

HOLIDAY NUMBER

# THE ETUDE

WITH  
SUPPLEMENT

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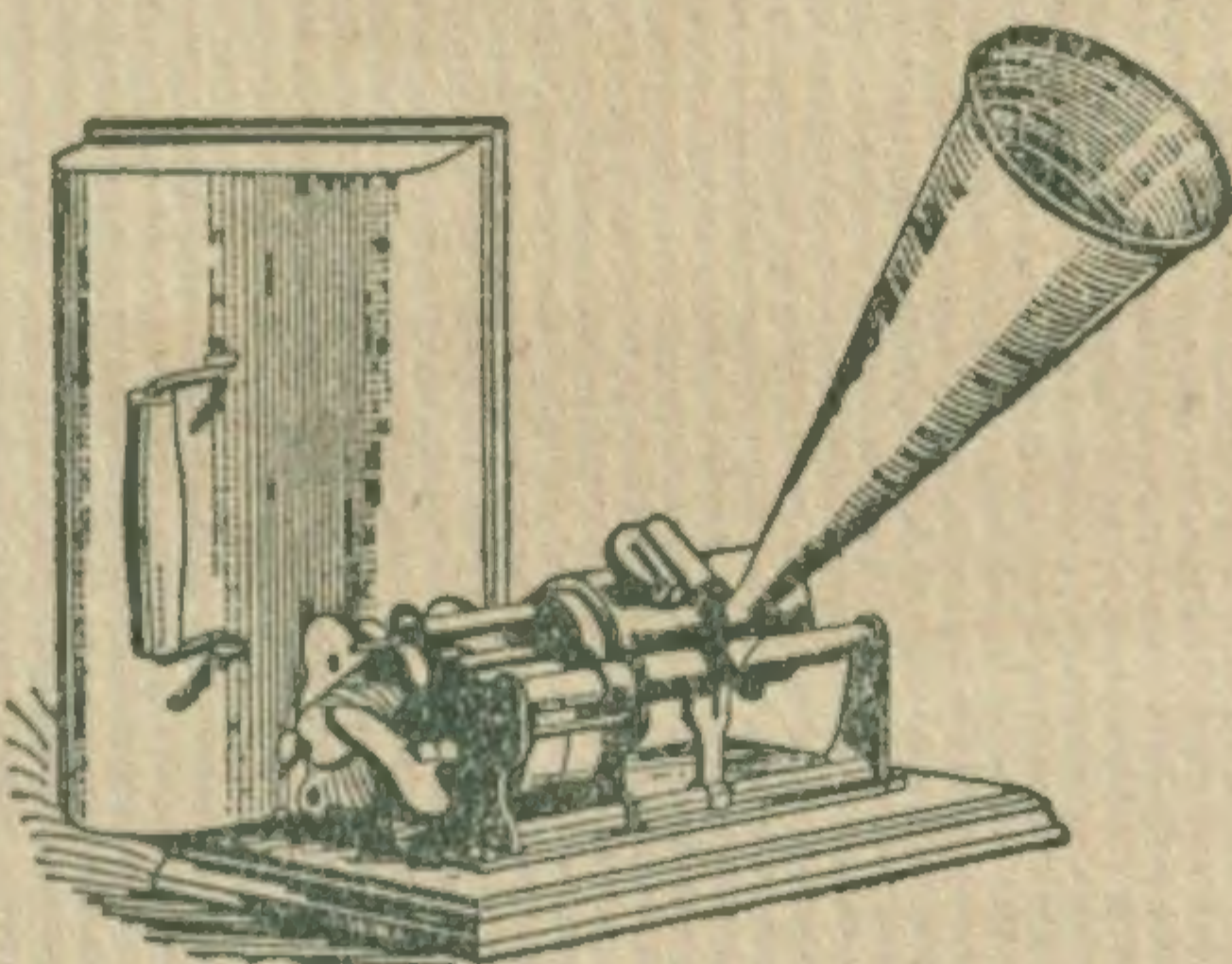
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# THE ETUDE

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NO. 12

## THE ETUDE.

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We call attention to the announcement of our Prize Essay Competition. Great and gratifying interest has always been displayed in these contests. It has not always been the older, experienced writers who have been the fortunate prize winners. We urge all ambitious, progressive teachers and students to stir up their latent powers of English composition and send us their work.

It is no light task to examine a large number of manuscripts, and contributors can greatly lighten the work if they will send in the essays typewritten. If this is not feasible, send a legibly written manuscript. No competitor can afford to risk a low rating because of careless spelling or illegible writing. In another part of this issue will be found the details of the Prize Competition.

\* \* \* \*

THERE is an untilled field of great value to music teachers that needs better cultivation. It is the getting of pupils interested in musical literature—not only the reading of musical magazines, but getting the more advanced pupils to read a course of musical history and biography. To those who are less earnest there are many fine and helpful as well as delightful books of general musical interest. And better than no musical reading are the musical novels—"Alcestis," "Charles Auchester" are delightful, and so are several other musical stories.

\* \* \* \*

WHY not call a meeting of all of the music teachers in your town and organize for mutual benefit? Learn to know one another. Hear the best pupils of each teacher perform. Play and sing among yourselves. Give four- and eight-hand readings of the great symphonies, overtures, and concertos. Discuss current musical events. Plan ways to improve musical taste in your own town. Get up recitals and concerts by the greatest artists, all working together. Learn to see what is good in one another, and to overlook faults. Music teachers suffer from the lack of organization and of working together.

\* \* \* \*

In the teacher's work there is nothing that demands more experience and judgment than the selection of pieces for pupils. As Mr. Edward Baxter Perry says:

"Why this particular piece any more than a thousand others?" Some of the guiding considerations are: the pupil's individuality as to taste, technic, and musical peculiarities. The home influences must also be taken into account, for if the appreciation of music is on a low plane there, it is not well to give the pupil pieces that are too far above home appreciation, for parents have a moral right to enjoy the playing of their children. On the other hand, it is poor pedagogics to give pieces that are too far below the taste and understanding of the pupil. But there is much music that will meet the demands of a growing taste in the pupil and yet be acceptable to an uncultivated listener. Of course the teacher has to give careful consideration to the pupil's needs in the line of a logical development as a student. Young teachers need to give their best endeavors to this supremely important point in their work, for not only does the best advancement of the pupil demand this, but a reputation for successful teaching depends upon this to a great degree.

\* \* \* \*

AMATEURS need to know their possibilities in musical performance, and especially to know their limitations. It is the general fault of this class of music-lovers that they attempt music beyond their ability to perform well. Then, too, as they have no professional reputation at stake, they frequently perform in public without sufficient preparation. This is not giving due reverence to the composer, and is hardly just to the audience. But, perhaps, the worst sin of the amateur is that he "plays" at playing the church organ on Sunday, taking the position from a good professional because he underbid him. The professional lives by and through his music, while the amateur lives by activities outside of music. Church music committees are not altogether without blame in this. It is an evil that needs correcting, for the professional has given years of preparation for organ playing as an important part of his life-work; it is an essential part of his opportunity to get an honest living, and for an amateur to underbid him and take the position is unjust.

\* \* \* \*

AT a recent meeting of the Church Congress of the Methodist Episcopal Church, in Pittsburg, Rev. H. D. Atchison, D.D., of Illinois, made some timely remarks on music of a certain character. We can not but commend his statements, although we do not mean to decry what is popularly known as "Moody and Sankey" music. It has often occurred to us to make an attempt to analyze this music, and to seek the factors upon which is founded the acknowledged strong effect these tunes have exerted upon the general church-going public, particularly of certain denominations. The study would certainly be an interesting one, and undoubtedly profitable as well. But to give Dr. Atchison's remarks. In effect he said:

"It is a pity that the cycle of popular sacred song of the early Methodist Church has been so grossly caricatured. Every one knows that the style of music tolerated by the average revival and camp-meeting, Sunday-school and Epworth League convention is unworthy the history and genius of Methodism. Because of the vast market offered to musical trash, mercenary and ignorant writers have exploited the field to death, and Methodists have many musical sins to atone for. They should have an authoritative musical censorship."

It is true that much meaningless, even bad, music has been forced on the religious public by greedy and incompetent composers (?); but the people who accept and

sing this apology for music must be elevated, not in the church circle so much as in the home circle. We urge upon every ETUDE reader the duty of performing some missionary work in this direction.

\* \* \* \*

CANDIDATES for the profession of music teaching need to be certain of one great essential. This is preparation for really first-class teaching. There is another point, which is this: best paying positions, in the long run, are in our smaller cities—places with from 10,000 to 50,000 inhabitants. To succeed in such a place, however, the teacher must be an expert in more than one branch. He should be an organist and a good choir leader as well as a good pianist. These smaller towns demand that their leading teachers be fine performers. If not an organist, he should be able to do good work on the violin, and capable of drilling an amateur orchestra aside from being a fine pianist, or he should be capable of doing good work in voice culture. In any case, he must be well up in musical theory, and enthusiastic enough about it to lead his best pupils into its study with earnestness of purpose.

All this presupposes a most thoroughly prepared and educated musician. The next twenty-five years will demand better preparation for successful music teaching in this country than has yet been demanded in the best European musical centers. Therefore, prepare to lead in the best new ideas, and not to follow in the "has been" ideas and ways of teaching. Furthermore, let it be a fixed policy in your art life that you advance yearly by much study and by careful and accurate looking into the best new ideas in music teaching. Never rest satisfied, but have an open mind for something better. And if you are thoroughly and solidly prepared, you have the scientific knowledge necessary for judging of the value of new ideas. Your growing experience will discover needs that you and other teachers will endeavor to give to the world through music journals and published methods. These ideas must be studied, or the teacher is soon left behind in the fast advancing musical demands of the times. In no possible way can money be made to give greater returns than to go on two or three years further with your musical education, so that you can be a leader in the music teaching profession instead of one of the rank and file.

\* \* \* \*

THE cry to give the American composer a chance is heard periodically. It may be true that the public like best that music that has a flavor of -ski, -off, -ini, -ade, etc., but it is difficult for an impartially-minded judge to believe that it is only a predilection for "importations" that causes this state of affairs. But leaving these things aside, in what an attitude these "patriotic" people, these "nationalists" in music, put the American composer! Give him a chance! That is all right. But looking back in the history of composition, is it not apparent to us that the great majority of composers were obliged to fight their way to the front? Trace the course of musical science. Did it not shift from the Netherlands to Italy, then spread to France and Germany, in the latter country to be broadened, deepened, under the transforming touch of the master minds of the great Teutonic spirit? The native-born musician in each case was driven to fight against the same influences that seem adverse to the American composer. And then a nationalized spirit was much more the state



# THE ETUDE

## Woman's Work in Music.

in the earlier days than now. The world is cosmopolitan. We ourselves are composite. Where is our national genius?

The American possesses within him the stuff to go ahead when his equipment equals that which the composers of other nations enjoy. He need ask no pity, no charity, no favor from the public. His pride should teach him to do his best, to strive unceasingly, and to leave to time, the judge and leveler of all things, his standing among the men of the world.

\* \* \* \* \*

A CORRESPONDENT asks why so much old music and so little new music appears on concert programmes. The answer involves several considerations. First, as a rule, concert programmes are not the same, in theory, as those of the operatic, vaudeville, and music-hall stage, in which "something new" is continually called for and sought with persistent eagerness. The result, as we all know, is that true excellence and real artistic work are sacrificed to the insatiable demand for novelty.

Perhaps the correspondent, unconsciously or otherwise, has not considered that his question conveys the implication that certain compositions are selected because they are old, to the exclusion of the new. This is, of course, not true, else excellence would be conditioned on antiquity, which no sane man will claim.

The fact that these compositions, being old, are still in use, is the best, the only, needful proof that they contain within them qualities which have met public approval and still continue to do so.

The reason that such pieces—if not classic, still accepted—meet the public taste of to-day, is owing to their content. And any piece of modern composition which can show true artistic excellence may live in the coming years.

Yet it is undeniable that the long-continued approval of years gives to certain works a popularity that is not easily to be diverted to newer works. The latter must fight for existence. The works that have come down to us, that we all cherish and revere, that we study and imitate, that we hear and then want to hear again—these works represent the well-known law, "survival of the fittest." By all means let new works appear on the programmes. Let us strive to judge them honestly, and without prejudice one way or the other. This is the weeding-out process that will help to an increase in the rank of the classics.

### PRIZE ESSAY COMPETITION.

THE annual essay competitions which THE ETUDE has conducted for several years past have always excited great interest among our readers and contributors. They have been of value to THE ETUDE in bringing us into relations with new writers, frequently of originality and power. To the competitors we are sure they have been stimulating, in affording that incentive to the very best work that they can do.

We will show our appreciation of the support we have received in former years by increasing the amount of the various prizes. This time we will distribute \$110, according to the following scale:

First prize, . . . . .	\$35
Second prize, . . . . .	30
Third prize, . . . . .	25
Fourth prize, . . . . .	20

No restrictions are made as to subject, except that the essays must be in line with the character of the journal. We can not use historical or biographical matter in this contest.

The competition will close April 1st. The essays will appear in May. The judges will be the corps of editors of this journal. The length of the essay should not exceed 1500 words, and competition is open to all.

A charming Miss once asked me if I knew "Grillen." "Do you know 'Grillen' by Schumann?" "Oh, yes, I know it; but do you know what Grillen (whims) are?" "Grillen—Oh, yes; Grillen are little animals."

Harper's October number printed translations of Mme. Marchesi's "Reminiscences."

\* \* \* \* \*

IN the June number of *La Voix*, Christine Nilsson published some "Notes on Song."

\* \* \* \* \*

MISS BOULAY took one of the two first prizes for counterpoint and fugue at the Paris Conservatoire in July. She is a pupil of Massenet and is blind.

\* \* \* \* \*

IN a communication received from Mrs. Theodore Thomas some pertinent remarks are made concerning Woman and Music. We quote the following:

"I believe that women should have the same educational advantages in music that men have, and that woman's work, when of equal excellence, should receive the same recognition as that of man. But the tendency of the present day to bring forward every woman worker simply because she is a woman, I think does much harm. It merely places a premium on mediocrity, and encourages a host of women who are not fitted either by nature or by education to do any valuable work for art, into striving for a species of cheap notoriety, and crowding aside the really gifted women who are able to achieve valuable results, and who would otherwise invest so-called 'woman's work' with dignity, and, by making it stand for art and not for sex, command for it the world's respect.

"MRS. THEO. THOMAS."

\* \* \* \* \*

A CALIFORNIA girl who has scored a great musical success in Europe and accomplished that which no American girl ever did before is Miss Leonora Jackson. She won the prize known as the "Mendelssohn Stipendium."

Miss Leonora Jackson is a violinist, the daughter of Charles P. Jackson. She was a protégée of Mrs. Grover Cleveland, and was sent to Berlin by her in order to study the violin under Joachim.

This is the first occasion upon which the prize, amounting to 1500 marks, has been captured by an American.

\* \* \* \* \*

THE women in Danbury, Conn., are a good example of what women can do in music. Of the six principal churches, the music in all but one is conducted by women, and the organists in four of them are also women.

In the city there is a woman's musical club, which consists of about 75 members. Since its inauguration four years ago by Western impulse it has developed greatly, and has influenced very materially the musical atmosphere of this place, which has about 20,000 inhabitants.

The club has study meetings, alternating with recitals illustrating the subject studied. One year they considered music from what might be called a bird's-eye view, taking, for only one meeting each, Harmony; Musical Form; The Piano: Its Mechanism, Makers, Composers, and Teachers; The Voice: Singers, and Methods of Teaching; The Opera; and The Oratorio.

The next year, nationalities in music, except the German—leaving the most important for a more thorough study.

In connection with the club is a chorus, which has won many compliments for its work.

There is a school of music and a college of music (incorporated), with departments of piano, voice, harmony, analysis, elocution, guitar, mandolin, violin, sight-singing choruses, and musical clubs. Each is managed by a woman; the majority of the faculty also are women.

MRS. F. S. WARDWELL.

\* \* \* \* \*

### OLD FOGIES' QUARTET.

A UNIQUE piano quartet is "The Old Fogies' Quartet," of Englewood, N. J. It was formed more than seven years ago by one of its members, Mrs. Julia J. Duncan. Realizing the tendency of women approaching middle life to drop musical interests and practice, Mrs. Duncan hit upon the quartet as a means for the prevention of such deterioration.

Glasses, made necessary by reason of years, were an indispensable condition of membership. One lady, although eligible as to age, had not yet felt the need of glasses; but as she wore a glass eye, it was considered an equivalent.

This original quartet, through the years that have elapsed, has continued faithful to its weekly practice and other obligations.

Meanwhile the idea had taken root in other parts of the town, resulting in three more piano quartets, and still another was formed in Mt. Holly, N. J., by a member of one of the Englewood quartets who had removed to that place.

Noteworthy results of the formation of these quartets have been not only dissemination of music culture in their own community, but substantial aid to the cause of music in one of its largest centers—New York City. Last year, through the patronage and influence of the "Englewood Piano Club," as the quartet may now be considered, Mrs. Duncan, the president, passed in to the New York Philharmonic Society \$485, and to one of the opera companies about the same amount. This year the Philharmonic has received from the same source \$527.

Philharmonic programmes are regularly studied in advance. Outsiders are permitted to share in this study as audience, and many gladly avail themselves of the privilege of thus familiarizing themselves with the programmes prior to the concerts.

It is highly probable that the inquiries and research of this club had something to do with the establishing of musical circulating libraries by leading music firms of New York City. During its existence the club has studied the works of all the masters and much modern music.

In only the original quartet is age an essential to membership. The younger generation were not disposed to let the "Old Fogies" have the benefits of ensemble practice and associated work all to themselves.

The original quartet, however, should be widely emulated, particularly by matrons and all women in middle life, as these have not the many other incentives to musical interest and practice that exist for their younger sisters.

A. MARIE MERRICK.

\* \* \* \* \*

A PROMINENT educator, one who has had many students under him, both men and women, says that his experience has shown him that women, as a rule, make better harmony students than men; they are more faithful and accurate in the observance of rules. When they take up counterpoint and the higher studies that demand judgment and discrimination, he thinks they fall back, and still more so in the study of form and practice of composition.

He does not say that this is due to incapacity, only the statement is made, and it remains for the women students of the art to take up the gage, flung down as it were, and by concentrated effort and firm endeavor disprove the statement.

\* \* \* \* \*

MRS. THEODORE SUTRO, President of the National Federation of Women's Musical Clubs, presided at a meeting held at her residence, 320 West One Hundred and Second Street, on Saturday afternoon, November 20th. The object of the meeting was to decide on the place and time for the annual convention. It was determined to hold the convention in Chicago in the second week of January, that point being looked on as the most central.

It is expected that about 300 clubs will join the Federation at its convention, as 230 clubs have already signified their intention of becoming members. Mrs. Sutro spoke on "Women's Compositions" before a meeting of the Women's Club of Brooklyn in the Young Women's Christian Association Building, lately. The subject was illustrated by Mme. Renard.

\* \* \* \* \*

### "WOMAN IN MUSIC."

CORA STANTON BROWN.

MUSIC clubs have come into existence for the same reason that other culture-clubs are organized, and the worth of such work is incalculable. The results are felt not only in the musical culture of the women them-



# QUESTIONS AND ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

G. B. M.—Your daughter need not break down when playing before others if she will always play with her mind entirely taken up with her work. She should be giving out phrases, working crescendos up to the climax and diminuendos after it, giving due weight and force to each, trying to make the melody sing out above the accompaniment, and thinking which touch to use for the desired effect in each passage—so filling her mind.

R. J. D.—The difference between "playing by ear" and playing from memory is broad. "Playing by ear" is trying to pick out what has been heard, while playing from memory is playing a piece that has been carefully studied until its notes, technic, and musical content can be given out without looking at the notes. "Playing by ear" is detrimental because it limits the pupil to what he happens to have heard, and also because it is always very inaccurate and seldom complete in harmonies. Memorizing is of great value in developing musical talent, as well as for the convenience of always being able to play when called upon.

B. M. F.—No. If you are the daughter of a rich man, do not teach music for tuition fees. You will deprive some needy teacher of bread. But you should teach such pupils as have talent and not money; teach them for nothing. Use your musical gifts and skill so that it will help those who can not help themselves.

Y. J. S.—Do not make the mistake of placing an amateur on a programme with professional musicians of the same class. For instance, if you have secured a fine and well-known soprano, but must have amateur talent to fill out your programme, do it with a bass or tenor singer, or perhaps a violinist, or a male, female, or mixed quartet, or perhaps a duet with contralto and tenor, etc.

R. U. D.—Both draw on and close off organ stops only on accented parts of a measure or at rests. Never cut a note, by changing stops while it is sounding, but do it at the short instant you are moving from one note to the next.

S. H. T.—The best form of scale for teaching a beginner, from the technical and rhythmic standpoint, is to take the D-flat scale and play it one key further than an octave. This demands the alternation of the third and fourth fingers and the passing of the thumb after these same fingers. Then, too, these nine notes allow the accent to come out on the end notes, and this is valuable, for it gives the great help that there is in rhythmic feeling when the pupil is playing one, two, or four, or even eight notes to a count. See Mason's "Touch and Technic," volume II, for the notation of this idea.

F. G. R.—Your pupils will find less trouble in learning the 15 changes of the Mason's diminished arpeggio if you will break it up into six groups. First, the forms in which one note at a time is depressed; second, in which one note at a time is elevated; then two notes at a time are depressed, then two are elevated, and then three are depressed, and lastly three are elevated. Some successful teachers teach these groups by beginning with the original and ending with it; that is, with C, E-flat, G-flat, A, and C. This makes five times around for the first four groups and three times around for groups five and six. This gives fine opportunities for an extended variety of accenting.

F. K. A.—Your pupil will read more accurately and more rapidly if you will give her thorough drill in Landon's "Writing Book." According to your letter, she does not know note and rest-values, and has an imperfect idea of measure-lengths and of the reasons for counting and calculating time.

N. B. A.—Good pedal studies are at your hand in hymn tunes. The tune known as "Seymour," by Weber, is as good for this as if it were made purposely for a pedal study. First of all, get your pupil to sit away from the instrument and practice striking down in her lap with both hands as if taking a chord, making the toe of the right foot rise simultaneously with the down stroke of the hands, and when the hands lift, putting the toe down. This means that good pedaling demands that the pedal shall be pressed *after* the chord is struck, not *before*, and simultaneously with the chord stroke. Pupils need to know and feel that the pedal demands as delicate skill in its management as do the keys. Read the little work on the pedal, by Schmidt.

C. G. S.—Your pupil, you say, "plays by ear, gropes about, feeling for the right keys instead of reading and thinking for them." First of all, to break up this bad habit you must get the pupil to desire to do it. Such a pupil might as well be blind, so far as reading music is concerned, and they are always dependent on hearing some one play a piece before they can do it. They are poor imitators instead of good readers. Their indolent way of feeling for the right note indicates a superficial quality of brains; at least, an inexcusable laziness. This habit holds them back from advancement, shuts them out of all that is grandest and best in music, and causes them to make a caricature and a miserable failure of all that they

attempt to play. They have no moral right to pervert the compositions of good writers by their carelessness, and to waste their God-given talents by such shameful indolence.

T. U. L.—Yes, by all means, hear as many vocalists and violinists as you can, as a help to better phrasing and expression in piano playing. There is often more to be learned from a good vocalist or violinist by the piano student than there is in hearing a fine pianist, for the first-mentioned artists give out phrases as a musical thought, while pianists so often fall in this vital point.

SISTER M. M.—1. The only compound interval that, for figuring purposes, is treated as a simple interval is the ninth, which is compounded of the eighth and second.

2. Three major thirds added together produce an octave. Thus: C, E, G-sharp or A-flat, C.

3. The seventh in the dominant seventh chord may rise in the following cases: (a) When the melody ascends from the third to the fifth of the scale, the bass at the same time ascending from the first

E—F—G  
to the third, thus: C B C  
G G G  
E—D—E

(b) When the root—as bass—falls to the third of the tonic, thus: B C  
F—G  
D C  
G—E

(c) When the seventh is doubled by parts moving diatonically in opposite directions, thus: E F—G  
C D—E  
G G G  
F—E

4. All fourths are inversions of fifths. If dissonant in one form they are in the other also, according to the law that the inversion of augmented intervals produces diminished, and all augmented and diminished intervals are dissonant.

5. There may occasionally be met examples of the use of the smaller denominations of notes as time units, but they are rare and quite unnecessary. One of Mendelssohn's "Songs Without Words," No. 8, is in  $\frac{3}{8}$  time;  $\frac{3}{8}$  would have answered just as well.

S. L.—Such a pupil as you suggest, if persistently stubborn in the desire to drop scales and studies and to confine her attention to pieces, is not a desirable one. The trouble may arise from previous irregular and careless teaching, not directed with a clear understanding of the child-nature. The ideal relation between teacher and pupil is that the latter shall accept, unquestioningly, the duty that the former lays upon her.

Have you tried a little circumlocution? There are many pieces that embody such technical demands as one meets with in avowed exercises. The different books of Mathews' "Standard Graded Course," and the pieces recommended to accompany each grade, will help you very much. Then, too, a few thoughts on musical construction may help the pupil. All melody is built upon the scale, and each phrase is only a portion of the scale or a diatonic passage broken by skips. Show the vital, inherent connection of technical work with pieces, and that time and labor are saved by dividing the work. Treat the difficulty as a hard problem to be solved. With success comes a glow of enthusiasm and a feeling of readiness for a new difficulty. Our dullest pupils help us most, except as they destroy patience.

S. A. W.—When you say "the requisites of the postlude after church service," you are somewhat tautological, since a *postlude* is a composition intended to be played at the close of the service.

The general character should be cheerful, vigorous, even lively in style, but not making use of anything approaching dance rhythms. It is often cast in the form of a march, such as is suitable to a procession. The usual time of the latter is marked two beats to a measure. Some organists use a prelude and fugue, if the characters seem suitable. If the organist be able to improvise acceptably, the postlude may be founded on the hymn tune last used.

It need not be used on every occasion, although organists usually "play the people out of church." There is no special style of music to be used during the lifting of collections. The desire and taste of the congregation is a safe guide to one who is their servant. Generally the character may be cheerful, or it may be of the solo character. If you play both opening voluntary and postlude, why not use vocal music—an anthem, solo, duet, or trio?

E. L. R.—The genius of the piano and of the reed organ are so diverse, the one from the other, that it is hard to see how any book can overcome the difficulty of practice on the organ and lessons on the piano. It is certainly a very undesirable method of attempting to obtain command of instrumental playing. Can you not arrange, in some way, for the pupil to get practice on a piano,—even your own, if it is not in constant use,—at a low rent per hour? This would be worth more than the practice on the reed organ, since the two touches are so different. Of course, the pupil's parents should provide a piano for their child. No satisfactory progress can be expected from the use of a substitute such as the reed organ.

T. S. B.—The compound times,  $\frac{3}{2}$ ,  $\frac{3}{4}$ ,  $\frac{3}{8}$ , differ from simple triple— $\frac{3}{4}$ ,  $\frac{3}{8}$ —as follows: in  $\frac{3}{2}$  there is but one accent, thus: 1, 2, 3; in  $\frac{3}{4}$  there are two accents, the first of which is stronger than the second, thus: 1, 2, 3, 4, 5, 6; in  $\frac{3}{8}$  three accents—the first is the strongest, the last the weakest, thus: 1, 2, 3, 4, 5, 6, 7, 8, 9; in  $\frac{3}{8}$  time the first is the strongest, the third next; the second and fourth are weak, the fourth the weakest, thus: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. From this it will be seen that the compound times offer a much wider variety of rhythms than the simple triple from which they are compounded. In  $\frac{3}{2}$  another variety of rhythm may be obtained by making the third accent stronger than the second, thus: 1, 2, 3, 4, 5, 6, 7, 8, 9.

selves, but in the support, direct and indirect, of the professional musicians, the development of public taste, and the improvement of music teaching, because parents and mothers, at least—know better what to demand.

It is not many hundred years since men began to write what we moderns call music, and for centuries after they began to feel their way along the path a few men have made so brilliant by flashes of creative genius, women were denied more than the merest rudiments of education. It is hardly a hundred years since higher education began to be offered to women, and thirty years ago it was difficult for women to obtain what was urged upon their brothers.

There have been instances in the past of woman's creative power in the realm of music, but they are few. Now that the mass of women is being better educated these instances are increasing in number, until to-day it is not uncommon to give whole programmes of women's compositions.

There seems to be a tendency in some minds to make a great deal of the fact that a piece of music is written by a woman. It must be because the novelty has not worn off. Or is it possible that it is a remnant of the old chivalry—"womanship" of the middle ages?

Our brothers, God bless them! are sometimes prone to make much of us still because we are women, despite the "new woman" hue and cry.

In some quarters there is a bitterness in the comment on Woman (with a capital) in music, and scathing criticism of the "pretty" and "tuneful things" which she is trying to call music. One feels tempted to ask if the critic is afraid of being overtaken and beaten in the race for fame.

What we really want, and will eventually have, is unprejudiced, and therefore fair, treatment. There are many men who write poor and fairly good music—a few who write masterpieces. So there are many women who do poor and fair work in literature, and a few who write masterpieces. It is not so much a question of sex, except for those who wish to speculate; it is a question of achievement. The women who are able to transmute fancy and imagination into music will do it, and will do it better as they have more experience. The ability of women to interpret music is no longer questioned.

There is a great movement in education quite outside of schools, in which women are active, and in which music study is taking its place with other means of culture. To this work, if to any, might be given the appellation, "Woman in Music," for perhaps this embodies the quality which the world has called womanly,—that of inspiring and nurturing, which has been the mark of woman's work on all lines in the past. But woman's field of activity has broadened with civilization, and any good work she shows she can do is "woman's work."

To me there is nothing so foolish as this antagonism of sex. Male and female are simply the currents from opposite poles of the same dynamo; instead of pitting them against each other, let them be gathered up and sent along over the wire together—there will be more light.

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THERE is one field of musical work that women ought to do, and do well as experience and the resultant confidence is gained, and that is, the organization and training of small vocal clubs, made up entirely of women. There is so much beautiful music that can be rendered only by women's voices, and the charm of artistic rendering is so delightful, that the labor involved will be amply repaid.

A teacher of singing can easily form the nucleus of such a club from her own pupils, and, by good musical work, coupled with tact, she should make herself a factor in the social and artistic life of her community.

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MR. JOHN TOWERS has lately issued a small pamphlet on "Woman in Music." It is a vindication of woman's character as a creative musician, a defense of her position as a factor in musical art, and a prediction as to the sphere in which she will take her stand. It also contains a list of nearly 1000 names of women musicians, and a mention of their specialty. Send to office of THE ETUDE for copy. Price 25 cents.



# MUSICAL ITEMS

CHAMINADE played in public last month in London.

CLARENCE EDDY will make a European tour this year.

THE Czar will knight Eduard and Jean de Reszke, the well-known singers.

JOSEF HOFMANN will be substituted for Rosenthal in most of the engagements made for the latter.

GUILMANT plays both violin and violoncello. He is a great admirer of Shakespeare, and frequently quotes him.

SOUSA has signed an important contract to give a series of concerts in England toward the end of next April.

THE fine musical library of the well-known writer, Richard Pohl, will be added to the municipal library of Baden-Baden.

MR. EUGEN D'ALBERT has completed arrangements to visit America, where he will open an extended tour in New York, November 15, 1898.

A SUITE by MacDowell, the famous American composer, will be performed at the next Trenkler orchestra concert in the Gewerbehause, Dresden.

SIR ARTHUR SULLIVAN having said that he would be pleased to take up new work, received, in three days, 280 librettos for operas and operettas.

MR. SEPTIMUS WINNER, the composer of the popular song, "Listen to the Mocking Bird" (written in 1855), celebrated his golden wedding November 25th.

THE reports which have reached us from various sources concerning the illness of Moritz Rosenthal, the great piano virtuoso, seem to have been grossly exaggerated.

JEAN GERARDY and his 'cello have arrived in New York, the former considerably older than when he appeared here in 1894, and the latter worth \$10,000, so it is said.

NOTWITHSTANDING the many brilliant offers made to her, Mme. Marchesi has decided not to make her proposed American tour, but to remain in Paris and continue her classes.

A MUSICIAN in Budapest has perfected the ancient Hungarian wind instrument, the tarogato,—of sweet, melancholy, appealing tone,—so that it can be used in modern orchestras.

MELBA is back again in the United States. She has completely recovered in health, and her voice is again in splendid condition. She will sing with the Damrosch-Ellis Opera Company.

SEGUY, a well-known French singer and teacher, claims that acoustics, medicine, language, philosophy, and psychology are necessary in the teaching of singing. He himself is a skilled electrician.

THE question of high and low pitch is again the subject of acrimonious discussion in England. A leading tenor of the Carl Rosa Opera Company resigned his place rather than use the high pitch.

THE Guildhall School of Music in London has nearly 4000 pupils and 140 teachers. It is the largest school of music in the world. It is said that the great majority of these students are amateurs, and expect to remain as such.

JOSEF HOFMANN's contract calls for 30 concerts, the management having the privilege of extending it for 20 more. Since his first appearance in America as a child prodigy, Hofmann has studied with Rubinstein and Moszkowski.

THREE distinguished musicians have just reached this country. They are Ysaye, the violinist; Pol Plançon, the basso; and Pugno, the famous French pianist. They will give concert tours in the United States during the coming season.

IN the current number of the *Century Magazine* is presented a monograph on Mozart by Edward Grieg, which will be eagerly read by all lovers of either the living or the dead composer. Grieg says, "To speak of Mozart is like speaking of a god."

THE harmonium is receiving attention from several leading musicians and organists, both in France and Germany. It is pronounced very useful in ensemble with voice, piano, and violin, as well as for solo. Guilmant and Clarence Eddy use it.

ALEXANDRE GUILMANT, the great organist of La Trinité in Paris, will arrive early in December. As he has expressed his intention of never again visiting America, the only opportunity of hearing him will be during the next few months.

It is announced that the Berlin Philharmonic Orchestra, under Nikisch, will make a concert tour of the United States next spring. The reputation of Nikisch has greatly increased since his return to Germany, and this venture should prove a great success. The American season will begin late in April.

ERNST KRAUS, of the Berlin opera, has closed a ten-year contract by which he will receive \$12,000 a year and a yearly leave of absence for four months. He made his first appearance in the United States at Philadelphia, December 14, 1896, as "Lohengrin."

MME. MARCELLA SEMBRICH is giving a series of concerts in this country this season. This is her first visit to the United States for fourteen years. The critics say that she still retains her former powers of brilliant vocalization and perfection in coloratura singing.

MR. W. H. HADOW, author of "Studies in Modern Music" and several other important contributions to musical literature, has written an essay on Haydn (considered as a Croatian not a German composer). It will contain several pages of Croatian popular tunes compared with passages from Haydn's works.

WE are sorry to note that the officers of the Pennsylvania State Music Teachers' Association have issued a circular to members in which they suggest that the annual meeting, which was to have been held at Williamsport, be postponed for one year. The cause assigned is business depression, which has kept members from renewing their connection with the Association.

THE celebrated writer about music, Sir George Grove, lives in an old wooden house near the Sydenham Crystal Palace—a building formerly occupied by Charles James Fox. For thirty-six years has Grove occupied this place, doing his literary work in a study looking out upon a shady lawn and pleasant garden. In his library is the autograph manuscript of Schubert's Symphony in E.

ARRANGEMENTS are now complete for the series of 18 concerts by the Theodore Thomas Orchestra, to be given in the principal Eastern cities during the month of March. Of these New York gets six. Among the solo artists engaged are Mme. Nordica, Ysaye, Hofmann, and Plançon. The first concert of the New York series will be given at the Metropolitan Opera House, March 1st.

THE next meeting of the Ohio Music Teachers' Association will take place in Delaware, Ohio, during the holidays. An elaborate programme, both musical and literary, has been prepared. An admirable stroke of enterprise is the securing of the Cincinnati Symphony Orchestra, under Frank van der Stucken, for a concert. In connection with this there will be an illustrated lecture on the orchestra and an analysis of the programme by Mr. Johann Beck, of Cleveland. The indications are that the meeting will be the largest in the history of the Association.

# New Publications

POLYHYMNIA: A Collection of Quartets and Choruses for Male Voices. Compiled and arranged by JOHN W. TUFTS. SILVER, BURDETT & Co., New York, Boston, and Chicago.

Teachers, educators, and directors have long felt the need of a collection of part-songs especially adapted to male voices for boys' grammar and high schools, male quartets, glee clubs, etc. Realizing this fact, Mr. Tufts has compiled a book which is peculiarly fitted to supply this long-felt want. The music is that of the best composers, and is fitted to words which are refined and noble in sentiment, and never approach the cheap or silly. This utter absence of sickly sentimentality and cheap buffoonery, so often found in such works, is a marked and commendable feature of this collection.

The book is divided into five parts. Part I contains easy part-songs and choruses in progressive order; Part II is more difficult and miscellaneous in character; Part III is devoted to occasional songs; Part IV to national, and Part V to sacred music.

The melodic principle in writing has been largely employed, so that chromatic difficulties may be reached in the simplest manner, without detracting from rich, harmonic effects. More than this, each selection is carefully adapted by an experienced hand to the range of male voices. The book has 242 pages, and is tastefully bound in cloth.

MARCHESI AND MUSIC: Passages from the Life of a Famous Singing Teacher. By MATILDA MARCHESI. With an Introduction by MASSENET. Price \$2.50. HARPER BROS.

In reviewing a book which is autobiographical, one finds it difficult to escape from the influence of the motive which prompted such a work. This is especially true of the book just issued by Harper Bros., "Marchesi and Music." Inasmuch as it alludes to the student days of many of Marchesi's distinguished pupils, it is an interesting work; but it is so palpably impossible to separate the interesting incidents in the student lives of the artists from the egotism of the teacher that uninvited doubts constantly obtrude themselves, and the reader is constrained to wish that the work had come from another and disinterested pen. Students of singing and those interested in phases of the art peculiar to the environment of such a woman as Madam Marchesi, who are sufficiently broad to withstand the blandishments which are so characteristic of the work, will find much to admire and much that is entertaining. In the hands of the immature and impressionable student its tendency might be to create a false impression at a moment when such an impression would be the least desirable. The book appears interestingly illustrated and in attractive form, and will unquestionably be read by many votaries of the vocal art.

We can not forbear to add here that the musical profession is greatly indebted to Harper Bros. for the many valuable and expensive works they have brought out, interesting to the profession.

VERDI: MAN AND MUSICIAN. His Biography, with Especial Reference to His English Experiences. By Fredrick J. Crowest. New York, Charles Scribner's Sons. \$2.50.

The work is an attempt to tell, in a popular key, the story of Verdi's remarkable career. As indicated by the title, the work is meant to touch upon the English side of the *Maestro's* career—a most interesting phase, by the way. An account of the various operas as well as an analysis appears in the work, and the whole contents are such as to make a contribution to critical and biographical literature at once interesting and valuable. Full-page portraits and engravings and complete index.



# THOUGHTS SUGGESTIONS ADVICE

Practical Points by Eminent Teachers

## KNOW YOUR PIECE!

PERLEE V. JERVIS.

THE best cure for nervousness in playing before others is to know your piece. One does not really know his piece till he can write it down on paper without any aid from the piano. Very few players know a piece in this way, and the reason they do not is that they practice a composition till it is memorized, instead of memorizing it before it is practiced. The memory developed by practicing a piece till it can be played without the notes is what might be called a finger memory, or mental automatism, and is not always reliable. If you doubt this, try to write out a piece so learned, and you will probably see how little of it you really know. All pieces should be memorized first and practiced afterward. To do this, take a measure or a phrase of the right hand, fix the mind intently upon it, and memorize it as you would a passage from a book; it may be helpful to name the notes aloud. After the passage is memorized, think it through slowly a number of times, making a mental picture of the notes as they appear on the printed page, and also as they appear under the fingers on the keyboard. When one phrase is memorized, learn another in the same way, then think the entire passage through from the beginning. Keep on joining one phrase to another till you have memorized a period and can think it through clearly and connectedly. Now sit down to the piano, or, better still, the clavier, and play the period through slowly a number of times; then gradually increase the speed till the tempo of the piece is reached. Memorize and practice the piece through in this way, hands separately; then return to the beginning and memorize and practice it hands together. When you have once learned a piece in this way you are absolutely sure of it, and the feeling of certainty that comes from this study will do more to eliminate nervousness from the performance than any other remedy that I know of, particularly if, before playing the piece, you will sit down and think it through slowly from beginning to end.

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## A MUSICAL MEMORY.

LOUIS C. ELSON.

VERY few musicians appreciate the complex action of the brain when a musical work is played from memory. Scarcely any two pianists, for example, memorize in quite the same manner. There is one mode of memorization in which the pianist recalls the harmonies of the work and the logical sequence of its ideas. This may be called the musician's mode, and is the least likely to fade from the mind. The whole construction of the work, melody, form, etc., are impressed upon the brain. A second manner is for the brain to recall the appearance of the pages from which the composition was studied. This is "eye-memory," for the visual cells of the brain are here brought into action. One of the most prominent lady pianists of America once told me that when she performed in public she seemed to see the printed pages before her eyes, a species of mental vision that kept her perfect even in great concertos and long piano programmes.

A third adjunct of musical memory has its origin in the inferior part of the brain,—the motor cells,—and might be called "finger-memory." In employing this the pianist recalls the progressions of the fingers independently of the sounds produced. He remembers how the hand was placed, the width of the span, the distance of the skips, the position of the fingers. More than one pianist, in a case where his memory is hazy, lets his fingers work on automatically, and generally comes out all right. But

all three of the above modes are unconsciously combined in most cases of playing from memory, and it will be seen from this brief analysis that performing a programme of piano music from memory gives more exercise to the human brain than almost any other species of mnemonic effort.

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## MENTAL BLINDNESS.

MADAM A. PUPIN.

It is very annoying, to a good teacher, to have a pupil who sees nothing on the printed page but the notes. There are many careless pupils who ignore *staccato* and *legato* marks, accents, rests, dynamic signs, and even the fingering—who continually play wrong fingering and actually insist that they did not see the figures printed over the notes. It is true one sees only that to which the attention is directed, therefore this mental blindness must be the result of carelessness on the part of the pupil's first teachers, who did not direct his attention to the contents of the measure.

Teachers should make their young pupils repeat a short passage—one, two, or four measures—as many times as there are points to be observed: first, to get the notes right; second, for the time; next, for the rests; again, for the *staccato*; then, for the accents, dynamic signs, etc. At the end of these repetitions the teacher may play the passage, saying, "This is the way it sounds when all these things are observed."

If the mind's eye were trained, there would be less mental blindness. It is only a careless habit to be oblivious of all signs but the notes; every student should try to cultivate the habits that mark the intelligent player.

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## ECONOMY OF PRACTICE TIME.

S. N. PENFIELD.

ATTENTION was called last month in this column to the injustice done to music teachers and scholars by the excessive and exclusive demands of the day schools upon the after-school hours. Until public sentiment is sufficiently aroused to effect a remedy, we must make the best of a bad situation. Suppose, then, the frequent case of a scholar with only from half an hour to one and a half hours for practice. How can this best be utilized? No universal rule is possible, but the following hints are offered. In case of a little child in its first practice year, take a daily music lesson, or at least have always sitting by a governess or member of the family who knows enough music to guide the practice. This oversight is useful in the further progress of the child, for it must not be overlooked that children are, and must be, children, and uneasy when their only spare time from school-work is demanded for the piano.

At every stage of progress throw overboard, relentlessly, all exercises and études the direct effect of which in advancing the pupil is not clearly evident. Keep in mind always the two objects—the technical training of muscles and fingers and the training of the ear or actual making of music. Neither can be overlooked. For the purely technical work, one-third of the time, well utilized, may suffice. Thanks to the practice clavier and other such factitious aids, as also a more generally understood system of training at the piano, less time in this dry process is now required than formerly, yet children will shirk it unless closely watched. In the higher grades it is better, in case of very limited practice, to abandon, to some extent, the study of études. Find one or two studies into which are condensed a deal of genuine training,—such as the first of the Cramer études,—and play one of these the first thing daily; once slowly, with the freest possible movement of fingers, then at a pretty high

speed. Then take for exercise practice of the day the scales, major and minor, with arpeggios, major, minor, dominant seventh and diminished seventh, of one key only, and each day a different key, thus making the rounds once in two weeks.

All this can be put into ten or fifteen minutes a day. As time may allow, practice a little of other exercises. Then spend the balance of the time in well-selected pieces, and you will find much accomplished in a little time.

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## PLEASURES AND PAINS FOUND IN MUSIC TEACHING,

CARL W. GRIMM.

ON this subject a good-sized book could be written. All about the undaunted enthusiasm moving an instructor's heart, all about the numberless discouragements thrown in his path, often wounding him so severely that he thinks of giving up in despair. How delightful to listen all day long to the melodies of great masters, but how painful to hear them miserably played, played on a poor instrument, or both! What joy to have a pupil who does conscientiously and thoroughly what he is told, but what a sting to the teacher's heart to have a pupil who not only does not learn his lesson, but also continually complains of everything the teacher does! No respect, only unkindness in such a pupil's soul. What comfort to find parents who anxiously watch that their children practice faithfully, but how exasperating to have to deal with those who never concern themselves about anything, but blame the teacher when the pupils don't do their duty because their parents are themselves negligent. What satisfaction to have pupils who are capable of entering into the intellectual side of music, who find enjoyment in analyzing, and can admire also the constructive power of a composer. In short, to have pupils to whom music means something for the heart and head, and is not a mere jingling of pleasing sounds! Whether the pleasures or the pains are the predominating impressions upon a teacher will depend, after all, upon his personal disposition. An idealist and optimist will delight in the bright side of music life and pay little heed to the aggravating moments; a realist and pessimist will dwell upon the dark sides of the musical profession, and consequently always be sour and an unpleasant associate for everybody. Let us not lose heart when we have to endure painful occurrences. The sun does not always shine, and neither is the noble calling of a music teacher all pleasure.

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## WITH THE TIDE.

THOMAS TAPPER.

MANY music teachers complain of the work their pupils are obliged to do in the public schools; work which absorbs time and attention to such an extent that the music lesson suffers, or is omitted now and then, or, finally, is abandoned altogether.

It has been pointed out frequently that we succeed better by dealing with men, events, and circumstances as we find them, rather than by avoiding them because they are not idealistic. If teachers of music wish to make the most of their pupils as students and as employers of time, they can do no better than to undertake the fullest investigation of everything those pupils perform in their school activity. As a result of this a teacher better commands study time, appoints with greater understanding the amount of work to be performed from week to week, and, above all, begins to learn about peculiarities, habits, methods, and the like. All this results because the teacher is observing the child in the process of its full mental activity. Hence:

1. Be interested in what the child has to do.
2. Make the opportunity to see him at his task.
3. Appoint his lessons in music in a spirit not antagonistic to all else the child must do.
4. The music lesson—one among many he is obliged to learn in the week—will fare better if it is made to fit in harmoniously with the rest.
5. This can be done without an excessive amount of trouble; and even if it required an excessive amount of trouble, no teacher should refuse to take it upon herself as a duty.



## HOW TO LEARN TO PLAY BY HEART.

ROBERT GOLDBECK.

SAFETY of memory is something which the concert player or any one having occasion to play by heart must acquire. Custom demands the playing of recital programmes or any single number without the musical print. We have two memories—one is mechanical in its nature, the other is the memory of knowledge. The fingers get easily into the habit of playing what they have often repeated, but they may just as easily be thrown off their accustomed track. Nervousness does it. An inadvertent change of fingering; the striking of an octave in the bass instead of a single note, or any hapless occurrence; a noise, talking nearby—any of these things, or many others, may do it. The luckless player has broken down because of the treachery, or at least unreliability, of the mechanical memory. Actual knowledge of the piece, of every part, every note of it, carefully gone over again and again, is a safeguard against the failings of finger-memory. To obtain this actual knowledge and fasten it in the mind is often very difficult, especially in the case of some particularly complicated fugue by Bach. In a sonata of Beethoven or in the work of almost any other composer we can distinctly trace the musical meaning of each part; its reason for existence, its evolution of harmony. In Bach, no amount of theoretic knowledge can be of much assistance to you, for in the fugues of this grim old master there are rarely any harmonies in the modern sense: they are merely incidental. There is nothing for it but hard work. Play each hand alone a good deal and trace the movements of each separate voice until you get at the inner sense of the woven fabric. A perfect knowledge once acquired, give full sway to your mechanical memory and you will be perfectly safe.

## HOW TO MAKE A LIVING.

BY EMIL LIEBLING.

## I.

"How to make a living?" A fruitful theme to discuss and a large contract to fill. There are many ways of attempting it. The train robber, the bunco steerer, the gambler—they are all only trying to make their living. To do so in our musical profession, while less exciting and requiring a different line of preparatory training, nevertheless involves much detail and constitutes quite a complex problem.

It used to be so easy to teach music. Take it twenty years ago or more: the day of specialties and specialists had not yet dawned; there were quite a number of people who were considered eligible in good society who had had neither an attack of appendicitis nor of piano playing in their family; ice-cream was still eaten with a spoon and not a fork, and the world was young; Grobe, Sidney Smith, and Wyman flourished; publishers were making fortunes out of poor and cheap reprints of useless studies; Bach was hardly heard of; parents were not exacting, pupils were still less so; a girl who played a set of variations or Wallace's "Polka de Concert" fairly well was looked upon as a wonder; audiences were not critical, and everybody was so very grateful for so very little advancement. If one only followed the universal request to "play us your favorite," vociferous applause was sure to follow.

Alas! how vastly different now. Children prate wisely about tonality, form, and interpretation. Callow youths engage in tasks far beyond their mentality, and metaphysics, theosophy, and other occult sciences are called into requisition ostensibly to teach music.

Recognizing the fact that THE ETUDE has been very helpful in putting facts of importance before the younger teacher on a proper basis, it will be a pleasure to cooperate by making some practical suggestions, which have applied in my own case and may prove equally useful to others.

There is plenty of room at the top; still more at the bottom. It is simply a choice of location, which every one must select in the theater of life, so often a circus or hippodrome. It will probably devolve upon one's self to

find the proper place and station; and, once fixed, it is a difficult matter to change it. There is everything in making a correct start. First impressions rule, and are hardly ever eliminated. If you make your entrée in a community by giving a recital, be sure of giving as good a performance as you are capable of, for no apologies will be accepted, no allowances made, and you can not tell your audience that you have a better performance up your sleeve.

Of course, the executant artist has the advantage over the teacher who does not practice as he preaches, and will always be the leader in every community. People will readily assume, whether justly or not, that a brilliant player is a capable teacher, whereas in the other case it takes time to produce results and thus gain a loyal constituency. It is the first pupil who is the most difficult to secure. Afterward it is plain sailing enough. The newcomer finds all doors closed; everybody has a teacher and seems well enough satisfied. The outlook is questionable, but closer investigation shows that changes are constantly occurring, and with the exercise of enterprise, push, and tact a start is finally made. Newspaper advertising and the printing of circulars are not of much use. It is better to endeavor to enlarge one's circle of acquaintances, and utilize them to advantage. Let everybody know that you are in town and ready to do business; that you have goods to sell, and good goods at that; look up every possible chance; run down every rumor of a prospective pupil; show that you have come to stay and not as an experiment; identify yourself with your surroundings, and sooner or later something is bound to turn up; keep a stiff upper lip if it is slow and uphill work, and present a bold and hopeful front. Your own personality and appearance will have much to do with your ultimate success. Put everything squarely on a business basis; do not compete in price but in the character of your work, and have it understood that you have nothing to give away free gratis.

Do not proclaim that you are the first and only one who is going to do good work. You may have found out some very valuable features of teaching, but then there is nothing to prevent others from making the same discoveries, and it is a dangerous mistake to underrate competition. You will not make your living out of the musical profession, but their respect, esteem, and approbation will go far to fix your position in your abiding place. A business man may send out two traveling men with the same lot of samples through the same territory: one sells \$10,000 worth of goods, and the other only one-tenth of the amount. It is the same in our profession, and the teacher who can not market his wares speedily will have to take the consequences; and after securing a start, constant effort must be used not only to maintain what has been acquired so laboriously, but to reach out all the time for new business. You must so teach now that you may have pupils twenty years hence, and not be laid away and shelved as a barnacle and hanger-on. Get your results now, and do not work on the tontine plan; waste no time on preliminaries; and make your pupil feel from the beginning that tangible work is being accomplished.

Encourage hopefulness and a cheerful spirit. The student gladly receives your criticism, and is equally entitled to commendation if the task is accomplished satisfactorily. Some people realize every morning that they are "one day nearer the grave," instead of assuming that they have one more day to live. The point of view has everything to do with your work. Do not air your grievances and fancied wrongs. They interest no one but yourself, and simply bore your friends. Avoid too intimate an acquaintance with pupils or their families.

Do not affect the look and make-up of the proverbial man of genius. Only the distinguished foreigner, at this late day, affects a big fur coat and unkempt hair to advantage. Be neat and presentable always, but do not look and smell, always, as if you had just left the barber shop. Many a teacher has lost pupils through trifling untidy personal habits. A bad breath may be of more consequence, almost, than to be in bad odor. If you are fond of smoking, do so after your lesson hours; and it is not quite *en règle* to have your finger nails in mourning; nor is a habitual diet of onions and similar luxurious condiments to be strictly commended. Some

pupils are even so foolish as to object to the odor of a clove, and prefer a bated to a baited breath. A music teacher must pay strict attention to proper appearances, and should be well dressed, even if he has to spend the last cent of money which his friends possess. Better be a good musician than to look like one.

The good teacher is usually the product of a very gradual process of evolution. Teaching has to be learned, and only one's own experiences are likely to prove of value. Many distinct qualities are necessary; sympathy with the work, earnestness of purpose, a feeling of responsibility, knowledge of human nature, tact—in short, a very composite set of requirements; and yet new types come up continually, requiring individual treatment.

The pupil gets her cue from the teacher. If he is dilatory and shiftless, the reaction will speedily follow in the careless and unsatisfactory work done; but if the student feels and knows that in order to gain the teacher's approbation a certain task will have to be performed properly, and that otherwise her lesson will not be accepted, she will speedily change her tactics. Explain the proper province of the lesson, which is to correct, suggest, and stimulate only. When the lesson degenerates into a practice hour it is a waste of time and money.

Teach one thing at a time. If a pupil receives only one valuable hint at each lesson and works that out, definite work will be accomplished. It is not sufficient to simply advise more practice. After pointing out the shortcomings and giving the why and wherefore of your objections, you must also suggest the proper remedy. A pupil should first be made to read the notes of a lesson, then study the time; follow with the marks of expression and phrasing; afterward the correct use of the pedal; and, finally, a discussion of the interpretation.

The teacher must have certain artistic convictions, and preserve his own ideal, but he need not carry it on his sleeve. He must keep up his own private work and studies, otherwise he will soon join the large army of the have-beens.

Watch the signs of the times and the everlasting change in the currents of thought, musical and otherwise. Unless you can constantly adjust yourself to varying conditions you will soon be out of kilter and considered behind the age. It is an eternal struggle; but, after all, true merit and honest work have always found proper recognition so far, and will in the future.

Make it easy for the beginner, but difficult for the advanced pupil, who should, after proper preparation, be made to work out her own salvation; and if a girl who has absolved her algebra in the public schools tells you that she does not understand the common time of a piece, just let her reduce the matter to simple fractions, and force her to apply that most uncommon article, a little common sense. Do not permit parents to burden you with complaints regarding the insufficient practice of younger children at home. It is their business to look after it and not yours, and if it is anybody's privilege to raise that objection it is yours. Welcome the coming, but speed the parting pupil. If you notice any sign of disaffection, get rid of her before she discontinues, for stop she will. Collect your bills promptly, and insist on giving all lessons within the specified term. Outside of protracted illness there is no plausible excuse for missing a lesson, and the loss, if any, should be borne by the student and not by the teacher. On the other hand, the teacher must be equally prompt in meeting his engagements, otherwise he has not a leg to stand on, and must take the consequences of his own lax and faulty methods.

Above all, be fair, square, and honest. Do not encourage extravagant hopes which can never be realized, and develop every individual case according to her own ability, for you will be tied down by the limitations of each separate personality. Help each applicant to accomplish her own particular aim and purpose, and sell to each customer the exact goods which she desires to buy.

(To be continued.)

—The ignorant man is the one who ignores laws; but, as the laws keep on in their eternal force, they are continually defeating his best efforts, and he wonders why he fails.



## AN APOLOGY FOR THE PIANO.

BY HENRY T. FINCK.

PROFESSIONAL musicians have an inveterate habit of decrying the pianoforte as being inferior not only to the human voice, but to the violin and other orchestral instruments. In this allegation there is some truth and a great deal of error. True it is that on the piano you can not begin a tone softly, swell it without a break to fortissimo, and again decrease it to pianissimo, as you can on a violin. But that is the only serious disadvantage under which the pianoforte labors, and even that can be largely overcome, where chords are concerned, by a skilful use of the sustaining pedal, and in single notes by the "caressing" stroke which Rubinstein sometimes used. The notion that the piano is a comparatively toneless and soulless instrument obviously takes us back to the time when its tone really was short and snappy; but the best American pianos made to-day have a sustaining power which astonishes me every time I test it. I remember, too, reading a few years ago that a Berlin musician had invented an electric apparatus by means of which the tones of a pianoforte could be sustained and swelled *ad libitum*. As I have heard nothing more about it, perhaps it was a failure; but I am sure that if Edison or Tesla were to give a week's thought and experiment to the matter, such an electric tone-controller could be easily devised.

Even without this improvement the piano is, in my opinion, by far the most interesting and enchanting of all instruments, including the vocal cords. There are, indeed, human voices that are incomparable as regards luscious tone quality; but these voices are as rare as genius. The average musical voice, amateur or professional, is vastly inferior in sensuous beauty to the tones of a Steinway. It was Richard Wagner, the magician of tone-color, who lamented the fact that other departments of practical music were, in their march toward perfection, so far behind the modern pianoforte. The poets go into raptures over the sweet song of the nightingale, but no nightingale sings as lusciously as Paderewski does on his piano. If any one says that the tones of an old Italian violin, in the hands of Joachim or Ysaye, are richer and more fascinating, I respect his opinion but do not agree with it. The pure sensuous beauty of a piano's tone has given me the esthetic thrill that creeps down the backbone and to the finger tips much oftener than any other instrument, or any voice.

So much for the two points—crescendo and tone-color—in regard to which the piano's superiority may be questioned. In all other respects its supremacy is altogether beyond dispute. The singer and the violinist are dependent for their harmonies on the accompanying piano; they have only melody, whereas the pianist can play his own harmonies. This means a great deal, when you bear in mind that in modern music harmony is even more important than melody, and a player who has not the harmony as well as the melody of a piece under his personal control labors under a tremendous disadvantage. Moreover, you tire much sooner of a solo violin, even with accompaniment, than you do of a piano. The pianist can, all alone, familiarize himself with all the good music ever written, whereas the violinist, unaided, can play only the melody. An orchestra can, of course, perform wonders that are beyond a pianist's power; but I am here comparing individual instruments only, and in pitting the piano against the violin I have chosen what is universally conceded to be the finest of all orchestral instruments.

We read of Frederick the Great amusing himself by the hour playing his flute, but when we study the lives of the great composers we find that their musical recreation consisted almost entirely of playing the piano. To it they could confide their joys and sorrows as to no other instrument. Is not improvisation the greatest of all pleasures to a creative musician? and can you improvise on any other instrument than the piano (or the organ, which is built on the same harmonic principle)? Even the orchestral composers are seldom able to dispense with a piano. Although Wagner was not an accomplished pianist and could not play his own scores satisfactorily, he made much use of the piano, especially in

his early period, for improvising, finding ideas, and getting them into shape. Schumann quite properly deprecated the habit of composing at the piano, yet Chopin usually composed that way, and Chopin is unrivaled. Schumann's letters and the writings of George Sand give us many interesting glimpses into the happiness which Schumann and Chopin derived from their pianos. They did not look down on them as unsatisfactory instruments, though the pianos they played were in every way vastly inferior to those we now have. Beethoven was so attached to his piano that he continued to use it even after he had become deaf. In Russell's "Travels in Germany" occurs this curious passage regarding him:

"When he places himself at the piano he is evidently utterly unconscious of the existence of anybody or anything except himself and his instrument; remembering how deaf he is, it seems impossible that he can hear all he plays. He will, therefore, often play without producing a sound. He only hears with spiritual ears; his eyes, and the almost imperceptible movement of his fingers, indicate that he is inwardly following his music in all its developments: the instrument is as dumb as its player is deaf."

Evidence as to the value of the pianoforte is most convincing when it comes from men who wrote little or nothing for it. Such men are Robert Franz and Richard Wagner. The greatest of song composers since Schubert, Robert Franz, said one day to his friend, Dr. Waldmann:

"We hear and read so often about the imperfections of the pianoforte's tones, and not long ago Gumprecht declared that the piano paints everything gray. These persons forget that Beethoven and Bach and Schubert and Schumann have practically given us the best of their genius in their compositions for the piano—a fact which alone ought to convince them that this instrument can not be so defective as they say. The piano has its own peculiar character, by which it differs from all other instruments."

It is interesting to note the change of mind in Richard Wagner's attitude toward the piano. In his autobiographic sketch he says, in regard to his early opera, "The Flying Dutchman": "In order to compose it, I needed a piano, for after a nine months' interruption in my musical productiveness I had to begin by getting back into a musical atmosphere. So I rented a piano, and after it had arrived I suffered tortures from the fear that I should discover that I was no longer a musician." At a later period, when he was at work on "Die Walküre," he still seems to have made use of a piano, but as he could not afford to buy a good one he implored Liszt to beg Madame Erard to send him one: "Tell her that you visit me three times every year, and *must*, therefore, absolutely have something better than my crippled instrument. . . . Make her believe it is a point of honor that an Erard should stand in my house. . . . I *must* have an Erard!" When I wrote my Wagner biography I said that history did not record whether Mme. Erard complied with his wishes. Since that time Hans von Bülow's letters have appeared, and in one of these we read that the good widow did make Wagner a present of a superb grand.

Some years later, when he composed "Die Meistersinger," he no longer seems to have made use of a piano, but to have composed altogether in his mind. We know this on the authority of Hans Richter, who declared, in an article which he wrote some years ago for the *Guide Musical*, that during the thirteen months when he lived in Wagner's house at Tribschen (Lucerne) his room was right under Wagner's music room, and that in all this time, though the "Meister" was hard at work on that opera, he never heard him touch the piano once.

But what I wish to emphasize particularly is that, whereas in one of his early essays Wagner speaks rather contemptuously of the piano as a "toneless" instrument, and accuses it of "giving only a sketch of music," in one of his later essays, in which he describes his plan for an ideal music school in Munich, he modulates into quite a different key. The principal object of a music school, he thinks, should be the education of the taste. This can not be achieved by means of lectures, but only by practical acquaintance with good music; and this, he continues, is most easily and conveniently acquired

by means of the piano, which enables a single player not only to familiarize himself with the most complicated scores, but to communicate his intentions distinctly to others.

"On no single instrument," he continues, "can the ideas embodied in modern music be more distinctly brought out than by means of the ingenious mechanism of the piano; and for our music it is therefore in reality the leading instrument, having also become so partly through the circumstance that our greatest masters wrote a large proportion of their most beautiful and important works specially for the piano. Thus, in indicating the summits of German music, we place Beethoven's sonatas right alongside of his symphonies; and from an academic point of view, nothing can be more conducive to the cultivation of a correct taste in the interpretation of music than first learning how to play a pianoforte sonata, and then transferring our capacity thus acquired to the correct performance of a symphony. For these reasons extra care must be given in our enlarged conservatory to correct instruction on the piano."

A bit of pathos may conclude this sketch. A Vienna paper, not long ago, printed the reminiscences of an acquaintance of Franz Schubert, in which a peculiarly touching reference is made to that immortal's poverty. Schubert could not afford to buy, or even rent, a decent piano, but a friend of his had a good one, and Schubert used to come every day and play on it by the hour. The friend enjoyed it, but he was a student and it interfered with his work, so he finally had to make a special arrangement, telling Schubert that when the window curtain was down the piano was locked, but when the curtain was up he might come and play to his heart's content. Neighbors used to watch him as he came down the street, and declared that it was touching to see the look of disappointment that came into his face when he saw the curtain was down.

The poor fellow! What heavenly joy the possession of a modern American grand would have been to him! And yet, notwithstanding the keen delight all the great composers have taken in their instruments, many musicians have the impudence and stupidity to declare that the piano is an inferior instrument. They fancy that by doing so they prove their superior taste, but what they really prove is their lack of taste.

## A REMEDY SUGGESTED.

THE overcrowding of the musical profession's ranks has been discussed considerably here of late. The following remedy suggested by *The Keynote* seems very much to the point:

"There does not seem to be any remedy for the deplorable overcrowding of the music profession unless a check can be placed upon the number of those going in for music at the very outset. That is to say, if teachers and heads of musical institutions could only be prevailed upon to honestly tell an intending student that he had no natural attitude for music, that he had no future in his voice, no 'racing capacity' (the phrase is von Bülow's) in his fingers, the output of 'half-baked' musicians would be very considerably reduced, and the profession, as a direct result, would suffer less from overpressure within its ranks. But this is too much to expect. No prospective student was ever yet such a dullard that some teacher would not undertake his musical 'training,' and our musical schools and colleges are, as a rule, limited in nothing but the material capacities of their room space. But the remedy is surely in the direction we have indicated."

—Virtue exaggerated becomes a vice! Rubato, like every other musical effect, however beautiful and impressive in itself, will, by immoderate or too frequent use, neutralize itself, fall short, or fail of its intention. The esthetic line is so very finely drawn, let us remain on the safe side. One step too far, and what would have been passionate will be ridiculous; a little too much, and what would be artistic will be merely artificial.

—Music, the daughter rather than the imitator of Nature, impelling us to pious thought by its solemn, mysterious accents, appeals directly to our feelings, and is mistress of our deepest emotions.—Weber.



## SONG WRITERS OF THE DAY.

BY FARLEY NEWMAN.

## FRANCESCO PAOLO TOSTI

is by no means the least fortunate of the many sons of the sunny south who have been successful in converting the note of Italia's classic lyre into coin of the realm. Signor Tosti was born at Ortona-sul-Mare, in the Abruzzi, on the ninth of April, 1846. His parents sent him, when twelve years of age, to the Royal College of San Pietro a Majello, at Naples, where his masters were Signor Pinto for violin, and Signori Conti and the erstwhile celebrated Mercadante for composition. It was Mercadante who, observing the youth's uncommon application and talents, appointed him a *maestrino*, or pupil teacher, at the college. The distinction was, however, somewhat of a nominal one, considering that the salary attached to this quasi-public office was the magnificent sum of 60 francs per month! Tosti remained in Naples until the year 1869, when, suffering from the depressing consequences of overwork (or, it may be, excess of salary), he repaired to his native town of Ortona, in hope of regaining strength. But here, unfortunately, the vocalists' bugbear, bronchitis, fastened its venomous fangs upon his depleted frame, so that it was only after a period of seven months that he was sufficiently recovered to journey to Rome and resume work again. Tosti, anxious to turn to advantage some portion of his time during the weary hours of convalescence, bestowed especial care upon the composition of a few songs, among them being the since celebrated "Non M'ama Piu;" but, as usually happens when a composer of real ability pours out his soul and his energies upon a work, the publishers looked askance at these exceptional efforts of Tosti's genius, and, for a considerable period, declined, politely but firmly, to affix the hall-mark of their names upon poor Tosti's base metal, as they deemed it to be. However, unprejudiced, unbiased old Father Time (who, by the way, has a cunning ear for a good thing in music) has, as in so many similar instances, completely reversed the verdict of the canny publishers aforementioned during later years.

A casual introduction to the renowned Sgambati—Italy's most accomplished pianist, a splendid musician, and principal of the Naples Conservatorio—laid, it may almost be said, the foundation-stone of Tosti's subsequent good fortune; for Sgambati, discerning the young musician's exceptional gifts, and having the influence as well as the desire to do him a good turn, organized some concerts on Tosti's behalf in Rome, which were highly successful, the celebrated maestro even going so far as to compose some songs for the particular display of Tosti's



FRANCESCO PAOLO TOSTI.

abilities as a vocalist. The Queen of Italy patronized these concerts, and was so pleased with Tosti's efforts that she appointed him her teacher of singing, other favors soon following, including his appointment as keeper of the musical archives of the Italian court.

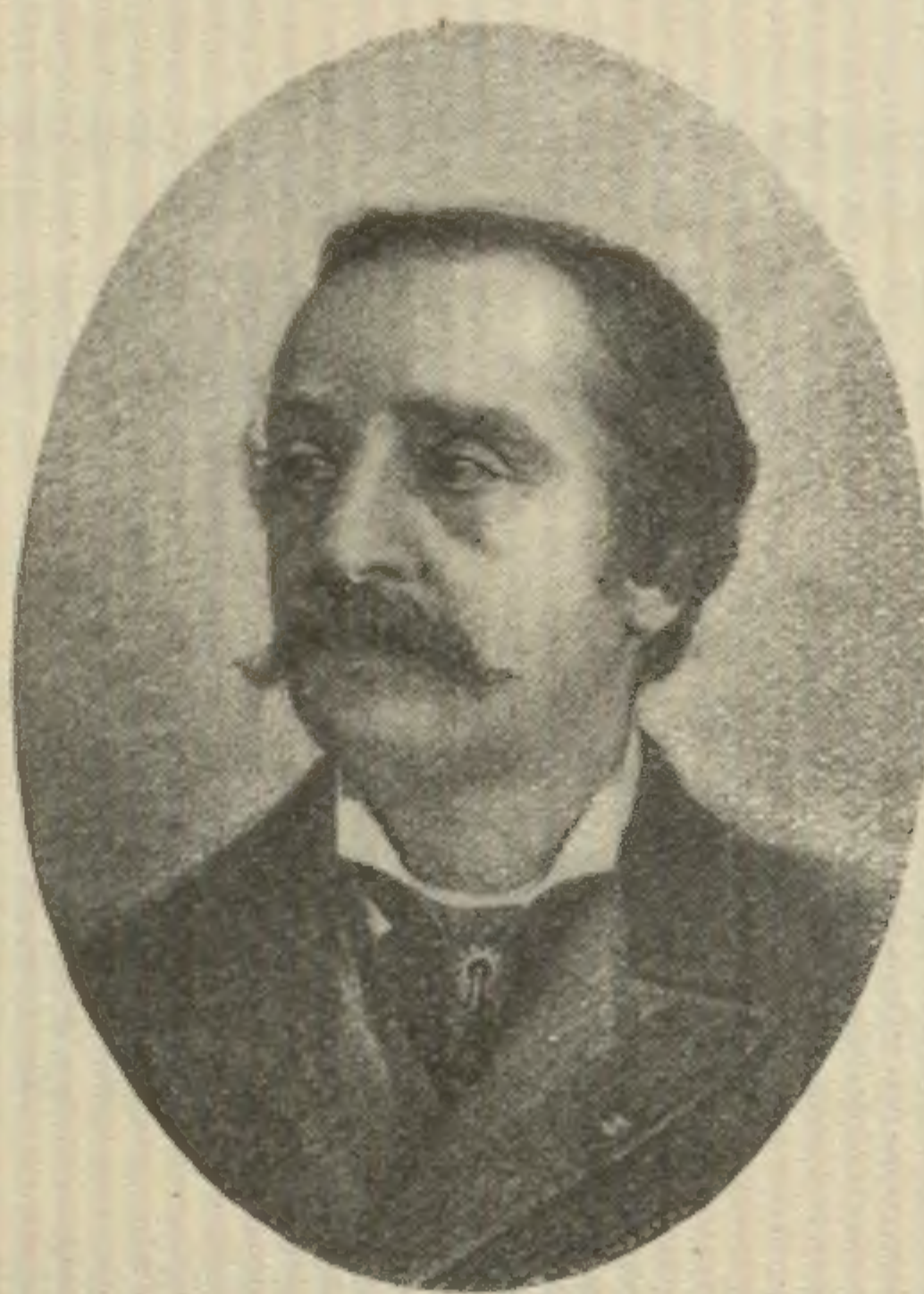
Signor Tosti did not visit London until 1875, but he must have thought it "better late than never," seeing that he received a cordial reception from the best circles, culminating, in 1880, in his appointment as teacher of

singing to the English royal family. The Queen's mother, the late Duchess of Kent, was, even to her latest years, never weary of listening to Tosti's delightful vocalization.

Although Tosti has composed music to Italian, French, and English words, his high reputation as a song writer rests chiefly upon his "English" ballads, which, although they can scarcely be described as "national" in style and character, are such melodious, refined examples of sentimental song-form as to almost merit the phenomenal popularity many of them have enjoyed. Tosti has published about 100 songs and vocal duets.

## CIRO PINSUTI.

Ciro Ercole Pinsuti was born at Sinalunga, May 9, 1829, and gave early indication of remarkable musical gifts, since we find him creating quite a sensation at Rome by his performances as a youthful prodigy. Among the many who were struck by the boy's talent was a Mr. Drummond, a prominent member of Parlia-



CIRO PINSUTI.

ment, who brought Pinsuti to London and gave him "bite and sup" in his own house for some years, this kind-hearted patron placing the lad under Cipriani Potter for composition and Blagrove for violin. Later, Pinsuti entered the Conservatorio at Bologna for further study, becoming also a private pupil of Rossini. It was probably to the influence and tutelage of this most genial of *maestri* that Pinsuti owed much of his suavity and sweetness in melodic writing.

In 1848, Pinsuti, deeming himself fully justified in starting as a "duly qualified practitioner," established himself in London as a teacher. Very soon, however, the great success of his compositions, more especially his songs and concerted vocal music, caused him to devote himself mainly to composition, although he accepted a professorship at the Royal Academy of Music, and was in great request for private lessons.

Having, in 1885, amassed a comfortable fortune, he decided to spend his remaining years, which, unfortunately, were to be but few, in his native city, Sinalunga. Subsequently, however, he removed to Florence, where he expired suddenly on the eleventh of March, 1888, from an attack of cerebral apoplexy—almost in harness, as it were, for he was seated at his piano when the attack seized him.

The popularity of many of Pinsuti's songs and vocal works was and is prodigious, and he possessed in a unique degree the happy knack of pleasing both the cultured musician and the uninformed lover of melody. He was particularly conscientious and careful in his method of composition, insisting upon letting some time elapse between the completion of a work and its publication; arguing, as he did, very justly, that the composer's perceptiveness is blunted to the true merits or shortcomings of a work by the time he has finished it, from his having gone over it so many times and allowed it to possess his thoughts so exclusively.

Pinsuti composed two operas (produced in Bologna and Milan respectively), a "Te Deum" (written for a patriotic occasion), about 45 part songs, and something like 250 songs. He was also distinguished socially as a "Knight of the Crown of Italy."

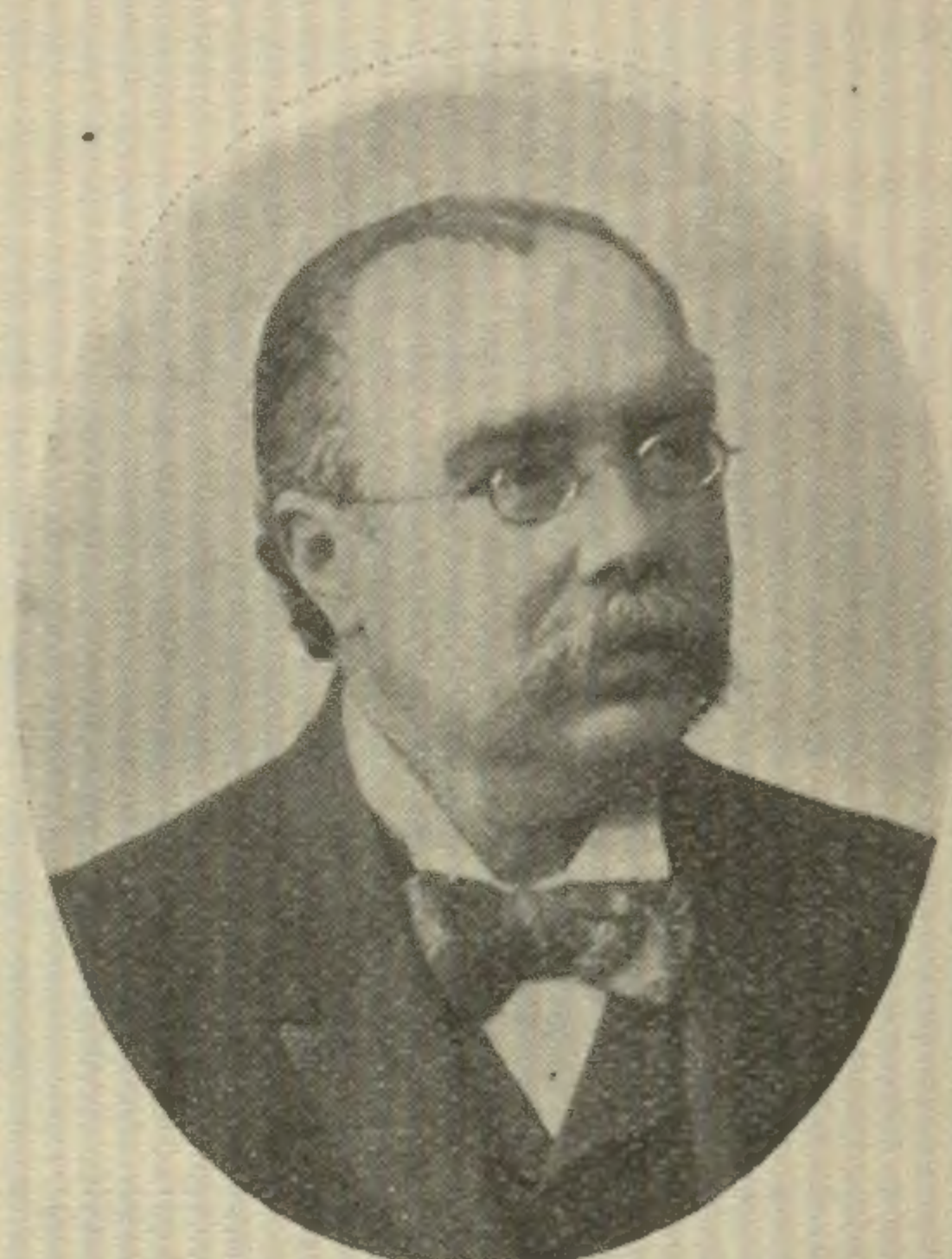
## BERTHOLD TOURS

was certainly one of the most admirable and gifted "middle-class" musicians of the century. A Hollander by birth (he first saw the light at Rotterdam, December 17, 1838), he became an Englishman by adoption and naturalization, his patient, painstaking, and valuable services to his beloved art dating from his migration to "the smoky little village on the banks of Father Thames" in the year 1861.

Berthold Tours, as with so many distinguished musicians, came of an illustrious musical stock, his father (himself the successor of a long line of clever musicians) having been organist of St. Lawrence's church, Rotterdam. After studying under his father and Verhulst, he was sent to the Conservatories of Brussels and Leipzig respectively, although there is no evidence of his having displayed any noticeable signs of genius during his early years. He was always a patient, plodding student and worker, exemplifying in his particular bent some of the most salient and admirable characteristics of the people of his Fatherland. After leaving Holland, Tours spent two years in Russia in the service of the music-loving Prince Galitzin, after which he decided to try his fortunes in London, forming the common-sense resolve to become a musical "Jack-of-all-trades," as fortune might decide for him—to play, to teach, to conduct, to compose, to write—anything; in brief, to turn an honest musical penny. After playing violin in the band of the Adelphi Theater and at Alfred Mellon's concerts, Tours was fortunate in obtaining an introduction to Sainton, who evinced his interest in the young Dutch musician by getting him a desk in the band of the Royal Italian Opera—a position which soon proved for him quite an "open sesame" to higher and better things, the principal of which was the selection of Tours to become the "understudy" of Barnby in the onerous duties of musical adviser and editor to Messrs. Novello & Company. Tours was eminently well endowed and qualified for this position, which he retained when Barnby was succeeded by Sir John Stainer in 1875. By a kind of "natural selection," or "survival of the fittest," Tours succeeded Stainer as "ruler of the roost" in 1877, a position which he retained until his death, March 11, 1897.

Tours, as an arranger of piano accompaniments from orchestral scores, displayed exceptional judgment and taste, while in his position as adviser and reviser to Novello's, his unassuming temperament and kindness of heart endeared him to many a callow composer, for, in his observations and criticisms, he never failed to temper justice with mercy.

Tours, in addition to editing, arranging, and revising an almost countless number of works for publication, also composed a voluminous collection of songs, an-



BERTHOLD TOURS.

them, hymn tunes, and short instrumental pieces, all of which are characterized by refinement of melody, originality of harmonization, and admirable workmanship generally.

## HENRY PARKER

has labored hard for the large measure of success which has at length crowned his efforts, no inconsiderable portion of his fifty years of life having been given up to hard study and exacting professional work.



Mr. Parker's early musical experiences were as a chorister at the popular London church, All Saints, Margaret Street, after which he studied with once celebrated John Hullah.

Almost immediately after Sullivan had finished his curriculum at Leipsic, Henry Parker entered the famous German music school for three years' study, his masters being Plaidy, Richter, Moscheles, and Hauptmann. Mr. Parker says that when he entered the Conservatorium the professors were laying their wise old heads together and predicting wonderful things for "that young fellow, Arthur Sullivan"—which goes to prove that musical prophets do occasionally hit the nail of truth on the head!

Mr. Parker's main object in journeying to Leipsic was to obtain advanced tuition upon the violin, he, as a good ordinary player, having already occupied a desk in every orchestra of importance in London; but after arrival, and after he had modestly and impartially compared his chances of violin virtuosity with the many exceptionally clever students he found working away indefatigably there, he decided to relinquish the fiddle for composition and pianoforte playing, his success in the latter being so marked that when he at length returned to his natal shores he was offered and he accepted a large number of engagements as pianist at good concerts, including the important post of accompanist at the Boosey Ballad Concerts.

After some years of conducting, composing, and teaching, the large sales attained by one after another of Mr. Parker's songs justified him in devoting the bulk of his time to composition, although he still retains his pro-



HENRY PARKER.

fessorship of singing at the Guild hall School of Music, where his lessons are in great request.

Some of Mr. Parker's vocal works have enjoyed exceptionally large sales; as, for instance, "Close to the Thresh-old," with 140,000 copies, "Jerusalem," 80,000 copies, "At My Window," with a number almost incalculable, etc. Mr. Parker is, moreover, entitled to the distinction of having written the vocal duet which has had, and is still having, the largest sale in the world of any similar composition. This is the charming and perennially popular "In the Dusk of the Twilight." It is worth mentioning, in connection with this, in corroboration of our opening observations on the absolute impossibility of any one being able to predict before publication the success or failure of a vocal work, that the writer had it on the authority of the composer himself, that when the sales of this duet continued to increase, month by month, in an astonishing numerical crescendo, no one was more astonished than Henry Parker himself. (It should be borne in mind that the figures mentioned above do not include the vast numbers of copies of Mr. Parker's songs sold in the United States.)

At the present time Mr. Parker has a two-act opera on "old English" lines, entitled "Kitty," touring in the provinces, and from its warm welcome at the hands of our country neighbors, great expectations are indulged concerning its forthcoming production in London. In view of the composer's great gifts as a melodist and wide experience of operatic music generally (he has "conducted" every serious opera of note

during the past), these rosy anticipations seem well grounded.

Personally, Henry Parker is one of the most genial and unassuming of musicians, brimming over with amusing and interesting anecdotes of celebrated singers and instrumentalists he has known, the moral being occasionally pointed and the tale adorned with sage observations on the musical art and artists of to-day.

## A BIT OF BIOGRAPHY.

BY E. M. S.

SHE was "Boston polished," so they said, and her training previous to the time of polishing had been most excellent. It was the general opinion, and her own as well, that she was an exceptionally good teacher.

But one spring-time she had a revelation; not alone musically, but mentally, morally, spiritually. It was not, however, her foresight that brought about this revelation. She was not willing to see herself in her true light. Certain dear friends, whose love was truest, because it enabled them to see her faults, while others had seen only virtues, showed her, in all kindness, her imperfections and impurities of character.

Prop after prop fell amid anger and rebellion, and bitter hatred for those who were helping her most. It seemed that what should have proven the greatest blessing would be instead the greatest curse, because of her fierce resistance at having her mistakes, failures, and hidden sins brought to light.

When, finally, they were seen and acknowledged, she still clung to the belief that, though in everything else she might be lacking, she was a good teacher. And her friends, in their generosity, with a real desire to give her all the credit due her, acquiesced. They felt that, with the advantages she had enjoyed as student, and the several years' experience as teacher, she was competent in that line, and the pupil was fortunate who could receive instructions from her.

But one wise friend who suffered under her régime as teacher discovered that in this capacity also she was a failure. An utter lack of judgment in assigning lessons, an unreasonable amount of work expected of the pupil, an air of would-be patience and a smile of perfect blandness when all the time angry enough to scold, pound, shake, or pounce on the innocent victim who was doing his very best under such distressing circumstances—such were some of the qualities she possessed.

But most humiliating of all to her was the revelation of the fact that all the musical education she could claim as her own lay in her fingers. Her knowledge of the composers whose works she played was very meager. She had forgotten what little she had ever learned of the history of music. To be able to play a Beethoven sonata and not be able to give the data of that illustrious man's life, displayed a gross ignorance that can not be excused.

She saw how sadly deficient she was in the one thing that was her chief pride—a musical nonentity; an ignorant performer; an inefficient teacher. But it need not continue. With honest aim and exalted purpose she went to work in earnest, not as teacher, but as student; not alone musically, but mentally, morally, spiritually.

The summer following was a busy one. Various duties pressed upon her—duties that had existed in former summers but which she had utterly disregarded. Many a lesson was learned from bee, bird, and flower; from child and sire. Some concert work was done, and received kindly. Fingers grew stronger and more nimble; firmer and truer the touch, because the heart was touched as never before. Grand old Beethoven himself looked down from the wall, with head half turned to catch the sound of some familiar strain—fitting inspiration for this new life of purpose and of power. THE ETUDE was greeted cordially each month, its many helpful articles furnishing inspiration, knowledge, food for thought.

A history of music was brought out from its tomb. Musical notes were read with interest. The foundation was laid at last for a more thorough musical education.

Life has new meaning to her now. With purer

thoughts and truer motives, work goes merrily on. She has learned it is not the polished surface that betokens proficiency, excellence, and true womanhood, but thorough, earnest, conscientious work in school and conservatory and home.

"Build to-day, then, strong and sure,  
With a firm and ample base;  
And ascending and secure  
Shall to-morrow find its place.

"Thus alone can we attain  
To those turrets where the eye  
Sees the world as one vast plain  
And one boundless reach of sky

## SOME ADVICE TO PIANO STUDENTS.

BY A. MARIE MERRICK.

TAKE off your rings, dear girls, and those bangle bracelets on your wrists. Jewelry distracts attention from a pretty hand and arm, and attracts it to the ordinary and ugly ones. This should be the last reason to be given for the request, but as it will probably prove the most effective with the average girl, it is given first.

What you will not so readily receive and appreciate, my dears, is that rings and bracelets prevent free, graceful action of hands and fingers; yet so it is. The involuntary holding of the arm in such position that the bracelets can not slip out of place will cause a stiff condition and awkward action. These will displease the eye, and the tone produced will displease equally the ear, as it can not be other than hard and unmusical.

If the bracelets are tight, the circulation is impeded; and the resistance offered by the golden bonds so prevents sufficient muscular action that only a very limited degree of strength and flexibility can be attained.

All the objections to bracelets apply with equal force to rings. Most of all, the fourth finger, the weakest member employed in piano playing, is the one most handicapped by the latter ornaments. It must bear the burden and resistance of the engagement ring, the wedding ring, and another to keep these on; with perhaps a "lover's knot" and a friendship ring thrown in.

And then, O girls, don't, O don't wear lace ruffles at the wrists, that fall over the hands and flap about in every direction while you play! They cause discomfort to others, if not to you. The flopping lace ruffle is not so pleasing to the artistic eye as the motions of the graceful, well-trained hand that the lace partially conceals, and from which it diverts attention. The lace, too, be it ever so filmy, must make one conscious of its touch and movement, and thereby prevent, to some extent, the abandon only possible when there is not even so slight a restriction to interfere with it.

If lace may prove a hindrance, what shall be said of the shirt-waist cuff, except that it is the most diabolical of all agencies in producing discomfort and ill temper.

The masculine piano student is to be pitied, because custom decrees stiff cuffs as an indispensable adjunct to the attire of a gentleman. He can not even emulate the example of some of the "stars" and leave off his cuffs, as he would be pronounced slovenly, or accused of "putting on airs" should he give his reason.

Truly, we are too often the victims of our clothes. One can almost believe that boys would practice more willingly could they be released from the thralldom of the stiff cuffs that commence for them with the shirt-waist period.

—It will be your lot in life to see uneducated men—more plainly, charlatans and empirics—come, to your city, and, for a while, see them have abundant and apparently great success, greater than older and better teachers. Your first impulse will be to envy them, and conclude that fraud and humbug are more successful than real worth; watch them a while, and some day you will miss them. They have gone to another city to repeat the experiment, and you will not be further troubled with them.



# LETTERS TO TEACHERS

W. S. B. MATHEWS.

E. B. R.—In teaching the piano, is it necessary to use an instruction book? I mean one like Richardson's, or the New England Conservatory Method. Can not one teach the first essential rudiments,—that is, value of notes, rests, etc.,—then begin or go on with exercises? How can one obtain the most thorough and practical knowledge of the major and minor scales and chords, especially the minor scales and chords? Whose are considered the best five-finger exercises—that is, the fewest number of exercises containing all the essential practice in that line? I have a pupil who is just finishing Bertini's 25 studies, introductory to the studies of J. B. Cramer, but I hardly feel satisfied about her or know what course to pursue for the best. She reads the Bertini exercises very well, but does not seem to master and finish them up as she should, which makes me fear they are a little too difficult for her. Now, should I carry her through the 25 Bertini exercises again, and then go on to whatever may follow, or should I put her back a little, into easier exercises, or carry her through some good instruction book, though I do not wish to resort to this last plan, if it can be conscientiously avoided.

What exercises should follow the 25 Bertini introductory to Cramer's studies. It would seem that Cramer's studies naturally should follow, though I myself was put in Czerny's "Velocity." It is somewhat difficult to express exactly, but I am exceedingly anxious, owing to most important reasons, to get minutely marked out a complete education for the piano, beginning with the first lesson or course, and going, step by step, to the end; giving what is essential to a finished performer and teacher, or rather all that is essential but no useless matter. Any aid or information you can render me in obtaining the above will be most sincerely appreciated.

It is not necessary to use an instruction book, but if you do care to use one, and do not wish to take the trouble with the pupil which would be required to teach her according to the system in my "Twenty Lessons to a Beginner" (the trouble in which is amply repaid later on), you will find Mr. Landon's "Foundation Materials" very convenient.

Two of your questions open up such a large field that I do not find it possible to express myself clearly and satisfactorily about them in the space here available. The first of these is in regard to the Bertini and Cramer studies. I advise you by all means to give up using entire books of studies by any writer, except possibly Chopin, and those should be used not consecutively through but in alternation with other things. A large part of the studies written for the piano, and recommended in college catalogues and publishers' lists, are very barren and unproductive material. While the pupil derives a certain amount of experience from studying something carefully, to continue long in a set of studies by one author is very depressing. These so-called studies have the same place in music that a series of elocutionary exercises would have if a book of so-called stories was to be written, each story containing a certain difficult word as often as the author could bring it in. If such a book were written by an ordinary schoolmaster, you can probably imagine about how interesting the stories would be to the children. This is the kind of thing the studies for the piano are, with very few exceptions. Heller and Chopin wrote poetry under the names of studies. The rest of them have the general literary quality of the well-known story of the "thistle sifter," who stuck three thousand thistles through the thick of his thumb: in order to enjoy this story you need to repeat it prestissimo.

Your other question in regard to giving you a complete course for the piano is such an extremely large one that only the most general indications can be given here, and in this answer is contained also, by implication, the answer to your question as to whether you shall follow the Bertini studies by some of those of Czerny, or go direct to Cramer, I advise you to make a course for your pupil something like this: Take the ten "Standard Grades" as a basis; in connection with all the first five grades use the Mason's exercises liberally. In this way the technic will become formed and you will provide yourself with the mechanical side of playing. From

about the middle of the third grade begin to use Book I of my "Phrasing Studies" as what the boys call a "side show" for the formation of refined melody playing and the cultivation of taste. There is no collection of pieces known to me available in this early stage which will produce so much effect upon the pupil's taste and manner of playing as this collection in my Book I. The selections, as you know, are from Heller, Schumann, Mozart, Mendelssohn, etc., and every piece is poetic and interesting. At the end of the first book go on with the second, which will last nearly all the way through the fifth grade. The second book, as you know probably, contains some "Songs Without Words," and a variety of pleasing pieces by Bach, Schumann, and others. The music in these "Phrasing Studies" is so refined and beautiful in its nature that it does not appeal to the average pupil at first sight, and consequently you can rarely give these pieces separately as pieces, because the pupil is in the wrong attitude toward them, and does not find them interesting, but you can give them as studies, and if you persevere and bring the playing up to a musical standard, the pupil will end by liking them all.

All the way from the first grade on give, now and then, a pleasing piece, something that pleases the pupil at first sight. This piece can very often be more difficult than the studies that are being practiced at the time. Do not attempt to force the pupil's taste by dosing her with sonatas and all sorts of proper little meaningless music. Let her have things to play that she likes. If you keep these "Phrasing Studies" going, the taste will surely improve and in the end the good music will wear out the bad. This covers the case up to the end of the fifth grade. Now, in the fifth grade you have a very large world of music open for you,—such pieces as the lighter compositions of Wollenhaupt, Gottschalk and Mason, Leybach, and a large number of French composers of pleasing pieces. The remainder of the course I will take up at another time.

A. F. K.—May I trouble you to answer a question? I have always had the best teachers; studied and finished four years in Boston under Lavalley and Lennon. Now I keep up my practice and teach Mason's "Touch and Technic," and study thoroughly your ETUDE. Yet, somehow, I have vexed a former patron, who now spreads abroad that I have ruined her daughter. Being conscientious it worries me, as I am anxious to do good work. With my other scholars I have given perfect satisfaction. Can you tell me the cause or a remedy?

If you wish me to answer your question you will have to give me more accurate information. In what way did you ruin the pupil or are you claimed to have ruined the pupil? It goes without saying that the practice of Mason's "Touch and Technic" can have no detrimental effect if you do it right, and the only way in which you could ruin a pupil would be by permitting her to lose her interest in her music, and to acquire careless habits of playing or faulty habits of touch.

Every teacher has now and then a pupil who fails to learn. If you ever lived in a doctor's family you probably found out that in every community there are a certain number of what they call "chronic cases," people who have something mysterious the matter with them, or imagine they have, who go to every new doctor who comes to town, and for a while profess to experience remarkable benefit. Later, they grow tired and a new doctor comes and they go to him. These people have all sorts of doctors and never get well. Lately, the Christian Science dispensation has relieved the medical profession of a lot of these cases.

But in music we have no Christian Science as yet, or mental healing, or anything of that sort (that is, not much of it), and in the city we have a certain number of these old chronic cases,—people who have taken lessons of everybody you can mention, and who know all about piano playing—know so much about it that they are thoroughly dyspeptic and disagreeable and uncomfortable, and yet can not play six consecutive pages to save their immortal souls. Of course, when a pupil has studied with a half dozen good teachers, each one of whom has a record of having produced fine players, it is altogether likely that the fault is in the pupil herself. Music is a branch of art in which compatibility of disposition plays a very large part. There has to be between the teacher and pupil a degree of sympathy and confidence which is extremely advantageous between

the teacher and pupil in every department of knowledge, but in music seems to be actually indispensable. If you and the pupil do not "hitch," the great probability is that she will not learn, and you will both have a bad time, and the sooner she goes to some other teacher the better for both of you. In music teaching the "sacrament of divorce" is sometimes highly to be commended. At the same time, if I had a pupil who seemed to occupy this cross-wise relation, I should make very great effort to get her straight. But some experiences of mine within the last two years have shown that the best meant efforts do not always succeed. If all your pupils like you but one, you must regard that one as the exception who proves the rule.

H. C.—Which do you consider the proper position for the hands in playing the piano—should the fingers be curved or straight? Would you strike the keys with a straight or curved finger?

I will answer this question by asking another. What do you consider the proper position for a gentleman—standing up, lying down, or sitting? You will probably answer that it depends very much on what he has to do at that particular time, for, while almost anything can be done in any one of the three positions, convention and convenience have made the standing position more popular when walking is in question, the sitting position at table and for literary work, and the lying position for sleeping. Now, the same thing holds with regard to the hands. If you are playing a five-finger passage you should curve your fingers, because when the fingers are curved they look better on the keys and they fall better on the keys for playing. If you are playing a very widely extended passage you have to straighten your fingers, or nearly so, in order to reach the keys. There is no proper position of the hand; every position of the hand is proper if the passage makes it more convenient to be played in this position than in some other. I do not like the expression "strike the keys." It does not strike me favorably. You can touch the keys with a straight or with a curved finger, but in nearly all playing the finger is somewhat curved, yet not curved quite as much as in a five-finger exercise. The extremely curved position of the five-finger exercise is available in melody playing only by the aid of a considerable raising of the finger and a low position of the wrist, so that the finger, when coming upon the key, falls upon the cushioned part of it and not upon the extreme end. The secret of vitality in the tone lies in a vitalized condition of the finger points, so that even when the fingers are nearly straight there will be a slight curve at the extreme end; the first joint will be a little curved, but you will accomplish all this much better in an indirect manner than in a direct.

G. W.—Please instruct me as to a pupil I have—a child about ten years old. I have been teaching him for about three months, two half-hour lessons a week, and it seems almost impossible to get him to read and play together notes that run differently for each hand. So long as it is the same in both hands he does very well. I have been using Landon's "Foundation Materials." Any suggestions from you will be thankfully received. I also tried writing some exercises, but could not see that it made any difference.

When I read your question I feel like the "Wise Woman of Philadelphia," and I should say that you had better take a little more time. You are expecting too much. The difficulty you speak of might be due to the difficulty of reading two different parts moving in opposite directions, and it might be due to the difficulty in controlling the fingers. By a few experiments you can probably ascertain which is the point, and modify the exercises a little until you secure a better result. I would advise you to teach your little boy the Mason's arpeggios on the diminished chord, at first with the accent in fours, transferred, and then with the accent in sixes and nines; and then go on with the same rhythms in one change after another up to six changes; after which I would give him some rotations of the same chord and three of the changes in accents of sixes, nines, and twelves. All these in what Mason calls the direct motion—that is, playing toward the strong side of the hand. This will occupy a little time every day for probably three months, and then you had better give him the same things again in the reversed directions, which will occupy two or three months more. By this time you will find that the fingers have gained in reliability to such an extent that the playing will be a great deal easier and more free. Three months is a short time with a beginner, and you must not expect too much. I think, however, if you find some little piece with a pretty melody in it and a reasonably simple accompaniment, that you will be able to get it played well, and your little boy will take a great deal of pleasure in it. Sixteen measures of something that pleases the child, well played, is worth more to the musical education than a half ream of stuff which is gone over carelessly and without interest. In the same way that faith in goodness and truth is the beginning of the religious life, love is the beginning of musical playing. There must be in the playing always the element of delight. There must be some kind of a pleasure which the pupil can find in it, and, especially in the early stages, playing as a duty has its limitations.



# Letters to Pupils

J. S. Van Cleve

To M. H.—You ask me what to do with a pupil who strikes notes that are not written in addition to the correct ones. My answer would be this: Seek out a great variety of what may be called five-finger groups, something like the following, and have them studied carefully, one hand at a time, with extreme slowness, on various parts of the keyboard:

1—2—3 | 1—2—4 | 1—2—5 | 1—3—5 | 1—4—5  
2—3—4 | 2—3—5 | 2—4—5 | 3—4—5 |

Have your pupil do these little groups for a few minutes at a time every day, placing the hand on every conceivable part of the keyboard, high and low, black and white keys intermixed. Next, avoid all counting; thus the mind of the pupil will not be distracted either by considering the meaning of printed notes or the questions of rhythm, and the nervous energy can be centralized on the one matter of selecting the fingers correctly.

Now, do not have any extravagant motions of any kind. Do not strain the fingers to an unnatural elevation, for this will produce twitching in the unoccupied fingers, a thing to be carefully avoided. Furthermore, let the touch be mezzo-piano, and the hand held poised as if it had no weight at all.

Give exactly the same treatment to the right hand and the left hand. After you have tried it for a few months I should be glad to hear from you as to how it has succeeded.

To J. S. N.—Your case is a highly interesting one, and awakens in me a strong desire to be of help to you. You say you are a busy technical student, and yet love music so well that you give two hours a day to its practice. This is very heartily to be commended, and I desire to see such dilettanti as you greatly multiplied in the land. Of professional musicians we already have enough and to spare, but of amateurs—that is, those who cultivate the art from love, purely, and with no purpose of using it as a staff or crutch with which to hobble along the highway of life—there are, especially in the West, alas! too few.

The first thing I wish to say to you is this: There is no special patent technic for the amateur. He simply does what the artist does, and, indeed, there is no reason why an amateur who is alert and can command sufficient time should not be the peer of the artist; at least of the artist of the second rank.

You say you have been studying Mendelssohn's "Songs Without Words" and Bach's "Inventions." That is wholesome food; indeed, there is none better; but I think I should offset the antique severity of Bach with the warm and mystically imaginative music of Robert Schumann, while Mendelssohn's charming suavity and orderly self-restraint may be kept from degenerating into pedantry by the absorption and digestion of Chopin's glowing music. For special technical work I would advise you to treat your wrists elaborately with the two-finger exercises of Mason, and for the quiet, simple, uniform action of the finger. See my reply to M. H.

In addition to these bits of advice, let me urge you to keep your art enthusiasm alive by attendance upon concerts, judiciously chosen, at intervals comparatively regular. Hearing too much will produce a confusion of delightful bewilderment, closely akin to intoxication, and just about as valuable for the promotion of esthetic health as that hectic condition of the nerves and intellect is for the bodily sanity. Eat, drink, inhale music; but do not gormandize, do not dissipate, do not breathe with mechanical excess.

To H. B.—Your question as to the relative merits of Chopin and Gottschalk opens up a very interesting topic of thought. What Chopin did for the beautiful, Sav-

onic folksongs of Poland, Gottschalk did on a smaller scale, but with equal good taste and brilliancy, for the Creoles of the South and the West Indies. The material which Chopin had to deal with was far richer, and his genius certainly more potent and many-sided, than that of Gottschalk. Gottschalk, however, was a veritable genius, and the story of his fascinating career rivals the fairy tale of Paderewski's life. However, we are not to judge artists by their outward material success in so pleasing either the aristocracy or the democracy that their purses bulge.

The original compositions of Gottschalk have unique fetching charm, their melodies cling to the memory, their harmonies are rich and varied, and their treatment, so far as adaptation to the keyboard is concerned, can not be overpraised for its ingenious effectiveness. Mental elaboration Gottschalk lacked, or, rather, he never strove to develop and manifest it.

Take that frightfully popular composition, "The Last Hope": the introduction is sweet, rich, and emotional, and the theme is ravishingly beautiful, but after this, of course, we come upon those pretty silvery tinkles in the treble and sparkling clusters of audible dewdrops which are utterly incongruous with the introduction and theme.

The music of Gottschalk, however, breathes a warm, languorous, tropical atmosphere, a luxurious, half melancholy sense of the joy in life which is one of the legitimate provinces of musical expression.

Gottschalk, in the musical world, is an orchid, a rare, curious, beautiful flower, and it is only an indication of priggish bigotry not to acknowledge the charm of his music.

To K. M. C.—Your letter, giving a detailed account of your trouble with pianist's cramp, awakens my sympathies very deeply. Of all the thousand natural shocks to which we devotees of music are exposed, the pianist's cramp is the most insidious and the most deadly. It steals upon us like a thief in the night; it strikes us like lightning from a blue sky, and, having once wrenched the fibers of our nerves, it seems never again to lose its hold.

I had a lady assistant at one time in a college of which I was principal, and she suffered from it. In her case it was easy enough to understand the reason. Though a slender, nervous girl, she had been so insane as to practice eight hours a day. When she came to me, the first thing I did was to tell her to quit practicing, or, rather, I reduced her work to a maximum of three hours a day.

What you tell me of your studies I could hardly rate as excessive, with the single exception of that five hours per day. I do not believe that musical cramming is ever of any value, and its effects are usually exceedingly mischievous. The element of intervening rest for the exercised muscle is extremely important. Suppose we estimate that it takes five thousand hours' practice to make a skilful piano player. If you crowd this five thousand hours into one thousand consecutive days, it would not only be a feat of almost impossible sustained exertion, but would surely bring about mental and nervous derangements, except in constitutions of extraordinary toughness and endurance. It would be necessary to spread the five thousand hours through five years, and if dispersed through eight years it would produce still better results. What your medical friend did for you was perhaps the best that could be done under the circumstances. The only additional suggestion I can make is this: Try a good thorough treatment of your whole muscular system with horseback riding, if possible, with walking, with dumb-bell exercises, and with oceans of fresh air. Imitate Lowell, when he broke down from the overstrain of editing the *Atlantic Monthly*—"Mix your blood with sunshine," and "take the winds into your pulses." Emerson speaks somewhere about the sanative influences of the soil, and in that old Greek fable of the giant Antæus, son of the Earth, who, every time he was thrown down, sprang up re-invigorated by contact with his mother, there was a kernel of philosophy in a husk of fable. I am a great believer in keeping the human microcosm strong and well balanced. Music is the outflow, the effluence, of our whole being, moral, mental, and physical; make yourself, then, a strong, elastic ani-

mal, keen, alert in intelligence, an earnest, ardent soul, and probably the local lesion will disappear. Pianists are too prone to make music a matter of the digits, and to lay too heavy a burden on those slender muscles, sinews, and filaments so dextrously and marvelously woven into that miracle of mechanism, the human hand. I will close with a piece of advice given me by Hans von Bülow. It may be too late to benefit you, but you may pass it on to others. He said to me, "Practice till your muscles grow warm, then keep on till they ache, but stop the instant you get used to the aching."

## A TALENT FOR TECHNIC IS NOT MUSICAL TALENT.

THE power of playing the piano is quite independent of any musical talent whatever. The first necessity is a rapidity in reading musical or any other signs, and the second in making corresponding muscular movements. The actual execution is exactly similar to that required in working a typewriter, and requires no more notion of music. Supposing a child to be born with this reading ability and sufficient nervous muscular power to transmit his readings to typewriter or piano, as the case may be, a very moderate musical talent and a persevering instructor will enable him to phrase his music decently, to join the notes into proper musical sentences, and there is your prodigy ready-made. Players of this class—mostly grown-up—already cumber our concert platforms to a considerable extent, and are really too numerous to mention. On the other hand, we have musical genius entirely without the typewriting ability. The most typical case is, of course, that of Wagner, one of the most original of all musicians. His musical faculties were wonderfully perfect, yet the utter incompetency of his playing has become a byword. He could not play four consecutive bars of his own music correctly. And this was not from want of musical technic, since Wagner's technical ability was one of his most marvelous gifts. He could imagine the most complicated musical structure and the most subtle combinations of tone-color, but when it came to playing a few chords he was sure to come to grief.

Some pianists excel by the force of their musical genius and others by their executive skill. The tendency is toward an equalizing of the two gifts. The person who loves music, by continually playing develops execution from contact with the instrument. The mere executant, by playing, on the other hand, becomes somewhat musical by going through much music. The frequency of the orchestral concert, however, bids fair to foster the growth of the composer who is no player—quite a desirable development, since, although executive ability is of great assistance to the creative musician, in the end it helps him too much, and his work bears traces of the instrument on which he composes. Music that proceeds almost entirely from the imagination is of the greater value, both for its beauties and its defects.—*Munc (London).*

—Every person has two educations—one which he receives from others, and one, more important, which he gives himself.

—A careless student is like a man lost in the woods, who unconsciously travels in a circle, and after a long journey discovers that he has again reached the starting point.

—The true endeavor of the music student or the music lover should be to stimulate and develop in himself, as far as possible, a discriminating insight into the vital principles of his art, the power to perceive the life beneath the shell, the soul within its symmetrical form, to distinguish and analyze for himself and others the different phases of emotion which it awakens, to follow the subtle train of thought or fancy which it suggests; thus making of art's temple, not a banquet hall for the indulgence of sensuous pleasure, but a sanctuary for soul elevation, for mind and heart training, a place from which he shall come forth daily nobler and wiser.





## THE HUMAN SIDE.

THE Listener turns aside from his accustomed manner of handling musical topics along educational and esthetic lines, with real pleasure to the human and religious contemplation induced by the thought of Christmas, which will naturally permeate the December number of THE ETUDE.

The day which opens the door of every heart to brotherly love is full of human music; it is the day of all days when we cease to analyze and explain music, permitting it to seize hold of our emotions with the message of glad tidings, "Peace on earth, good will toward men."

In view of my own particular message finding its outlet through THE ETUDE, I made a visit for the purpose of ascertaining for myself and my readers the full amount of good that music can do humanity which has debased itself even unto the gutters. I went with Mrs. Helen M. Spooner, the investigator of prison reforms in America, to the city jail, the House of Detention in Boston, where this noble self-constituted missionary has recently introduced a Sunday afternoon musical service for the poor wretches awaiting there, in suspense, their trial or a verdict.

Many of the best professional musicians in Boston give their services to this cause, and the results are gratifying when one sees, as I did, criminals of the lowest rank lifted out of themselves for a short time by means of the message conveyed to them through music.

The service was conducted in a large hall, from which corridors led off in three directions, and on to these corridors opened the cells, where the prisoners listened from behind iron bars. During the music Mrs. Spooner asked me to look up at an elevated tier of cells where a woman prisoner stood grasping the bars of her cell and pressing her body against them, as though she would force her spirit, if not her body, out to meet the welcome sounds, and then to say, if I could, that "Music hath [not] charms to soothe the savage breast."

These unfortunates of the world await with eagerness the Sunday afternoon which brings them music, and they remained quiet and expectant during the entire time. This is as nearly what Christ would have done with music as we can imagine, is it not? and, therefore, a Christmas theme in truth—one to be considered and imitated, if the opportunity opens to my readers. We were instructed to let our light shine before all men, and the musician, having more light than the average man and woman in the possession of a talent, is so much more in duty bound to give unto others.

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MRS. H. H. BEACH.

In connection with this subject, I wish to say a few words about a lady who is interested in the work at the jail, also a Bostonian, and undoubtedly the foremost woman composer in America. Mrs. H. H. Beach, the lady in question, is in character and appearance so entirely a personification of the humane, the kind, and the good, that The Listener feels warranted in classing her with Christmas things, and especially fine things.

All musicians know about her in our country, but unfortunately for them, few are privileged to come under the beneficence of her direct influence, which is as wholesome and pure as the tone of her music. She is still a young woman; her long list of compositions would suggest more years than she has experienced. Married to a prosperous physician, she has never been compelled to submerge her creative talent into the drudgery of piano teaching, thereby quenching its ardor and freshness. Although Mrs. Beach has a large acquaintance and many social duties, nothing is permitted to interfere with her own piano practice or the hours devoted to composition. She has been known to go driving with

Dr. Beach, piano score in hand, and while he visited his patients she sat outside committing the score to memory in the most approved fashion. In her compositions there is the same freshness, lack of affectation, and genuineness so apparent in her own nature. Her specific talent is for melodic invention in its most graceful forms. As a pianist she excels, but only at an occasional symphony concert or for charitable purposes is she to be heard. Her devotion to art for art's sake is plainly apparent in the results of her life's work.

Would more talented people had the opportunity to work untrammelled as she does, free from the necessities and taxation of bread-winning.

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## ENTHUSIASM.

One of the salient characteristics of Mrs. Beach and her creations is enthusiasm. Even the critical, almost cynical, Boston atmosphere can not quench that fire within her. As The Listener is a confirmed rider of the enthusiasm hobby, he, now, in the season most conducive to freedom of impulse and action straight from the heart, wishes to cry aloud in Christmas greeting, "Enthuse, my friends, enthuse!"

Enthusiasm is a spur to genius, and, if there be no genius, enthusiasm is worth a great deal by itself, for, at least, it helps other people to achieve. Who does not need encouragement? Every living being. It is manna to the starving, water to the thirsty, and a staff to the weary and heavy-laden. Enthusiasm and encouragement are not synonymous words, to be sure, but they are next door to it—they are twin spurs to endeavor.

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## BEETHOVEN.

As I said in the beginning, this is the time when we wish to feel music; rejoicing in the joy of it, feeling without thinking why, giving because it makes us happy to give, permitting spontaneity and nature to hold the reins a while over those necessary pack-horses, technic and criticism. Beethoven is the master who teaches us straight from nature's heart, and I will let the poet Celia Thaxter say to you in her exquisite verse what I would say about him at this particular time were I able:

"If God speaks anywhere, in any voice,  
To us his creatures, surely here and now  
We hear him, while the great chords seem to bow  
Our heads, and all the symphony's breathless noise  
Breaks over us, with challenge to our souls!  
Beethoven's music! From the mountain peaks  
The strong, divine, compelling thunder rolls;  
And 'Come up higher, come!' the words it speaks.  
'Out of your darkened valleys of despair,  
Beloved, I lift you up on mighty wings  
Into Hope's living, reconciling air!  
Breathe, and forget your life's perpetual stings,—  
Dream, folded on the breast of Patience sweet;  
Some pulse of pitying love for you may beat."

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## DECADENCE OF THE RELIGIOUS COMPOSER.

In comparing modern composition with the older classic works, we can not help but be impressed with the latter-day growth away from religious expression. I use the word "growth" in the same way that I would say "a weed grows."

Our music as it becomes more complicated in harmonic effects and develops the art of dissonance, gains color, passion, and fire, but for the sake of these its earlier spirituality is sacrificed. Just so it is with pictures. No longer are our painters followers of the Nazarene, and naturally he does not inspire them.

The man who wrote with the greatest devotional depth was Bach.

Gumprecht exclaimed of him, "If ever a man served his art for the love of God, truly it was Bach."

Haydn was religious, but religion was to him a cheerful acceptance of a satisfying creed. When Carpani remarked to him that his religious music expressed light gayety, he answered: "I can not help it. I give forth what is in me. When I think of the Divine Being my heart is so full of joy that the notes fly off as from a spindle, and as I have a cheerful heart He will pardon me if I serve Him cheerfully."

With Handel it was still different. His spiritual expression was neither devotional nor gay, but it was there,

as is evinced in the anecdote recorded, that when, after a performance of "The Messiah" before George II, that monarch said to the composer, "You have pleased us very much," Handel replied, "Your Majesty, I did not wish to please, but to make you better."

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## DIFFICULT NAMES.

The Listener, at the risk of being flippant, wishes to suggest that if the modern composer has lost all feeling for the spiritual side of music, he might still prove a benefactor to the long-suffering by signing to his compositions a name pronounceable by the majority of listeners. A *nom de plume*, a *nom de* anything, would be preferable to such names as this Listener is wrestling with in view of an imminent recital made up from the compositions of Tchaikowsky, Balakireff, Rimsky, Korsakoff, Smetana, Arensky.

They show their values better in a row, and look as formidable, as they are, to the average American, whose jaw would be in a precarious condition after pronouncing them in English wrongly, and much worse off after an attempt to say them correctly.

Eight out of every ten do not yet pronounce Paderewski properly, putting an *f* in the place of the *w*, or De Reszke with a *t* where stands the *s*, and the prospect of committing to the general memory a half dozen more like those given above during the coming year is discouraging; but, as we agreed at the start to be cheerful in this issue, we must laugh over our own mistakes as well as over everybody else's.

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## MADAM HOPEKIRK.

After all, we are not to have Rosenthal! We regret our loss and his own disability. No one can exactly fill his place in the estimation of his admirers, but we are consoled in a measure by others who are admirable artists, among them Madam Helen Hopekirk, who has returned to this country for indefinite residence, and whose playing, as was shown in her debut with the Kneisel Quartet, has gained in vigor during her life abroad. Another piano player worthy to be named in this connection is Madam Szumowska (Paderewski's only pupil), whose playing possesses the same sensuous grace and magnetism so peculiar to her master, only in a lesser degree. There can be no doubt but that the women pianoforte players are placing themselves in surprising numbers in the front ranks of virtuosity, and they are right welcome.

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This is The Listener's first opportunity to wish his ETUDE readers a Merry Christmas, his work having begun only with this year. He considers it a most agreeable opportunity, and seizes it with avidity. In the words of old Rip, "May they all live long and prosper," and may the day bring them hope, energy, inspiration, and enthusiasm in the toe of their stocking.

"Merry Christmas to all and to all a good night" from

THE LISTENER.

—Music and painting both appeal primarily to the senses, the one to the eye, the other to the ear. Hence arises a special difficulty; for who shall decide what is really true and beautiful when this is, after all, only a question of taste? Let us ever bear in mind what Schumann says, when he insists on the necessity for a thorough knowledge of the form, in order to attain a clear comprehension of the spirit. So will our taste become refined and pure, our instinct true and unerring; enabling us to choose the good and reject unhesitatingly the false and meretricious.—*Prentice*.

—Any passage can be played in scores of incorrect ways, but in only one *right* way; even getting the notes and time true is but a part; hence the necessity of practicing a passage over and over, in order to use the correct touch, phrasing, accent, crescendo, diminuendo, piano or forte, that the piece may be beautifully and expressively performed.



## THE MONOMANIAC IN MUSIC.

BY J. FRANCIS COOKE, M.B.

IN this age of experts it is true that the dilettante has little place outside of the newspaper sanctum; but he who follows one line of thought to the disregard of all others is taking the shortest road to failure, despondency, melancholia, insanity. The greatest tragedy of musical history verifies this statement. The suicide of Robert Schumann, and the dramatic incidents attendant upon the deliberate self-murder of his mind, need but to be recalled to musicians. He must have known that monomania would be the result of over-application and confinement to his life-work; but, overcome by the intoxication of the practice of structural forms, he moved slowly and surely to his end. So the life of the greatest of musical romanticists closes—in an insane asylum. The irony of fate!

No other occupation or profession has the mysterious fascination that music holds over its followers. In no other art are prodigies expected at such an early age as they are in music; but the day of the over-production of musical precocity is, for good and sufficient reasons, coming to an end. These musical freaks are less noticed than ever, even in the minds of the plebeians, and the genuine in music is being sustained and maintained. Thoughtful musicians, recognizing the peril of a one-sided education, are allowing more time for natural development. Titian once said to a pupil, "Only novices hurry."

Soon the ignoramus with one dangerous accomplishment will have little more place with the public than the one without musical ability. Indeed, the expression, "He knows music and nothing else," is so common that to-day many people expect musicians to know little or nothing outside of the mysterious realm of ivory keys, catgut strings, "brazen" tubes, wooden pipes, and voice boxes. But this world and the life we live are so great, and music is so closely associated with the whole of it, that those who, by means of super-concentration and mistaken application continually narrow their lives instead of broadening them, do not deserve the honor of being called musicians.

Mr. Stanley Whitman, the eminent English sociologist, in one of his works makes reference to what he claims to be a well-known fact: that a musician may have a recognized position among his fellows and still be quite a fool in the eyes of the world. I am a little surprised to see so able an author commit himself in this manner.

If he refers to any of the musical freaks of nature,—similar to the famous Blind Tom and others, mere executants,—his statement does not deserve serious consideration; but if refers to the many failures—machines, mental and physical—that some people confound with the term "musician," the condition may be readily explained. It is just that "otherwise a fool" that prevents the world from accepting these people as fine or great musicians. Again, however, if Mr. Whitman is thinking of the eccentricities of genius, he may as well pull Goldsmith, Byron, and Johnson from their niches in the cathedral of literature and condemn them as fools. Wagner, Mendelssohn, Schumann (in his prime), Händel, Beethoven, von Bülow, Gounod, Mozart, Verdi, and, to-day in America, Foote, Nevin, Mason, Buck, and Payne, all stand as monumental evidences of the fact that our greatest musicians have been our broadest musicians.

Oh, you struggling teachers! you ambitious young composers! you aspiring players! have you ever thought that success might be brought nearer to you than ever before if you would seek to improve all of your being instead of some little part of it? Do you ever think of the risk you run by squeezing your circle until it includes nothing but technicalities? Music is a growth;—there is a time for the budding of the rose, and nature never forces it.

The dangers of monomania are too numerous to describe, and nothing will produce this form of insanity quicker than the dissipation of overwork. Keep a good heart and a high spirit, take pride in being patient,

work intelligently, and things will take care of themselves. Look upon misanthropy and pessimism as sure indications of narrowness, and as germs which, if properly cultivated and developed, will infallibly produce monomania. Allowing that the study of music as a science is confining and narrowing, what, then, are the remedies or preventives for the music student? What counter studies may be pursued that will mitigate the evil effects of continual application to technicalities? The study of the "art side" of music itself obviously can and will not.

Music, if at all, appeals directly to the passions, and with the exception of a few styles is exciting in the extreme, and especially so to professional musicians, who are, from the nature of things, emotional, impressionable, and supersensitive.

Dependent upon the work in which one is engaged, should the remedy be applied? But history—general and special, modern and classical—is always of such a character that a musician may read and find rest therein, rest through counter-stimulation.

The study of botany, by some popular method and occasional woodland rambles, is excellent for furrowed brows and twitching fingers. Cultivate an interest in painting and sculpture. Visit art collections whenever opportunity provides. There will be an elevating influence, though you may not be conscious of it. The study of languages "slowly and surely" makes an excellent side course. The camera, magazines of the higher order, discursive reading in musical periodicals—in all these the musician may find interest, and whatever he steals from his calendar or pocketbook to indulge himself will be repaid with interest. It is just as much a part of his education as Bach's inventions or Chopin's études.

The wealth of thought and charm of expression in the various theologies are always an inspiration. Don't neglect the spiritual side of your nature. Remember Gounod!

Then there are biographies of great men and good men that make your eyes shine, your heart swell, and your thoughts ascend.

The drama has its place. From comedy to tragedy, one is never at loss for that which will broaden his intellect and relieve his mind of metronomes, scales, runs, and octaves. Society and politics! Study people! I know of two New York musicians of note who are enthusiastic politicians. Wagner once thought of abandoning music for politics.

Shades of Glück, von Bülow, Raff, Tausig, Rubinstein, Berlioz, arise! Arise and tell the secret of your success to your millions of followers!

After all, these remedies I have named are no more than suggestions. It is not to be supposed that any one could work with success in one-half of the various lines mentioned, but if he will select from the foregoing list—which I believe to be very general—as many avocations as intuition confirms as profitable, no one will dispute the beneficial effects he will derive from the change and relaxation.

The masters of the world will attest to this, and the psychologists can readily prove that monomania and insanity will be the results of an opposite course.

## HOW TO TEACH—HOW TO STUDY.

BY E. M. SEFTON.

## THE TEACHER'S HELPS.

THE world makes progress by building on the experiences of the past.

The son is able, because of the advice and counsel of his father, to take up the business where his father left off, rather than where he began.

Past successes beckon us on, while failures say "look out!"

We are, then, the heirs of the ages; and what a wealth is ours in the recorded experience of more than eighteen hundred years! The past centuries are looking down upon us with wondering eyes to see how we shall treat

their hard-earned treasures; the coming centuries are watching us, as holding in trust that on which all their hopes depend.

Shall we be faithful to this trust and transmit to coming ages her own with usury?

If we build the temple of progress one story higher this generation, it must be on the foundation of past experiences that come to us in the world's recorded wisdom.

Some one says, "Unfortunate that all this talent must perish to the world when the artist dies; why can he not have the power on his deathbed to bequeath his acquisitions to others?" If he has been faithful to his trust, this is just what he has been doing all along his life journey. He has given all that it was safe to give—the secret of his success; for it is a universal law that effort alone tends to utility and appreciation, and to bestow the fruit of effort would be but to disqualify.

Helps, then, are the things that come to us from without to facilitate growth within; that is the acquisition of knowledge aids us in imparting this knowledge to others.

## THE HELPS TO STUDY

are, first, a text-book or books that make clear the uses and significance of all characters of notation,—without these the printed page of music is as puzzling as were the Egyptian hieroglyphics without the symbol key,—a knowledge of the laws of composition and of the nature and scope of musical thought. One may speak well by imitation, but the beauties and strength of a language appear only when we understand its grammar and rhetoric. We must know the sphere of music and the thought and emotion that possessed the author and prompted the creation or composition before we can enter into sympathy with it and interpret it or judge of its merit. The second help to study is a good teacher. "But," some one says, "you are talking about teachers." True; but every good teacher must be a learner, and for an earnest student the world has many teachers. We can learn from those who are younger and possibly less experienced. They have touched the great art circle at a different arc; their experiences, because of their personality and individuality, have differed from yours, and their advice is valuable just in the measure in which these experiences differ. Humility learns where'er she turns, while vanity turns but never learns.

There is, therefore, much to be gained in having a variety of teachers after the foundation has been well laid. These teachers, however, should be well selected.

## THE HELPS IN TEACHING

are, first, normal training lessons on how to give what we know to others.

This is one of the most neglected phases of the teacher's equipment. There is a vast amount of teaching that is not teaching. Telling a thing is not teaching. Nothing is taught until something is learned. All teachers are not teachers; there is a difference between holding an office and filling it. "How many legs does a calf have if you count his tail one?" is a boy's conundrum. "Five," answers one. "Not a bit of it," says the other; "counting a calf's tail a leg does not make it one." "A child is taught when it learns something from the teacher not known before"; so says Professor Hart. Teaching, then, is causing another to know. There is no teaching until the knowledge outside of the learner's mind is transferred from the latter to the former; it is causing another to know that which we know and which he does not know.

Socrates said, "A knowledge of our own ignorance is the first step toward true knowledge," while Coleridge adds, "We can not make another comprehend our knowledge until we comprehend his ignorance."

It is the purpose of normal work not only to study the nature and characteristics of the student, but all principles underlying instruction.

In the second place, the teacher should have a musical periodical; this will bring to his aid many helps. The experiences of others are here related and recorded, methods are discussed, and the teacher is brought near the throbbing heart of the world's art life.



## ARE WE NOT GIVING TOO MUCH THOUGHT TO THE TECHNICAL SIDE OF MUSIC, THEREBY LOSING SIGHT OF THE TRUE MEANING OF THE ART?

BY CARLYLE PETERSILEA.

It has been said, "Artists are born, not made." This is true, and yet without development or education we could have no great composers and executive musicians.

To what extent the technical side of music should be cultivated is a question of the utmost importance, inasmuch as it involves an expenditure of time which might be more profitably employed.

Many persons take up the study of music who are naturally almost devoid of real musical instinct because they think if they can only learn to play or sing fairly well it will be so easy to make a good living and get into the best society. That is the reason why thousands of persons go to schools of music, determined to remain there long enough to get some kind of testimonial from the institution where they spend their money.

It might as well be conceded, first as last, that only comparatively few persons have the natural qualifications to become real musicians or poets.

It is a very debatable question whether long time spent upon counterpoint will not prove a hindrance to the development of the power of musical composition, and the same theory will obtain with regard to technical work for the practical pianist or vocalist. Some of our greatest musicians have spent very little time on the technical part of music. If Chopin had carried out his intention of devoting three years of his life to the study of piano technic with the materialistic Kalkbrenner, the probability is that his heaven-born genius would have been so dwarfed that his immortal works and original style would never have been given to the world. Or, if Beethoven had not been inspired with a power far in advance of his contemporaries, he would not have left those wonderful tone-productions which were not understood in his day and will not be fully appreciated by musicians and amateurs for centuries to come. Every soul must work out its own salvation, aided by higher powers.

I know a musician, who has had his share of success as a teacher and artist, who would never have written one of his technical studies if he had not been confined to his bed by rheumatism, and not in the mood to write anything more inspiring than a technical work.

These technical studies have helped many to develop their pianistic powers; but no matter how perfect the technic of a player may be, technic, pure and simple, is only a means to the end, and not the end itself.

It seems to me an offense equal to a crime, to use the sublime preludes and fugues of Bach for strengthening the fingers, as I once heard a celebrated pianist in Germany say. I could not have been more shocked if he had said that every evening after dark he went about strangling every living thing he came in contact with. For my own part I have never found any method or machine so efficacious as the simple—milking of a kicking cow, of which I became the fortunate owner on my arrival in Los Angeles.

I think it sheer nonsense for piano players to be so solicitous about their hands that they feel unable or unwilling to do any manual work. Playing upon the piano or organ requires good strong hands. Piano playing, especially, should depend upon the variability of touch and the damper pedal.

I have no use for the so-called soft pedal. Any pianist who has not enough sensibility in his temperament, susceptibility in his touch, and music in his soul to make the piano sing its softest tones without using the soft pedal is lacking in the principles of positive and negative, which I teach in the first lesson to beginners.

Playing and singing should go hand in hand. I feel almost a contempt for a player who says, "I can't sing. I have no voice"; and something akin to the same emotion inspires me when a singer says, "Oh! if I only could play enough to play my own accompaniments!" It seems such a one-sided, angular develop-

ment in both the player and the singer, since no composer worthy of the name would be satisfied to produce only instrumental music or exclusively vocal music. The musical nature of an instrumentalist is sorely neglected when the poetry of song is omitted. Martin Luther inspired as much enthusiasm in the days of the Reformation with his grand old hymn, "A Strong Fortress is Our God," as he did in the highest flights of his impassioned oratory. Let us do all we can to cultivate the singing power within our souls.

If our orthodox friends can be believed, we shall be expected to be ever ready, with the harp in our hands and the song in our mouths. That will necessitate a combination of the powers already referred to.

Some musicians spend the most of their lives in talking about the wonderful method of teaching piano playing or singing, of which they are the unequaled exponents for a certain consideration a lesson. The result of too much talking is generally the unsatisfactory progress of the pupil. All arts are best taught by example. Being perfectly natural in the use of the hands or voice is the sure indication of a good teacher. Speaking of technic, Liszt said to me, "it comes quickly or never."

## TREATMENT OF UNPROMISING PUPILS.

BY J. C. FILLMORE.

It is just as well for young teachers not to be too discouraged by the slow progress of unpromising pupils. It sometimes happens that those who are apparently unmusical by nature develop a good deal of musical appreciation and even power of interpretation. Let me cite some cases from my own experience as a teacher.

No. 1 was a girl of fifteen; clear-headed, intelligent, conscientious, but apparently without any love for music or interest in it. When she came to me for lessons she told me frankly that she had no desire to learn to play, but that her father wished her to do so and she meant to do her best to please him. So she began by practicing conscientiously for two hours a day whatever I gave her. Then she closed her piano and never opened it again until the time came for the next day's practice. I sought, of course, to lay the foundations for a solid technic; but I spent still more thought on making such selections as should awaken any latent musical feeling there might be in her. I brought her, as soon as possible, into contact with the great creative minds, giving her some of the smaller pieces of Schumann, especially, as soon as she had technic enough to play them, and leading her on to the "Forest Scenes," "Fantasiestücke," and "Novellettes." I set her at Bach pretty early, and Chopin and Beethoven a little later.

The result was more than I had dared to hope for. At the end of three years she was playing the "Sonata Appassionata" with genuine pleasure to herself and to me, and her interpretative power was equally satisfactory in the case of other composers. She played with real intelligence and feeling, and played now for the pleasure of it, not merely because some one else wished her to do so.

No. 2 was a pupil who seemed to me musically about as dull as any one I ever had. She lacked a sense of rhythm, and seemed to be wanting in musical perception generally. No matter how simple the pieces I gave her, they always halted and went lame; nothing she played ever sounded musical. I thought her a hopeless case. But it happened that she intermitted her lessons for a year—much to my relief, I must confess—and then came back to me. I asked her what she had been doing with her music, and she said she had picked up Chopin's "Funeral March," from the Sonata Op. 35, and had been working at it by herself. I asked her to play it, and was surprised at the way she played it. There was vastly more of musical intelligence in her playing of it than I had ever given her credit for.

I studied her with a new interest, and found out that whatever she could play *by ear* she could play with considerable musical quality, but that so long as she was confined to her notes she played dully and lamely. This was made worse by extreme embarrassment whenever

she had to play before me. The remedy, of course, was to give her only thoroughly musical pieces, and to select those, if possible, which she had already heard and in which she had become interested; then have her play them as soon as possible without notes and *by ear*. That is the only musical kind of playing anyway.

No. 3 was a young girl of fifteen, mentally younger than her years, well-meaning and conscientious, but so undeveloped, raw, and crude in her playing, that I saw no hope of doing very much for her. She brought me a volume of Schumann selections which she had begun with a former teacher; said she was very much interested in them, and desired to go on with them. I allowed her to do so, but got very little satisfaction out of her playing, and, when she had reached a certain point, I told her I thought we had better lay aside Schumann for a while and take up work of a different character. I got more satisfaction out of her work after that, but still thought her unmusical and could not feel that anything I could do would be of much service to her, although her friends at home were greatly delighted with her progress.

After a while she went home on account of a slight attack of illness, and was away from me four or five months. When she returned she brought me one of the most difficult of the Schumann Fantasy-pieces, Op. 12, and played it surprisingly well. Evidently a process of development and ripening had been going on in her mind. The musical sense had been there, latent, all the time, and was steadily, if slowly, growing. Her progress thereafter, although rather slow, became more and more rapid.

These are only a few of numerous examples which have come under my personal observation, and I think I am amply justified in advising young teachers not to be easily discouraged in the cases of pupils whom they may consider dull. And, above all, *never discourage the pupil*. Be patient and persevering, and wait. Nature's processes of growth are slow, but they are sure. If only the germ is there, it will grow. It is your business to foster that growth, not to force or hinder it.

## THE CATHEDRAL CHIMES AT CHRISTMAS EVE.

A SPECIAL Christmas feature of our holiday ETUDE is the musical sketch, "The Cathedral Chimes at Christmas Eve," by H. Engelmann, which appears on the opposite page. Many have played pieces of this nature, but few have seen a more accurate and perfect imitation of the chimes than the one here presented. The composer has taken the greatest pain in imitating, true to nature, the sounds of the bells, down to the smallest chimes, by listening to the chimes of several churches, and has, we must say, succeeded in the work he puts before us in this issue.

However, a careless performance of this little sketch will result in a complete failure. The performer, to bring out the exact effect, should follow the signs and explanations as closely as possible. Every detail must be observed; that a good, clear sounding piano will help the performer in his work is certain.

We find the pedal remains down for a number of measures. As irregular and incorrect as it may appear, we must remember that it is the only way to produce the imitation to the smallest detail. Listen to the chimes after they have sounded, and notice the vibration of inharmonious sounds; one after the other will die away. This must be remembered in playing. To succeed in producing this effect, one finger after the other, from the highest note down, must be raised slowly, so that at last only the lowest bass note remains, this dying away also. Do not use the pedal at this point.

There may be some who will not quite understand the first three passages—viz., striking of the quarters and the hour, and the bells summoning to worship. These passages are the correct tones of the bells of St. Bonifacius Church, Philadelphia. The last passage of the three mentioned is the most difficult to perform so as to produce the real effect. The whole composition is, in regard to technic, very easy to play, but as to effect, somewhat difficult.



# The Cathedral Chimes at Christmas Eve.

## A Musical Sketch.

In this composition the composer presents an accurate reproduction of the sounds of church bells. The piece should be memorized.

This composition can also be used as a prelude to any other piece of similar character, i.e. The Monastery Bells, by Wely.

H. ENGELMANN.

**Andante.** (♩ = 84) The quarter hour strikes.

*ppp marcato.*

*octave lower.*

*Play the tremolo as soft as possible; it represents only a vibration of the bells.*

**Largo.** (♩ = 40) The hour strikes.

*lunga. pp*

*etc.*

*octave lower.*

(♩ = 138) The bell summons to worship.

*mf pp*

*Irregular effect desired. These 3 measures may be repeated. morendo.*

*mf scherzando.*

*Hold the notes marked with  $\circ$  until the sound has died away. Keep strictly to the tempi and especially to the signs of ppp, f, < >, morendo etc.*

(♩ = 54) Carillon with melody and harmony.

*p con espressione dolce*

*very light.*

*The scale to stand out somewhat.*

*mf slacc. Both Carillons.*

*Large Bell.*

*Close on the organ. largo legatissimo.*

*dim.*

*morendo.*

*pp*



## Petit Galop Militaire.

J. Ascher, Op. 59, No. 24.

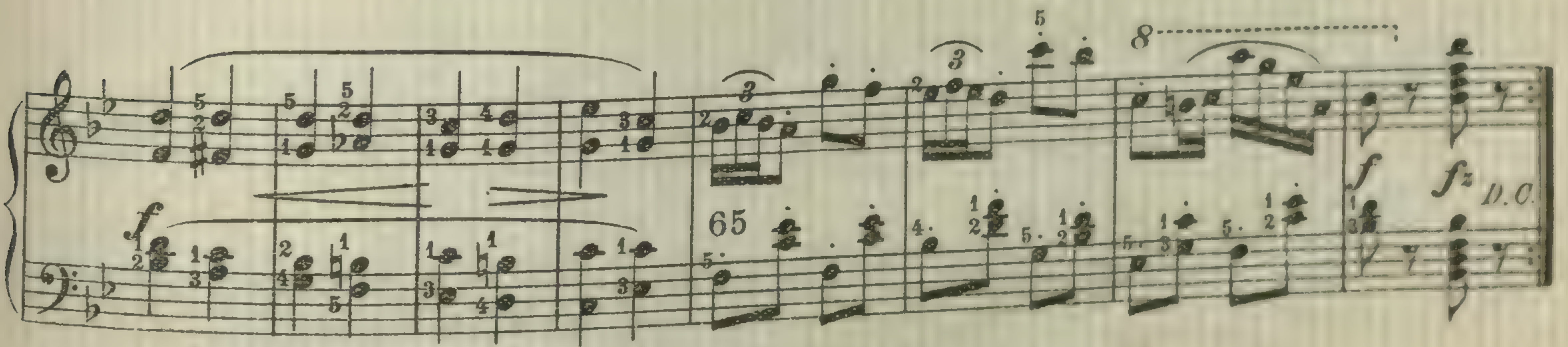
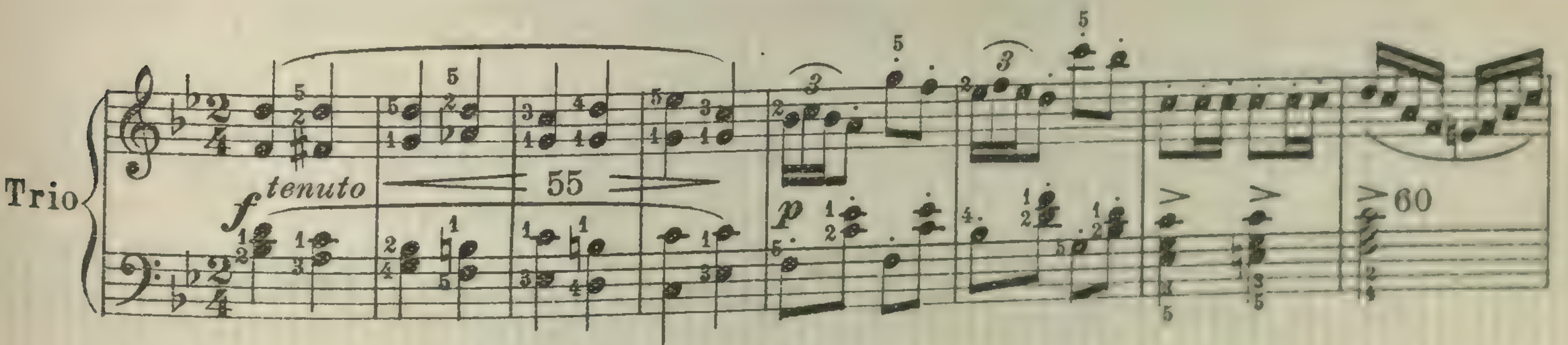
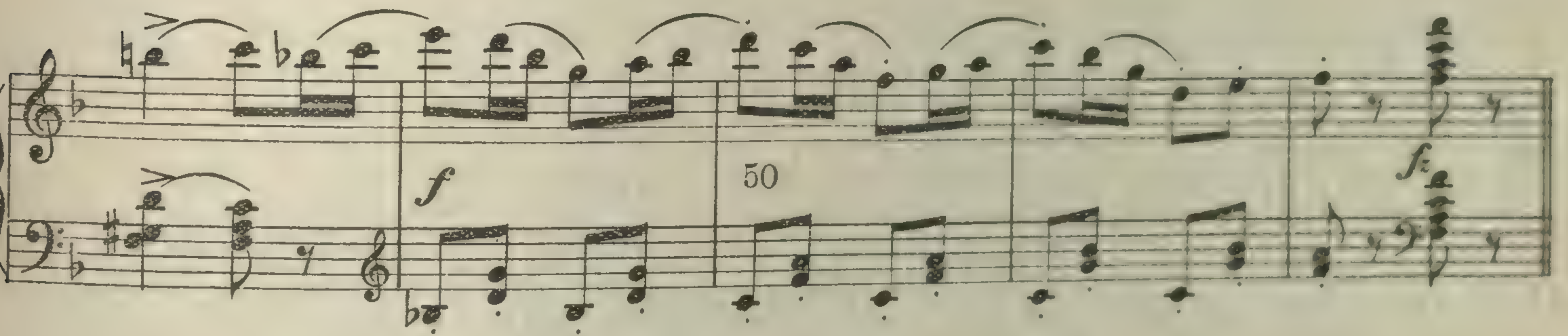
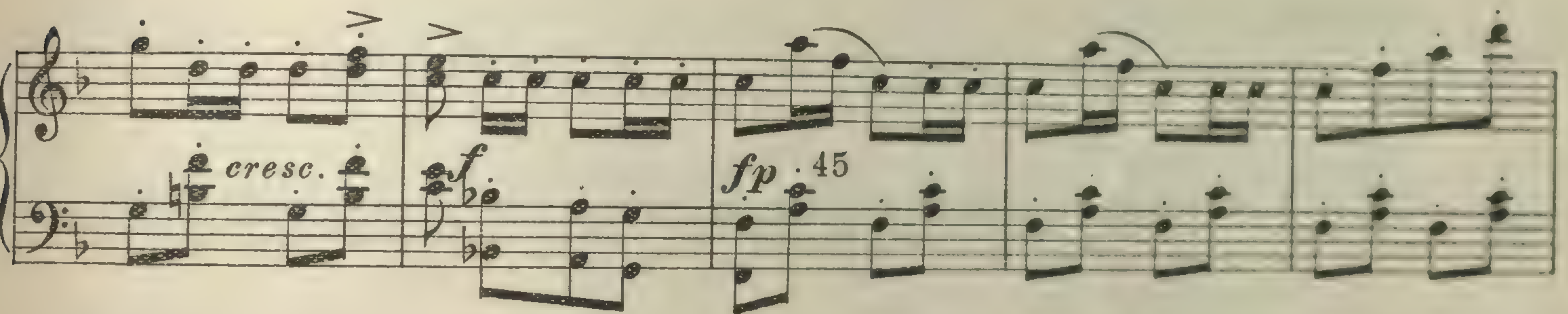
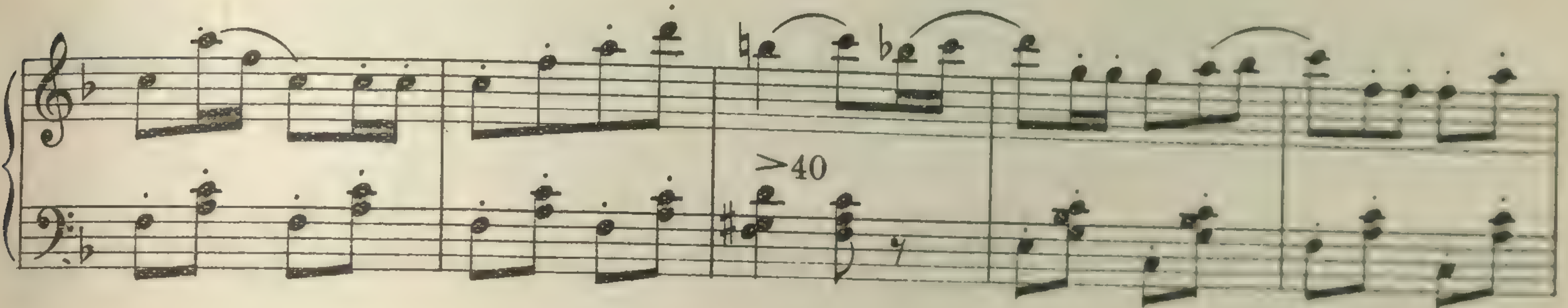
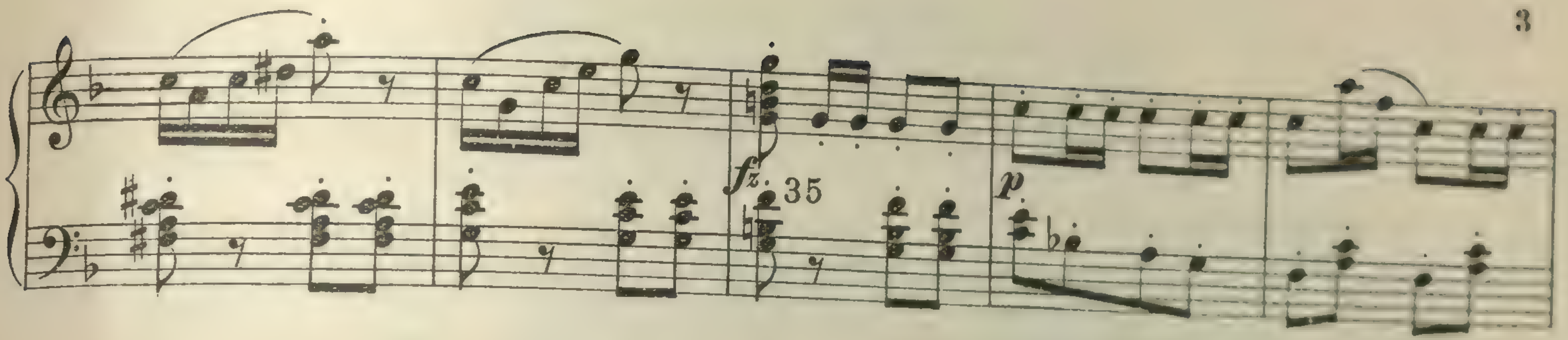
Vivo.

This page of musical notation is for a piano piece, likely in 2/4 time and B-flat major. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** Starts with a forte (*f*) dynamic. The right hand plays a series of eighth-note chords, while the left hand has a single note. A *dim.* (diminuendo) marking appears over the right hand. The system ends with a *p* (piano) dynamic and a 5-finger fingering.
- System 2:** Continues the melodic line in the right hand with slurs and fingerings (1, 2, 3, 5). The left hand provides harmonic support with chords. A measure rest is present in the left hand.
- System 3:** Features a *cresc.* (crescendo) marking in the left hand, followed by a *f* (forte) dynamic. The right hand continues with slurred notes. A *fp* (fortissimo piano) dynamic is marked in the left hand. Measure numbers 10 and 15 are indicated.
- System 4:** Includes a *f* (forte) dynamic. The right hand has a 4-finger fingering. The system concludes with a *fz* (fortissimo) dynamic and a *Fine.* marking. Measure numbers 20 and 25 are indicated.
- System 5:** Continues the melodic development in the right hand. Measure number 25 is indicated.
- System 6:** The final system, starting with a *p* (piano) dynamic. It concludes with a *f* (forte) dynamic and a 30-measure mark.

The notation is detailed, with many slurs, accents, and fingerings throughout, indicating a technically demanding piece.







## Santa Claus is Coming.

Der Ruprecht kommt.

Paul Hiller, Op. 61, No. 7.

Andante con grandezza.

4

*p* *mf* *mf* 5

*p* *mf* 10

*dolce* 15 20

25 30

*p* *mf* 35

*f* 40 45



# Bavarian Dance.

CHAS. C. DRAA.

Moderato.

Allegretto.



*f*

*a tempo.*

*poco rall.*

*mp*

*cresc.*

*con fuoco.*

*f*

*Fine.*

**TRIO**

*Moderato.*

*mp dolce.*

1.

2.



4 3 2 1 3 1 4 1 5 3 4 2 5 4 3 2 1

*con anima.*

4 3 5 1 4 2 3 1 5 1 4 1 3 2

*a tempo Trio.*

*mp*

3 2 3 1

*riten.*

*D.S.S.*



8 N<sup>o</sup> 2337

With Song and Mirth.  
Mit Sang und Klang.

Revised and edited by

*Wilson G. Smith.*

## Concert - Polonaise.

CARL BOHM, Op.153.

## Introduction.

**Andante sostenuto.**

The image displays a page of musical notation for a piano piece, consisting of four systems of staves. The notation is in G major (one sharp) and 3/4 time. The tempo is marked "Andante sostenuto." at the top.

**System 1:** The first system begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The dynamics are marked *pp* (pianissimo) and *p dolce.* (piano dolce). The notation includes a series of chords in the bass and a melodic line in the treble.

**System 2:** The second system continues the piece, featuring a series of chords in the bass and a melodic line in the treble. The dynamics are marked *p* (piano) and *stacc.* (staccato).

**System 3:** The third system includes a section marked *ten.* (tenuto) and *volante.* (volante). The dynamics are marked *f* (forte) and *p* (piano). The notation includes a series of chords in the bass and a melodic line in the treble.

**System 4:** The fourth system concludes the piece, featuring a series of chords in the bass and a melodic line in the treble. The dynamics are marked *f* (forte) and *pesante.* (pesante). The notation includes a series of chords in the bass and a melodic line in the treble.

The page is numbered 43 in the bottom right corner.

*This sign  indicates the use of the damper pedal.*

*Practice according to sections indicated by the letters A.B.C etc.  
In P and PP passages, both pedal are to be used.*



Vivo.

8 (B) *trium.* *p* *leggiero con grazia.* *delicato.*

*trium* *fp* *p* *p*

(C) *mf* *stacc. 4* *p* *stacc.*

*mf* *ff* *f*

*pp* 2 Pedals. *p*

*pp* *poco rit.*

\*Play the trill thus:  
2337-6

8 *3 4 3 4 3 2 3*



8 *trun.* *f<sub>z</sub> a tempo.* *f<sub>z</sub>*

*trun* *f<sub>z</sub>* *f<sub>z</sub>* *f* *(D).* *fil basso marcato.*

*sonore.* *ff* *fil basso marcato.*

*ff* *poco rit.* *fine* *ff<sub>z</sub>*

*pomposo.*



(E) *meno mosso.*

*f* *sempre sonore.*

*ff* *pomposo*

*p* *lusingando.*

*pp*

*f* *cresc.*

*ff* *marcato quasi*

*trombi.*

*D.S. S.*



# Cradle Song.

## Wiegenliedchen.

Henry Albert Lang.

**Andantino.**

*p* *pp* *cresc.* *mf* *pessissimo.* *pp* *rit e dim.* *p* *pp* *dim.* *poco a poco* *ritard.* *ppp*

Copyright 1897 by Theo. Presser.



# Pastoral with Variations.

## Pastorale Variée.

Edited and fingered by

Maurits Leefson.

With Cadenza.

W. A. MOZART.

### Andantino.

*p* *A* *Simplici.* *B* *sf* *sf* *C* *p* *Fine.* *D* *E* *p* *scherzando.* *G* *H* *rit.* *D.C.*

*r.h.* *l.h.* *The first note of the turn with the chord of the left hand.* *The trill requires a discreet marcato on the first tone.* *l.h.*



## Tempo I.

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and fingerings. The dynamics range from *legg.* (leggiero) to *sf* (sforzando). The piece concludes with a *Fine* marking.

**System 1:** The first system begins with a treble clef and a key signature of one flat. The tempo is marked *Tempo I.* The first measure is marked *legg.* The second measure is marked *sempre staccato.*

**System 2:** The second system continues the piece. The first measure is marked *legg.* The second measure is marked *sempre staccato.*

**System 3:** The third system begins with a treble clef and a key signature of one flat. The first measure is marked *p* (piano). The second measure is marked *sempre staccato.*

**System 4:** The fourth system continues the piece. The first measure is marked *sempre staccato.* The second measure is marked *dim.* (diminuendo). The third measure is marked *Fine*.

**System 5:** The fifth system begins with a treble clef and a key signature of one flat. The first measure is marked *mf* (mezzo-forte). The second measure is marked *sf* (sforzando). The piece concludes with a *Fine* marking.



15

sempre staccato il basso.

*p*

5 2 1

*pp*

*legato.*

*espress.*

*rit.*

*a tempo.*

*l.h.*

*tr*

*2313231 simili.*

*cresc.*

*l.h.*

3 1 3  
5 2 5

*l.h.*

*Cadenza.*

*J*

*bien articulé dim e ritard.*

*D.S.*

*staccato il basso.*

*senza Pedale.*

*dim.*

*e rit - ar - dan - do.*

2312



*leggero.*

*mf* *ben staccato il basso.*

*pp*

*una corda.*

*p* *tre corda.*

*mf*



First system of musical notation. The treble staff contains a series of eighth notes with various fingerings (1, 2, 3, 4, 5) and a 'pp' (pianissimo) dynamic marking. The bass staff contains a series of eighth notes with fingerings (1, 2, 3, 4, 5).

Second system of musical notation. The treble staff contains a series of eighth notes with 'l.h.' (left hand) markings and fingerings (1, 2, 3, 4, 5). The bass staff contains a series of eighth notes with fingerings (1, 2, 3, 4, 5).

Third system of musical notation. The treble staff contains a series of eighth notes with 'espress.' (espressivo) and 'cresc.' (crescendo) markings. The bass staff contains a series of eighth notes with fingerings (1, 2, 3, 4, 5).

Fourth system of musical notation. The treble staff contains a series of eighth notes with 'K scherzando.', 'L', and 'Cadenza.' markings. The bass staff contains a series of eighth notes with fingerings (1, 2, 3, 4, 5).

Fifth system of musical notation. The treble staff contains a series of eighth notes with 'K' and 'L' markings. The bass staff contains a series of eighth notes with fingerings (1, 2, 3, 4, 5).



First system of musical notation. The treble clef staff begins with a trill (tr) and a series of sixteenth notes. The bass clef staff has a mezzo-forte (M) dynamic marking and a series of sixteenth notes. The system concludes with a piano (p) dynamic marking and the instruction *ben legato.* Fingerings are indicated by numbers 1-5.

Second system of musical notation. The treble clef staff continues with sixteenth notes and slurs. The bass clef staff also continues with sixteenth notes and slurs. Fingerings are indicated by numbers 1-5.

Third system of musical notation. The treble clef staff features trills (tr) and slurs. The bass clef staff includes a *ritard.* (ritardando) marking, a fortissimo (sf) dynamic, and a *rit.* (ritardando) marking. The instruction *a tempo.* is present. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. The treble clef staff begins with a trill (tr) and a series of sixteenth notes. The bass clef staff has a *rit.* (ritardando) marking and a pianissimo (pp) dynamic. The instruction *staccato il basso.* is present. The tempo marking *Tempo I.* is at the beginning of the system. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. The treble clef staff continues with sixteenth notes and slurs. The bass clef staff also continues with sixteenth notes and slurs. Fingerings are indicated by numbers 1-5.

Sixth system of musical notation. The treble clef staff begins with a mezzo-forte (M) dynamic and a series of sixteenth notes. The bass clef staff continues with sixteenth notes and slurs. Fingerings are indicated by numbers 1-5.



*pp* e ral - - - len - - - tan - - - do. *l.h.*

*ben staccato il basso.*

2345-7



# Christmas Song.

## Cantique de Noël.

ADOLPHE ADAM.

*Andante maestoso.*

1. O ho - ly night the stars are bright - ly  
 2. Led by the light of Faith se - rene - ly  
 3. Tru - ly he taught us to love one an -

shing - ing; It is the night of the dear Sav-iour's birth! Long lay the  
 beam - ing, With glow-ing hearts by his cra - dle we stand; So led by  
 oth - er; His law is Love and his gos - pel is Peace; Chains shall he

world in sin and er - ror pi - ning, Till he ap-peard and the soul felt its  
 light of a star sweet - ly gleam - ing, Here came the wise men — from the O - rient  
 break, for the slave is our broth - er, And in his name all op-pres - sion shall

*pp*

worth, A thrill of hope the wea - ry world re-joic - es, For  
 land, The King of Kings lay thus in low - ly man - ger, In  
 cease, Sweet hymns of joy in grate - ful Chor - us raise we; Let

*pp*



yon - der breaks a new and glor - ious morn! *f*  
 all our tri - als born to be our friend; Fall - - on your  
 all with - in us praise his Ho - ly name! He - - knows our  
 Christ - - is the

knees - - - O hear - - the an - gel voi - ces! O  
 need, to our weak - - - ness no stran - ger! Be -  
 Lord! - - - then ev - er! ev - er praise we! His

night - - di vine! - - O night - - when Christ was born. O  
 hold - - your King! - - Be - fore - - him low - ly bend! Be -  
 pow'r - - and glo - ry ev - er - more pro - claim! His

night - - de - vine - - O night, O night di - vine.  
 hold - - your King! - - your King! be - fore him bend!  
 pow'r - - and glo - ry ev - er - more pro - claim!

*rall.* *a tempo. ff marcato.*

*tr*



# Cuckoo Song.

## Kuckuks Walzer.

English Version by E. F. W.

Moderato.

Vocal Waltz.

Hugo Pollak.

RUDOLF FÖRSTER.

The piano introduction is in 3/4 time, key of D major. It features a melody in the right hand with four accented eighth notes (marked with ^) and a bass line in the left hand with chords. Dynamics include *mf* and *p*.

1 As dream-i - ly I wan - der'd As night be - gan to fall, From  
 2 O dear - est cuc - koo tell me How dis - tant is the day When  
 3 Pray, wilt thou an - swer give me, O ro - guish friend of mine, If,

out the sway - ing tree - top I heard a cuc - koo call. Then thought I  
 free - dom I sur - ren - der A wife to be, I pray. O tell the  
 in the bonds of wed - lock, A hap - py life I'll find? One ques - tion

of the say - ing Heard in my days of youth That un - to one who  
 years in num - ber That o'er me yet must glide, Be - fore I at the  
 more I'd ask thee Pray an - swer with - out fear How of - ten on my



*rit.* *a tempo.*

asks him The cuc - koo tells the truth. — And I asked —  
 al - tar Will stand a hap - py bride. — O how wise —  
 roof - tree The stork is to ap - pear? On the wing —

*rit.* *mf a tempo.*

*rit.*

- The cuc - koo ma - ny things — Cuckoo! Cuckoo! Cuckoo!  
 - Re - plied the old cuc - koo, — Cuckoo! Cuckoo! Cuckoo!  
 - The pro - phet gave re - ply.\*

*p* *rit.* *f*

*mf a tempo.* *cresc.*

Soon I an - swer re - ceived, And I tru - ly be - lieved He re -  
 Full three years yet must pass, Then no lon - ger a lass I will  
 O stop, stop, I im - plore You are mock - ing me sure, No more

*a tempo.* *cresc.*

*f* 1. 2. 3. *f rit.*

vealed fate to me. Yes, the cuckoo is wise. — cuckoo is wise. —  
 be some - one's bride Yes, the cuckoo is sly. —  
 can I en - dure. Ah! the

*f* *f rit.*

*mf a tempo.* *f* *rit.*

\* Call several times Cuckoo.



## Don Juan Minuet.

Mozart.

Allegretto.

10

15

*Fine.*

20

25

30

*D.C.*



## THE STRONGEST THING IN THE WORLD.

BY MADAM A. PUPIN.

"WHAT is the strongest thing in the world?" asked the teacher at the monthly reunion of her pupils. A chorus of voices replied: "Iron—steel—adamant—a hurricane—a torrent—love—hate—revenge—hope." "I will tell you," said the teacher, "what the strongest thing in the world is. It is habit; the easiest to make, the hardest to break."

The common phrase, "the force of habit," has a deeper meaning than we realize. Man himself is a crystallized habit, or rather a bundle of habits, and so identified is he with his habits that his individuality is recognized by them. A man's gait is a habit; a certain swing of his leg will enable one to recognize him at a distance too great to see his features. One's handwriting is a habit; a trial for murder or for forgery may turn on this one point: that a man can not make the tail of his g's otherwise than he does. So strong is this force of habit that one finds it impossible to disguise his own handwriting.

Piano playing is a habit; the music teacher recognizes this when he gives the students their finger-exercises. But why do not teachers emphasize the law: a number of repetitions in *exactly* the same way form a habit, while varied repetitions either delay the formation of the desired habit or lead to bad ones.

Heretofore, that one has been praised and called talented who had the faculty of imitating others, or who fell, without conscious effort, into right habits; while that one was termed stupid who could not see how to do a thing until he understood the whys and wherefores. I am convinced that many who are considered hopelessly stupid would show great brilliancy and make great attainments if the simple law of habit-forming were explained to them.

Some of these have discovered the law for themselves, and have plodded unwearingly along, cutting out and polishing their work by the eternal laws of truth; and, like the tortoise, which distanced the hare at the goal, they appear suddenly on a sublime height, far above their talented fellows, and the world is surprised to find that these stupid creatures were more than talented—that they had genius.

Those who are backward in taking first steps are not always so stupid as they appear; they are groping for the law; they are seeking the straight path; they need to see to the end of the road before starting. There is something in such pupils ready to be awakened. You, unthinking teacher, have not discovered it. We may go through life ignorant of this innate ability, or one day another teacher may touch the hidden spring, and lo! before the almost discouraged students open wide the gates that lead into the Hall of Wisdom.

A young man who was noted for his thick utterance was asked how he had managed in one year to acquire such a beautifully clear and distinct articulation; he replied, "Simply by giving attention to it."

Said a pupil: "I have taken lessons of a great many good teachers, but all have told me that I would never be much of a player. I always felt there was some secret withheld from me which prevented me from becoming a pianist. From the teacher I now have I have learned to say, 'What I desire to be, that I *can* be,' and I have done more in one year than in all the rest of my life before. The secret is very simple. I was never taught to form habits; I was given exercises, but never told why or to what aim I should practice them. Now I find that conscious effort, intelligently directed, enables me to form the habit of playing a thing exactly as I would like to play it."

If a student wishes to acquire manual dexterity in any branch, he must observe that his hands and fingers seem to have natural impulses in a certain direction. If these impulses are in the wrong direction, they must be counteracted; if in the right direction, they must be strengthened by repetition. How absurd to persist in repeating a thing wrongly and yet expect to form right habits.

Habit has hitherto been considered a chain too strong to be broken, but by using the powers of thought with

which we are liberally endowed, and by calling in the aid of the attention and of the will, the most stubborn habit may be broken and the one most desired acquired. Oh, if every one could say, "No habit shall master ME! I am not a slave. I am free. I am even master of my habits."

## A MUSICAL SCRAP-BOOK.

DID you ever think of making a musical scrap-book? Now is the time to collect matter for it; and girls and boys who are studying music will especially enjoy it, because it will make musicians and composers more real, and their ideas less as a vague tradition. It is much more interesting and easier, for example, to study a Schubert impromptu when you know something of the man's life.

In the first place, get the pictures of as many of the famous musicians, both instrumental and vocal, as possible. These need not be expensive photographs, but lithographs and prints, such as are found on many concert programmes and published in daily newspapers. As for the musicians of the past, one can often find pictures of them in old magazines, and can supplement them with an occasional photograph. Arrange these pictures chronologically or according to nationality, or both—singers, pianists, violinists, and the like, in separate groups.

Then read up about them. There is plenty of criticism and description in papers and magazines of the famous singers and players of to-day; and one can readily secure at least one account of their lives and manners, with the pictures, choosing a description that seems to give the best idea of the musician. The encyclopedia or musical history will have to be consulted for accounts of older musicians; and from them a brief description can be written, telling the dates of birth and death, where the life was chiefly passed, the greatest works and triumphs, and the characteristics of the style of the composer's music or the performer's art.

Personal anecdotes of musicians float frequently through books and periodicals, and they will increase the scrap-book's interest. Doing this will require reading; but one will soon know a little of what goes on in the musical world, of the rendering of famous compositions, of the skill and voices of executants, and of the characters taken by well-known singers in operas and oratorios.

Before long one will have made a scrap-book of general musical information, and will have taken several steps toward becoming an intelligent musician, while the daily practice will be made less dull and tiresome.

## MUSIC TOUCHED HIS HEART.

A THIEF broke into a Madison Avenue mansion early the other morning and found himself in the music-room. Hearing footsteps approaching, he took refuge behind a screen.

From 8 to 9 o'clock the eldest daughter had a singing lesson.

From 9 to 10 o'clock the second daughter took a piano lesson.

From 10 to 11 o'clock the eldest son had a violin lesson.

From 11 to 12 o'clock the other son had a lesson on the flute.

At 12.15 all the brothers and sisters assembled and studied an ear-splitting piece for voice, piano, violin, and flute.

The thief staggered out from behind the screen at 12.45 and falling at their feet, cried:

"For mercy's sake have me arrested!"

—Of late great use of analysis has been made by many educators, and it may reasonably be questioned whether many teachers have not relied upon it too much, to the exclusion of other educational processes. Analysis, comparison, synthesis, construction, and generalization should be carried on concurrently if the completest results are to be attained.

## GLEANINGS.

—Bach had two wives and 21 children.

—Talent is best nurtured in solitude; but character is the battle of life.

—The first composer of church music in America was William Billings, of Boston.

—Thalberg was the first to blend accompaniment and melody together, still keeping the individuality of each.

—Musical compositions should not attempt to tell the story, but the transfer of emotion from composer to hearer.

—Adam de la Haille's "Jus de Robin et Marian" has often been sportively referred to as the first comic opera in France.

—Bach was the first to use the thumb in playing the piano. He also invented the present system of fingering the scales.

—In Solomon's temple there were 20,000 harps and psalteries of solid copper, and 20,000 trumpets of silver. —Josephus.

—Play a false artist down by the interpretation of true music, but never cavil, out of music, about what is false and true.

—Our being musical makes a great difference in the way we feel, and, though we do not allude to it, it will go through everything.

—The crown which the public weaves, it tears apart again to proffer it, in another manner, to another man, who understands better how to amuse. —Schumann.

—In reference to a Palestrina cult in church music, it may be noted that Ambros denies that Palestrina added anything new to music. He says, "His mission was to complete."

—One way Rossini got into the habit of writing so many flourishes for his music was caused by the fact that a singer adorned the plain melodies so much. Rossini did not like it, and added so many flourishes that no one could put in any more. —Crocket.

—Beethoven had a horse given him and forgot all about it. His servant appropriated it and used it to "let" to those who wished it. It saved Beethoven his livery bills, for she paid them. The story of his "Mass in D" being appropriated by his maid in her efforts to "tidy up" in the kitchen, is too well known to bear repetition.

—When Mozart was buried, the grave-diggers got far more for "bringing up the bones" than putting them in. After the lapse of years, as the custom was, he (the grave-digger) stole the skull, remembering whose it was. One story was that he sold it; another, that he preserved it as a most precious possession until his death. He told this to a friend. —Crocket.

—Porpora so delighted in shakes that it was said of the air, "Contrasta Asai," in "Temistocle," that the author must have been in a shivering fit when he wrote it. He wrote an oratorio for the Emperor, Charles II, who disliked the composer's music, but he (the emperor) consented to listen to this. It was all plain song but the last movement, which was a trilling fugue. The effect was so comical as the voices proceeded that the emperor and all the rest burst out laughing.

—To understand Bach and Beethoven, music study alone will not suffice. These masters were not striving, as some seem to think, to write so many pages of interesting harmonies in order to illustrate the rules of counterpoint; but their purpose was to express the exalted sentiments which filled their noble souls. The narrow and one-sided student may learn to analyze these masters' compositions, and try them by the inexorable laws of harmony and counterpoint and musical forms, but only those whose general culture is above the average will perceive any part of the wondrous sentiments therein. For sentiment, to be perceived or expressed, must first be understood. The pianist must comprehend the noble sentiments of Beethoven or he can not give expression to them in his playing.



## WHAT A MUSIC TEACHER OUGHT TO KNOW.

BY LOUIS C. ELSON.

It is scarcely a generation ago that there existed a genus of music teacher in America, a strange, tone-producing animal, who knew very little. To this homunculus the word "harmony" meant a knowledge of the tonic, dominant, and subdominant chords; for him the circle of the keys became a semicircle, extending from three flats on the one side to three sharps on the other. This compound of arpeggios and arrogance was always called "Professor," and would have parted with his head rather than with his title.

It speaks well for musical progress in our country that in the last fifteen years this kind of "Silvery Wave" producer has become as scarce as the dodo or the buffalo. The true music teacher has crowded him out of even the smallest towns, and men and women of higher art ideals have taken his place. Yet it is too much to expect that the highest type of music teacher should flourish at once in place of the tonal ignoramus; we have progressed gloriously toward a desideratum, but the goal has not yet been reached; the ideal teacher is, however, sure to be the ultimate outcome of the advance which is constantly being made along the musical line.

What should the ideal teacher know? What should he be able to teach? First of all, his specialty. In these days of abnormal technic, every musician must become a specialist, so far as performance is concerned. But his knowledge must by no means be bounded by his single instrument. Should he be a vocal teacher, he must at least know enough of anatomy to guard against the ills that the voice is heir to, even while carefully refraining from frightening his pupils with medical terms.

Should he be a piano teacher, a knowledge of the anatomy of the hand will be found equally useful. As regards languages, if a vocalist, he must understand Italian; if a pianist, he ought to understand German, so that the store-houses of most valuable songs on the one hand, of noble histories and treatises on music on the other, shall not be closed to him.

Whatever his branch of musical work, he will need to study the C clef, in its various usages, thoroughly. This clef, to be sure, is not employed in piano music, but many songs, vocal exercises, masses, and all orchestral works and string quartets employ it, and the advanced musician will be hampered in many a work if he does not study the soprano, alto, and tenor clefs.

A knowledge of the history and evolution of embellishments will be found very advantageous; for, while these so-called "ornaments" of music are a very bad legacy from a past age, yet all vocal works of the classic masters, and the piano works of Bach, Händel, Haydn, and Mozart (not to speak of Beethoven and the modern school) teem with them. A mere reliance on the "foot notes" of overedited editions will not absolve the good teacher from seeking this knowledge, for often the editions disagree, and when the pupils begin to compare notes and find these disagreements, they will appeal to the teacher as the final authority, and this individual must be able to explain the reason for his adopting one interpretation rather than another.

The vocal teacher must be literary in some degree. A knowledge of *belles-lettres* will aid him very often in giving the true spirit of a song or in imparting the correct declamation of a phrase to a student. Elocution, of course, will go hand in hand with vocal training in most cases.

A knowledge of harmony will naturally be indispensable to the advanced teacher in any field of music; but there must be more than this; there must be at least a speaking acquaintance with counterpoint. By this I mean that while it is not necessary, although desirable, for the teacher to be able to write counterpoint of an advanced character, he must at least be ready to point out the significance of many passages written in double counterpoint at the tenth, in triple counterpoint, in augmentation, diminution, etc. No teacher can cause a pupil to make an entire success, even of the inventions of Bach, without knowing by what devices the composer has produced his effects, while a fugue played without comprehension of its scheme, would be precisely like reading a

book in a foreign tongue without comprehending the language.

A knowledge of musical form must needs go hand in hand with an ability to teach proper phrasing. In these days, when many careless, yet sometimes famous, composers use the long slur as if it were merely an ornamental flourish, it behooves the teacher to be able to correct a phrasing that would lead astray. What would one think of a reader who declaimed:

"Full many a gem of,  
Purest ray serene the dark,  
Unfathomed caves of Ocean bear full many;  
A flower is born," etc., etc.

Yet similar errors are made in piano playing frequently and evoke no comment from the weak teacher. Phrasing is the punctuation of music, and no one can phrase with surety without understanding the form which underlies it.

To play a sonata without understanding its form is, at the best, a species of groping in the dark.

The history of music must be understood also; a Scarlatti sonata represents one school, a Bach concerto another; crude progressions in Palestrina, strange endings in Hassler or Schuetz, have their causes which can only be demonstrated by the teacher who is familiar with the development of our art as shown in its history. A comparison of epochs and schools of composition can be made by the competent teacher that will cause otherwise dull works to glow with an actual interest. A knowledge of the orchestra should be aimed at. It is too often a flaw in the armor of an otherwise good teacher that he is all at sea when any instrument but his own is on the tapis. To go to a concert and to be utterly ignorant of what clarinet, bassoon, trombones, etc., are doing, is to fall lamentably short of being a "musician."

It will be seen from the above that the old proverb,

"Man's work is from sun to sun,  
But woman's work is never done,"

applies with still more force to the work of a conscientious musician. The true teacher has a life-long task before him, but he can take consolation in the thought that each succeeding task makes the others lighter; they are all pleasantly intertwined, and the appetite for knowledge grows by what it feeds on. A young musician might be appalled at a schedule of study such as the above, yet it affords an ideal to strive for, and each step toward the goal is not very difficult in itself; besides, such a course of study spreads itself over many years; only the American ostrich-pupil will endeavor to swallow it all at once.

## STARTING PUPILS ARIGHT.

BY F. B. HAWKINS.

In starting out with a pupil there are many things to consider, the first of which is his adaptability, which is not so easy a problem to solve as one might suppose at first thought. I will assume that you are a conscientious, painstaking teacher, having the interests of the musical art quite as much at heart as you have the compensation which will accrue to you. Perhaps the majority of people would not consider anything beyond the dollars and cents involved, but I assure you there is a far higher compensation than the money side of the question.

Having satisfied yourself that your pupil possesses the requisite adaptability to become a piano player,—which includes, of course, tune, time, and taste,—your next step is to ascertain whether he is fitted in all other respects to do you credit. You should study him thoroughly in every particular, that you may learn wherein he is deficient and wherein he is brilliant. This will necessitate your analyzing his character, temperament, and inclinations so that you may mold them into one homogeneous mass, as it were, and thus bring out the best that is in him. You must take into account every seemingly insignificant detail; in fact, a successful piano teacher ought almost to be a physiognomist and a psychologist that he may gauge his pupils.

Probably no one has better opportunities for studying human nature in all its varying phases than the music teacher, especially the teacher of the piano. But how many of them ever utilize the knowledge thus obtained? Too few, by far.

It may be argued that, while it is possible to study the idiosyncrasies of pupils, it can not be done if there are many in a class. This is a wrong conception. If the teacher be particular in choosing only a limited number of pupils, he can find time in which to ascertain the particular bent or inclination of each one, and he can also familiarize himself with their respective characteristics. Even if it should cost him a good deal of time and trouble, he will be well repaid in the end.

In starting pupils, one of the greatest difficulties with which teachers are obliged to contend is wilfulness. A teacher must use judgment and tact in overcoming the perversity and stubbornness of youth, and there should always be ready at hand a store of patience from which to draw when necessary. Patience and perseverance have assisted many and many a discouraged teacher over the most gloomy chasms. While sheer force should never be resorted to, even under the most provoking circumstances, the teacher should maintain his dignity and use stern measures in asserting his authority, which can yet be done with kindness and consideration. All that is required is a certain degree of firmness, from which the teacher must not swerve on any account. The pupil should understand in the beginning that he is not master, and if he should be unduly unreasonable and ungovernable the teacher would be doing his other pupils and himself justice by discharging him from the class at once.

One can never hope to be a practical teacher of music on any instrument unless he instils into his pupils from the very first lesson the idea of thorough work in every stage of development. Try to impress upon him the fact that his musical talent lies deeply imbedded within his inmost soul, and that as he strives to develop it in every possible way it will unfold gradually but surely, and the day shall come when it will blossom forth in all its glory and bring honor and genuine satisfaction to his life. The youngest child can not be taught too early the dignity and beauty of the divine art, and the teacher should make it his special mission to impress his pupils with this idea before he makes any effort toward imparting the rudimentary principles.

Experience will guide the teacher as to the course to be pursued with classes in which there are pupils of different temperaments, tastes, and inclinations. It is only where there is a marked difference between certain pupils that the teacher ought not to give instruction collectively. Many teachers have been so fortunate as to have had classes in which all the pupils were of about the same disposition and talent. It is not every one, however, who has the privilege of selecting his pupils, thus securing a class that is uniform in every way; for in a body of, say, ten or twelve, there is sure to be a disturbing element of some kind. It may not be an antagonistic personality, but a difference of adaptability in talent, which is as annoying to the teacher as to the pupils.

Right here comes the opportunity for the teacher to use his tact and judgment. How can he arrange his lessons so as to meet the requirements of all? Unless he be very careful and thoughtful there are sure to be manifestations of jealousy and hatred sooner or later, and when once either of these passions is aroused he will have untold troubles. The action for him to take is to prevent the development of these traits of character. Then he will have nothing to fear.

GREAT SUCCESSES MEAN HARD WORK.—Mr. Hall Caine's new book, "The Christian," which is said to have brought its author the largest pecuniary reward ever paid for a work of fiction, cost three years of the hardest kind of work. At first he made six barrels of notes, then the complete book was rewritten three times. This is simply another suggestion that great successes are the result of hard, painstaking work. Mushrooms will grow in a night, but they are only mushrooms after they are grown.



## MOZART AND PURE BEAUTY.

BY W. J. HENDERSON.

JOSEPH BENNETT probably deserves the name of dean of the guild of British critics. That may or may not be a great honor, but it entitles Mr. Bennett's utterances to a certain amount of consideration. When he reports the words of another, a man of unquestioned eminence in music, he is surely to be heard with respect. In a recent article in the *London Telegraph* he wrote as follows:

"Happening to meet Dr. Richter after the performance of Mozart's Symphony in G minor, at Birmingham, the distinguished conductor remarked to me: 'I do believe that Mozart has a future!' So do I, and, apropos, I read in the *Musical News*, 'What a relief it would be to hear a Mozart symphony well played, among all the noise of a present-day orchestral concert.' The Wagner items are very well in their place, but they are being worked to death at present, and 'Tannhäuser' overture and the 'Venusberg' music (especially the latter) are becoming bores in our concert-rooms.' Referring to a long duet recently sung at Queen's Hall, the same journal remarks: 'The audience stood patiently and wondered, for it was Wagner, and Wagner is fashionable; but not one iota of enthusiasm or real interest was traceable in the faces of the listeners. How could there be? The singers were declaiming something about which the audience understood nothing, and the band drowned it all in a sea of sound which, to 99 per cent. of the listeners, was merely astonishing.' I have so long been a solitary voice crying in the wilderness that it is pleasant, for a change, to act as echo. There can be no doubt about it. Reaction must come, and the divine Mozart has a 'future.'"

I am always sorry for Mr. Bennett when he writes about Wagner. He has tried so hard to understand why the general public would persist in listening to the Bayreuth music and he has never been able to get at the secret of it. At first he jeered at Wagner and berated the public, but in the course of years, finding that he was standing out in solitary grandeur against overwhelming odds, he surrendered to the preponderance of mere force and tried to be decent to Wagner's music since there was no escape for it. But he has always preferred Mozart, and he rolls as a morsel under his tongue the remarks which I have quoted.

Now, Mr. Bennett shows a very fine lack of discrimination when he treats the matter thus. It is not fair to compare Mozart to Wagner in the concert-room. Wagner did not write his music-dramas with the expectation that they would be carved up into disconnected fragments and performed without the explanatory scenery and action in the presence of persons who had no key to their meaning. No wonder the audience at that concert stood "patiently and wondered." Wagner's music can not be understood unless the spirit and the letter of the text are comprehended, and that can hardly be expected of persons who know it only through concert performance as most Englishmen do. I once attended a Richter concert at which some one by the name of Fillunger struggled with the last scene of "Die Götterdämmerung," and the band under the much lauded Dr. Richter, "drowned it all in a sea of sound which, to 99 per cent. of the listeners, was merely astonishing." The English people around me looked wonderingly at one another, smiled, and shook their heads. I was not astonished that they did so.

The fact is, that between the music of the Wagnerian drama and that of the Mozart sonata or symphony there is a great gulf fixed. It is a gulf with a substantial bridge over it; but most people do not care to start on the Mozart side of the gulf, as they should. They are eager to begin their musical life right in the middle of the kingdom of Wagner. That is a good deal like having a consuming ambition to study trigonometry before you have learned plane geometry. Plane geometry contains the fundamental and abstract laws of lines and angles and their relations; trigonometry is the practical application of those laws to the measurement of surfaces. Mozart's music contains all the fundamental and abstract laws of pure musical beauty; Wagner's music is an application of those laws to the purposes of dramatic expression.

But dramatic expression, as practiced in the music

drama, presupposes the existence of a text upon which the musical expression is based. The musical style and form, if the drama is to be one in which there is an organic union of the necessary elements of expression, must be subservient to that text. The sonata and the symphony, on the other hand, present only purely musical considerations. The root of the sonata movement is a musical root—theme; the development is a logical evolution from that root; and the expression is achieved solely by musical means. Now, I hope there is a future for Mozart's sonatas and symphonies, and I base my hope on the fact that they are the greatest examples of pure musical beauty.

Beethoven's fifth symphony is, without doubt, the most complete and faultless example of musical form that has ever been produced. But its tremendous emotional power makes it uncertain in its effect upon the musical student. For students, I am more and more firmly convinced as I grow older, there is no better music, after Bach, than Mozart. He was the crowning glory of the classic era, the era of pure musical beauty. He stands midway between the experimental labors of Carl Philip Emmanuel Bach and the departures of Beethoven into new realms of thought and feeling. The sonatas written before his are uncertain in form and show that composers had not yet discovered the vital points of correlation in high musical organism. Even the earlier works of Haydn show that the father of the symphony was not sure of his ground. After one or two experiments with two principal and contrasting subjects in his first movements he returned to the single-theme form. Mozart, however, had a clear and broad view of all the essential factors of pure musical beauty. He wrote with an apparently spontaneous insight into the exclusively musical resources of music. It was Beethoven who first, among sonata and symphony writers, went beyond that and his emotional developments at once altered the inner organism of the sonata. With him musical beauty was a means; with Mozart it was an end, the ultimate purpose of composition. Because of that I believe that young students of music ought to be largely fed on Mozart's piano sonatas. They present to the young mind clear and convincing examples of the highest possibilities of music as music pure and simple. They will show the student the essential principles of form and beauty, which are the foundation of the technique of composition.

When these principles have been grasped, the student will be properly prepared to study the emotional works of Beethoven, and from the vantage-ground of a clear comprehension of musical means to trace the adaptation of those means to the deep purposes of expression. Well grounded in Bach and Mozart, the student will be ready to understand the works of the later romanticists, and even Wagner will reveal his secrets to him without reluctance. Yes, there is a future for Mozart as a guide, philosopher, and friend to the sincere student of music, and I hope to see the time when concert audiences will know how to appreciate and admire Mozart's symphonies despite the fact that their beauty is simple and that they are not garbed in the purple and fine linen of modern orchestration.

## HOW TO STUDY.

BY PERLEY DUNN ALDRICH.

ONE of the difficult things that the student has to learn is *how to study*. He may leave the question of *what* to study in the hands of his teacher, but the *how*—the application of his faculties to the question at hand—must be conquered more or less by his own exertions.

## MIND WANDERING.

The wandering mind is the great stumbling-block of the student, and it is my purpose to suggest a little mental drill that will aid students to obtain the power of greater concentration of thought.

Any student will readily recall the many practice hours he has spent when the mind was almost entirely absorbed in other thoughts and directed to other channels than the point in question.

A difficult passage presents obstacles that at first seem insurmountable, and the student sets himself to work to pick his way carefully through, with the intention of conquering. But the first thing he knows, his fingers are wandering aimlessly, almost, over the difficult passage, while the mind has gone off on a long journey in quite another direction. Mechanically he keeps his fingers going, while he wanders away with his mind on a regular summer vacation.

Now, I submit that this sort of practice is worse than useless. It does not train either the muscles or mind, and the only way to overcome it is to train the mind to accurate thinking, for it is in the mind and not in the muscles that we will find the seat of the difficulty. The stories that float about concerning Liszt and D'Albert, who read magazines while they practiced their scale work, are more than pernicious. They mislead students into the belief that technical work is done mechanically, without mind direction, whereas, in fact, the whole trend of modern teaching is toward more carefully trained direction of all the muscular movements.

## TOO LONG PRACTICE.

Much of this wandering of the mind and aimless practice comes from too long hours at one sitting. Students too often boast of the number of hours they practice and think little of the quality. Better quality and less quantity. It seems to me a great mistake to work so many hours when the mind is fatigued and worn out by long tension. The mind absolutely needs relaxation in order to do its best work, and I believe that by a careful balance of work and rest we may do a great deal of work, and I imagine that the cure for aimless practice lies in managing the mind by teaching it both to work and to rest as well. To work when we work, and rest *completely* when we rest.

## A REMEDY.

My remedy for this mind wandering is so simple that I fear it will be set aside by many readers as useless.

First, you must, so to speak, hitch a string to your mind, and when it wanders away you must jerk the string and pull the mind right back, and hold it down to the consideration of the work in hand. You must decline to allow any other matters to enter the mind. Refuse to entertain any other subject for a moment while you are studying your problem. If, for example, you are working out your harmony exercises and you find yourself entertaining thoughts on other matters, you must close the door to them and hold your mind firmly to your lesson. It is difficult to do it at first, but practice will give you greater control. Now, after you have held your mind firmly to the grindstone for a while you may find you are fatigued. Then rest for a few moments completely. Take a comfortable sofa and stretch out for a complete rest. Shut out every thought from your mind and close the gateway. Allow no thought to enter. Say to yourself, *Don't think*, and don't allow yourself to do so.

By carefully following out this plan you will gradually gain a great control over the mind, and teach yourself to concentrate your thoughts on your work, accomplishing more and more in each hour of work as you gain in the power of concentration.

But you must not forget that the rest and relaxation are just as necessary as the work. No mind can keep at a constant tension.

Each one has to study his own powers of endurance. But it seems useless to waste hours and hours of precious time in careless practice. Give it up; it doesn't pay. But I must warn the student not to try to concentrate the mind too long at a time. You can not control it, especially at first, for long periods. But give up all practice and work of the aimless kind. An hour of concentrated study is worth four of that which is aimless.

—There are thousands of dabblers in music but only a few good musicians. It is the quality of each moment's practice that decides for life one's musical destiny. To be more than ordinary, one has to make much of small things, and to constantly do perfect work, even in the smallest details.



## A WOULD-BE PADEREWSKI.

BY ALEXANDER MCARTHUR.

Author of "Rubinstein—a Biography."

## CHAPTER IV.

It was a cold night in February. East winds were playing havoc with lungs in New York, and people were muffled to their eyes. A party of gentlemen passed out from the Waldorf, their fur overcoats buttoned up over their chins, and entered a carriage; the door was sharply shut to, after a number on Broadway had been given to the coachman, and they were driven rapidly away.

Oscar Koenig was host of the party, and he was showing two Russians and a Pole the sights.

"You really want to see the worst there is to be seen in the shape of gambling and opium-dens?" he asked of the oldest of the party, Count Woronzoff.

"Yes," replied all at once; "we do. Show us the lowest New York has to offer."

"Then I shall have to get some detectives, for these places are too tough to enter alone."

"Pff! I have my revolver."

"And I."

"And I."

Koenig put up his hand. "That is not it," he explained. "These places are hard to find, and only the initiated can enter. The police know them all. I do not, and we must, therefore, get some detectives." As he finished he put his head out of the window and directed the driver to the Thirty-third Street Police Station.

When they got there Koenig alone went in, returning very soon with two men in plain clothes, and, after finding another carriage, the party were off.

Just before starting, one of the detectives asked Koenig if they would like to go first to the Chinese quarters and work up town, and this being decided on, the carriages started in the direction of Pell and Mott Streets.

The sights were all very stale and uninteresting to Oscar Koenig. He had been through the mill many times, and only common hospitality made him take any interest whatever in the hideous sights and scenes they were visiting.

The detectives had kept a *bonne bouche* for the last, which was a very celebrated establishment on the west side of the city above the twenties; an establishment, they said, to which but very few people were shown by them, and one largely patronized by the *jeunesse dorée* of the city.

The carriages stopped before a large brownstone house; there was light in the hall, but the windows were heavily shuttered, and after a long delay the detectives came back, opened the carriage door, and told Koenig and his companions to follow them.

There had not been so much fuss about their entry into the other places, and, somewhat on the *qui vive*, Koenig passed in, his interest roused.

Very soon, however, he found it was the same old thing. Oriental draperies, low couches, soft carpets, swinging lanterns, and everywhere the opium pipes and the sweet, heavy odor of the drug permeating the atmosphere throughout. The mere fact of greater luxury, more numerous attendants, and a better class of people, all of whom he saw were gentlemen, did not offer enough to detain his interest.

The foreigners were enchanted, and more than once Koenig had some difficulty in dissuading his companions from trying the treacherous poppy juice.

To Koenig it was all very terrible and disgusting—there were people in the earlier stages of nausea, giddiness, and stupor; others, with pallid faces, were sunk in what seemed a perfect and dreamless repose; others, their countenances ghastly with the yellow hue of opium poisoning, were stretched in insensibility, their muscles relaxed, their whole appearance terrible in its debauchery.

Koenig turned away disgusted, yet fascinated in spite of himself, and, while his companions went further, he watched a group of young men who had just arrived. He saw them settle themselves, put the little plug of opium in the side of the pipe, light it, inhale it, blow the smoke through their nostrils, and then await the result.

He had been standing in the shadow of the doorway watching them, when a Chinese attendant touched him on the shoulder and murmured something Koenig did not understand, but which he guessed was an invitation to follow him, inasmuch as the yellow-faced Oriental shuffled along, looking now and again over his shoulders with a leer in his eyes to see if Koenig understood.

They entered another room, more luxuriously furnished than the others, where there were only three men. One figure on a divan rose in a half-reclining position as he entered, and, looking again, Koenig found himself bending over Ralph Davis.

"I have been talking to some friends of yours," young Davis said languidly, his eyes glassy from the drug. "So you have come here, too, have you? Is it not perfect while it lasts? more perfect than art, than anything—the true Nirvana?" He smiled feebly, and Koenig bent over him and finally knelt beside him. "My boy, my boy," he said brokenly, "what is this? Are these stories true? Are you an opium eater?"

For a moment Ralph Davis looked surprised; then he understood, and smiled feebly. "Yes. What better am I fit for? Surely, you know that."

Koenig could say nothing. He looked at the young fellow; then he got up off his knees and went out to seek his friends.

A few seconds later they all left the house together and Koenig took the whole party to Shanley's for supper. It was then past midnight, and about two o'clock Koenig, who had been strangely silent all through the meal, seeing the others were going asked Detective Ryan if he would accompany him to the last opium-den again.

Ryan was perfectly willing, and Koenig, his heart and mind filled with the horror of young Davis' degradation, drove off with the detective.

When they got to the house they found Ralph Davis alone, and the moment the detective saw him he shrugged his shoulders.

"A hopeless case. His family have done everything; tried many cures, but nothing seems to help," he said, shortly.

Koenig sat down by the boy's side and took his hand in his. The last time he had seen him was on the platform of Carnegie Hall, Seidl's men about him, playing the second Chopin concerto. Koenig remembered, too, that he had played it well, not as a finished artist, but as a promising one, especially the second movement, and he looked down in wonderment that a brain so refined, so cultured, a brain that had once grasped so finely the subtle poetry of Chopin, could allow itself to be steeped in opium stupor. He stroked the nerveless hand tenderly, laid his fingers on Ralph's brow, and tried several times to rouse him; then he gave it up and came over to Ryan.

"Now that I am here I suppose it is all right," he said to the detective. "I mean to stay here with my friend until he wakes up, so you had better go home." Ryan demurred at first, but finally consented, and Koenig found himself alone with the sleeper.

Koenig had had many experiences in his long life, but none sadder than that with Davis when the opium lethargy had left him. With difficulty Koenig got him to go home with him, with difficulty he made him swallow some antidotes, and the faint rays of the pale winter's sun were streaming through the windows when he finally succeeded in getting the boy into a natural sleep.

All that day Koenig kept watch over him as a mother might, and toward evening, when they sat alone in the study together, Koenig found himself talking in a fashion of which he had never thought himself capable.

He had been laying before the boy the degradation of the opium habit.

"But I have nothing to live for," the other replied sullenly, "nothing."

"You have art."

"Art—to be criticized as you criticized me."

"I was just."

"True, true. I do not complain."

"And I did it for your good. I did it because I knew and felt there was the true stuff in you; that you had the divine spark."

Many and varied expressions crossed Ralph Davis' face as he jumped to his feet. He struggled to say something; his eyes brightened. "You mean it?" he asked, almost gaspingly.

"Yes, I mean it. This is the reason I brought you here last night. I want you to be true to the artist spirit within you. I want you to promise me, to swear to me, you will conquer yourself."

Young Davis stood up agitatedly. "I must get out. I must get air," he cried. "Yes! Oh yes! I will promise you. Koenig, you are my guardian angel. I can never, never thank you as I want."

"Must you go?" asked Koenig anxiously.

"Yes. I want to be alone, to think. I will walk home. Here is my hand on it—I smoke opium no more."

"You will come to see me to-morrow—no, the day after,—and play for me?" Koenig asked, as he helped him on with his overcoat.

"I will." Koenig followed his guest to the door, and watched him as he walked in the darkness toward Fifth Avenue.

## CHAPTER V.

THE following day was an unusually busy one with the critic. He had barely a moment to think of anything outside of his work; but the day after he was determined, come what might, that he would sacrifice everything to meet young Davis.

He sat in his study writing all day. The hours passed, it became evening, then night, and no visitor. Toward midnight Koenig grew more and more uneasy, and twenty times was on the point of going out to search for young Davis in the opium-den where he had found him. At last there was a sharp ring at the door, and a messenger boy brought in a letter. It was from Davis, and ran as follows:

DEAR FRIEND:

I can not thank you sufficiently for your kindness, but forgive me if I do not keep my appointment with you. I can not. The truth is, I am a wreck—mental, physical, moral. I must only go to the dogs at best. I promised to play for you, I wanted to play for you, but to-day when I opened my pianoforte I could remember nothing, play nothing; whatever talent I had is gone. Thank you so much for your kind words of the other night. I can not tell you how glad it made me to hear you say I had talent, that I had the true artistic spirit within me. I know you do not lie, do not exaggerate, and I know you know; but it is all past. I am a wreck. I hope I have not inconvenienced you to-day.

Yours,

R. D.

Koenig read the letter rapidly through twice; then he made up his mind at once. He put on his hat and coat, called a hansom, and drove off at once to the opium house.

Just as he suspected, he found Ralph Davis there, and going up to him sternly, he said quietly:

"Davis, you may be an opium eater, but you are a gentleman before all things. You gave me your word of honor to quit this business and I am sure you mean to keep it."

The boy's face was ghastly in the subdued light of the lanterns, and he looked up into the critic's face with a dog-like submission in his eyes.

He put out his hand. "I will keep my word," he said brokenly, "I will go with you."

Koenig helped him into his overcoat and they drove together to his house in the hansom, but neither of them spoke a word during the drive to Forty-sixth Street.

A week passed and Koenig had no word or sign from Ralph Davis, but he was constantly thinking of him. He had made up his mind to save him. At last he wrote to him asking him to dinner, and sent the note with a messenger boy.

The boy returned with the note unopened, and with the reply that the gentleman was too ill to answer or receive notes.

The following morning, on opening the New York Herald, the first death notice that caught Koenig's eye was: "Davis. At Forty-sixth Street, West, Ralph Davis, suddenly, of heart disease."

There was nothing more, and Koenig read the announcement over and over half doubting his eyesight.

Two days later, at the funeral in Greenwood, he met the Countess de Torre.

"You must drive home with me," she said, as she drew her sables closer about her. "I feel blue beyond words. Ours is such a sad and stupid world and I feel as if we had all assisted in the sacrifice of a life. That boy has never been the same since all you critics pounced on him. It has been another case of Keats."

Oscar Koenig frowned: "My dear madam, you lay a great deal to our charge; rather lay it to the charge of those who forced him to the concert platform and turned his head with flattery. We did our duty and our duty only."

"Perhaps, but charging it here or there won't mend matters. He suffered. He is dead. Of course you know it was a bullet wound, not heart disease; that is the reason none of us could see him."

"No," said Koenig with a start, "I did not know; but he was an opium eater."

"Yes, he came and told me about your trying to save him. He was so proud of the fact. He found out at last that you thought he had talent. How artistic natures suffer! We dare not judge them by the code of ordinary mortals; they carry their purgatory in their own souls."

"It is true," Koenig said thoughtfully.

They walked slowly between the line of graves, and some tears lay bright against Countess de Torre's black veil.

Koenig said nothing for a while, then he heaved a big sigh. He was thinking of the misery in the boy's face in the opium-den as he said, "But I have nothing to live for." "We have all got to come to this, sooner or later," he said gravely. "Let us not pity him. He is with them all,—Beethoven, Chopin, Liszt, Rubinstein, Tschai-kowsky. His lot is the happier surely."

"Do you really believe in immortality, *mon cher* Oscar?" the Countess asked sadly, as she fastened her small brown eyes on his face intently.

"Yes, yes," he cried fervently, as his gaze wandered over the quiet wind-swept graveyard, then came back to her. "What is all art, all beauty, but the mirror of our future immortality?"

THE END.



## KEEPING UP WITH THE TIMES.

BY ROBERT BRAINE.

THERE is one fact which the teachers of this country have got to look squarely in the face, and that is that the standard of music and of music teaching is steadily rising in the United States. The days of the old-time music teacher who knew how to play a limited number of "pieces" on the instrument he professed to teach, who had only a small smattering of musical knowledge, and to whom theory, harmony, thorough-bass, and counterpoint were as sealed books, has long since passed away in our larger cities, and his days are numbered even in the small towns and villages. These teachers, like Othello, are "finding their occupations gone," and are being superseded by the more or less perfectly educated musicians whom the conservatories and musical colleges of this country and Europe are steadily turning out in increasing numbers each year.

People will not employ poor amateur teachers when they can get good professional ones. It is the same as in the case of any other article outside of musical instruction: people will buy the best and most meritorious article which is offered. The result is that the amateur teachers will be obliged either to give up teaching altogether or to teach for nominal fees.

It is likely that the standard of musical performance and teaching in this country will rise steadily until it is on a par with that of Europe. There it is impossible for any teacher who has not studied the musical art thoroughly—having given it at least the same amount of study that a physician or lawyer gives his profession—to make even a decent livelihood.

A very large class of teachers in this country are either standing still in their art, or, what is worse, retrograding. Many of these teachers are middle-aged, and seem to be possessed of the idea that for them further improvement is impossible; many of them, again, are young and have the world before them, but have stopped studying. All the practice of this class of teachers was, as a general thing, done in their early youth, when they were taking lessons. Having embarked in the profession they have stopped studying and do no more practicing. They teach their pupils in the manner that was in vogue years ago, and they seem to be in blissful ignorance that the art of teaching music has been revolutionized within the past ten or fifteen years.

These teachers have a certain dreary round of exercises and pieces which every pupil is obliged to undergo, like a blind horse in a treadmill. Many of these teachers still inflict the huge eight-pound instructors with heavy board covers—those monstrous old specimens of the music publisher's art which were supposed to last a pupil eight years.

This class of teachers has not grasped the idea of how interesting and fascinating modern piano study has become to young pupils through the means of books of studies containing a comparatively small amount of music, which can be mastered in three or four months, to be replaced by a fresh volume, thus giving the pupil a pleasing sense of progress.

As a rule, these non-progressive teachers have given up all public performance as well as personal study and practice. They are living on the reputation of what they are once supposed by the public to have been able to do. They are dwelling in the past, instead of in the present and the future. Most of them do not even take the trouble to read the leading music journals and thus keep up with what is being done in the world of music, nor do they investigate any of the new methods of teaching which are making such an amazing revolution in musical pedagogics. Mason's "Touch and Technic" to them is a sealed book, because it did not come out when they were in their student days.

It is often sad to see some of these old-time music teachers and artists who had names and reputations to conjure with in the early days of music in this country, but who chose to rest on their oars and to relax their studies because they thought their reputations established for all time. Now they have been hopelessly distanced in the race for success, and they find themselves without pupils and without engagements. Every com-

munity has its examples. After years of success, and after being looked upon as musical oracles for years, suddenly they awake to the painful fact that they are old-fashioned and out of date.

If these teachers and artists had persistently kept up their practice and continued their public appearances, had made it a point to attend all the best concerts within their reach, and had, by reading and study, kept up with the latest compositions and literature of music, their powers would have gradually ripened, and, instead of being pushed from the stage of active musical life, they would have had a gradually widening sphere of influence and clientage.

Take the example of the world's greatest composers and executive artists. As a general rule they toiled unremittingly until an advanced age, when their powers reached their highest development. The musical faculties of Beethoven showed a steady increase until he was beyond the age of fifty. The hand of death alone checked the development of Wagner, Spohr, Händel, Haydn, Meyerbeer, Brahms, and a host of the other great composers. The musical evolution of the minds of these men continued until the day of their death.

In the case of mechanical execution, we would expect the advance of age to check the development of the artist. It would seem as if the stiffening of the muscles and the dulling of the keen emotions of youth would set a limit to the successful public performance of the artist. As a matter of fact, however, musical biography is full of instances of musicians who have kept their executive powers to a surprising age. Look at Clara Schumann,—in the prime of her pianistic ability at the age of sixty. Take the example of Liszt, who maintained a marvelous technic when the snows of age had given him the appearance of a patriarch. Read the biography of Spohr, who tells of the sorrow a broken arm occasioned him, when he was between the ages of sixty and seventy, because it deprived him of the society of his beloved violin, on which he was accustomed to play daily. Joachim, who is by many considered the king of living violinists, is past the age of sixty.

There is no necessity for a musician to consider his career finished so long as the breath is in his body. I have no doubt that there are thousands of readers of this article who consider that any further progress in music for them is impossible, simply because they have reached middle age or are past it. This is a grievous mistake. Rarely does an executive artist reach the full zenith of his powers until the age of forty, although musical history, of course, teems with stories of the achievements of musical prodigies. As a general thing, however, when these musical prodigies develop into really great musicians their performances are infinitely more finished and satisfying at the age of forty than they were at the age of fifteen or twenty.

I hear so many musicians say that they have given up all practice because they are getting old and their fingers are stiff. If the matter is investigated, it will be pretty generally found that their fingers are getting stiff through lack of regular, systematic practice, and not from advancing age at all. If thousands of musicians have succeeded in keeping their muscles tractable and their fingers supple and pliable, so that they have been able to follow careers as soloists on the public concert stage,—as has undoubtedly been the case, since every musician can remember scores of examples in his own experience,—why should not every musician be able to do it?

The fact is that this giving up of practice and retrograding on the part of our teachers comes, as a general thing, from pure laziness. Let us take the example of a young teacher starting out in the profession. At first the only way he can attract attention to himself and gain pupils is by playing in public. So he plays whenever he is asked. He practices several hours a day, and pushes his studies far into the night. He goes to hear every artist who comes in his path, and if he has an opportunity to study with a master, he avails himself of the opportunity. His name is in every one's mouth and in every newspaper as a rising young artist. This soon begins to attract pupils, and by and by he gets a little class started. Instead of relaxing his efforts, he redoubles them, and soon finds himself at the head of a

profitable teaching business. Now, if he is wise, he will continue to practice and concertize, just the same as he did when he was building up his class; if not, he will lie back and take a rest. If he can sell the time to pupils which he ought to reserve for his own practice, he will do it. If he makes this mistake, all these busy hours of teaching will soon begin to wear on him, and he finds that he has no inclination to practice, even if he has the time. By and by he finds himself degenerating into a simple teaching machine, without hope and without ambition. He has ceased practicing, stopped playing in public, and no longer keeps up with the times in music. The sure result of this course is that he will continue in one musical rut, with a constantly decreasing business and decreasing influence, until the end of his days, or else he will be completely superseded by other teachers with greater musical ambition and activity.

The wise way would have been to set aside a certain portion of the day to practice and study in music, this time to be guarded as sacredly as the time given to sleep and meals. In this way our teacher will steadily advance in usefulness and eminence, and, looking at it from a purely material standpoint, his income will follow a steadily rising scale. With the increasing attention given to musical affairs and study in the world to-day, there is literally no limit to the success which can be achieved by a musician of ambition.

There is another class of music teachers to whom a few words may be of interest on this subject, and that is the very large class of women who have taken up the music profession merely from necessity. Thousands of women who have been taught more or less music in their school-girl days find themselves obliged, through reverses, to earn their own livings, and turn to music as the only practicable way in which to do it. Unless they have received a thorough training in some good conservatory or college, probably they have a very limited knowledge of music. This class of teachers finds it harder and harder every year to make a living in music, owing to the keen competition of graduates from musical institutions, and to the steadily increasing number of professional teachers whom the competition of the larger cities is forcing to the smaller places, and also tending to reduce the price of instruction in the cities. Such teachers, of all others, should devote as much of their time as they possibly can to improving the weak places in their musical education. They should not be too proud to take lessons, even if they are teachers. Ignorance is the only disgrace in the musical profession. They ought to read the musical journals, and read something about the profession in which they have embarked, and, above all, should begin the study of theory and harmony, for without a knowledge of these no musician can do teaching or other musical work worthy the name.

You will no doubt tell me, my dear young lady, that it will be very hard to earn a living teaching music and educating yourself in the higher branches of the musical art at the same time. I am willing to grant that it is hard, but you will find that it is the only means which lies in your power of insuring your livelihood against the ever-increasing competition in music teaching in this country.

—There are many peculiarities among pupils. One learns easily and forgets easily; his advantages are balanced by his disadvantages. Another learns with difficulty, but remembers easily; his disadvantages are balanced by his advantages. He who learns easily and remembers easily is to be congratulated; he who learns with difficulty and forgets easily is to be commiserated.

—It often happens that a work of art does not please me at a first glance, because it is beyond me. But if I think that there is any worth in it, I try to get at that, and never fail to make pleasing discoveries. In the work I find new characteristics; in myself, new capabilities.—Goethe.

—For a man to comprehend a work of genius he certainly must possess some power correlative to that power which created it; but no man, were he even the mightiest genius the world ever saw, can fully comprehend a great work at first sight—any more than he can create a great work without working at it.—W. F. Apthorp.



## ENTHUSIASM; ENERGY; THE ONLY SHORT ROAD TO SUCCESS; THE DIVINITY OF MUSIC.

BY MRS. WILLIAM H. SHERWOOD.

ENTHUSIASM, when it is sincere and reasonable, is a splendid thing, and for one who is in for long and hard study it is almost necessary, if he would do well. For those who feel no enthusiasm in their study there is lacking the bright, inviting side which makes the student so hopeful and so willing to work. One must work with energy, with life! One must love to work. Nothing in this world accomplishes so much as perseverance, health, energy, and enthusiasm. Regularity in all things leads to the best results, though the habit is a hard one to acquire. Meals, study, recreation, should all be regular, and one should never be slighted for another of them. These things do not seem to matter much from day to day, but if your habits are all regular you realize how much faster you go ahead. Every one who studies music has it in his power to advance music, if ever so little. Feel that you can and will help it along on the right road, for it needs a great deal of pushing. In contending with so many substitutes, it almost needs to fight its way. Get into the spirit of music, keep well, think of good and noble things, and they will appear in your work.

It is time wasted to practice without energy, in a heavy, sleepy, or desultory manner, or with a perfunctory spirit. Make your work a part of yourself, and do always the very best you can. Then though you work but a short time each day, the minutes will tell. It takes brains to make an artist. Even talent, without brains, can not be developed. The minutes are so valuable, and so much time is wasted in the wrong direction, that there is no excuse for dallying when one is on the right road.

Christiani tells us that it takes talent, emotion, intelligence, technic, to make an artist. "What, then, would be the result if one or more of these four requisites were wanting?" We might add, it also takes *time*. Anent "emotional expression without intelligence": "Listen to sentimental lady performers, overflowing with emotion, or to the nervously sensitive, or to the immature musician, imagining himself to be esthetic. Mark how they proceed by fits and starts, accenting always violently and generally in the wrong places, torturing you with sudden and uncalled-for changes from *fortissimo* to *pianissimo*, with out-of-time playing which they believe to be *rubato*, and with most exaggerated efforts, which, no doubt, spring from their inner feelings, but with which the mind and understanding have nothing to do."

We have all seen such players, and we know that we do not care to be like them. Graduates from conservatories of music and pupils of quack teachers flood the world with such playing; and so many people are impressed with the *physical gyrations* involved that music, pure and undefiled, looks to them queer and uninteresting in comparison. Intellectual playing without emotion is infinitely superior and preferable, although "Distinct but distant; clear, but oh, how cold!" A combination of the two is needed to produce artistic results. Emotion colors intelligence; intelligence clarifies emotion. Talent, intelligence, and emotion are natural gifts, and, with technic added, what is there that one can not accomplish? But the attainment of technic depends upon will—a strong, determined will, which utilizes even adversity to its own ends. I think that in a lifetime every human being should accomplish some noble work, the spirit of which will live to propagate new strength and new endeavors in the world. If one would become a pianist, let him decide to be a first-class pianist, and to make piano playing a life study and of life-long interest. Begin your task with the spirit of investigation. Discover your own capacity, which should be equal to a real, artistic ambition, and work to make your ability its equal. Discover the possibilities of the piano in artistic hands, and rest unsatisfied until you have brought them out. Do you not think you will

be much better satisfied with yourself for having done one thing well than if you had failed to perfect anything, as so many do, simply because they are always looking for short cuts to success? That way is not to be found, unless it is in correct work. Certainly incorrect work is a waste of time and talent, because it accomplishes nothing; and yet students are willing to spend from six to ten years at it, expecting at the end of that time to be pianists of the first order.

It requires patience to think carefully; and so correct work, which requires thought, is harder than incorrect work, which requires practically none. But the more you think, the more quickly you will reach the goal; and certain it is that by concentrated efforts one may greatly shorten the road. But *brains* make the only possible royal road to success, not by discovering new ways of getting there, but by quickly understanding and carefully working.

Musical literature covers a field of genius, intelligence, and emotion which, it seems to me, can be equaled by no other literature in the world. Hardly a thought which the mind of man has conceived but has been focused and set to music. Music suggests everything. A man of letters spends year after year, a lifetime, in the study of books, and so filled with the thirst for knowledge is he, that whole libraries yield their contents to his investigation. His passion is books, and through them his mind becomes broadened to an understanding of the vastness not only of the world's history, but of the range of human thought which conceives beyond things tangible. It is where thought takes a leap beyond the humanly definite scope of ideas that the language of music is needed to express it. Music suggests all that is subtle and divine to the imagination, and even when it appeals most vividly, one knows that a thousand minds interpret it differently. Think, then, what a kingdom of riches lies within the musician's grasp. And the keynote to this kingdom is a perfect technic. "Music is well said to be like the speech of angels." "God is its author. He laid the keystone of all harmonies. He planned all perfect combinations, and He made us so that we could hear and understand."

## THE PERSONALITY OF THE TEACHER.

BY EDITH LYNWOOD WINN.

IN the early days of the New England colonies certain peculiar customs maintained which were embodied in a set of laws called the "Blue Laws."

If I were asked to write a set of Blue Laws for the guidance of a young music teacher, I think their central ideas might hang upon the wall of every studio in this form:

### PERSONALITY.

- |                        |                                                            |
|------------------------|------------------------------------------------------------|
| I. INDIVIDUALITY.      | } Character.<br>Conscientious.<br>Dignified.<br>Christian. |
| II. POTENTIAL POWER.   |                                                            |
| III. LOVE TO HUMANITY. |                                                            |
- Knowledge of subject.  
Love for subject.  
Understanding of human needs.  
Absolute faith in human beings.  
Unselfish devotion to truth.

Music stands very near religion, and the musician and preacher stand very near to each other. The power of their personality over the lives of others can not be fully estimated. Both seek truth. Truth springs from God; God's laws are fixed and in harmony; music is God-given harmony. It exalts the human soul. It raises man to the very highest plane of feeling. Religion *teaches*, music *touches*. Both reveal the hope of a loftier life.

You call some teachers magnetic, sympathetic. You say they have a strong personality. What is personality? *It is the soul!* A magnetic man—is he like anybody else? No, he is simply *himself*. To ape another man's habits or manners is sure evidence that one is a weakling. To emulate his virtues is another

thing. We grow only by contact with a more powerful personality. Come into the radiance of that magnetic man. He will thrill you. He will lift you to his plane, but when you reach it he will still be above you.

You say that there is a certain individuality in an artist's playing. His soul is speaking through his music. He is representing his inner life. His character is being revealed through his interpretation of music. What is personality without character? Absolutely nothing. Character marks progress. Character has ever ruled the world.

Not every one who has expounded truth has always lived close to it. We are so fluctuating in our zeal. If our well-springs are deep, some one will be refreshed by us. Can a man leave behind him a lasting work, if his life be not in unison with his work? Schumann thought not. While I believe that the most enduring works have been written by men of high character, I can not help thinking that many fine works have been written in periods of exaltation, and the soul that sees beauty can not, however far it may stray, be anything but a fine soul.

This brings us to the second point in our Blue Laws: Potential Power.

Think how kind the earth is when she stores up heat for the long winter, that the creatures that burrow in her lap may be warmed by her. Think of all this, and then of the wonderful conservation of power possible in the life of a teacher.

One should never be content with present attainments and present usefulness. There must be musical inhalation as well as exhalation.

Perhaps some young teacher has been forced to teach before she has finished a thorough course of study. There is danger in that. She may feel that she is really above the community in which she teaches—and so she is. She must raise them and continue to raise herself. *She must study.*

An earnest pupil shows an earnest teacher and a man of power. I have heard some teachers called "fascinating." They talk well and glibly. They tell good stories. They can put one in a good humor. If they are simply "fascinating" they are able to hold only pupils who are susceptible to externals. A man of power, character, and conscience gives his pupils the very best he has.

The third point is love for humanity. The true teacher loves his pupils. Prometheus was unbound by love. To live in harmony with human beings is to love them.

"Do you know your pupils?" I asked of a distinguished teacher of music.

"Yes," he replied, "I know all my pupils. I want to help them. Are we not closely drawn together by the power of sympathy? And nothing develops sympathy like music. My pupils could not make progress if we did not know one another."

Would you have the world richer for your life? You must understand human beings, you must open yourself to humanity.

If you are worthy, your pupils will try to be worthy. If for one moment your faith in them shakes, you can not hold them.

"How can I develop sympathy?" one asks.

Learn to bear others' burdens. Learn to put yourself in the place of another. Coldness and selfishness are enemies to true depth of feeling.

Said a noted singer: "I did not feel in the mood to sing one Sabbath day. I arose for my solo, looked about me, and I saw crape on the bonnet of a friend. I sang as never before. I sang to my friend what I could never express to her in spoken language. I am told that the congregation and pastor wept. I did not see them. I was lifted up by the power of sympathy."

I saw some time ago, in the art gallery at Dresden, Munkacsy's "Crucifixion." We stood silent before the great masterpiece. Finally I said, "The man who painted that must have suffered."

"You are right," replied a gentleman. "The great painter even allowed himself to be bound to a cross, which he bore upon his own back, that the conception of the picture might become more real to him."

Let us make our Blue Laws simple enough for a little child. Personality is this: It is, first, to *be something*; second, to *know something*; third, to *serve somebody*.



## MORAL INFLUENCE OF MUSIC.

BY EDWARD BAXTER PERRY.

THIS subject has been so frequently handled and so variously and voluminously presented, pro and con, that it is difficult to find even a name for a paper upon it which has not been repeatedly used. Yet the last word has by no means been said up to the present time, and perhaps can not be said until a race has arisen so much higher on the ladder of evolution than our own, so much keener in logic, so superior in introspective perception as to obtain a far clearer insight and more definite knowledge concerning the real connection, relation, and mutual interplay of the intellectual, emotional, and moral faculties.

On the one hand, we have many able and confident writers eloquently insisting upon the direct and powerful influence of music by means of its own inherent, though not very definite, qualities as a character-builder, as an awakener and stimulator of the moral and religious nature, as a softener of the heart, a quickener of the conscience—in short, as an “art pathway to God,” as T. T. Munger puts it. They maintain upon general principles, irrespective of many seemingly contradictory facts, that no man can be a real musician without possessing a high moral character; therefore that no immoral man can be a fine musician, and they cite many eloquent passages in literature in support of their position.

On the other hand, we have a large number of perhaps equally able and certainly equally emphatic writers asserting that music is a strictly sensuous, not to say sensual, form of pleasure; ministering only to and exciting that love of enjoyment which leads always downward; appealing in the best sense neither to the heart nor the brain; producing merely a certain more or less unhealthy excitation upon the sensory nerves, according to the susceptibility of the listener; and positively pernicious and degrading to the higher moral sense, therefore directly prejudicial in its influence to the best development of the race. This view is held and urged by many eminent clergymen, lecturers, college professors, and other active educators who have the good of the rising generation at heart; and this attitude in high official quarters has been one of the chief reasons why the progress of music as a factor in education has been so impeded and handicapped in the past. They cite as basis for their theory the lives and examples of many eminent musicians, both creative and interpretative, which certainly lend some show of reason to their claim.

However, it is a promising sign of the times that their number is steadily decreasing, as enlightenment regarding the true nature and function of genuine music gradually forces its way into their reluctant ranks. Hitherto, in many of our largest educational institutions, the dubious morality and ideals of the Greek and Latin poets and the polytheistic and polygamous legends and mythologies of which they mainly treat have been regarded as a more salutary diet for the growing mind of youth than the melodies and harmonies of a Beethoven, a Schubert, or a Chopin, deemed sensual and frivolous in comparison; and an acquaintance with languages as dead, but not always as sweet and clean, as Egyptian mummies, has been considered vastly more important than familiarity with a living idiom which has only the merit of expressing, with unequaled completeness and delicacy, the moods and ideas, past and present, of the most gifted of human beings, in the most ideal, the most forceful, and the most universal of yet discovered forms of utterance.

The opinion of the general public ranges all along the line, from those who hold music to be the highest phase of education, inseparably connected with religious growth, and who are ever falling back upon its original birth and early exclusive use as an adjunct of divine worship, to those who declare it to be the most trivial and worthless of pastimes, enervating and degrading in its tendencies—in short, a special invention of the devil, and one of his favorite weapons against mankind; who class “wine, women, and song,” in the worst use of these terms, in one sweeping category of condemnation.

Where doctors and laymen alike disagree so radically and so fiercely, what remains to be said? Simply that here, as in most cases, both extremes are in error. Their

partisans judge hastily from false premises, based upon misconception and ignorance, or upon only partial knowledge of the fundamental fact involved, namely, that music is not a cult but a language, in which any and every cult may be expressed. It is not a thing or an entity, but a means—a medium; not a system of thought or an emotional habit, but a vehicle through which ideas and emotions may be conveyed to others in a direct and attractive form. Intrinsically, it is neither moral nor immoral, neither good nor bad, any more than poetry or painting. It simply lends itself, like words or colors, to the expression of whatever moods or feelings are in the mind of the master responsible for its creation. He alone, and not the passive medium, deserves blame or credit for the result.

Because Christ taught in Hebrew, it does not follow that Hebrew is necessarily the best and purest language in existence. Because Boccaccio wrote his licentious tales in his native vernacular, does not prove that the Italian language is intrinsically depraved. If we hear an intelligent, pure-minded lecturer discoursing in English of the loftiest ideals and grandest theories of right living, we have no right to assume that the language made the man, and that the English tongue is therefore an indispensable means of raising the morals of humanity as a whole. On the other hand, if we chance to overhear a “Bowery tough” uttering his bar-room sentiments in the same speech, we need not be driven to the conclusion that the English language is essentially vile, degrading all who use or study it, and that it should be forbidden to young people. Yet this is very much the principle on which music is often defended or defamed.

When shall we, profession and public alike, grasp clearly and once for all the basic idea that music is only one of the arts—that is, one of the man-made means of self-expression and intercommunication, morally no better and no worse than poetry or painting, in fact, differing from them only in material and method, not in purpose; somewhat less definite and tangible, somewhat more vivid and subjective, dealing less with external phenomena, and more with psychical experiences; but, like the others, capable of embodying almost every phase of human life.

The direct influence of music, as such, is then, rationally considered, neither moral nor immoral, any more than literature. All depends on the kind we select and the use we make of it. Some of the most infamous sentiments, as well as nearly all of the most exalted, have been embodied in verse; but shall we for this reason forbid poetry to ourselves and others, and refuse to teach children their letters, lest forsooth they should some time read some of this infamous verse and be degraded by it?

I now approach the mooted question of the alleged immorality of musicians. It is certainly true that many eminent members of the profession, creative as well as executive, have furnished us with examples which are neither a model for youth nor a credit to their calling; but may not the same be said of every class and rank of men, from kings and priests to clowns, not excepting the Christian clergy, to whom, as their special work and training is in the line of morals, we might be supposed to look for universally exemplary lives? Dare we condemn a class or a vocation on account of unworthy individual members?

Even in those cases among the ranks of the musical profession, so often and so triumphantly cited, it has not been the musicians but the men who erred, and their faults are by no means always so glaringly conspicuous as they appear in the garish light of publicity. Moreover, it was not because they were musicians, but rather because they were prominent, that they fell. Eminence in any line means power, financial resources, increased opportunities, as well as temptations in the line of personal indulgence, and, to a certain extent, freedom from normal restraints. That which we briefly and conveniently designate as evil is not usually a definite something, deliberately chosen in preference to recognized and definite good, it is a dissonance in the harmony of right, wise living; a blunder from the true path, resulting oftener from mistake than intention. It is the outcome, not so much of wilful depravity, as of a combination of adverse influences and circumstances, too strong for the

weak will or too deceptive for the clouded reason to cope with.

The eminent musician is necessarily subject to a thousand seductive temptations of which the average burgher never even dreams, and to which his peculiarly sensitive, impressionable, nervous organism renders him exceptionally susceptible; but his temperamental vulnerability would not be lessened, indeed would probably be increased, by forcing him in early life into some other less congenial occupation, and so denying to his extreme moods this natural and legitimate channel of expression, while his temptations would be just as great and as numerous if he were equally eminent in any other line. So the danger is to be found, not in the music itself, but in the man and in his position. Safety lies always in the conservative, the commonplace, the mediocre; quite possibly the greatest degree of happiness as well. We must remember that it is easy to sneer at the slips of the daring climber on the icy slopes of the loftiest peaks, if one is himself solidly planted below in the safe center of a plowed field.

How many of our staid, severely upright, orthodox fellow-citizens, if deprived from earliest youth of all their now habitual restraints and safeguards, and flung alone into the dizzy whirl of gay society in a foreign capital, in which they found themselves treated like princes, surrounded by the limitless opportunities and myriad seductions which such a life entails, and endowed with a volcanic nature, like that of Liszt, for instance, would come through the ordeal with a cleaner record than his, even if they had not known one note of music from another? Possibly a few, but by no means the majority.

Moreover, the head that wears the laurel wreath is always the special object of public surveillance and criticism. If it loses for a moment its proud, erect carriage, the hoots of the envious crowd are loud and exultant; while those less distinguished may repose habitually in the gutter and attract little attention. Their very obscurity saves them from exposure. This is one of the many penalties of celebrity, and the publicity of every smallest fault in a man of genius and prominence magnifies and multiplies such faults almost beyond calculation.

Granting, as we must, and sincerely deploring as well, the many instances in which musicians have failed in reaching their highest possibilities as men; granting, even, the special susceptibility of the genuinely musical temperament to certain classes of error in which the emotional and nervous organism is at once the tempter and the sufferer, I nevertheless maintain that great musicians, as a class, are no more prone to vice than great soldiers, great statesmen, great authors, great capitalists, or any other class of men of equal power and prominence; while, if I mistake not, I have met many obscure individuals, among members of the learned professions, among men of business, even among ordinary butchers and bakers and candlestick-makers, whose personal lives and characters would not bear the strong search-light of publicity so well as the most tarnished of all the great names written in letters of gold on the pages of musical history. The most dissolute reprobate who ever disgraced his high calling and discredited his brother musicians can readily be matched by a dozen equally reprehensible instances from any given class or vocation, and by hundreds from the blooded aristocracy of Europe and from the more dangerous moneyed aristocracy of our own land. Let us not blame art for what is only the fault of poor humanity, which, alas, when weighed in the balance is always found wanting, in high places and in low.

(To be continued.)

...

—If the pupil ever does slovenly and indifferent playing before you, correct it, strongly condemning such criminal carelessness; enlarge on the enormity of heedless mistakes as much as the disposition and nerves of the pupil will bear. Hold the pupil up to perfect work in recitations; if a poor lesson has been recited, show your displeasure, and give him to understand that the loss is his own; make so much of it that he will scarcely dare appear with a poor lesson again; let him know that good lessons are what you accept, not excuses.



# Vocal Department

CONDUCTED BY H. W. GREENE

## THE PROBLEM.

"Now that I am a singer, how shall I advance myself?" said a young woman to her professor, not long after she had made an appearance, earned a bit of money; and scored a success. The tactful teacher knew better than even to smile at the assurance evidenced by the first half dozen words of her outburst. It was a critical moment in her career. She had given serious attention to her vocal studies and had tasted the first real pleasures of well doing, which to the young artist is sweeter than any subsequent demonstrations of approval can possibly be, and the fact that the success was emphasized by a money consideration was not without its influence on the young woman's opinion of herself. The professor could never show his wisdom or exert his influence to better advantage than at this juncture. He could not say, "My dear child, you are not a singer." She would certainly have placed against his verdict the money and the applause of her audience, and her confidence in him, for the moment, might be shaken. His duty clearly was so to direct her thoughts that she would say it of herself. This he attempted. After congratulating her without effusiveness, he said, "Which of your numbers did you think was best appreciated?"

"Oh, the waltz song, by far," she replied.

"How about the German aria?"

"That went all right, especially the finale."

"Were you encored on that number?"

"I was recalled, but not brought back for an encore."

"Do you think the work you did in the body of the aria would have won you the recall without the brilliant effect of the finale?"

"Perhaps not, for I doubt if I had that kind of an audience."

"What kind of an audience do you mean?" he inquired.

"Why, an audience that would wax enthusiastic over the rather stolid music of a German aria, even if it were not embellished with a brilliant finale."

"Then you have the brilliancy of the climax to thank for your recall rather than the excellence of your rendering of the more demanding parts of the work?"

"Yes, that may be," she said thoughtfully, "but it was not a dull audience by any means."

"Can you think of an artist who might have sung the work as a whole any more acceptably?"

"Why, you unsympathetic man, of course, hundreds of them."

Her teacher smiled while she added, "I know perfectly well I am only a beginner, but are you not pleased at my success?"

"I am gratified that your appearance was not a failure," he said kindly; "I most strongly urge your consideration of the following facts: First, it is not possible to conceal from any audience the fact of one's inexperience which always arouses their sympathy and prompts them to encourage rather than censure,—then the fact of your arousing the strongest show of enthusiasm by appealing to their sense of rhythm in a waltz is hardly a tribute either to their musicianship or your own, and finally, after eliminating the florid element in your music and the impressionable quantum in your audience, what proportion remains that may be said to stand for art, pure and simple, and appreciation from that standpoint?"

The silence following these judicious, if not yet convincing, remarks by her teacher gave evidence that the right chord had been touched, and without further comment he proceeded with the lesson.

We can safely leave the young woman in the teacher's hands, but the problem suggested by the remark with which this article begins is still before us. "How shall

young artists advance themselves?" Nothing is more clear than that experience is the thing most needed. Theory and culture blended to the point of absolute excellence, furnish by no means all that is necessary or desirable in the way of equipment. The great finishing school is the audience. The most fruitful hours of a student's life are the few which precede and follow an important appearance, especially so if they are able to place the two periods in their proper relation to each other, qualify conditions, and properly classify results. The question is, To what extremes should singers go to gain this experience? What means are they justified in employing, or under what conditions and terms could they accept opportunities without sacrificing their personal or artistic self-respect? While we are aware that no two experiences parallel, we offer a few general suggestions, which, when weighed by the pupil, with the added characteristic aspects of the case, may remove her doubts and help her to a quicker decision as to her duty.

First, no student should consider an offer or opportunity to sing publicly without consulting with the teacher, and following his advice to the letter.

Second, she should estimate an appearance before a respectable audience at its true value; it represents money. Not necessarily cash for every appearance, but an investment of time, preparation, and effort which is equivalent to a cash value or investment, the returns from which must be made to yield in future appearances. To put it more plainly, if an amateur should give her services on ten different occasions,—which she would be justified in doing,—those ten appearances must qualify her in numberless ways, and make it entirely reasonable that she should charge a moderate fee for her eleventh appearance. She must not overlook the fact that in these first ten appearances, besides gaining in experience she is accumulating what no amount of honest money will buy—press notices and a popular verdict as to her value as an entertainer. Therefore it is her duty to herself to let no opportunity to make a good appearance pass unimproved, and to persist in this until she has sufficient experience, together with evidence of public approval, to justify her in assuming that her services are in demand and that her presence represents, to whomsoever may seek her, a money value. Then she should not be too exacting in the matter of remuneration until her position is assured. Assuming that this stage has been reached, her next step must be the business of securing engagements. We will pass by the church choir opportunity with the single comment that we presuppose every young woman or man with an excellent voice and good training is not only eligible, but successful, if he or she desire it, and direct our attention to the broader field. The first step is to secure a manager and enter into competition with the world of artists as a public singer. This opportunity may present itself as a soloist or as a member of a quartet. However this may be, nothing is more absurd than for singers to attempt to do their own managing. Money paid to an impresario is well invested. The difficulty is always in finding such a person who will take the risk of putting a young artist before the public. Previous successes are certain, however, to wield an influence, and eventually, if success is in the aspirant for advancement, her claims will surely be recognized. As many hours a day as possible must be spent in more perfect preparation—enlarging the repertory and strengthening the weak places. One must not only sing well but appear well. Presence is a most portentous factor of success—and here we must stop, else we shall find ourselves confronted by a thousand topics incidental to the success of an artist which are suggested by the demands of a promiscuous public. To succeed as an

artist one must be an artist. The public pay their money and take their choice; they are rarely deceived. Once the artist accepts a fee for her services she has no right to ask or expect consideration. She is adjudged from the standpoint of a professional, and her standard must be the highest. Sympathy or favoritism can not enter into the question.

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## ARTISTIC SINGING.

BY CHARLES R. ADAMS.

THERE are many beautiful voices in America which the public never hears, because they are never brought to the perfection, or to a quarter of the perfection, of their possible beauty. I will try to explain to THE ETUDE readers various reasons why such is the case, but the principal one is the lack of serious appreciation of singing as an art. This lack of true comprehension of artistic singing is very general among our people and our students. Singing is looked upon by the majority as a delightful and rather an easy manner of winning laurels or of earning a livelihood. The imperative need of arduous application, of intelligent thought, and earnest study, is not recognized as it should be by all vocal students.

A voice is, after all, a small part of the make-up of an artist. Even after a long period of technical work, faithfully accomplished, there is something more and something greater; and this is, even when the singer has genius, the beauty and the perfection of song.

This great requisite is a knowledge of music itself. There is something to be thought of besides a good emission of tone. The artist knows something of music as a science. He knows what good phrasing is, he understands musical sentences and comprehends that which he sings. It is this musical knowledge which enables him to sing intelligently and to interest his listeners. His work is no sham; it has real worth and value, and that is what holds the public and wins a name for the singer. All of his beautiful tone emission—most important in itself—would be of little value if the singer were not a musician. When these two requisites are accompanied by the divine gift of genius, the singer is a perfect artist, who thrills us all by the glory of his voice, the force of his enthusiasm, the purity of his conception, and the grace of his rendition.

But the genius has labored long and earnestly, and has perfected his gifts slowly and conscientiously. What, then, is the future of the average student, who may be endowed with good gifts but who can not be brought face to face with the demands made upon his intelligence, patience, and persistence without becoming discouraged and disenchanted with the art he has ignorantly admired as beautiful and as easily within his reach?

A good master, good health, regular habits, and self-denial are all requisites, but all are worthless without a studious and intelligent mind. The performance of an artist may appear to be a thing, beautiful, natural, and quite simple; but this ease is the result of application and intelligent preparation.

Wise parents can do more for a talented child than a fine master can do for the ambitious but ignorant young man or woman. Teach the child, or cause him to be taught, how divine a thing is music. Let him respect the art, and study it as seriously as he studies other things. Many children sing a great deal; but that is not studying music, and it too often ruins voices. Develop musical instincts, but do not develop the voice before it is sufficiently matured. Teach the child what a scale is; let him give the intervals and read at sight, using his voice as little as possible in learning the rudiments. Teach him also to play upon the piano. He should hear what good music there may be within reach, and he should think about it and hear it intelligently and appreciatively. All this cultivation will be an invaluable assistance when the child is grown and the voice matured for cultivation.

When this foundation has not been laid in childhood, the young man or woman must have sufficient force of character to work twice as hard for it, and not be content to fall far short of what he or she might be because of



the discovery that to become an artist requires talent, energy, perseverance, and intelligence.

The reward of the artist is sweet and well worth his labor. It is something dearer to him than the fame, the applause, or the pecuniary reward which he wins. It is the consciousness of having truthfully expressed the beauty and the life of the music which dwelt in him.

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### LEGATO.

BY JOHN C. GRIGGS.

THROUGH all the confusion that obtains in regard to the terminology of vocal study, a certain general distinction exists in the minds of all between *method* and *style*. Method, I believe, is generally accepted as designating the study of tone-production in its various phases; in its relation to the physical means to be employed and physical obstacles to be met. It also designates the cultivation of the mental and temperamental sensitiveness of the singer to the tremendous value of ideal tone as an original and powerful musical moment, quite apart from musical construction. Method of study, I may say, is at once the perfecting of the instrument and the stimulating of the student's mind to an all-compelling search and passion for that primal element—ideal tone.

Style, we should all agree, is the use of this trained instrument and this quickened mentality in that form of musical construction which is called rendition. Strictly considered, it does not reach so far as interpretation. It covers the use of every resource of the human voice. A blemish in method causes a limitation in style, just as a blemish in style causes a limitation of the singer in the power of interpretation. No one feature, unless we except perfect intonation, is so continually necessary to good style as legato. Legato is that "binding together" of note to note in the phrase, of word to word in the song, which makes upon the hearer the impression of continuous melody, and gives him the sense of song. The mechanics of the legato on the piano is easily understood, even though its acquisition and control is so extremely difficult for the player. There it is simply a question of continuity; of continuing the one tone until the very instant of the creation of the next; of not allowing any smallest interval of silence to occur. It would require the nicest discrimination to observe it mathematically, yet the ear recognizes it musically with the utmost ease.

But is this absence of the instant of silence a sufficient definition of legato for the singer? Decidedly not. The greater part of the non-legato singing we hear is not detached singing. Clearly, the lack of continuity with the singer does not consist in the interstices of silence between successive tones, as in the case of the faulty pianist. There is something in the first note of the artist's song which sometimes gives us a certainty of prospective legato. We even feel, sometimes, that thrilling sense of legato, reaching with magnetic power across the silence of a long dramatic pause or the taking of a deliberate breath.

The absence of legato, then, may arise not only from mere bold stopping between one tone and the next, but does arise, in singing, most often from changes of pitch, of quality, and of power. The first phase of legato study, then, is a study of attack; for faulty attack is usually fluctuation of pitch. To begin a tone always at its exact pitch, in spite of all distractions of consonant, vowel, or musical phrase, is no small matter. To accomplish this marks no small acquirement of vocal method. A still closer dependence of legato—and of its other self, attack—upon method, is in producing continuity of quality. How many times do we hear the desired quality of tone in the student's voice long before the student has the power to produce it fully and clearly and squarely in the attack! And so of power. I have been struggling this season with the case of a singer of good voice and temperament, many excellent points of method, and some particulars of a beautiful style, yet whose every phrase is <> <> <>. Attack is always good as to pitch and usually as to quality, but never as to power. There is no slovenliness of articulation; i. e., every consonant is pronounced fully, except that mere

tonal power is constantly changing. And here the result is absolute non-legato, even though, in this particular instance, the singer gives a conscientious and caressing attention to every instant and allows no slightest pause.

All that has been said of attack in relation to legato applies conversely to *sostenuto*, and thus it is seen that legato, the prime requisite of style, demands and exhausts the utmost technic which method can suggest and train.

Because of this dependence of style upon method, no teaching of method can be complete which does not continually, and from the outset, keep before the student's mind the demands of pure style. In regard to interpretation, it may be different, for there the larger ideas must be gleaned from the whole field of the world's music; but the teacher of method who fails to assert himself as a master of style finds his efforts in what he circumscribes as "simply tone-production" to be of little lasting result in the life of the singer. For him so to limit the scope of his effort is not only to hide his light under a bushel, but to crawl ignominiously under the basket himself, and in the roomy dimness which he there perceives to gaze upon that light until verily it goeth out.

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### HOW TO SING AN ENGLISH BALLAD.

ELIZABETH PHILP, an English song writer of some distinction, has published a small book, giving the text of the various poems she has set to music, and prefaces them by advice to students on ballad rendering. It has never been my good fortune to meet with a treatise on the subject at once so succinct and comprehensive, and I can not forbear making copious quotations from it for the readers of THE ETUDE with the earnest advice to young vocal students that they give them careful and repeated consideration.

"In these days, when to sing is the rule, and to sing well is still the exception, a few words on the art of interpreting an English ballad may not be generally unacceptable. That it is indeed an art, and an art by no means easy of acquisition, must be taken for granted by every beginner who desires to steer clear of incompetency and error. It is not enough that the aspirant should have a good voice, a good ear, and a fair knowledge of the pianoforte; it is not enough that she should have acquired a correct French and Italian accent, and pronounce her own language with delicacy and precision. These things are but raw material, and it depends not only upon the master, but also greatly upon the pupil, to what account this raw material is employed. For the singer, unlike the poet, is 'made' not 'born.' And the singer can hardly be even 'self-made.' She must be taught many things which it is all but impossible she should discover for herself. She must be taught how to take breath; how to unite song artistically with speech; how to avoid the harshness of certain consonants; how to make the most of certain vowels; how and when to sacrifice the word to the note, and when to sacrifice the note to the word; how to make a story intelligible; how to convey the impression of certain emotions; and many other matters of like nature and importance. And these things, we repeat, must for the most part be imparted; for they are the result of method and of experience, and can not, like reading and writing, be expected to come, as Dogberry has it, 'by nature.' The best singer in any society is, as a rule, the one who has been best taught; and she who attempts to 'warble her native wood-notes wild' in a drawing-room may be assured that, however sweet her voice and however excellent her intentions, she can only hope to give pleasure to those among her hearers who know as little about singing as herself.

"Whatever is worth doing at all is worth doing well: therefore we should say, in the first place, let all who wish to attempt to sing submit to be taught. In the next place, let our daughters at least *begin* by learning to sing songs in their own language. To be intelligible is always something gained; and the singer whose efforts are aided by a Kingsley or a Browning has, at all events, a powerful coadjutor to lean upon.

"As a mere school of vocalization, the Italian method is unquestionably the best. The Italian method develops and cultivates the voice as an instrument; equalizes it, strengthens it, and gives it flexibility. But it does not follow that the pupil who has been trained in the Italian method is bound to pass from the exercises of Garcia and Crivelli to the cavatinas of Verdi and Rossini. The voice, we repeat, is but an instrument; and as an instrument it has to be trained and developed by means of exercises. This done, the instrument is ready for use; and the first use, we maintain, to which it is reasonable and desirable to put it, is that which en-

ables its possessor to sing songs in her native language. When she can do this and do it well,—when she can sing an English song or ballad so articulately that every word of the poem is distinctly understood by her hearers; when she has acquired the art of giving due effect and expression to the poem, as a poem; and when she has overcome the primary difficulty of singing and speaking simultaneously, in such wise that the note sung shall be a perfect note, and the word spoken shall be an articulate word,—then and not until then, let her turn to the German Lied, the French chanson, and the Italian bravura. Having begun at the beginning, the rest will be easy; and we may be tolerably certain that those who do not begin at the beginning can never arrive satisfactorily at the end.

"And, after all, it is the well-sung English ballad that gives the most universal pleasure in the home circle. It is the English ballad that moves the sympathies and enchains the attention of the majority of hearers.

"Vocal music, with English text, may be divided into two classes—songs and ballads. Songs may be sacred or secular; but they do not, of necessity, embody a story. A song, however, in the ordinary acceptance of the word, is an expression of feeling or sentiment in verse, unallied to any dramatic or narrative interest. A ballad, on the contrary, embodies some story or legend. To take two instances, familiar to every reader: Waller's exquisite lines, beginning 'Go lovely rose,' offer one of the best specimens of the *genus* song, while Professor Kingsley's well-known 'Three Fishers' may fairly stand as our representative of the ballad.

"The first step toward singing an English ballad should be a careful study of the words. These should be considered from every point of view, and read aloud with every effort to give them full expression, either by retarding or hurrying, raising or lowering, the voice, in accordance with the sentiments of the story. When the best interpretation—or, as it is technically called, the best 'reading'—of the poem has been decided upon, the singer has then to study the resources and capability of the melody, and to practice until she succeeds in singing the words with precisely those same dramatic and sensational effects of utterance which she employed when reading them aloud. But to do this is by no means easy. It is often difficult to pronounce a harsh sounding vowel on a high note. It sometimes happens that the very word which should be delivered with most power falls upon the weakest note of the singer's voice. Grating consonants must often be softened down. Vowels must sometimes be made the most of. Sibilants, above all, require the most dexterous treatment. For these, and a hundred similar emergencies, the ballad singer must be always prepared. The art of taking breath is also of considerable importance. Only the merest tyro would, of course, take breath in the middle of a word; but to avoid this one error is not enough. The singer must be careful never to take breath in a way that breaks the flow of a sentence or interrupts the sense of the words. The poem, whether read or sung, must be respected above all else; for to sing, he it remembered, is but to recite vocally. A good singer punctuates by taking breath judiciously. There are, of course, passages in some ballads where, in order to give the effect of strong passion,—such as hope, terror, joy, despair,—the singer finds it necessary to let the breath come and go in that fluttering, intermittent way which, in cases of real emotion, is caused by the accelerated action of the heart. Again, there are occasions when the voice seems to fail from emotion, and where the words are interrupted by pauses or broken by repressed sobs. Effects of this kind, when skilfully indicated rather than broadly expressed, give immense charm to the rendering of a pathetic ballad; provided always that they are not indulged in too frequently.

"The efforts of every singer should be bounded by the capabilities of her voice. She should know her own voice thoroughly; its strong and weak points, its shoals and quicksands, its utmost limits. Those who attempt to strain the voice beyond its natural compass inevitably sacrifice expression and accentuation to an unwise ambition. The consciousness of effort is fatal to that self-possession, that ease of delivery, and that freedom of thought, without which it is impossible to express delicate shades of meaning or the fluctuations of emotion. Nor is this all. The singer who attempts to force her voice beyond its own natural limits can only gain compass at the expense of sweetness and strength. For every high or low note unduly acquired, the whole middle register is made to suffer. Her voice, thus impoverished, is also less durable. It becomes, ere long, thin, quavering, and unreliable, and finally deserts her some years sooner than it would have done with fair play and commonly careful treatment.

"In songs it frequently happens—though in ballads rarely—that a verse is repeated, unchanged in either words or music. When this is the case, the singer, to avoid monotony, should vary the expression. And it is surprising how many shades of expression the simplest poem may be made to yield. So many are they, indeed, that a really good singer finds it well-nigh impossible to sing the same song twice according to the same reading. It is only the soulless singer who never deviates into



# PUBLISHERS' NOTES

variety. To the genuine musician, it need hardly be observed, such singing is utterly valueless; and yet there have been public vocalists of high repute who remained all their lives mere echoes of the "coach" in the background; whose every note, look, gesture, was dictated from without; and who realized both fortune and fame without ever having been enlightened by a single original idea. Let not the beginner, therefore, be discouraged when we say that in order to sing a ballad well it is necessary not only to be well taught, but—to think; just as in the art of sketching from nature it is necessary not only to be well taught, but—to see. In both cases the experience of the master must, in the first instance, be brought to the help of the pupil. The clever artist shows the tyro how to use his eyes; the experienced musician guides him to the use of his brains. The time, of course, ought to come for both when help is no longer needed; and when that time comes for the vocalist,—when her voice, as an instrument, has been developed and perfected; when, as a singer, she has acquired full command over it; and when, following the path into which her steps have been guided, she has learned to think, to interpret, in a word, 'to read,'—then, and not until then, the master's work is done, and the singer is made."

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## WHEN VOCALISTS SHOULD EAT.

AMONG the questions which vocalists have to settle for themselves is that of eating. Some of the greatest singers of the world can not sing for hours after they have eaten, while others must eat almost the last thing before attempting even a concert selection. If the digestion of a vocalist be normal, it is best to eat about two hours before singing. The body should rest for three-quarters of an hour after eating, and, if possible, no faculty should be used arduously during that time. Reading interferes with digestion, and any mental exertion delays the process just so much longer. The animal which eats a good dinner and then lies down teaches a very good lesson, especially to vocalists. The food should be slowly digested and allowed to replenish every exhausted part of the system; then the voice is prepared to do good work. The stomach should be empty when great vocal effort is to be made, but it should not be in the weak state that follows want of food. The body replenished by food responds to the will with power and ease, and the vocalist appreciates how necessary a good physical condition is to a successfully sung aria. Attempting to sing on a heavy dinner is impossible. The voice, with a few minutes' practice, after eating, is usually very good, but there is no room to breathe, and the tones waver, while the phrases are broken by the inability to control the breath. The lungs require room to expand, and if the room is not there the effect is immediately observed. Patti uses so little breath that it seems as if she needed none at all, and this is the way every voice should be used. The facility with which she uses art spares her body any strain, and she exhausts about one-third of the amount of vital force when she sings that most vocalists are conscious that they use. She steps from the opera into the green-room capable of going through the scenes again, while others are too prostrated to speak. Her voice is fresh, and will remain so for years to come, simply because she is not demanding anything of the body or the throat. The voice should be the last organ to show declining power, and, rightly used, ought to be beautiful at sixty years of age. Little food, and that only of the simplest and most nutritive kind, should be the rule by which singers should live.

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THE readers of THE ETUDE who are interested in the Vocal Department are certainly to be congratulated on the showing this month. The articles by Messrs. Griggs and Adams were contributed specially for this number, and fairly represent the trend of American thought and attainment in the vocal field. At a meeting of musicians held in New York recently it was agreed that many of the more prominent and successful voice teachers were too inactive with the pen. It is our purpose to introduce from time to time to the readers of THE ETUDE the men and women in the profession who speak with authority and are deserving of a larger audience than their own immediate pupils and friends.

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AN article by Frederic W. Root, on "Convenient Maxims and Formulas for Vocal Teaching," was unavoidably crowded out. We will print it in the January ETUDE. It is one of the best things that Mr. Root has ever written.

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JUST at the moment of going to press, we received a most interesting letter from Alberto Randegger, the famous London teacher of singing, on "The General Characteristics of American Students of Singing." The letter will appear in the January ETUDE.

WE WISH ALL OF OUR SUBSCRIBERS AND READERS THE MERRIEST CHRISTMAS AND THE HAPPIEST NEW YEAR!

THE attention of musical clubs and musical students is invited to the course of "Evenings with Great Composers," by W. S. B. Mathews, which is now in process of publication and will be ready within a short time. The object of this course is to introduce students and musical clubs to the most characteristic music of the greatest composers—viz., Bach, Händel, Haydn, Mozart, Beethoven, Mendelssohn, Schumann, Chopin, and Liszt, these being the names most illustrious in instrumental music down to the middle of the present century. Carefully selected programmes of the works of these composers are given, together with analyses and explanations bringing out the strong points and the differences in style and quality. Three of the programmes consist of representative compositions from several composers, brought together for the purpose of contrast. The intention is that the work of performing the programme selected shall be divided among the members of the club, but the same end can be reached by the private student who will study the compositions by himself in detail, using the explanations in the book as an assistance for that purpose.

It will thus be seen that this work occupies a place peculiarly its own, its only predecessor in the same field being the well-known book by the same author, the first volume of "How to Understand Music." These programmes and most of the explanations were published in *Music*, but they have since been materially enlarged and supplemented by essays on the "Operative Forces in Music," the "Importance of Haydn as a Composer," and the "Typical Musical Forms." The value of the book lies in the care with which the representative selections have been made and the happy manner in which they are brought together in the programmes for agreeable hearing and for instructive contrast.

It makes a very readable volume, and is written in Mr. Mathews' inimitable style. The work will be on the market in January. Until that time we will offer to those who send us 50 cents in cash in advance the complete book, bound in cloth and postage paid.

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WE will publish in time for the holidays a musical novel that we feel will please everybody. It is entitled "Alcestis." It is a real musical novel, with a strong plot teeming with musical interest. For years we have been anxious to find a musical novel which we could conscientiously recommend to our readers. We have found one in "Alcestis." If you are a student, if you are a teacher, if you are a lover of a good thing, you will be pleased with this publication. It will make an acceptable Christmas present. It will be bound in neat cloth, and will be sold, during December only, for 50 cents. It will be ready by the 17th of the month. It will be sent for two subscribers; one other besides your own renewal will answer, or your own for two years.

\* \* \* \*

THIS month closes the special offer on Mr. Sefton's book, "How to Teach—How to study." Send in 25 cents for the book before the close of the year. We have printed chapters from it in this issue and the two previous ones—from which can be judged the character of the work. There is very little of this kind of literature published, and it is well to have all one can get. Teachers need to be fortified with all the strength that can be gotten from such works as this one. Let us have your order before the special offer expires.

THE picture of Beethoven in this issue is perhaps the best of that great composer. It is not the one usually seen in the art stores, which is highly idealized. It gives us a picture of the great master such as we would expect from reading his biography. It is a picture that will grow on you. The grim, determined face will fascinate, and while many of the pictures on the wall will grow commonplace, this one never. Those who wish a better copy for framing can have it by sending 25 cents during December. We have a few artist-proofs on large, stiff paper, although the supplement, for all practical purposes, is excellent for framing.

\* \* \* \*

OUR next supplement will appear with the January issue. It will be of a different order. It will not be a portrait but a *genre* picture, entitled "Inspiration, or the Greeting of the Spirit," by the great German painter, Gabriel Max. It represents a young girl sitting at the piano with the music of Beethoven's "Moonlight Sonata" before her. A faint (spirit) hand is seen to touch her shoulder, and she is in the act of glancing upward. It is the inspiration of the great master that she feels. The picture is highly interesting, and we feel sure will please all our readers.

\* \* \* \*

ONE of the most interesting exhibits at the Music Teachers' Convention last June, and one really deserving of special notice by reason of its usefulness, was an extremely clever device which ought to do much toward smoothing the path for the teacher of music, not to speak of the student. The inventor calls it the "Movable Musical Notation," and it has already been used with much success, not only among children, but also for students of harmony. It consists of two large folding cardboards, upon which are ruled the lines of the staff. In the box with these are all the musical characters, made of black waterproofed cardboard, and so exactly like the printed notes and signs that when arranged upon the staff and looked at through a diminishing glass the effect is indistinguishable from print. These enlarged movable characters are an unfailing attraction to children, and help them to an accurate knowledge of the different clefs, scale-building, and so on, in a remarkably short space of time.

Its use among students of harmony and composition has shown that it is of even more advantage here than in the teaching of children. Mistakes that are easily overlooked on paper become very apparent in this larger notation, and any number of corrections and experiments may thus be made and the unpleasant necessity for constant erasing avoided. It is also said to be of great assistance to those who find difficulty in memorizing.

Musicians generally have already recognized that it is a practical and valuable aid in many directions, and one of its chief advantages lies in the fact that it is not incompatible with any system of musical instruction. We have been made the sole agent for the invention, and should be pleased to send the same to any of our patrons for \$3.00, postpaid.

\* \* \* \*

It has been our custom to offer during the holidays a set of five books at a very low rate. This year the offer is particularly tempting. WE GIVE \$7.75 FOR \$3.88, and pay postage. The five books are:



- "Music: Its Ideals and Methods," by W. S. B. Mathews, . . . . . \$1.50  
 "Celebrated Pianists of Past and Present," Illustrated, . . . . . 2.00  
 "Reminiscences of a Musician's Vacation Abroad," by L. C. Elson, . . . . . 1.50  
 "Anecdotes of Great Musicians," by W. F. Gates, . . . . . 1.50  
 "Pianoforte Study," by A. MacArthur, . . . . . 1.25

We will send all five of these, if ordered before December 31st,—cash accompanying the order,—for \$3.88, postpaid to any part of the United States or Canada.

There is no musical gift that approaches this one. The set will make an acceptable present for teacher or student, young or old. We were careful in making this selection, but in case some of the books are already purchased, we offer a few substitutes, which may take the place of any of the above:

- "Chats with Music Students," . . . . . Tapper.  
 "Music Life and How to Succeed in It," . . . . . Tapper.  
 "Music Talks with Children," . . . . . Tapper.  
 "Pianoforte Music," . . . . . Fillmore.  
 "Music and Culture," . . . . . Merz.  
 "Musical Mosaics," . . . . . Gates.

\* \* \* \*

WE recently issued two good collections of songs, called "Standard English Songs" and "Standard Songs and Ballads." They are neatly gotten up, with pictures of popular song writers, such as Cowen, Sullivan, Tosti, etc. The collections contain all that has grown popular during the last fifteen years. They retail for 75 cents, with liberal discount to the profession. They make a very neat present for a modest sum. They are both to be found in our holiday list of works.

\* \* \* \*

ABOUT 300 different writers are constantly giving THE ETUDE their best thoughts and the results of their experiments and experiences in music teaching. THE ETUDE has a circulation so large that the best writers on musical subjects in all countries use it as a medium for giving to the world their choicest conclusions regarding music in all its phases. If you want to keep up with the advancement that music teaching is so rapidly making, you should certainly take THE ETUDE. Look over our premium and club lists and send your own subscription with others. Great reductions for clubs.

\* \* \* \*

IN the November ETUDE we published a notice of a work of interest to singers and students of musical biography. We call attention again to the book, "Student and Singer: the Reminiscences of Charles Santley." Those who are familiar with the career of Mr. Santley need not be told that his autobiography will give many useful ideas. The man who dominated English opera and oratorio as he did for so many years is a factor in musical history.

We will send this book to any address for 60 cents, postpaid, cash to accompany the order.

\* \* \* \*

COUNT up and find how many of your friends are musical. Then look over our premium list, and go through the advertising columns of THE ETUDE, and read over our Holiday Book List, and pick out presents for them. Nothing is more delightful than music, and nothing makes so acceptable a present to a musical person as some desired musical article—music book, music roll, metronome, elegantly bound volume of classics, or a choice selection of sheet music. Of course they cost money, but if you will examine our premium list you can learn how to get them by securing subscribers to THE ETUDE.

\* \* \* \*

A PRACTICAL suggestion: Give, as a Christmas present to your daughter, to your pupil, or to your sister, brother, or to some musical friend, a year's subscription to THE ETUDE. The person receiving it will get a great amount of the best musical reading as well as about \$20 worth of the best music, 20 pages of reading matter, and 20 or more pages of music each month. Such a gift is a constant reminder of a friend's kindness. This does not consider the six supplements

given in a year, suitable for home or studio decoration—ono of them alone worth the price of the journal.

\* \* \* \*

WE have secured a limited number of eight-inch busts of Beethoven and Mozart, in Florentine, ivory finish, especially for our holiday trade, and as long as our stock lasts we will supply them for 50 cents each. But this price does not include cost of transportation. Express charges on one bust, securely boxed, would be 40 cents; on two, 65 cents. This makes only 90 cents to \$1.65 for a charming Christmas gift. Those who wish to avail themselves of the offer had better order immediately, as the supply will not last long. Unless prospective patrons have a regular monthly account with us, cash must accompany the order.

\* \* \* \*

OUR readers often say that some thought or suggestion found in THE ETUDE has been worth hundreds of dollars to them, for it proved a turning-point in their advancement. If you are to lead in the musical affairs of your community, you need to keep up with the times by reading THE ETUDE. Its pages are full of common-sense and workable ideas for teachers, pupils, and musical people. Try it for a year.

\* \* \* \*

WHEN a teacher can make music a common subject of conversation in the families of his pupils he has created the so much desired "musical atmosphere" that is so essential to musical growth. Nothing helps more in this than musical reading. Get your pupils and their families to read THE ETUDE, and the musical works advertised and noticed in its columns, and your community will rapidly become truly musical.

\* \* \* \*

WE are taking many advance orders for Landon's "Sight Reading Album." The work is meeting an acknowledged need in musical pedagogics. Mr. Landon has collated an exceedingly valuable set of pieces for this work, consisting of all styles of writing, especially such pieces as have a clearly defined phrasing and a marked rhythm. And every piece is a gem, making as fine and valuable a collection as we have ever published; in fact, we have never, in many respects, equaled it as an album of really good and delightful music. After the pieces have served their purpose as reading lessons, they are still as valuable as anything published for finishing and memorizing. This makes the book of double value. In the Introduction the whole subject of sight-reading is discussed from practical and theoretic standpoints with exceptional clearness. The ideas set forth will be of every-day working value to teachers and pupils. Our special advance price is only 35 cents. Send in your advance order with cash, or, if you have an account with us, we will charge the price upon our books, but this will also include extra for postage. This is a book that teachers will use in large quantities after becoming acquainted with its excellences. Send for one copy at least.

\* \* \* \*

YOUNG teachers work out ways of teaching that they feel to be correct, and if they find the same idea presented by some well-known musical authority they experience great satisfaction and develop more self-confidence. THE ETUDE covers every phase of experience in music teaching, and its columns are full of helps to teachers, pupils, and amateurs.

\* \* \* \*

ONE of the most essential things in a teacher's work is plenty of new music from the best composers. THE ETUDE has 20 or more pages of it every month, and this feature alone is invaluable to any progressive teacher.

\* \* \* \*

IF a pupil ever becomes a good sight-reader he must have read a great deal of music. The music pages of THE ETUDE furnish fine material for this. As the pieces are of different grades, the pupil finds several which he can

read at sight with profit, while others he will want to work up to a finish. The pieces in THE ETUDE are never long, and there are from five to ten of them in each issue, generally seven or eight.

\* \* \* \*

INCLUDED in the pages in this holiday number will be found our annual holiday offer of gifts of musical literature, etc., etc. During the entire year we have been making note of the appearance of every important work connected with music in any way. We have added over 50 subjects to this offer, and have taken from it those which we have found from experience in former years were not desirable, so that this year the list will be found to be more complete and valuable than ever before. We have examined the prices carefully; they have been reduced still more wherever it was possible. The only conditions which are necessary in order to take advantage of this exceptional offer are to send cash with the order and to send the order before December 31st, as our special arrangements as to prices with other publishers expire on that date. We pay all transportation charges except where persons who have good open accounts particularly wish to have their orders charged; in this case the postage or expressage is charged additional to the prices. This is a chance which comes once a year and has been found of great value to our patrons, both in supplying them with gifts for their friends and also for additions to their own libraries. The bindings of the books in every case are the best obtainable, and we are positive that there is not a work upon this entire list which will not give satisfaction to the purchaser. If there is, we want to hear of it. The offer in past years has been taken advantage of to an enormous extent. We are prepared, by having a large stock on hand, to fill all orders promptly. Do not delay sending your order, however, any longer than is absolutely necessary; have it here as early as possible so that there will be no doubt but that you will receive it, as the express and mail are greatly taxed at Christmas time. Write the order on a separate slip of paper, and give a line to each article wished.

\* \* \* \*

EXTRAORDINARY OFFER of valuable collections of instrumental and vocal music for the holidays at greatly reduced prices. We will send, postpaid, to any address in the United States or Canada, the following books on receipt of \$2.75. All of them are attractively and durably bound:

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 Substitute for any of the above "Standard First and Second Grade Pieces," compiled by W. S. B. Mathews, . . . . . \$1.00  
 "Standard English Songs," . . . . . .75  
 Substitute for this "Standard English Ballads," . . . . . \$ .75  
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 "Sonatina Album of Piano Compositions," . . . . 1.00

\$5.55

Sent postpaid, if cash accompanies the order, for \$2.75.

\* \* \* \*

PERHAPS the premium of which we have heard the most as giving the greatest satisfaction is that of the Lady's Gold Watch. This is a rolled gold, hunting-case, manufactured by the Seth Thomas Watch Company, of whom you have, no doubt, often heard. There are two or three of them being used in our place, so that we are positive that they will give the greatest satisfaction. For the months of December and January we will make a special premium of this, and will offer it to any one sending us 12 subscribers to this journal. Twelve months of THE ETUDE makes a most desirable Christmas present to any one at all musical. You should not find it any great task to obtain this many subscriptions. We will furnish you with free sample copies to assist you in the work.

(Continued on page 339.)



## SPECIAL HOLIDAY OFFER

... of ...


## MUSICAL GIFTS

We take pleasure in presenting to our patrons the NINTH ANNUAL Special Holiday Offer. Many new books have been added, so that this list contains about all that is good in musical literature. The binding as given is the best in which the books are made.

It must be distinctly understood that no orders are filled at these prices after January 1, 1898, as our special arrangements with publishers expire at that date.

In order to avoid DELAY and INSURE your receiving your order in TIME, we would suggest that you send in your order at the EARLIEST POSSIBLE DATE, and thus prevent any disappointment.

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## MUSIC IN THIS ISSUE.

TWENTY-FOUR pages of music this month. Something to suit all players and all grades. Let us examine it. "Cathedral Chimes at Christmas Eve" must not be considered a piece, but is to be viewed purely as an attempt to realize in plain tone-color the peculiar acoustic effects of church bells, both ordinary striking and chiming. It is to be considered as a piece of descriptive music.

BUGLE calls and drum beats, the rush of excited horses, the regular, measured tramp of military alignment, all represented in music that can be played by the younger and less advanced pupils, as well as used for sight-reading practice by the older pupils—all this can be read between the lines in "Petit Galop Militaire," by Ascher.

"SANTA Claus is Coming!" Coming with jingle of bells and prancing of reindeer. This piece of Paul Hiller's, although written in minor, is not to be played lugubriously. A melody in a minor key is not, of necessity, always melancholy and mournful. There are many examples to prove a quaint, dry humor latent in the minor mode. This is one.

ALL writers on music emphasize the importance of a strongly marked rhythm in pieces designed to embody characteristic ideas. The dance rhythms are all examples of this fact. In "Bavarian Dance," Mr. Draa has given a simple motive, enlivened and characterized by clever treatment, as well as tuneful

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melody. The various marks for expressive rendering, especially alternations of phrased and staccato passages, should be rigidly observed. We think the piece should commend itself to teachers for the purpose of assisting the development of the rhythmic sense.

MR. WILSON G. SMITH has done a great service to THE ETUDE readers in editing Carl Bohm's concert polonaise "With Song and Mirth." The polonaise has a captivating rhythm and has also a certain elasticity that admits of a musicianly and artistic treatment that has resulted in works that have attained and maintained popular favor and professional acceptance. This polonaise has a strong, vigorous character, almost savoring of a full, military band, at places; in fact, we are inclined to think that the mental hearing of band tone-color will be a help in the study and rendering of this piece.

TURN over the page and the contrast is a delicious surprise. A simple, delicate "Cradle Song." Mr. Lang is a well-known Philadelphia pianist and teacher and we are sure that this charming little gem will add to his reputation as a composer.

THE *pièce de résistance* of this holiday number! Read the article by Mr. Henderson on "Mozart and Pure Beauty" and then study this piece. We advise this, even if the reader is not, technically, qualified to attempt an artistic rendering. Play it slowly, if needs be, but play it, at least. That "divine spark of melody" which was inborn, not inbred, in the immortal Mozart, is not lacking here in this "Pastoral with Variations." The student of composition will gain food for thought in taking the theme and studying the processes of elaboration used in the variations. Mr. Leefson has done much to help the student over the difficult places.

ANOTHER Mozart piece, "Don Juan Minuet." The same unmistakable Mozartian characteristics, the unfailing touch of the master-melodist. The lords and ladies in the old pompous court dresses display themselves to us in the minuet, the favorite dance of polite society in Mozart's time.

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