode.

Dr. Henry O. Hanvey is meeting with success in his lectures on church music: 1200 people were present at the last lecture, given in the Music Hall, Church, New York.

Mrs. Edna Benson, the oratorio singer, has received from the musical library at Rochester a fine set of the original MS. of Hendel's "Messiah," written by the composer himself in 1702.

Mr. B. Thanksgiving, formerly of Elmira College, is at present in Berlin, Germany. He has been appointed Professor of Musical History at Oberlin College, Ohio, and will enter upon his duties in September, 1892.

The outlook for the musical season throughout the entire country is very fine. Fine organizations are preparing and announcing excellent programmes, and music lovers can facilitate themselves upon the pleasant prospect.

The dedication of the World's Fair buildings took place October 21st. The music given was on a large scale, but, owing to the length of the programme and the size of the audience-room, it was not as effective as it might have been.

Mr. Howard Baer Percy gave a very pleasing and instructive recital in the Carnegie Hall, New York, under the auspices of the Boston Training School of Music, on Thursday, November 21st. He played with his accustomed power and finish.

Mr. Antonin Dvořák made his début in New York under very flattering auspices. His Triple Overture, "Manon, Lise, Love," and a Te Deum written especially for the occasion, were given. He received an ovation as the programme progressed. He made a good impression as a conductor.

Mr. Frederic Delm, the lecturer on musical subjects, has a hobby for collecting batons. His collection comprises sticks once wielded by Beethoven, Wagner, Thomas, Bruckner, Haydn, Mozart, Schubert, Schumann, von Bülow. He recently lost one used by Handel. Such a collection is unique.

The third and fifth, respectively, annual meetings of the Connecticut and Michigan Music Teachers' Associations were held in Bridgeport, Conn., and Grand Rapids, Mich., at the same time. The official reports indicate that interesting and instructive meetings were held. The reports are gotten up in a neat and substantial style.

Mr. William H. Sherwood, the eminent pianist, appeared on the following occasions: in Boston, November 21st, with the Kneisel Quartette; December 20th, with the Adamowski Quartette; December 29th, with Mr. Nikolai and the Symphony Orchestra in Cambridge.

In New York Mr. Sherwood is to play with Mr. Damrosch and his orchestra, and with the Brodsky Quartette.

The M. T. S. A. of Pennsylvania, will meet in Reading, Pa., December 27, 28, and 29. The programme is most excellent. Essays will be delivered by Richard Zuckewert, Dr. H. A. Clarke, E. H. Southworth, Rev. G. A. Harmon, and many others, together with artistic performances, will make the occasion, no doubt, very enjoyable. Full information can be obtained by addressing E. W. Berg, President, Reading, Pa.

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At the programme of the first concert ever given by the Boston Symphony Orchestra at Saint Sulpice, a grand opera, "Nero," the Paris Times severely criticizes the pupils of the conservatory for lack of ability.

Tuaclet's new opera, "Eugenia Onegin," was given its first production in English in London on October 11th.

The programme of the first concert ever given by the Abbé Liszt was sent to the Musical Exhibition at Vienna. It was dated 1830.

It is proposed to erect a statue to Donizetti in Bologna, and dedicate it on September 25, 1897, the centenary of his birth.

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EDITORIAL NOTES.

BY CHARLES W. LANDON, Literary Editor of The Etude.

Humboldt, the great naturalist and traveler, said: "There is nothing impossible if we bring a thorough will to it." This is only too true. Men of genius, the greatest talent, and natural capabilities, and have acquired years of knowledge, learning, and skill, yet without the quality mentioned by Humboldt, it will avail him nothing.

The arch is not complete and self-sustaining until the keystone is in its place, and although one may have every gift and with it sufficient will-power, yet many requirements are necessary for a complete success. In professional and business life talents and natural gifts, enough to have led one to choose a profession, are supposed to exist without question. Having these, it is understood that one will not pursue a given line as a business or profession without having thoroughly cultivated the gifts. If he lacks a pleasant address and the graces commonly included under the title of "gentleman," all the above would avail him nothing.

How seldom are professional failures! Musicians who can hardly exist a subsistence by their art, and yet they are good musicians, but because of some eccentricity they have little influence. When young their teachers and friends neglected to point out and to fortify character at the weakest point. Having some marked single gift, it was overprized, and its importance too highly valued, and this, with the aid, perhaps, of a little too much self-esteem, personal appreciation, and a one-sided development, their life resulted in a more or less complete failure.

The most common cause of failure is this over-amount of self-esteem. In connection with indifference it results in its victim making often an "exhibition" of himself. This fatal weakness is exhibited in his lack of method when practicing; being so "highly gifted by nature" he thinks it is not necessary for him to practice some disliked style of technique. He considers that it does very well for other people to practice, but not for him, he has inherited his talent, and his lofty mightiness need not stoop to drudgery in any form. Others may find it necessary to practice four or five hours a day and have a stated time for practice periods, but this is not so with him. He practices when under the spell of inspiration, and it will be found that this "spell of inspiration" is very apt to be when he thinks he has some admiring listener to applaud his dashing and sensational efforts, more generally ending in a noisy chaos than in artistic music.

After all, when every gift and grace, natural and acquired, has been brought to its fullest development, the keystone of the arch is the will. Those whom the world have called its greatest geniuses have been its greatest workers, and it takes will-power to hold oneself up to a high standard of endeavor. Difficulties and opposition are more often a help than a hindrance to those who have a fair share of the "Divine Fire." The task before the pupil may seem an enormous one, and the ultimate aim of his professional studies seem to be beyond his means, but let him say with Emersou, "Never strike sail to fear."

The fast increase in the number of people who are seriously studying music, makes it more desirable that public libraries should give more attention to the securing of books on musical literature. The writer has visited several libraries, and in conversing on the subject he found the authorities anxious to secure a list of the most valuable works on music. If those interested would confer with their librarians, doubtless such books are generally desirable for musical people would be soon secured. Music teachers should demand of their students a liberal amount of reading in music theory, history, biography, and general circulation. Musical societies, self-improvement can also profitably use many volumes devoted in a general way to musical art. By the combined efforts of teachers, students, and amateurs there will seldom be any difficulty in inducing libraries to secure all the musical works needed, both for reference and general circulation.

We would be grateful to our readers for any articles that are in line with the work of the Etude. Many thoughts occur to teachers during lessons that would benefit others if written out. The Etude is always glad to print the opinions of active, thoughtful teachers on matters relating to musical education. If any readers find anything suitable already in print, we would be pleased to receive it. We keep a sharp lookout for anything in our line, but sometimes may escape our notice. We want everything that will in any way be a benefit to others in the great work of musical education.

THOROUGHNESS IN TEACHING.

JAMES M. TRACY.

The use of system and thoroughness in pianoforte instruction has never appeared so apparent or more necessary to me thus far as since my present experience is a change of base. While there are many poor teachers in the East, especially outside of the large cities, it is certainly apparent there are many more in this part of the country. A very large majority of pupils who come to me here, most of whom expect to be fitted for teachers in two or three terms of instruction, know the least of the common rudiments of music of any class of pupils I have ever come in contact with. I am greatly surprised at this because these very pupils are bright and desire to learn. We are led to ask this question—What is the cause of all this? There are two answers suggested by the above question: the first and most important is lack of self-esteem. In connection with the feeling of self-esteem it causes of all this? There are two answers suggested by the above question: the first and most important is lack of thoroughness in pianoforte instruction, those of teachers in imparting their instructions. Most of these teachers have never learned a method themselves, cannot be expected to impart a suitable plan to the pupil. The second one is a general disregard, or refusal on the part of the pupil to profit by a good teacher's instructions. Of this latter class we sincerely believe there are but few cases. We wish there were none. For example, let us introduce a new pupil to the teacher. The first question he will ask is: How long have you studied the piano or taken lessons? What has been the nature of your study, or, more directly, what studies, if any, have you taken? Do you understand the rudiments of music well enough to ask a pupil the necessary questions pertaining to them, if you were a teacher? It would be no good to ask the pupil, and they would answer correctly, how many of the pupils answered satisfactorily. But such is not the fact, for only a few comparatively very few, can answer with any degree of certainty or satisfaction. How many teachers sit beside their pupils and ask them if they understand a given rule, the notes, the time, and, if answered affirmatively take it for granted the pupil really knows all the rudiments, and without further questioning proceed to hear said pupil play or stumble through a piece or exercise. Can this procedure be called intelligent instruction? We call it no instruction at all, for it amounts to nothing more than a superficial glance at the sheet music. We believe it is a duty devolving on every good teacher to ascertain by proper questions exactly where each pupil stands before proceeding with any new instruction.

Taking criticism is like taking medicine, it may be bitter, but it is necessary at times.\n

BY C. G. L. EY.

1668 François Couperin, b. Paris. Wrote some good suites for the Piano Forte.
1672 Heinrich Schütz, d. Dresden. Music Copper-plates first used in England about this time.
1673 First Concerts in London with audience admitted by subscription.
1675 Thomas Browne, d. London. Wrote "Christian Virtue or the Art of Living.
1676 Dr. William Gooch, b. Salisbury. An excellent writer on Church Music.
1681 Alessandro Stradella, d. Genoa.
1682 Jean Philippe Rameau, b. Dijon. Wrote "L'Opéra Chimérique," and many other works.
1683 Jacob Cadeau, d. Italy. Purcell's Twelve Sonatas for the Violin published.
1695 Nicholas Amati, b. Cremona. Professor of the Viola in Rome. Died at the age of 80.
1697 Giovanni Battista Bononcini, b. London. Wrote the opera "Te Deum."
1698 Henry Purcell, d. London. Wrote "The Indian Queen," and many other works.
1699 James Buller, d. Hamburg. Wrote Operas, Odes, and other works.
1700 Italian Opera introduced into England.
1701 Haendel wrote his first Opera, "Alcina."
1702 Giambattista Martini, b. Bologna. Wrote Masques, Operas and other works.

* b. born (To be Continued).
THE ETUDE.

THE NEGLECT OF MOZART.

BY W. J. HERTERICK.

It is a great pity that the pianoforte music of Mozart is so much neglected by teachers in these days. To be sure the techniques of piano playing have advanced enormously since the days of the gifted Wolfgang, whose unique position is such that although his pupils, even his own sons, who assembled crowds of his hearers would in our time evoke no comment whatever. But it is as an antidote to this very poison of excitement that Mozart—study should be employed. Nowadays we are nothing if not surprised, and we are rapidly falling into error of regarding the piano as, in some sense, a compressed orchestra. Indeed, no less an authority on matters pertaining to this instrument than Anton Rubinstein has written a concerto in which the piano is supposed to urge successfully its claim to a position equal to that of the orchestra.

Because we are blessed with instruments of magnificent tone-producing power and of endurance far beyond the dreams of Sruedt, it does not follow that we should spend our days and nights with the "Transcendental Studies" of Liszt. This is, of course, a slight exaggeration of truth. The best teachers and conservatories give their pupils abundant training in Bach, Clementi, and Beethoven. Bach, as the foundation of all pianoforte playing, is, of course, the foundation of all piano study. Clementi is in an absolute necessity while Beethoven added nothing to the development of piano technique, it is musically invaluable. But after those three the student is plunged into the moderns, and in three cases out of five gets very little Mozart, and that, too, without any special instruction on the nature and requirements of Mozart's piano music.

Now, we owe the essential nature of Mozart's piano style to two things: First, the introduction of the use of the thumb by J. S. Bach, and second, to Mozart's training in vocal composition. Emanuel Bach, in his "True Manner of Playing the Clavichord" says: "A mathematician's music ought principally to move the heart, and in this no performer will succeed by merely thumping and drumming, or by continual arpeggios playing. During the last few years my chief endeavor has been to play the pianoforte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly." We have the testimony of Otto Jahn, the author of biographer of Mozart, that he followed the theory and practice of Bach in his "true manner.

Sage John "He exacts a clear, song-like delivery of the long-drawn melodies, and a 'quiet, steady' hand, which should make the passage flow like oil." He tells us further, what the compositions show plainly enough for themselves, that almost all of Mozart's music is upon scales or broken chords. The jumps and crossings of later players are rare in his works, and he did not introduce the rapid passages in thirds, sixths, and octaves, which Clementi employed with such freedom. In short, Mozart never sought to produce any massive effects on the piano. He aimed at a clear, limpid, song-like style, which Clementi employed with such freedom. In short, Mozart never sought to produce any massive effects on the piano. He aimed at a clear, limpid, song-like style, which Clementi employed with such freedom.

The pupil who plays a passage as if it were the first time he's ever tried, while the other cannot reproduce it in his head, before the public as authors; and the majority con their performances to the "infinite significance of the last few years my chief endeavor has been to play the pianoforte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly." We have the testimony of Otto Jahn, the author of biographer of Mozart, that he followed the theory and practice of Bach in his "True Manner of Playing the Clavichord" says: "A mathematician's music ought principally to move the heart, and in this no performer will succeed by merely thumping and drumming, or by continual arpeggios playing. During the last few years my chief endeavor has been to play the pianoforte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly." 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which appear in the newspapers of most large cities, one finds them principally made up of the business cards of humanity who has studied for years and made heavy pecuniary sacrifices in so doing. We say "music teachers," for so they find them. It is possible to obtain tuition by the large majority of that public which is specially in the region of music that such endless front to this parasitical excrescence in music teaching, as the fee for a music lesson! The public to whom such a rich assortment of "tuition power" is offered to choose from, naturally attributes the feverish beating-down of emotions to the great competition, without taking the trouble of considering that such competition does not exist in reality even in any excessive degree, but rather that the old saying about the "public who wish to be cheated" finds herein its justification.

The teachers, and more particularly the lady section, who constitute the main competition, are certainly sometimes really wonderful creatures who possess scarcely the most elementary knowledge of music, but who, nevertheless, give instruction in music with the noblest effrontery, just to earn a few cents for pocket money. They are often the daughters or sons of well-situated fathers; the desire to teach music seizes them like a malady to which they must succumb. An advertisement to this end only costs a few cents, and there still exist plenty of that class of people whom Carlyle described under the term "mostly fools." But have these so-called music teachers (of both sexes) ever considered that they are guilty of a continuous fraud in practicing a branch of instruction for which, owing to the want of a regular course of study, they do not possess the necessary theoretical and practical knowledge? True it is that "where there is no plaintiff there is no judge." Should it, however, some day happen for a father to become convinced that his child, although it has received regular instruction for years, has never been able, in spite of diligent practice, to go beyond a few stupid pieces of dance music, then it may be that the public prosecutor will find a word to say in the matter, and, then, too, to the numerous young ladies and gentlemen who import impatience into music for their private pleasure, and owe to the many highly respected families to whom they belong.

It would be a good thing if a complete revolution in the question of music teaching should arise; good for the many poor music teachers of both sexes, who, in order to earn anything at all, are compelled to keep pace with their spurious colleagues in the beating-down of the price of lessons, and good also for the public, insomuch as the latter would be deterred from throwing away the fees to no purpose whatsoever. If parents think that it is only necessary to pay small fees for the initiatory music course, and the charges of private teachers are too high for them, there are to be found in every moderate-sized town one or more good music institutes in which even elementary pupils may obtain instructions of standard, places the whim of the individual in opposition to the tradition of the best schools of interpretation, and hinders greatly all true progress. The pupil who approaches his task with a willingness to accept all helpful suggestions from teachers, reviewers, and adequate interpreters has the surest pledge of improvement; for he, rather than the self-assertive one, "shall be exalted."

II. Application. True humility does not necessarily lead to self-deprivation. It sees and confuses the abundance of knowledge yet to be secured, the technical victories yet to be won, and the new long struggle begins with earnest determination to use it in every faculty. The pupil may, therefore, well be urged to a concentration of mind upon his work, eliminating all outside entanglements; for he, as elsewhere, two masters cannot be served successfully. Critical analysis of the music before him is a necessity, for how can one play what he does not see and comprehend? Music is full of minute points needing attention, as, for example, length and location, force and fingering for notes, value of rests, dots, slurs, ties, and the rest, so many of which are overlooked thoughtlessly, the loss of which also detracts from the artistic quality of performance. To secure the dozen or more points that frequently come in a second of time demands critical analysis, both of the page and of the performance. Logical reasoning also should be called into active use in many a passage, and memory constantly exercised, if the pupil wishes his progress to be free from hindering blemishes of thoughtlessness. The cramming for examinations may call for intense application, but its influence in mental training is slight; the spurt may win the boat race, but the sport is possible only because of the steady and unvarying effort in the training of the oarsman.

III. Persistence. Spasmodic virtues (which may hardly be called virtues because of the small values they do little in the development of character, musical or otherwise) are not essential for success. The examination for examinations may call for intense application, but its influence in mental training is slight; the spurt may win the boat race, but the sport is possible only because of the steady and unvarying effort in the training of the oarsman. The teacher may well urge the pupil to patient continuance in well-doing, first however, showing in himself the appropriate example.

IV. Regard for the rights of others. No man liveth unto himself, neither is he entirely, or very much, interested in his own advantage. The teacher may well urge his students to regard the rights of others, and to do them good, as also the rights of persons who are not their friends. Each is closely identified with others, and, if they wisely influence them for their good. There is a thoughtfulness which permits the pupil to share the teacher's knowledge, for he, as elsewhere, that of others. The pupil may learn a lesson from the teacher's mistakes as well as from his own, and the pupil's own mistakes may also be used as the appropriate example.

The pupil may learn a lesson from the teacher's mistakes as well as from his own, and the pupil's own mistakes may also be used as the appropriate example.
Old saws, proverbs, maxims, and motions contain many excellent truths forcibly expressed. An exceedingly valuable method of stressing attention and of enforcing truth is by the use of some popular saying which attracts by its very quaintness and impresses itself upon the mind. The use of such sayings, however, is likely to become over-pleasing, so that it is often applied to half-truths, if not to false premises.

"There is room at the top," is a saying true and yet deceiving. There is undoubtedly "room at the top." The highest excellence is practically certain of appreciation; fine abilities and push are almost inevitably sure of reaching the goal of their ambition, and in this sense "there is room at the top." There is, nevertheless, a possibility of deception about the statement which was well for all to carefully ponder.

To tell an aspirant for fame and fortune that "there is room at the top," is to arouse his ambition, raise his hopes, and, to a greater or less degree, give your guaranty of his ultimate success. While it is always the duty of the teacher or successful one to help and encourage in every possible way those who are striving upward, there should be great care taken as to the grounds for the encouragement. To say to one, "there is room at the top," means "press on and you will get there." But do all who are not eagerly and earnestly get there? Are there not many of fair ability, earnest purpose, and never-falling push who never can get there?

The fact of the matter is, there "is room at the top" for those only who possess unusual ability. In every line of professional work competition has become exceedingly strong. Every resource of inventive and imitative power is called into action. The plane of musical work, whether of composition, theory, criticism, or pedagogics, is much higher than it was but a few years ago. The character of the performance now required from pianist or singer is far beyond what it only recently was. The effect of all this is to demand greater ability and knowledge from both teacher and artist. What would have passed as a preparatory effort a short time ago is only mediocre now. In short, while we have been climbing to the top, the top has been doing some climbing on its own account and now rears itself at a higher altitude. The lesson to be taken to ourselves under such circumstances is to modify our assertion, that "there is room at the top," by adding to it the words, "for those only who possess unusual ability.

Many a student who would have been successful in his degree if his energies had been properly directed, has missed his chances, become discontented and discouraged, because of inevitable failure resulting from striving to do what he could not. Let those who are looked to for advice base their predictions upon verities. Let them search and satisfy themselves as to the measure of ability, and then frankly estimate the chances for success and honestly tell to what height the aspirant may hope to rise.

If there is room at the top for great abilities, there is room among the for conscientious, knowing, well-directed effort. He who cannot hope to move the world can move his immediate circle for good, and thereby help to move the whole fabric in that he has made one of its parts better. Union of such efforts does the greatest and most enduring good. Rank and file are needed as well as commanding officers.

The country music teacher, if he knows, as he should and can know, and does his best, may feel his work to be as important as the one whose name appears in high places. To the ideal listener, there is a constant demand for common sense also, a factor in true success, and it does not pay to become overbalanced by high ideals. Find your true level, and then idealize its work, putting forth your best efforts and the result will be eminently satisfactory to all concerned.
MODERN PIANISTS.
BY FERDINAND PFOHL.
Translated from the German by C. W. GRAYM.
(Continued from November term.)

Ignace Paderewski has made himself conspicuous as late as a brilliant virtuoso, one who masters with the greatest elegance and ease all the enormously difficult technical problems, especially of Chopin's and Liszt's compositions. Paderewski was born on the 6th of November, 1860, at Podolia. He received his musical education at the Warsaw Conservatory, where he became a teacher himself some years later, and from Friederich Kiel in Berlin. He appeared before the musical public at large in 1887; his fame is rapidly increasing. He possesses spirit, fire, and temperament; his virtuosity is brilliant. Arthur Friedheim belongs to the most interesting and most original artistic personalities of the younger genera-

tion of pianists. He was born of German parents, October 26, 1859, in St. Petersburg. Besides a stupendous virtuosity trained by the old Weimarian master, Friedheim acquired an excellent education, such as is uncommon among musicians, and still more among virtuosi. He can even speak a little Latin. Friedheim is the nomad among the modern pianists. He leads a Bohemian life, that overloads him with superabundance to-day and brings him into queer situations to-morrow, to-day and brings him into queer situations to-morrow, he stands off farthest from Rubinstein and Billow. He tender footing. Annette Essipoff is a highly poetic ar-

Bohemian life, that overloads him with superabundance an ingenious mechanism. Among the eminent pianists of the old pine-}

Arth

Arthur Friedheim.

science of colors; there is much that is grand, import-
ant, and astonishing, but, nevertheless, one notices a fatal tendency to display the knowledge of curious facts! To be a specialist is only allowable when the specialist is also a true artist. And such is Friedheim.

Another representative among modern pianists is Moritz Rosenthal. Rosenthal is the phenomenon of absolute technique, the incumbent loveliness, the embodied virtuosiry. He was born in Vienna in 1860. In his native town he received an excellent scientific and musical education. To his marvelous technique Liszt gave the last blessing. Then Rosenthal concertized with brilliant success in America for a number of years. In 1890 he appeared in the German concert halls and aroused wherever he played unbounded admiration with his individuality. He is also a true artist. Rosenthal is a specialist. He exceeds an expert of brilliant fireworks, the most difficult pieces are too easy for him, and as a result he remolds them for himself and decorates them with garlands of passages in thirds, with chains of arabesques, and yet he plays with the utmost ease. His strength is wonderful. He reminds one of Antenn in Greek mythology, who derived fresh strength from each successive contact with his mother earth, and thus it seems as if from the keys of Rosenthal's piano, like from an inexhaustible accumula-

teurs of the gentler sex Clara Schumann was the daughter of the famous old piano teacher, Friederich Wieck, a highly gifted but queer

travels, is dearer to him than an experienced business strangely with harsh and piercing dissonances. Clara Schumann was the daughter of the famous old piano teacher, Friederich Wieck, a highly gifted but queer

For a number of years he was conductor of orchestras of small theatres. Suddenly he appeared in public as an eminent pianist and gained great success. But a certain eccentric carelessness prevents him from being the master of his limbs. His big Angora cat, with which he usually travels, is dearer to him than an experienced business

manager, to whom he need only say a few pleasant words in order to receive an engagement for a concert. In Paris, for the fees he had received, he had a coach and four, also a magnificent maid. And yet for eight days; then in the struggle for existence he translated a few chapters of Schopenhauer into the French language. As a pianist Friedheim stands in the front rank. The characteristic features of his playing are a steady power, an amazing correctness, a firm touch, and a technical perfection, which upon the height of modern virtuosity. He is a Liszt interpreter of rank and exclusively a Liszt player. Highly gifted characters are always limited in their peculiarities. Where a genius, or a shallow individuality—if this is a contradiction—by means of its rare power to adapt itself, masters all styles and forms, and puts them on its repertoire, conceives Beethoven now, then Schumann and Brahms and Liszt, or believes to have done so, the genius will perhaps be there too, where the so-called "good pianist" will see no difficulty whatever. A genius often drifts into specialties, as even Goethe, in spite of his universality, proves; then a single idea is made a life's work. Goethe was a scientist, an anatomist, an optician, a statesman, even—Eccentricity, but he was always a poet. A true Liszt player whom plays. Beethoven is to be compared with Goethe, who writes a

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**A VICTIM OF THEORY.**

I am the victim of theory; and I am told that I can never be cured. I had the ambition to become a pianist, and my master had peculiar ideas as to the anatomy of the vocal organs, and a peculiar method of developing them; and he was so skilful that he hopelessly ruined my voice in two months. My master's theory was to sketch a model of my own, and then attempt to improve nature up to it. His motto was: "We do not want art, we do not want beauty, but aesthetics." He made me sing and practice the dumb-bell exercises that brought the perspiration to my forehead, and dull aching to every muscle in my body. He dictated bills of fare for all my meals; and his ear was so finely cultivated that at the first word uttered he could tell to the grain how much I had over-eaten myself. His theory was perfect; only it was a false theory; and his scholars suffered for it. He accuses vulgar nature, but I know that it was his over-refined theory that destroyed my voice.

Failing as a singer, I determined to become a pianist; and, once again, I became the pupil of a theorist—of a man who turned out musicians all of one pattern. From a human being I was converted into an automaton. No attempt was made to develop; my taste; but enthusiastic soul was displayed in arranging my elbows at the proper angle, and in giving a proper pose to my head. I was lectured into believing that a delicate tone could be extracted from a piano key after it had been pressed down and held down. I was taught that genius lay in the hands, and not in the head; that a particular position of the knuckles gave paths, and a peculiar twist of the thumb gave fire! I was taught that my master was the only teacher in existence, his method the only method; and that, thanks to his influence and special position, I should become a favorite pianist and share public approval with hundreds of other pianists turned out from the same mill. I became a machine and I graduated a machine. Feeling and thought were crushed out of me; I play Bach and Beethoven with the same cast iron stolidity; my idea of pathos is to play pianissimo; my idea of passion is to pound on the keys till the strings give way. If I were to be killed for it I could not play the simplest sonata by Mozart; but this I do not regret, for my master insists that Mozart was dead and steeped in oblivion, and that modern art began with Wagner and his own pupils. I cannot sing; I cannot play the piano. I have spent a fortune trying to learn, and had talent to back it. I am a victim to theory; a warning to those who have more ambition than sense; more modesty than ambition. The one valuable thing I have learned is this: Avoid a humbug, even though he has been crowned with the bay of public approval.—*The Leader.*

**LISTENING TO ONE'S OWN PLAYING.**

This habit of listening to his own playing, of studying musical effect, should be formed by the student as soon as possible. Of course, this is natural to a certain extent to all players of a musical nature; but, as a naturally good ear, or flexible hands, it is a thing capable of extensive cultivation.

For this kind of work much depends on the make or musical effect should also be kept in mind when playing the finishing touches to rapid passages. After the first part of Chopin's Fantaisie Impromptu, for example, each player should consider the purpose in view of making "waves" of tone, instead of seeing content with simply playing the notes rapidly. This latter style of playing produces much dexterity of finger, but does not produce the best effects that the pianoforte is capable of. —*Ms. T. Colburn, in The Houston Musical Herald.*

Jackson Parkes—"Do you know Te-ram-Boom-de-y?"

Anthems Hudd—"No, I don't care for those French writers very much."—*From Puck.*
THE TRIALS AND TRIBULATIONS OF A MUSIC TEACHER.

They say that "competition is the life of trade;" if this be true, then the business of music teaching must fairly bristle over with "life," particularly so in all our larger cities, where the life of a music teacher is apt to be strown with "trials and tribulations." It has been commonly supposed that the profession of a lawyer, or that of a doctor, is subjected to the most competition, but of all the trades, occupations, or professions there is none, I think, so overcrowded, or where one can begin to show up an army of "professionals" as those who worship at the shrine of music, and who seek to earn their bread by teaching music.

Now, it is far from my object to lay before the world all the "trials and tribulations," that enter into a music teacher's life, so that its recital would have a tendency to prevent an honest and conscientious student from entering into the profession, but rather, on the contrary, to show, if possible, why the occupation of a music teacher should not be surrounded with the same protection as any of our other trades, and to show that it is just as much entitled to rank in dignity and honor with any of our other intellectual and polite professions.

To enter any of our ordinary professions, the applicant must pass through a regular course of studies under the supervision and government of duly appointed officers, be it a College of Law, or of Physicians and Surgeons, and the student, after submitting to a competitive examination, if found worthy, is awarded with a diploma, to which, with common courtesy, he may point in after life as evidence of his fitness to follow and maintain their various avocations.

Heaven save the mark, however,—now a-days,—the very word "Professor" has been so mis-used, as to be dragged down into the mud of every-day life, until it has become synonymous with "Corrupt Doctor," "Barber," or worst yet, the Jockeys that clean out the stable of Pegasus.

It is our aim and object, if it be possible, to change all this. All occupations have their trials and tribulations, but more so still when any trade or occupation becomes choked up with the riff-raff of all humanity, filled up with incompetent people to such an extent that the title of "Professor" only invites a smile of sarcasm, or suggests a "beer-saloon artist.

The study of the art and science of music is indeed a noble one; it presents as large a field for investigation and study as any other learned profession; it is as abstruse in its theories and philosophy as any of the phenomena can find in his text-books on physics and anatomy; it is surrounded with as much mystery and research, as enter into that of the law, while the analysis of its grammar of music is equal to any interpretation or opinions handed down from the Chief Justice's bench, and in its innermost depths of harmony reside as much mystery of construction as exist the physiological doctrines of any church or creed.

Let us seek to surround our profession with a dignity equal to that of any other calling, to rescuse it from the hands of quacks and charlatans, and protect the avenues that lead up into the Temple of the Muse, by all the digested laws that offer equality and justice to all its rotaries.

As it stands now, every little Miss who can strum "Home, Sweet Home," or "Johnny get your Gun," sets herself up as a teacher, any charlatan can advertise it in "The New York Times," and "to teach music in five lessons," but he has no more right to charge the rags and patches of some low beer garden, than the audacity to caper and pose before the public as a "Professor," and of what, pray? Why, of the greatest instrument in the world—the banjo, or the king of them all—the accordion!—Shades of Wagner and Beethoven! These are they, that "is bright array," feed, fatten, and thrive at the crib of public ignorance, and who fairly hypodermise their neighbors into the belief that for twenty-five cents per lesson, they will convert their children into prodigies that will astonish the world with their talent.

These are they, that are our competitors and that shape, model, and form the trials and tribulations of a music teacher's life into one ecstatic state of glory. (7)

When the honest, conscientious teacher finds himself brought into such competition as these, these harsmarch and parasites that have no claim to the business at all, however, it is not high time that they who stand in the forefront of the battle, should come forward amid a storm of defense, protecting it from the flank movements and encroachments of so insidious an enemy?

The public are not supposed to be qualified to such an extent to pass a correct judgment upon the claims and capabilities of music teachers in the art and science of music; but what I think would be feasible, and prove of great practical good to the community at large, and the music profession in general, is for our National and State organizations to make a systematic effort to cultivate and encourage music teachers in the art and science of music; and then, after having compiled all who seek to enter the profession and follow it for a livelihood, to submit to these competitive examinations to the end that they may be awarded a diploma substantiating their claim to a professorship, but that a fund should be created for the purpose of advertising in all our leading journals the fact that the public will serve their own interests best, and protect themselves from fraud and deception, by hiring no one as a teacher who cannot furnish such a diploma.

In the bitter battle of life, people are forced into seeking some occupation, let nature follow out on its own laws—water will find its own level—and let all who desire to enter into the business of teaching music to do so, but let them be guided by the true and never be sold a pennyworth. The good teacher we follow and lift up the profession into the right to practice therein, in precisely the same manner as you or I have done.

It is the essence of sarcasm to say that man who is truly talented, who is gifted with genius, will fight his way to the front, and arrive in due course of time to the topmost pinnacle of fame, for Mozart died almost a pauper, and Beethoven frequently did not have money enough to buy his music paper.

What we need is cohesion, government, and restrictive laws to protect the sacred precincts of music from the invasion of these vandals.

These laws should emanate from a State Music Teachers' Association, one of whose primary functions should be to educate the public up to the point that they may be enabled to discriminate between the musical and the un-musical, the musical and the un-musical, the musical and the un-musical, the musical and the un-musical.

By the adoption of some such means as these we enable the art we follow and lift up the profession into as equally a standing in the opinion of the community at large, as the Doctor, Lawyer, or Divine.

G. B. Dwight.

SCHUMANN, CHOPIN AND VIRTUOSITY.

BY A. P. PARSONS.

Robert Schumann's first aim was to succeed before the public as a virtuoso, hence his lasting enthusiasm for Moscheles and Paganini, and his dreams at one time of being a music teacher on a large scale. When the honest, conscientious teacher finds himself brought into such competition as these, these harsmarch and parasites that have no claim to the business at all, however, is it not high time that they who stand in the forefront of the battle, should come forward amid a storm of defense, protecting it from the flank movements and encroachments of so insidious an enemy?

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G. B. Dwight.
BEAUTIFUL SPRING REVERIE.

Andante.

Richard Goedeler.
Beautiful Spring Reverie.
Second Mazurka Caprice 4
* **Gavotte Pastorale.**

*Edited by...*  
- Fred. C. Hahr.

**Allegretto. (d = 72)**

*Oscar Schmidt, Op. 89.*

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*GAVOTTE - an old French dance, in common time; each part begins always on 3rd, beat.*

(a) This fingering is often useful in scales and develops smoothness; it is safer not to begin the crescendo with thumb, but on the following note.

(b) Do not attempt the “mordent” until the fingers are brought together from the preceding octave; notice fingering 2 4 3 is better than 3 4 3, and 13 2 better than 2 3 2; try to play the first note of “mordent” simultaneously with the left hand chord, but accent the last note.

(c) Staccato passages in single notes should be practiced with both “finger” and “wrist” staccato.

*Copyright 1892, by Theo. Presser.*
Musette - the name of an old instrument like a bagpipe, and also Dance of a quiet character; it is generally used as a "Trio" to the Gavotte. "Stesso tempo" the same movement, neither faster nor slower.

(b) These groups should be played with an alternate depression and elevation of the wrist on the first and second respectively of each group.
Gavotte Pastorale, 4
Barcarole.

Lento.

Copyright 1892 by Theo. Presser.
There is no other branch of education that so completely ignores accepted pedagogical and psychological ground-principles.

There is no other study over which such an inscrutable amount of energy, time, and money are spent to so little purpose and with such a lack of result as this.

There is no other study over which such an inscrutable amount of energy, time, and money are so indiscriminately wasted.

There is no other study which is kept up under the mistaken impression that a student learns a little or nothing of what the profession supplies.

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From year to year there is a slow advance, and demands, on the other hand, in the quality of what a student learns so little or nothing of what the profession supplies.

There is no other study in which the student is so ignorant of his subject, is trained so blindly, and is kept in such an undeserved state of dependence on his master's judgment. As an unavoidable consequence of all this, there is no other study in which the student is so ignorant of his subject, is trained so blindly, and is kept in such an undeserved state of dependence on his master's judgment.

This describes the case of the average music student; yet the musical public finds an outlet for the expression of its art pleasures and pains, in the habitual and popular way of applying the sensations and emotions to which music gives rise.

To be sure, this intelligent representative of society has a way of transmuting the sensations and emotions which music moves his spirit, into all sorts of language expressive of pleasures and pains, and therefore into all sorts of musical expressions, in which music does not necessarily mean a taste for poor music, no matter what branch of music, where and how many.

The public wants to develop a method of its own, lest it might be condemned for lack of individuality and originality.

As the teacher says so.

Better teaching, better performances, a better class of music is possible only on the basis of discrimination. A higher education music is possible only on the basis of discrimination. The public does not want the best. The remedy for these conditions is manifest. The quality of what the public wants is improved. This is the business of the music instructor.

Better teaching, better performances, a better class of music will become more and more common in exact proportion to the improvement in the quality of the public demand.

It is as easy as it is cheap to rail over and criticize the defects in existing conditions, but unless such criticisms are supplemented by pointing out their causes and by suggesting proper remedies, they are worse than useless.

The defects in social conditions in relation to music appear in the class of music, in the class of musicians and teachers, and in the class of performances that are in greatest demand, and the nature of this demand is due, in the main, to the methods of music education.

That the word education loses some of its dignity when applied to such methods, will become obvious in the following summary: That this word should be used only for oral discrimination.

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HINTS ON TEACHING.

This point about care in the very first instruction cannot be too strongly emphasized, and that every parent should expect his child, may it be a good, solid, scientific foundation in technique. If children were brought up to read music as they read their primers, and were kept at the pianos as a duty, as the little Germans are, instead of making practice optional with the child, we should have a very different musical standard in this country. In some classes in schools and colleges, more mistakes are made in a start at the right direction, and if a suitable and practicable system is introduced, and the next generation will be much more musical than the one now rising. I have recently visited schools where children of eight were carrying two-part harmony, reading at sight, and doing it accurately.

This, of course, is all vocal music, but that is so essential to any sort of instrumental music that if I were to teach all my pupils to sing before they played a note, and then, combining the two, they should sing every tune they learned to play. Unfortunately, as seen, people are not willing to wait for that all, so we have to begin in the middle and work both ways, with infinitely more pains to teacher and scholar.

The practice of learning good music by heart is commendable, but it may be carried too far. For instance, I know a young girl who commits everything she learns, even to etudes and Bach fugues. As she is studying all the time, she naturally cannot keep them all in practice, and so it is only a few attempts of the expert that she ever can play, while the habit of playing without her notes so constantly makes a very strong mark on her work, so that she scarcely can manage anything not recently committed. I think it should be considered a part of a liberal education to know the theory of music as thoroughly as any other branch of science, and the history of it as well as ancient history, or the history of art, even if one never

AN EFFECT IN TONE-COLORING.

By PERCY V. JERRY.

There is a lovely effect in tone-coloring that is not used as much by pianists as it deserves, and that the writer has never seen described in print. It consists in making the tone of a chord that carries the melody more prominent than any of the others.

In order to acquire the knack of doing this it is better to begin with a chord of three tones. Take, for instance, the chord G with the first, second, and fifth fingers. Now tip the hand sideways, so that its weight and that of the arm is thrown upon the fifth finger, which should be held rigid and curved at the tip, while all the muscles of the hand and arm from the shoulder to the tips of the fingers are kept completely relaxed. With the hand in this position try and play the G of the chord, say, mf, while the G and E are kept p or pp; the tones of the chord should be struck together, not en arpeggio. In a short time the knack of bringing out the G will be acquired, after which tip the hand toward the left and make the E prominent, then G. When this can be done with facility in chords of three tones take those of four and five, and treat in the same way. The knack of the whole thing consists in keeping the finger that brings out the tone firm, while the rest of the hand and arm are relaxed.

Now for the practical application. Take the passage beginning with the thirteenth measure in Chopin's Op. 25, Op. 63 No. 4. It is en arpeggio, but a skillful well-written record of the impression which a performance has left on the mind of a person of culture, refinement, and experience. The latter will go a long way.

What the public really wants to read is not a technical criticism of a passage, but a general one, and the most useful one possible. It is essential to know the height of the knuckle joints of the second and fifth fingers, which materially favors the weak fourth and fifth fingers. A modern pianist is supposed to present within the narrow compass of one recital program all schools of music, from Bach to Tchaikovsky, play all equally well, and be thoroughly conversant with the widely divergent psychological characteristics and peculiarities of each. Not only, but he must demonstrate them to the general public in such a way that the musician who simply watches for each individual's particular effect will be as delighted as the emotional listener who holds her breath during the entire Berceuse and dies a hundred deaths while enjoying Chopin's studied pathos.

Before going into the general effect of a passage, it may be well to outline the general attitude of the pianist towards it. He knows that it is best to avoid any idea of tempo in the interpretation of an arpeggio, that the point of the effect is to produce a contrast between different notes, and that this contrast is produced by the use of the pedal combined with an artistic handling of the dampers. A common error of critics is the desire to instruct. A newspaper notice is not intended as a reproof from some encyclopedia or musical history. Make it short, clear, and to the point, and you will be found having your articles read.—Saturday Evening Herald.
INTELLIGIBILITY IN MUSIC.

BY LOUIS G. ELSON.

Among the various definitions of Music that of Feil.

"Music is the art of moving the emotions by combina-

tion of sounds,..."

The Etude 1

THE ETUDE

After the statement quoted above it is after all but a half truth, for while part music was very young it had little emotion in its composition. The fault of the definition is that it makes no account of the intellectual which forms so potent a factor in much of the best music. Music in the modern sense may be said to have had its birth with the Flemish school (about 1400), for Dufay, and especially for later masters, the idea was to introduce the first to evolve rules by which combinations of tones might properly be made. Yet an examination of their works will yield very slight traces of emotion expressed in tones. The entire Flemish school placed intellectuality far above emotional expression.

The intellectual side of music was, even in the fifteenth century, chiefly represented by the canon. When listening to a canon the brain is brought into action in constant comparison, and of course memory comes into play; the auditor recalls the preceding phrases (after the composition has fairly started) he mentally compares them with their reproduction in another voice, and he notes the phrase of the moment that he may be able to recognize that also when the succeeding voice reproduces it.

A mid such multifarious occupation he is unable to find time for deep emotion. There is a limit to the comprehension of the brain in complex music, but the old Flemish, Italian, and English contrapuntists seem to have taken no heed of this. A dozen real parts are as confusant in many of their works, and Tallis, about 1580, forthrew a motet with forty real parts throughout.

J. J. Rousseau, writing in the last century, stated his belief that the human mind could not thoroughly comprehend music which is entirely intellectual. Good musical literature is increasing in quantity as well as quality. It is well for every earthen, ambitious musician to take and regularly read several musical journals, but this is usually impossible, as is also very often a wide acquaintance with musical literature.

It is the aim of The Etude to supply this deficiency. A careful reading of its columns will discover a systematic scheme of musical information. In addition to original articles by the foremost musical thinkers of the day, there will be reprints from various foreign and music magazines and reviews, and which give the cream of current musical thought; musical items so condensed that a glance tells the busy musician the leading ideas of the day and, in addition, there are extracts from all the most important works which appear.

Nothing of a low order, or which will not be of direct use to teacher and pupil, or of importance to higher ideals, is admitted in the columns of The Etude.

The most difficult thing in music is to be truthful to the movement, not to precipitate nor retard it. - Gounod.

-It is undoubtedly a fact that, other things being equal, the musician who reads widely, intelligently, and thoughtfully is the more certainly successful. Good musical literature is increasing in quantity as well as quality. It is well for every earthen, ambitious musician to take and regularly read several musical journals, but this is usually impossible, as is also very often a wide acquaintance with musical literature.

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It is to be truly educational, and to this end all the efforts of its editor and contributors tend.

The most difficult thing in music is to be truthful to the movement, not to precipitate nor retard it. - Gounod.

-Vom storm's wild am, the Rhine banner
Rises in flowers of song. Thalberg carves in every line.- Schiller.
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HOW TO SURE SUBSCRIBERS TO THE ETUDE.—We learn from those who have gotten up lists of subscribers that upon a knowledge of what The Etude really is there is no difficulty whatever in securing a list; in fact, our large subscription list is due to the worth of The Etude to musical people. A copy of it left in the hands of a musical person will speak for itself. Hence, first leave a copy with a prospective subscriber for a day or two, for inspection, and call attention to the Prospectus, found on another page, when its features are described. Send for a few sample copies for this purpose. You can, of course, let several persons see the same copy by not leaving it at any one place for more than a few days.

Subscriptions can begin with any number back to the beginning of the year. Subscriptions can be sent in when you like, and we will keep your account, so you can select a premium when you have finished your solicitations. Money to be sent with orders each time, of course.

—Two teachers may possess equal musical qualifications. Each has his own system of lessons. One may, indeed, possess the art of teaching and illustrate the true dignity of the science of music or its relation to intellectual and emotional life.
We have an engraving establishment directly connected with our business and have begun with two engravings. Our patrons can look for more new publications. We expect soon to be able to send out our monthly instalments of "new music" to our teachers.

We have a large supply of Metronomes and the increased demand has necessitated our sending an order to our suppliers for 1000. It will still have hundreds on hand. Some of these were the "Touch and Technic," by Dr. Mason, employs the metronome to such an extent that this instrument has become almost indispensable in the cultivation of the piano. This is as it should be, as most of the leading teachers have had the metronome as designated in "Touch and Technic" for many years. We furnish metronomes at an unusual reasonable rate. Teachers can rely on getting an instrument that will not get out of order if they purchase from us. There are a great many cheap varieties on the market which would ruin our patrons against. When you are in need of a metronome send to us.

Questions and Answers.

(Questions are invited to be sent in for questions of our department. Please write them on one side of the paper only, and not more than six lines. An answer may not precede the question in the "Questions." Questions that have no general interest will not be answered.)

Ques.—Could a person see and write music in the American College of Musicians (both Associate and Fellow) by demonstrative examination and in all the branches of the theoretical examination, except counterpoint, canon, and fugue, but in musicology, harmony, form, analysis, terminology and history, acceptable.

Ans.—No. The syllabus of examination requires a paper on counterpoint in two voices for the Associate Degree, and on counterpoint, canon, and fugue, in four voices for the Fellowship.

Ques.—Kindly recommend, through the columns of The Etude, several editions or works on the pipe organ for beginners and amateur organists.

Ans.—One of the best is the "Instruction Book." An excellent work by Whiting is his "First Six Months on the Organ." Zundel's Organ School is good, but a little old.

Ques.—Will you please answer in The Etude the following question, and oblige a subscriber: When a grace note is placed before a double note (or an octave), is the note that is the same as the last note of the double note (or the octave), how is it played?—A. R.

Ans.—If the appoggiatura is the space that was before the lower note of the chord, or octave, it is generally joined to the note below, and when subjected to the upper note by an instant, as usual with grace notes—but is not released, as the tie prolongs the sound. There are cases, however, where the grace note is not joined to the chord; then the small note is struck and instantly follows the chord or octave.

Ques.—Will you please give me the rule for the following question in the columns of The Etude? If a note is made sharp, through how many measures does that note continue to be sharpened?

Ans.—The rule regarding accidants limits their power to the bar in which they occur, unless the affected note is carried into the next measure by a tie. There is an old rule, now almost obsolete, by which the effect of the accidental—sharp, flat, or natural—was continued by tying the last note of the measure to the next; the note commencing the next measure was continued sharp. Regarding authorities on this subject of limiting the effect to a single measure, they all agree; we never saw it contradicted. The obsolete rule mentioned was largely followed by English Methodists. But the editor of the question department please inform the undersigned whether the tempered scale was used prior to the time of John Sebastian Bach? Also whether he used it exclusively? Also if Bach used the same scale invented by Guido, except the first six tones of our major scale? And if so, how could Pythagoras have produced the ratio of the pitch of the scale 1600 years before?

Publishers' Note

We hope the supplement will please our subscribers. It is something The Etude contemplated years ago, but our subscription list would not warrant the expense. The supplement is useful and good for framing, and the subscribers will probably consign the music-studio on the east side of the village to sell for 20 a cent, post-paid. The supply is limited. If you wish one for framing send at once.

Please take notice of your wrapper on this month's Etude. If the data or printed address says December 2nd, it means your paid-up subscription has expired. It will facilitate much clerical work if renewal subscription is sent in promptly. If you wish the journal discontinued we must have explicit notice, otherwise it will continue. When renewing, why not try and have our teachers; the new subscribers list would hot warrant the expense. A. M. T.
Thoughts of Leading Musicians.

A STUDY. W. H. SHEPPARD.

Music and much should be said of the manner in which it is taught. It is the duty of a teacher to be always willing to teach. The use of the phonograph in music study.

I.

The phonograph in music study.

By H. B. KERRILL.

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I have been using "Laudon's Reed Organ Method," Vol. IV, received A careful examination shows how it is to be the "cap stile" of the structure begun by the two-finger exercises. While one can derive benefit from the last volume alone, it is necessary to begin the course with Vol. I. and progress carefully through the "School of Staves" and "School of Arpeggios." Finishing with the last volume, "School of Octaves and Bravura." This is Mason's greatest work.

I am much pleased with "Story's Anthems," and have made out an order to supply my church choir.

Respectfully,...

MUSICAL DARWINISM.

Mr. Mason's "School of Octaves and Bravura" is the most concise, complete and successful system of octave study I have ever seen. If I could give but the student to the pupil and the pupil to the teacher, in the manner of his method, by means of the phonograph. The pupil would play upon the phonograph at the beginning of his course, and under some time had passed by without the performance. As a supplementary thing it would be desirable to reproduce the position of fingers and wrist at the beginning of the lessons, and again later, either by drawings or photography.

Frequently the last test of a composition before publication, in a reading of it at the pianoforte. In such a performance the composer frequently discovers turns of expression the performer has been using. "Laubon's Reed Organ Method," Vol. IV, received A careful examination shows how it is to be the "cap stile" of the structure begun by the two-finger exercises. While one can derive benefit from the last volume alone, it is necessary to begin the course with Vol. I. and progress carefully through the "School of Staves" and "School of Arpeggios." Finishing with the last volume, "School of Octaves and Bravura." This is Mason's greatest work.

I am much pleased with "Story's Anthems," and have made out an order to supply my church choir.

B. D. Allen.

THE ETUDE.

WORTH REPEATING.

The head of the Leipzig Conservatory, Reinecke, had already told of his own method of teaching, and for over fifty years he had been instructing in the principles of the organ. It is to be hoped that the present Americans. The study in harmony, yet the professor sounded a new key, and the performance was encored. I said, "This is the music of the highest musical cultures, for your stomachs. You will never learn to appreciate Mozart.

We set up the fifteenth thing before our eyes, and see through the mechanism of reading we have to bring to bear all the mental and intellectual faculties, which must be concentrated upon in the first place. We have to think of the study of the music, to interpret it by our ears, and to think of the intellectual and technical features of the work, such as touch, quality, and expression. The whole thing is to be considered for itself as a product of intellectual and technical culture.

SPECIAL NOTICES.

Notice for this column inserted at 3 cents a word for one insertion per book. The notices are inserted by the 20th of each month. To insure publication in the next number.

FOR SALE: A Technic, by a party who has just completed his course in the technical school of the famous organist. Price $200. Write to H. T. Keeler, 103 Deerl Ave., Chicago, III.


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<td>Webb, P. B.</td>
<td>Grade II</td>
<td>A charming and tuneful piece with a flowing melody.</td>
</tr>
<tr>
<td>1259</td>
<td>The March</td>
<td>Webb, P. B.</td>
<td>Grade II</td>
<td>A spirited and rhythmic piece with a march theme.</td>
</tr>
<tr>
<td>1260</td>
<td>The Souvenir</td>
<td>Behr, F. P.</td>
<td>Grade II</td>
<td>A delightful and tuneful piece with a flowing melody.</td>
</tr>
<tr>
<td>1261</td>
<td>The Souvenir</td>
<td>Webb, P. B.</td>
<td>Grade II</td>
<td>A charming and tuneful piece with a flowing melody.</td>
</tr>
<tr>
<td>1262</td>
<td>The Souvenir</td>
<td>Behr, F. P.</td>
<td>Grade II</td>
<td>A delightful and tuneful piece with a flowing melody.</td>
</tr>
<tr>
<td>1263</td>
<td>The Souvenir</td>
<td>Webb, P. B.</td>
<td>Grade II</td>
<td>A charming and tuneful piece with a flowing melody.</td>
</tr>
<tr>
<td>1264</td>
<td>The Souvenir</td>
<td>Behr, F. P.</td>
<td>Grade II</td>
<td>A delightful and tuneful piece with a flowing melody.</td>
</tr>
<tr>
<td>1265</td>
<td>The Souvenir</td>
<td>Webb, P. B.</td>
<td>Grade II</td>
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<td>1267</td>
<td>The Souvenir</td>
<td>Webb, P. B.</td>
<td>Grade II</td>
<td>A charming and tuneful piece with a flowing melody.</td>
</tr>
<tr>
<td>1268</td>
<td>The Souvenir</td>
<td>Behr, F. P.</td>
<td>Grade II</td>
<td>A delightful and tuneful piece with a flowing melody.</td>
</tr>
<tr>
<td>1269</td>
<td>The Souvenir</td>
<td>Webb, P. B.</td>
<td>Grade II</td>
<td>A charming and tuneful piece with a flowing melody.</td>
</tr>
<tr>
<td>1270</td>
<td>The Souvenir</td>
<td>Behr, F. P.</td>
<td>Grade II</td>
<td>A delightful and tuneful piece with a flowing melody.</td>
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<td>The Souvenir</td>
<td>Webb, P. B.</td>
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<td>The Souvenir</td>
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<td>The Souvenir</td>
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<tr>
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<td>The Souvenir</td>
<td>Behr, F. P.</td>
<td>Grade II</td>
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<td>The Souvenir</td>
<td>Webb, P. B.</td>
<td>Grade II</td>
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</tr>
<tr>
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<td>The Souvenir</td>
<td>Behr, F. P.</td>
<td>Grade II</td>
<td>A delightful and tuneful piece with a flowing melody.</td>
</tr>
<tr>
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<td>The Souvenir</td>
<td>Webb, P. B.</td>
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<tr>
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<td>The Souvenir</td>
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<tr>
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<td>The Souvenir</td>
<td>Webb, P. B.</td>
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<td>The Souvenir</td>
<td>Webb, P. B.</td>
<td>Grade II</td>
<td>A charming and tuneful piece with a flowing melody.</td>
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<tr>
<td>1300</td>
<td>The Souvenir</td>
<td>Behr, F. P.</td>
<td>Grade II</td>
<td>A delightful and tuneful piece with a flowing melody.</td>
</tr>
</tbody>
</table>
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