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### Volume 16, Number 12 (December 1898)

Winton J. Baltzell

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*Holiday  
Number*

# The Etude

*With  
Supplement*

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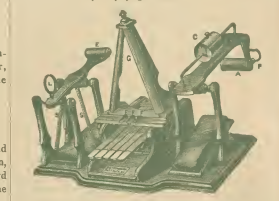
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VOL. XVI.

PHILADELPHIA, PA., DECEMBER, 1898.

NO. 12

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with sorrow, for, despite his occasional severity, our com-  
positor is seldom personal, although rather old-fashioned  
in his judgments. Hence our surprise at his rather  
frenzied outburst on the subject of the works of the  
great, dead Russian. Above all things, Tchaikowsky  
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naturally selected subjects for his symphonic poems  
that would bear his picturesque, poetic and personal  
treatment. In his symphonies the themes are Russian  
to the core, and the color, rhythmic vigor, poetry, and  
science displayed are the sign-manual of this composer's  
claim to genius. No; "Old Fog" for once has let his  
better judgment be swept away by an unreflecting  
gush of passion. Perhaps his surroundings had some-  
thing to do with his want of moderation. He went to  
New York and lost his usual critical moorings, not to  
speak of the company in which he found himself.  
Tchaikowsky was a very great artist, a musical thinker,  
and a man of temperament.

theria find a suitable soil in which to fatten. Only that  
teacher is a good teacher of whom his patrons say, "He  
gives a good deal of classical music that abates over my  
head."

A PRINCIPLE insisted upon by some writers on physi-  
cal culture, as opposed to those who advocate athletics,  
is that size of muscle does not indicate a vitally strong  
and sound man. When the call went forth from our  
government that volunteers were wanted for military  
service, it was found that many men of good physique  
were not passed by the examining surgeon. The reason  
was that the vital organs—the heart, the lungs,  
stomach, etc.—were not in perfect condition. For  
endurance, for long-sustained effort, we must be vitally  
strong and sound. Outside appearances form no cri-  
terion by which a safe and sound judgment can be  
made. We must go deeper and seek the vital principles  
upon which a thing is based.

The questions which a conscientious teacher needs to  
ask himself are: Am I giving instruction that contains  
within it real vital truth? It is alive with the power  
that causes growth and nourishes this growth with the  
warm, rich, red blood of sound musicianship? Is this  
growth fostered and guided by a correct understanding  
of its nature? Am I using proper care to secure a steady,  
persistent that will one day allow the pupil to stand alone,  
under his own judgments, tempered from time to time  
by riper experience?

The best teacher does not aim for the superficial dis-  
play and brilliant meretriciousness, which may be  
likened to the gigantic, swelling, knotty muscles of the  
giant who often falls to premature decay. The teacher  
rather does he seek to develop his pupil into the  
likeness of that man who, by reason of sound vitality,  
is able to make the race with the swiftest and strongest.

ELSEWHERE in this issue may be found a malignant  
attack by "Old Fog" on the music and memory of the  
late Peter Illich Tchaikowsky. We say "malignant"  
with sorrow, for, despite his occasional severity, our com-  
positor is seldom personal, although rather old-fashioned  
in his judgments. Hence our surprise at his rather  
frenzied outburst on the subject of the works of the  
great, dead Russian. Above all things, Tchaikowsky  
was a master of his material; above all things, he had  
something new to say. His brutality was not frequent,  
and this, with his artistic license, was the outcome of  
his indignant nature. He was a patriot, who loved his  
country profoundly; his private life was un-  
happy; so it is not extraordinary that his music should  
at times show traces of revolt and passion. Being a  
dramatist, an orchestral dramatist, Tchaikowsky  
naturally selected subjects for his symphonic poems  
that would bear his picturesque, poetic and personal  
treatment. In his symphonies the themes are Russian  
to the core, and the color, rhythmic vigor, poetry, and  
science displayed are the sign-manual of this composer's  
claim to genius. No; "Old Fog" for once has let his  
better judgment be swept away by an unreflecting  
gush of passion. Perhaps his surroundings had some-  
thing to do with his want of moderation. He went to  
New York and lost his usual critical moorings, not to  
speak of the company in which he found himself.  
Tchaikowsky was a very great artist, a musical thinker,  
and a man of temperament.

There is a freedom in the playing of an artist and a  
display of finish that the amateur seldom attains. We  
recognize that it is largely in these things that one can  
recognize the artist. Ambitious amateurs seemingly  
have sufficient technic for playing, but they do not do  
the fine playing. Why is this? If you will read over  
the programs of the many pianists for one or more  
seasons, you will find that nearly every one has  
given certain pieces in his programs, and that a number  
of other pieces have been in the programs several times.  
In other words, all pianists play about the same set of  
pieces. Did you ever stop to think that they have been  
playing these pieces ever since they were young stu-  
dents; that they have played them in public for years,  
perhaps; and that they have known these pieces so long  
and practiced them for so many years that they know  
them not only thoroughly, but that the pieces them-  
selves have become part of their musical consciousness—  
a part of their musical life? We speak of "playing"  
the piano; these artists have practiced and known these  
pieces so long that for them it is literally "playing" to  
render them. Their pieces are no longer "difficult" to  
them. From the above statements can be called one  
thing of practical value: if you hope to play in public,  
select your pieces and work on them early and late. In  
music schools the graduate's program should be all well  
in hand long before the graduation day. And no piece  
should be played until the mind can be entirely free to  
fill it with emotional and soulful feeling, all under the  
control of a refined taste.

"THAT mine enemy would write a book," said a  
cynic once upon a time. The critical faculty or tend-  
ency is much more common than the constructive. It is  
far easier to say how a thing should be done than to do  
it. This is the time of all times that shows a veritable  
crave for writing. Every woman's club contains one or  
more who show far more ability as posers than as writers.  
Musical journals contain any number of cards of pro-  
fessional letters. Teachers in various cities announce  
historical evenings, and so on, through as many  
"changes" as the most accomplished calligrapher is able  
to make on his pet chimneys. Yes; every one will and  
does write. We are not disposed to carp at the spirit  
and ambition displayed. A fire generally starts with a  
great deal of smoke, especially if very much green wood  
is in the pile. But by and by the cloud clears away and  
the clear flame shows forth, steady, warm, and rich in  
its ruddy glow, dispensing the nourishing force of heat  
and life to all who come within the circle of its in-  
fluence.

If one wishes to write, he has made but a step. He  
must know his subject thoroughly; he must order his  
materials, and he must have a vocabulary of sufficient  
extent to allow variety in expression. It is no easy  
thing, to the writer's; and it is just as well to say to  
the apostles of technic that there is a writer's technic  
as well as a pianist's. It takes practice to write fluently,  
clearly, and, above all, to say something worth saying.  
In this present day the things worth saying, while not  
exhausted, are not easy to find out. What the great  
majority of writers are compelled to content themselves  
with—and this is no light thing either—is to say some  
well-known truth in a new and striking way, hold it up  
in a new light, or give it new life by some startling fig-  
ure of speech or powerful illustration.

The editor of a journal such as THE ETUDE is able



# THOUGHTS SUGGESTIONS ADVICE

Practical Points by Eminent Teachers

## ON IRRESPONSIBLE CRITICISM.

H. C. LAHRE.

UNDER no circumstances is the young musician likely to cut a figure more ludicrous to the world in general than when he undertakes to criticize the performances of those who are both his seniors and his superiors. To hear a young man scolding disapproval at a pianist because a phrase is not interpreted according to his ideas, when his country has not yet intrusted him with the responsibility of voting, is all too common. To see a young lady turn up her nose at a singer of renown because that or that note was not produced in the special manner which she considers to be the only correct method, when she is too young to be allowed to purchase the materials for her own dress, is simply ludicrous.

There is great danger that in the study of music one may become narrow, and be led to magnify unduly the importance of the musician. This narrowness may, perhaps, be due to an over-estimate of the importance of the teacher, for many teachers—in fact, most teachers—are exponents of some particular "method" which is, to them, of paramount importance. Perhaps it is right and well that it should be so, but there are several good methods of arriving at artistic results, not only in piano-playing, violin-playing, and in singing—in fact, in all branches of musical art.

Every prudent buyer is suspicious of the salesman who abuses his rival's goods, and the wise salesman is he who confines himself to setting forth the merits of his own merchandise; indeed, the man who has nothing but to say of his rival is likely to be the most successful in his business.

The same rule holds good in the musical profession, and in life generally; if you can not say good things, say nothing. In any case, it is well to remember that the student will be judged by methods applied to people in general, and by constituting himself an authority on questions of art he will make himself an object of ridicule, if not of contempt.

Let the student remember, then, that he is living under conditions not essentially different from those which govern the rest of the world. Let him be careful not to shut himself up behind a wall of prejudices from the rest of the world and become narrow and bigoted. True art is for those of open and generous nature, and the man, whether artist, politician, or business man, who is prejudiced and narrow, is never great. The word "great" in itself signifies freedom from these faults.

YOUNG TEACHERS AND THEIR FEELING OF  
CONSISTENCY.

CHARLES W. LANTON.

EXPERIENCE reveals that many young teachers are at a loss to know how to introduce new and better ways and ideas of teaching and at the same time not to leave the impression with their pupils that their former work was not up to par. These teachers have an undefined feeling that to introduce improvements would not be consistent with their past standing as teachers and musicians. It is this feeling that keeps many from attempting summer music schools, or taking a short course of some leading teacher, as is customary with many during the holiday vacation season.

One fact that this class of teachers overlook is that musical people have special respect for a teacher who keeps growing, and is keen enough to recognize that he does not know it all. Then, too, such people enjoy having their children receive instruction from a teacher whom they believe to be thoroughly familiar with the best methods of teaching. In conversation, they will

say, "My daughter takes lessons of Professor Progress," which is as much as to say, "We take the best of progress." Large classes come from the words of commendation spoken by patrons more than from any other one cause.

One of the principal values of a public musical is that it makes people talk about your work as a teacher. Hence, remarks to pupils and musical friends that will lead to a talking interest in your coming events will bring greater results. Silence is said to be golden, but this is not true in the public affairs of a teacher.

But silence is golden when giving a new idea which is a distinct improvement on one's past methods. The best way to introduce new and better ways of teaching is simply to give the answer without remark that these ideas are new, or, if something must be said, it can be done by saying, "Here is an idea that is making Mr. —, the famous teacher, still more celebrated as a man of advanced ideas in the teaching world, and I am pleased to be able to give you it in the same form as he gives it to his personal pupils." It is the old trick of keeping the good from crowding out the best. It is good to keep up one's reputation, but it is better to do the best work.

## AT HOME AND ABROAD.

LOUIS C. ELSON.

WITH many a musical student "Europe" is a magical word. It often seems as an "Open Sesame" to the realm of musical art. And yet, if a pupil were suddenly cross-examined regarding the difference between musical study in America and Europe, he might be sorely puzzled to give a sensible reply. The teachers in America and in Europe are now very nearly on the same level, for not only have we hundreds of the best European music teachers settled in our country, but we have a host of American teachers, long resident abroad, who bring to us the entire European musical curriculum plus the adaptability to American needs which some German and Italian teachers never acquire.

As regards the "musical atmosphere" (a mystical expression that I, our leading cities present as much and as good music as any of the foreign cities; our critics are as well-trained and generally more honest than those on transatlantic shores. It is, however, a deplorable fact that the student who will attend every lecture, every opera, every concert abroad, is often called to these advantages at home. I have known instances of students who were rather careless workers in America work themselves almost to death in Europe, and then ascribe the advance to the superiority of foreign teaching, while if they had taken matters as seriously in their native land, they would have advanced quite as rapidly and effectively as they have abroad.

## DANGERS IN SELF-STUDY.

E. A. SMITH.

A YOUNG lady possessing considerable talent was, through adverse circumstances, unable to obtain a thorough musical education. In order to accomplish something she set diligently to work practicing at odd moments. Some one had told her that "the first and one of the most important things to do was to practice everything very long in order to make her fingers very strong." So she proceeded very religiously to carry out this "advice." After she had heard her play the lovely Chopin Nocturne in G major (Op. 27, No. 3), several times fortissimo, I asked her the reason for so doing and learned that she was doing so in order to "make her fingers strong." Imagine, if you can,

the effect of such a misapplication of well-meant advice, carried out with such good intent, but to such wrong purpose! If to "make the fingers strong" were the desideratum of piano-playing, she might have obtained the required strength much sooner in simpler ways. Alas! it was not strength that was needed so much as control, and control is strength made manifest in another form and of a higher order. Self-study is all right when the ideals are all right, but it should not be undertaken too seriously, unless it can be under the supervision or direction of some one capable of guiding aright, else keen disappointment will surely result.

## THE LEGATO TOUCH.

FELICE V. JEVIS.

THE four essentials to the development of a perfect legato are: First, lightness of arm and freedom from pressure. Second, a proper condition of repose in the legs and muscles, the condition known as "devitalized nerves." Third, a quick action of the fingers up and away from the keys, with perfect equality of up-and-down action. Fourth, a proper timing of the start of the finger involved, the one finger rising, the other falling. Failure to produce a legato arises generally from neglect of one or more of these essentials, and if the teacher can locate the faulty condition, he can easily correct it by means of table exercises, through which, as a general thing, a good legato is easily established. It should be borne in mind that, however valuable the pressure touch may be in its proper place, it is ruin to the beginner, and renders the acquisition of a pure legato almost impossible.

## RHYTHM, METRE, AND TIME.

DR. BENNY G. HARSCHT.

It seems to me regrettable that writers on musical topics occasionally use the word rhythm in a twofold sense. This is the more to be deplored since there are words in ordinary use which cover each of the meanings without ambiguity. Rhythm ought always to signify the special arrangement of note-lengths that is either characteristic of the particular style of composition under consideration or that expresses the composer's idea when writing. The rhythm of the polonaise, for example, is not three beats of the measure, but the eighth, two-sixteenths, and four-eighths, which will be heard in more than half the measures of the piece. The rhythm of the first two measures of Beethoven's third sonata consists of half-notes, four sixteenth notes, two eighth notes, and two quarter notes, followed by a half measure of silence. But the number of beats which fill a measure and bring us to a primary accent in regular sequence is not necessarily the rhythm of a piece, but its meter; although it not infrequently happens, as often in the waltz, that the rhythm coincides with the meter. The regular recurrence of accent (utilized or not, as the case may be) at equal distances should be called "meter"; but this is not denoted by the "time signature." The time signature, which is placed at the beginning of the piece, indicates the time in which the period of duration that the piece is properly to consume—and that is, from another viewpoint, the rate at which it shall move. The time signature of a piece is a word, as allegro, adagio, and the like; or a metronome mark, which is more definite, referring as it does to a sort of musical clock or time-keeper. The figures 4, 3, and the like, always present at the beginning of a composition, constitute the meter signature, and teachers should always insist upon its being so called. How often do we hear that a piece is in "common time"? But one who has tried to leave a quartet of good musicians to get through a moderately difficult new composition without an accompaniment or direction, has, it is more than likely, come to doubt whether there is such a thing, after all, as "common" time among musicians. And if some pieces have common time, why should not others have a "royal good time," or even a "bad quarter of an hour"? No. Let us learn to be precise and distinguish between time, meter, and rhythm. This is but one of a number of points upon which musicians are apt to allow a good deal of ambiguity to enter into their usage of language. Let us be clear and exact.

## EXERCISE PRACTICE.

A. N. PENTFIELD.

FINGER exercises are the *bête noir* of piano students, likewise the stumbling-block of a majority of piano teachers. In theory they are so essential in practice, so tedious. Result, they are largely neglected; ultimate result, the immense number of poorly equipped and ill-practiced players. Human nature we have to take as we find it, and human nature in America, far more than in Europe, is uneasy and impatient. An earnest scholar probably accepts the dictum of the teacher for exercises as for pieces, but expects the results to be immediately forthcoming. If not, the exercises are quickly neglected, quickly relegated to the rubbish-bin; or, if still practiced, it is done in a perfunctory and absent-minded way that accomplishes next to nothing.

The teacher quickly discovers this; perhaps, scolds, perhaps coaxes. If this avail little or nothing, the teacher is tempted to acquiesce and get on without them. Herein lies the stumbling-block. The fault is less frequently that of the pupil than of the teacher, who, when he was a pupil, probably shirked in the same way. Now, having attained to teaching dignities, he must atone for past deficiencies and accomplish for his scholars what his own teacher did not do for him. But how? In the first place, he must have a clear understanding of the bearing and importance of all classes of exercises—in other words, of their relation to the playing of pieces. Exercises galore have been written by Plaidy, Schmitt, Mason, and a multitude of others, probably all useful in application here and there; but life is short, and the playing of music is the important thing. No greater mistake can the teacher make than to put all of his energy through great lists of five-finger exercises and not in immediate connection with their use in pieces. It is easy to exalt the technical above the musical, and to spend a great share of one's life in teaching and practicing dry exercises, preparing for fine playing that never comes, because the musical sense has become numbed. All-essential, then, is it to pick out the most appropriate exercises for each pupil, to see that they are properly learned, and immediately to show their application in the performance of actual music.

## BIRTH OF MUSIC.

DR. ROBERT GOLDBECK.

JUST as man is the latest born in the creation of living beings, so is music last developed of the fine arts. Poetry flourished among the Greeks as a fully unfolded art, not inferior in form, meter, dramatic power, or lyric beauty to the literature of the present day. The painters and sculptors of ancient times are still regarded as supreme masters of artistic creation. Music alone remained in its infancy for many centuries, harmony, or the combination of tones, being unknown to the Greeks, except in the sense of melodic tone-succession. Not until the seventeenth century did music begin to broaden out its way of harmony. Bach and Handel, indicating the way, Haydn and Mozart striving onward, until the great art of music culminated in Beethoven, then only the science and art of tones attaining the same proportion, the same greatness that the older sister arts had long before acquired. It is music more spiritual than any other art, and it is music that has been identified with the highest and most sacred uses, by reason of the incongruous associations that cling to it. Every emotion, from gravest to gayest, is stirred, at times, in sacred as well as secular proceedings; only that one class pertains to this life and the other to that beyond. Had the music of the "Blue Danube" waltzes been composed for and exclusively used with words of religious jubilation, it would be very effective sacred music; now, it is not and never can be. All secular amusements are the outlets of true piety, when properly toned and regulated; and the prudery, male or female, that incontinently denounces them is to my mind—ineffably despicable. "Music can not make us more prudent nor practical. She neither teaches us to resist nor to obey, nor to be virtuous, nor our heroes; but she can make us more romantic and less cavernous; and that is what is wanted in these music-grabbing times, more than anything else."—W. H. Neave.

## THE MINOR SCALE.

MADAME A. PUPIN.

I NEVER had a pupil to come to me who understood the minor scale. Although many of them had played the minor scales by rote, they had a very bad idea of their whys and wherefores; and I found this to be the case because they had been taught to play the scale of C-major and then its relative minor A, and so on. But

as soon as I made them play the scale of C-major, and then the scale of C-minor, everything became clear to them.

I told them to play the scale of C ascending, first in the major and then in the minor, and to note that the only difference was in the 3d. Thus they became familiar with the major and the minor 3d. Then I told them that they could not descend the minor scale without knowing its signature, and I taught them these two vital formulas: (1) The signature of a minor scale is the same as the signature of its relative major; (2) the relative major of any minor key is found on its minor 3d. After this first example it seemed to be easy not only to play any minor scale ascending and descending, but to give instantly the signature of any major or minor key, which could not be done by the former method. Learning the melodic minor scales in this wise, the pupil found no trouble with the harmonic minor scales. This seems to me much more simple and logical than learning a major scale and then its relative minor.

## LIKES AND DISLIKES.

CARL W. GRIMM.

"I don't like my new piece," is an expression often to be heard. The teacher selects the music for his pupils for its purely artistic beauty, for its entertaining features, or for its useful qualities. If you do not like a piece your teacher gives you, it shows that you are not yet educated up to the standard to appreciate it. For a teacher is more apt to give music above, than below, your level of attainments. Conscientious study will surely reveal its beauties to you. If you were to like, at first hearing, every piece you began to study, it would imply that you came to this world with a previously educated taste, or, when you limit your music to your likes merely, that you are really not making any progress in your spiritual development. A new style may at times seem very attractive to you, but, as a rule, on account of the being so different to what you are accustomed to, it will not always please you, and you must first learn to like it. Any teacher will readily consider the wishes parents may have in regard to music for their children, provided their wishes can be complied with; but parents ought not to dictate to the teacher what to do. They ought to remember that, as a consequence of his teaching so many years and so many hundreds of pupils and so many thousands of pieces, the teacher has a better judgment than they of what is good for the pupils.

Worse it is yet when the pupil himself wants to make his demands of what the teacher should give or not give. What would people say of a patient who would tell a doctor what to write on the prescription?

Another queer sort of people limit their likes to an inherited lot of old music. Now, this music may be an excellent collection, but not at all suited to the party taking lessons.

A teacher not only instructs you in notes and keys, but knows best what is good for your fingers and music soul.

MUSIC, in itself, is perfect purity. It can not even be stained by association with words nor scenes. But that which has been identified with the most sacred uses, by reason of the incongruous associations that cling to it. Every emotion, from gravest to gayest, is stirred, at times, in sacred as well as secular proceedings; only that one class pertains to this life and the other to that beyond. Had the music of the "Blue Danube" waltzes been composed for and exclusively used with words of religious jubilation, it would be very effective sacred music; now, it is not and never can be. All secular amusements are the outlets of true piety, when properly toned and regulated; and the prudery, male or female, that incontinently denounces them is to my mind—ineffably despicable. "Music can not make us more prudent nor practical. She neither teaches us to resist nor to obey, nor to be virtuous, nor our heroes; but she can make us more romantic and less cavernous; and that is what is wanted in these music-grabbing times, more than anything else."—W. H. Neave.

# New PUBLICATIONS

GREAT COMPOSERS AND THEIR WORK.  
By LOUIS C. ELSON. L. C. PAGE & CO. Price, \$1.50.

In the preface the author says that it was his effort "to bring together the lives of the great composers in such manner that the average reader may understand how their work aided in musical development, and in this idea, the old French and Italian schools, the latter culminating in Palestrina, are considered with great care, the object being, by means of the connection between the composers and their pupils, to establish a clear bond of union between the first schools and modern music. Although not strictly biographical, the book contains much that will enable the reader to form a clear notion of the lives and characters of the "great composers," and the particular influence they exerted on the music of the age in which they lived. There are twelve portraits in the book. A specially notable chapter is the one on "Wagner: His Life and Theories."

FAMOUS SINGERS OF TO-DAY AND YESTERDAY.  
By HENRY C. LAHRE. L. C. PAGE & CO. Price, \$1.50.

This book is welcome to the musical public because it gives much more than the majority of books of its kind, in that it brings into one volume a mass of information, carefully sifted and condensed, that ordinarily fills several volumes. The arrangement of the book is also to be commended. The first chapter includes from 1600 to 1800. Then the epochs are indicated by names: Padoa, Morsini, Tiziani. Then follow prima donna of the '50's, '60's, etc.; chapter on "Famous Tenors and Baritones," "Contraltos and Basses," and a chronological table giving the dates of birth, debut, and death of about 300 noted singers who are not included in the main body of the book. The records of the famous artists, their struggles for recognition, their hard work and continual care and practice, not only form interesting reading, but teach many valuable lessons to the ambitious student who aspires to equal eminence. It is not simply a collection of incidents, but an intelligent and helpful estimate of the facts that make up the life of the singers who are represented in the book.

DAS KLAVIERSPIEL FÜR MUSIKSTUDIENDE.  
By ALFRED RICHTER. BREITKOPF & HARTL. Price, \$1.50.

To those who are able to read German we can recommend this book as a valuable work on piano-playing. The various questions are treated with that thoroughness of detail so characteristic of the German. There are three divisions to the book: "Technic," "Embellishments," "Performance." Special chapters are on "Position at the Piano," "Attack," "Training of the Fingers," and "Principles of Fingering" in the part devoted to technic, and "Technic as a Means to an End," "Modification of Tone-power," "Phrasing," and "The Aesthetic Side of Performance." The rules and suggestions are amplified by many illustrations.

GESCHICHTE DER MUSIKTHEORIE VOM IX BIS XIX JAHRHUNDERT. Von HUGO RIEMANN. Leipzig, Max Hesse. Price, \$3.35.

For those of our readers who are interested in the history of the theory of music, and are able to read German, we can recommend this work as one of the most valuable, since it brings together a mass of information from many and widely separated sources, with the conclusions of the most eminent theorists. The work of the early writers, such as Scotus, Hucbal, Guido, Franco, with all the theories and works of the composers of the Middle Ages, is carefully and critically considered, with copious illustrations. As a work of reference for the library it has a permanent value.







make a beginning in the first study of chords and scales and so forth, you had better begin to use pieces for them that will sound well and still not be impossible for them to play.

In the case you mention I am inclined to think that the best you can do will be to give your pupil most of the first book of Loeschhorn, Op. 66; let her learn each study carefully, taking two or three weeks for it if possible, and then repeat it until it can be played well.

"I have only just begun to take THE ETUDE, and I am going to ask you for a little help. I expect to teach piano as soon as I return to my home, and am, of course, very anxious to make a success of it.

Your letter interested me very much, and there are two answers that I want to make. The first one is the ordinary, commonplace, practical suggestion as to what you had better do, and I shall

hook; the only thing that need make yon any trouble there is the arm treatment, in consequence of the diagram not being entirely perfect. In the last edition

wholly lose the value of these arm exercises thus postponed.

will be good to use in connection with this other teaching; but it would be very unwise for you to allow the Virgil teaching to prevent your availing yourself of the use of practical exercises of any really superior pianist. You must remember that the prime object of piano teaching is the Art of Music—that is, the art of playing music in a musical way; and the prime end of the

Now, concerning this part of the system, there are two things which you will have to remember: First, that while Mr. Virgil has been a very painstaking investigator of piano technic for many years, and as such is entitled to the respect of the musical profession, he is not now nor ever has been an artist, and in my opinion

many of his analyses are faulty in this respect—that he thinks the rapid playing of artists to consist of the elementary motions he has discovered performed more rapidly. This I do not believe to be the case; and if it is the case, it still remains true that no artistic player has ever been produced by any kind of mechanical means.

the way he directs, and very shortly you will see reasons for the good results which will follow. Mason is the most important contributor to piano pedagogy of the last half-century.

BY ALEXANDER MCARTHUR.

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life is possible. There is a satisfaction to be found  
enjoyed in every phase of self-denial, for your true  
knows—the greater the suffering, the greater the progress.

To be great the artist must forget himself in and for his art. It must be his mistress; he must be its slave. Only in this fashion can really great work be done.

and America, could be the young artist who had been the colleague. But Paderewski met his misfortune,—crushing, cruel misfortune,—the iron entered his soul,

VIOLINS AND GIRLS.

THE REV. H. B. HAWES has an amusing paper in the

\* "In order to feel, one must have wept."

\* "In order to feel, one must have wept."

## BY DR. H. A. CLARKE.

I suppose it has been the experience of hundreds to grow from childhood to adult years in some small inland town, far from any opportunity of hearing opera, oratorio or symphony; gifted with musical instincts, they have taken to the study of the piano as its only available outlet, under the guidance of some one of that noble

A great dramatic authority said that the best part of an actor's training was gained in front of the stage, not on it. This dictum will apply with equal truth to the musician. By hearing only may he learn what to do, what to avoid; by hearing only may he learn to estimate his own ability at its proper value. It will correct any tendency to vanity, because he must be a rare genius who *never* meets with his superiors. On the other hand, it will teach him a firm, yet modest, self-reliance—modest enough to be ever willing to learn, yet firm enough not to be “carried about by every wind of doctrine.”

## BY HARVEY WICKHAM

mortal terror lest some one should hear him and mistake him for one of my pupils. If he had been aware of his own proper needs, he would have been studying the "Two part Inventions," slowly, one hand at a time. He was a very good player, too, but the world is slow to realize that even the "Two part Inventions" are very difficult, while the "Well-tempered Clavichord" is for the virtuosos.

great gulf fixed, and he need not expect to leap over it by any amount of mispent drudgery upon compositions beyond his musical or technical comprehension. Only by taking each step in its proper order and advancing gradually from grade to grade can the gulf be bridged. Never mind if life proves too short to complete it, for the bridge in question is, or should be, of cantilever design, and perfectly available so far as it goes. There is much consolation in the fact that while no amount of application will lead every climber to the highest point, judicious practice will lead the weakest constantly forward throughout the length of his days.

Why do teachers give such difficult works to the unprepared? Partially to cater to false vanity, as I have said. Principally from the fact that they have no well-digested method, and give any piece which happens to angust itself. Sometimes, because their speciality is advanced pupils. This is the case with many teachers of world-wide renown. They naturally turn their attention to the budding virtuoso. If you are not a budding virtuoso, but a poor, plodding mortal with a weak fourth finger and a stiff wrist, so much the worse for you. You will please practice Chopin's "Grandes Etudes," Op. 10, for next lesson. There is material for a whole essay in this last paragraph, but I forbear.

—If the men in America who imagine that their brains need prodding would substitute music for whisky as a prodder, they would be amazed at results. Music searches all through the convolutions of our gray thinking machinery. It seeks out the sleepy places and stirs them up. It makes the worn and soggy brain a new and active worker again.—*Er.*

## BY W. J. HENDERSON

Having heard Rosenthal again, after a lapse of ten years, I must admit that I can find no reason to change my opinion expressed in my first comments on his work. Rosenthal has grown older, but his question about music has not. He has not lost his virtuosity, not in musical execution. Of course, he is not devoid of a feeling for music. To infer that would be ludicrous, in view of the fact that he is a musician, and a highly intelligent one. But in music, as in poetry, humor, earnest, earnest aspiration is his main maker, be true, spontaneous, heaven-is-it music, inspiration. Rosenthal is ambitious. He aspires to be the greatest pianist of his time, but the limits of his nature prevent it. His musical feeling is purely pianistic. Can I make my meaning clearer? It is not. It is work, while trying, because people seem to me to be so. I am mad about Rosenthal, especially pianists and piano teachers.

Yet I insist that it is nearly all the effect of technique and that pure technique, applied as Rosenthal applies it, is capable of exciting much feeling in an audience. Wh

[illegible]

It is in eliminating poetic accents that the great harm is done by cheap music. These point to the emotional element. Their removal is a crime against the composer. Yet here is a page before us with no evidence

But these are not fair examples? Joseffy could pl  
looking at extreme examples that we see the truth  
clearly. That always lies between. Would Joseffy,  
Rosenthal, or Paur, or Richter play, if they could h  
it, from any but the best copies procurable of the mu  
they wished to read—copies well printed and with  
possible indications of the composer's meaning? H  
much more need, then, that the tyro should have eve  
aid for his own feeble interpretation.

No genuine music-lover, no one who desires to advance the true musical interests of the country, will buy cheap music if by any sacrifice he can procure the best. Yet during the earlier days of this country, good books were scarce and cheap editions were unknown, those anxious for literary culture found ways and means to gratify their wishes. And so will it be with those who are in earnest in their desire for musical culture.

We assert that cheap music has no excuse for its being; it is a sin against good taste, against intelligence, and against the progress of the art. It is a hindrance to the progress of the art. "The Musical Courier."

You will stare at a strange notion of mine; if I tell you I am a mad one, do not wonder. Had I child in my arms, I should be glad to make them musical. Considering that I have no ear, nor even though music, the preference seems odd, and yet it is emblematic of frequent recollection. In short, as my aim would be to make them happy, I think it the most proper method. It is a resource which will last them their lives, unless they grow deaf; it depends upon themselves, not on others; always amuses and soothes, is invariable, and of all the rational pleasures is the most accessible to the few without danger of criticism; it is capable of enthusiasm without being priest-ridden, and, unlike other mortal passions, is sure of being satisfied in heaven.—*H. Walpole.*



## Old Foggy Redivivus.



A day in musical New York!

Not a bad idea, was it? I hated to leave the country, with its rich after-glow of Summer, its color-haunted dells, and its pure, searching October air, but a paragraph in a New York daily, which I read quite by accident, decided me, and I dug out some good clothes from their fastness and spent an hour before my mirror debating whether I should wear the coat with the C-sharp minor colored collar or the one with the velvet cuffs in the sensuous key of E-flat minor. Being an admirer of Kapellmeister Kreisler (there's a writer for you, that cry Ho! Ho!), I selected the former. I went over on the 7.30 A.M. P. R. R., and reached New York in exactly two hours. There's a tempo for you! I mooned around looking for old landmarks that had vanished—twenty years since I saw Gotham, and then Theodore Thomas was king.

I felt quite miserable and solitary, and, being hungry, went to a much-talked-of cafe, Luchow's by name, on East Fourteenth Street. I saw Steinway & Sons across the street and reflected with sadness that the glorious days of Anton Rubinstein were over, and I still a useless epigone of the earth. Then an arm was familiarly passed through mine and I was saluted by name.

"Yon! why I thought you had passed away to the majority where Dussak reigns in ivory splendor."

I turned and discovered my young friend—I knew his grandfather years ago—Sledge, a pianist, a bad pianist, and an alleged critic of music. He calls himself "a music critic." Dshaw! I was not wonderfully warm in my greeting, and the lad noticed it.

"Never mind my fm, Mr. Foggy. Grandpa and yon playing Moscheles' 'Homage à Fromage,' or some thing like that, is my earliest and most revered memory. How are you? What can I do for you? Over for a day's music? Well, I represent the 'Weekly Whiplash' and can get you tickets for anything from hell to Hoboken."

Now, if there is anything I dislike, it is flattery or profluity, and this young man had both to a major degree. Besides, I loathe the modern musical journalist, flying his flag one week for one piano house and scarfing it the next in choice Billingsgate.

"Oh, come into Luchow's and eat some beer," impatiently interrupted my companion, and, like the good-natured old man that I am, I was led like a lamb to the slaughter. And how I regretted it afterward! I am cynical enough, forsooth, but what I heard that afternoon surpassed my comprehension. I knew that artistic matters were at a low ebb in New York, yet I never realized the lowness thereof until then. I was introduced to a half dozen musty dressed men, some bearded, some middle-aged, and all dissipated looking. They regarded me with curiosity, and I could hear them whispering about my clothes. I got off a few feeble jokes on the subject, pointing to my C-sharp minor colored collar. A yawn traversed the table.

"Ah, who has the courage to read Hoffmann, nowadays?" asked a boyish-looking rake. I confessed that I had. He eyed me with an amused smile that caused me to fire up. I opened on him. He ordered a round of drinks. I told him that the curse of the generation was drink. I told him that the curse of the generation was cold-blooded indifference, its lack of artistic conscience. The latter word caused a sleepy, fat man with spectacles to wake up.

"Conscience, who said conscience? Is there such a thing in art any more?" I was delighted for the lack of a stranger, but he calmly ignored me and continued:

"Newspapers rule the musical world, and woe betide the artist who does not submit to his masters. Conscience, pooh pooh! Boodle, lots of it, makes most artistic reputations. A pianist is honored a year ahead, like Padrenski, for instance. Paragraphs subtly hinting of his enormous success, or his enormous hair, or his enormous fingers, or his enormous technique—"

"Give us a *fermata* on your enormous story, Jenkins. Every one knows you are disgruntled because of 'Whiplash' attacks your judgment." This from another journalist.

Jenkins looked sourly at my friend Sledge, but that shy young person behaved most nonchalantly. He whistled and offered Jenkins a cigar. It was accepted. I was disgusted, and then they all fell to quarreling over Tchaikowsky. I listened with amazement.

"Tchaikowsky!" I heard, "Tchaikowsky is the last word in music. His symphonies, his symphonic poems, are a superb condemnation of all that Beethoven knew and Wagner felt. He has ten times more technique for the orchestra than Berlioz or Wagner, and it is a pity he was a suicide—" "How," I cried, "Tchaikowsky a suicide?" They didn't even answer me.

"He might have outlived the last movement of that B-minor symphony, the suicide symphony, and if he had we would have had another ninth symphony." I arose indignant at such blasphemy, but was pushed back in my seat by Sledge. "What a pity Beethoven did not live to hear a man who carried to its utmost the expression of the emotions!" I now snorted with rage. Sledge could no longer control me.

"Yes, gentlemen," I shouted, "utmost expression of the emotions, but what sort of emotions? What sort, I repeat, of shameful, morbid emotions?" The table was quiet again; a single word had caught it. "Oh, Mr. Foggy, you are not so very Wisnawickon after all, are you? You know the inside story, then?" cried Sledge. But I would not be interrupted. I stormed on.

"I know nothing about any story and don't care to know it. I come of a generation of musicians that concerned itself little with the scandals and private life of composers, but lots with their music and its meanings." "Go it, Foggy," called out Sledge, hammering the table with his fist. "I believe that some composers should be put in jail for the villainies they smuggle into their score. This Tchaikowsky of yours—this Russian—was a wreck. He turned the prettiness and favor and noble tragedy of Shakespeare's 'Romeo and Juliet' into a hawd's tale; a tale of brist, vile lust; for such passion as he depicts is not love. He took 'Hamlet' and transformed him from a melancholy, a philosophizing Dane into a yelling man, a man of the steppes, weak with codia and red-handed from butchery. Hamlet, forsooth! Those twelve strokes of the ball are the veriest melodrama. And 'Francesca da Rimini'—who has not read of the gentle, love torn pair in Dante's priceless poem; and how they read no more from the pages of their book, their very glances glued with love? What death, you know fall well. He tears it limb from limb. He makes over the lovers into two monstrous Cossaks, who gibber and sneak at each other while reading some obscene volume. Why, they are too much interested in the pictures to think of love. Then their dead and whirling into a screaming flames of hell, and sent whirling into a spiral eternity."

"Bravo! bravo! great! I tell you he's great, your friend. Keep it up old man. Your description beats Dante and Tchaikowsky combined!" I was not to be lured from my theme, and, stopping only to take

breath and a fresh dip of my head into the Pilsner, I went on:

"His 'Maurel' is a libel on Byron, who was a libel on God." "Byron, too," murmured Jenkins. "Yes, Byron, another blasphemer. The six symphonies are Byron, the symphonic form. Their themes are caricatures of the symphonic form. And in each and every one the boor and the devil break out and dance with uncouth, lascivious gestures. This musical drunkenness; this eternal license; this want of repose, refinement, musical feeling—all these we are to believe make music. I'll not admit it, gentlemen; I'll not admit music. The piano concerto—I only know one—with its fragmentary tunes; its dislocated, jaw-breaking rhythms, is ugly music; plain, ugly music. It is as if the composer were endeavoring to set to melody the consonants of his name. There's a name for you, Tchaikowsky! 'Shriekhoarsely' is more like it."

There was some hanging of steam, and I really thought Jenkins would go off in an apopleptic fit, he was laughing so.

"The songs are barbarous, the piano solo pieces a muddle of confused difficulties and childish melodies. You call it naïveté. I call it puerility. I never saw a man that was less capable of developing a theme than Tchaikowsky. Compare him to Brahms and you shall find that great master. Yet Brahms is neglected for the new man simply because, with your depraved taste, you must have lots of red pepper, high spices, rum, and an orchestral color that fairly blisters the eye. You call it color. I call it chromatic madness. Just watch this agile fellow. He lays hold on a subject, some Russian folks melody. He gums it and bolts it before it is half chewed. He has not the logical charm of Brahms—ah, what Jovian repose; what keen analysis! He has not the logic, minus the charm, of Brahms; he never smells of the pipe, open air, like Dvorak—a milkman's composer; nor is Tchaikowsky master of the pictorial counterpoint of Wagner. All is froth and fury, oaths, grimaces, yelling, hallooing like drunken Kalmucks, and when he writes a slow movement it is with a pen dipped in molasses. I don't wish to be unjust to your 'modern music lord,' as some affected idiot calls him; but, really, to make a god of a man who has not mastered his material and has nothing to offer his hearers but blasphemy, vulgarity, brutality, evil passions like hatred, conceit, pride, horror, indeed, all the seven deadly sins are mirrored in his scores—is too much for my nerves. Is this your god of modern music? If so, give me Wagner in preference. Wagner, thank the fates, is no hypocrite. He says out what he means, and he usually means something nasty. Tchaikowsky, on the contrary, taking advantage of the peculiar medium in which he works, tells the most awful, the most sickening, the most immoral stories; and if he had printed them in type, he would have been knouted and exiled to Siberia. If—"

"Time to close up," said the waiter. I was alone. The others had fled. I had been mumbling with closed eyes for hours. Wait until I catch that Sledge!

OLD FOGGY.

## GOOD ADVICE.

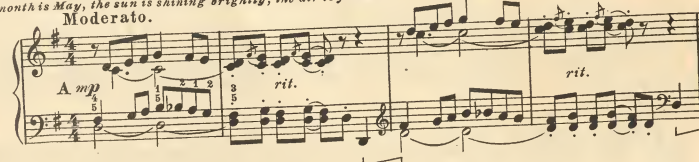
LIFE is too short and full of care and sorrows for one to be the cause of adding one feather's weight of trouble to another's load. Will Carleton, the poet, in the "First Settler's Story," we believe it was, makes the old man say, in speaking of his wife, that she used to stand around and boss the job, and by her kind words lifted whole tons. They lift a fellow out of the slough of despond; they break the stiffened, set features of the worried into a pleasant, hopeful smile. And how much better it is to cultivate the habit of treating every one as though a time would come when we should lay down the mortal form; and that to leave behind a character and reputation of fairness, truth, and honor is the most enduring of riches.

No 2604

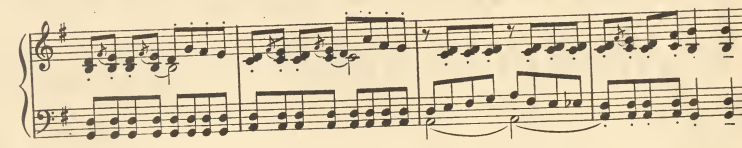
## THE CARNIVAL.

CHAS. C. DRAA, Op. 11, No. 1.

As the music begins we notice, forming for the dance, a gay party of children dressed in unique costumes. The month is May, the sun is shining brightly, the air is filled with the perfume of flowers and the songs of birds.



## Allegretto scherzando. B. The boys step forward with an original dance.



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D. The girls sing their approval of the boys' dancing.

*Dmf dolce.*

*rit. legato. più rit.*

E. We find the whole company of children taking part in the merry dance.

*E a tempo.*

*Use small notes when going to Coda*

F. This part is for the girls alone, where we hear their sweet voices and imagine their dainty step.

*F*

*D.C. to Coda*

*dim. rit.*

*p Perdendosi. rit.*

# No 2664 The Arrival of Santa Claus.

H. Engelmann, Op. 360.

SECONDO.

Tempo di Galop.

*p poco a poco cresc. accel. dim. rit.*

*p*

*mf*

*f*

*mf*

*p*

*mf*

*p*

*marcato.*

*ff*

*D.C. al Fine.*

1. Fine al Trio.

2.

# The Arrival of Santa Claus.

5

Sleigh-bells may be used in this composition as follows: 1. In the first 8 measures (Intr.). 2. At repetition of each part, thus avoiding monotony. In the Trio use bells only at 2d part.

The Bass Solo in second part of Trio must be

brought out boldly, the primo part light and always staccato. The arrival of the sleigh must be well imitated in the introduction by a gradually swelling crescendo accelerando which diminishes in the seventh and eighth measures.

H. Engelmann, Op. 360.

Tempo di Galop.

PRIMO.

*p staccato poco a poco cresc. accel. dim. rit.*

*mf*

*schers. Echo.*

*f marc. f*

*mf schers.*

*schers.*

*ff*

*D.C. al Fine.*

1. Fine al Trio.

2.

## SECONDO.

Trio, Semplice.

*cres.*

*cen do.*

*SOLO. marcato.*

*ff*

*pgrazioso*

*cresc.*

*marcato.*

*ff*

*con ottava ad lib.*

*1.*

*2.*

*D. S. ff al Fine.*

## PRIMO.

Trio, Semplice. (Without Bells.)

*cresc.*

*8.*

*cresc.*

*8.*

*ff*

*(Bells.) 16va.*

*f*

*(Without Bells.) 16va.*

*mf grazioso*

*cresc.*

*(Bells.) 16va.*

*ff*

*(Without Bells.) 8.*

*ff*

*(Bells.) 8.*

*1.*

*D. S. ff al Fine.*

## Song of the Peasant.

## Chant du Paysan.

No 2663

Morceau Caractéristique.

ALFONSO RENDANDO, an Italian pianist of the present day, said to have great technical execution and a refined and graceful style of playing.

As a help to its interpretation, let the player imagine the tones of a "cello" in the first part, in the second a violin is added, forming a charming duet.

Where two fingerings are given, the editor advises the upper, even should the lower seem the more convenient at first glance. Shorten slightly the note at the end of each legato slur.

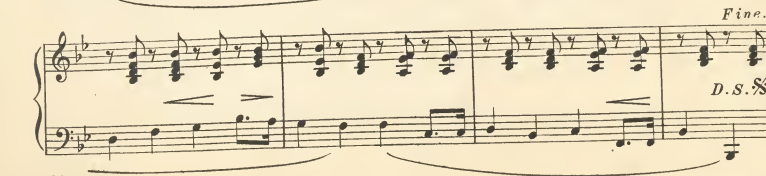
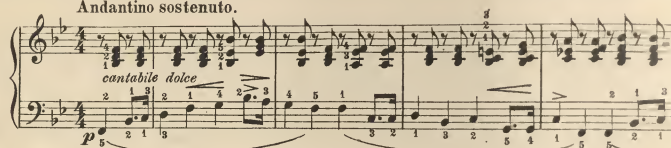
Edited by Ferdinand Dewey.

At a), the opening phrase of the first subject occurs in the lower voice, continues for one measure, and finishes in the upper voice. Sufficient emphasis should be given, first to the lower voice, then to the upper, to clearly express the melodic idea.

Throughout, the melodic quality should be produced by the pressure touch: finger tips firm, and wrist elastic; the accompaniment should be played with a slightly crisp touch.

ALFONSO RENDANDO.

## Andantino sostenuto.



To the "Holland Dames" of New York.

# WILHELMINA. "MORCEAU"

KARL de BUBNA, Op. 76.

Allegro moderato. M.M. ♩ = 100

The first system of the musical score for 'Wilhelmina' consists of four staves. The first two staves are a grand staff (treble and bass clef) with a 2/4 time signature. The music begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The third and fourth staves continue the melody and accompaniment, with dynamics including *mf* and *f*. The system concludes with a *ff* dynamic and a *Fine.* marking.

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The second system of the musical score for 'Wilhelmina' consists of four staves. It continues the melody and accompaniment from the first system. Dynamics include *f*, *ff*, and *ad lib.*. The system concludes with a *D.C.* (Da Capo) marking and a final cadence.

## 12 No 2670

## SCHERZO.

Edited and fingered by  
Maurits Leefson.

FRANZ SCHUBERT.

Allegretto. M.M. ♩ = 144

a) Much easier if played with both hands.  
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b) To avoid the awkward turn over the thumb, the upper fingering is recommended. Be sure, however, to use the pedal as indicated, so that the upper B may not be lost.

c)

d) As before.

# LOVE'S YEARNING.

F. G. RATHBUN.

Moderato.

Oh thou, whose sweet praise is de-nied me,  
Thou, whose fair pres-ence glad-ness brings, My dar-ling, let me love nor chide me, My heart it  
is, my heart that sings. Oh thou, whose dear smile so in-  
spir - ing, Hope dawns a mo-ment brief and gleams, Then thoughts of thee grow fond, de-

sir - ing, And oh my heart, my heart rests and dreams. Oh thou, for whom I pine and  
lan - guish, Whom all my joys and pains doth move, Oh, dar-ling let me speak my anguish, To thee my  
heart, my heart yearns with love, My dar - ling, let me speak my an - guish, To thee, be-  
lov'd, my heart doth yearn with love.

# VALSE BRILLANTE.

(Imitative of Military Music.)

For Piano or Organ.

J. LEYBACH.

Allegro tempo di Valse.

The first system of the musical score for 'Valse Brillante' consists of five staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with various ornaments and fingerings (e.g., 3 2 4 3, 2 3 4, 1 2 4 3). The second staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, providing a harmonic accompaniment with chords and single notes. The system includes dynamic markings such as *p* (piano), *p cresc.* (piano crescendo), *p*, *ff* (fortissimo), and *mf* (mezzo-forte). There are also repeat signs and first/second endings indicated by numbers 1 and 2.

The second system of the musical score continues the piece. It consists of five staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with various ornaments and fingerings. The second staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, providing a harmonic accompaniment. The system includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). There are also repeat signs and first/second endings indicated by numbers 1 and 2. A specific instruction is written above the third staff: "2nd. time, both hands 8va. higher." The system concludes with a final cadence.

1

*cresc.* *p* *cresc.*

2

*ff*

3

*p cresc.* *ff*

4

*p cresc.* *cresc.* *animato*

5

*ff*

# No 2622 "Tyrolean Air" with Variations.

("Tyroler sind lustig.")

H. Wohlfahrt.

Moderato. M.M. ♩ = 120

THEME

*p*

*mf* *f*

*p*

M.M. ♩ = 132

VAR. 1.

*f*

*p*

*f*

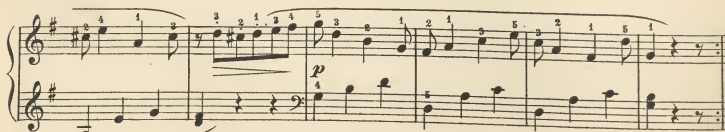
## Allegro. M. M. ♩ : 126

VAR. 2.



## Moderato. M. M. ♩ : 120

VAR. 3.



## Allegro moderato. M. M. ♩ : 120

VAR. 4.



## Allegro. M. M. ♩ : 126

VAR. 5.



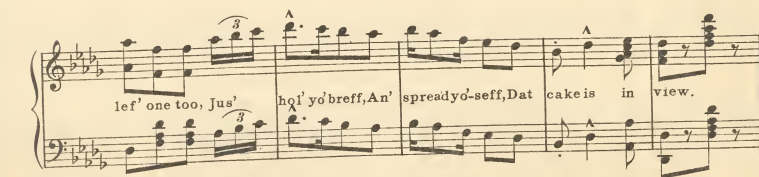
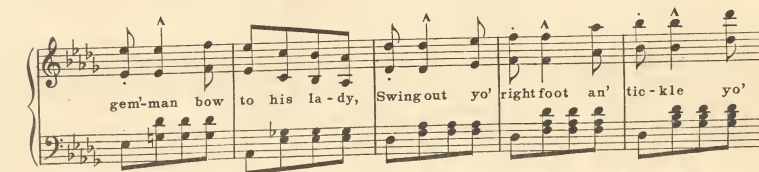
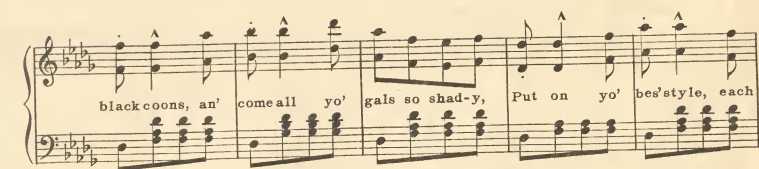
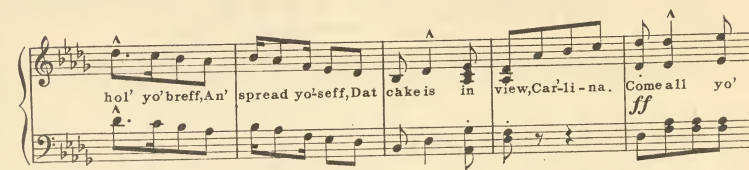
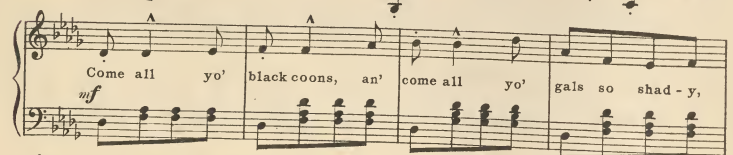
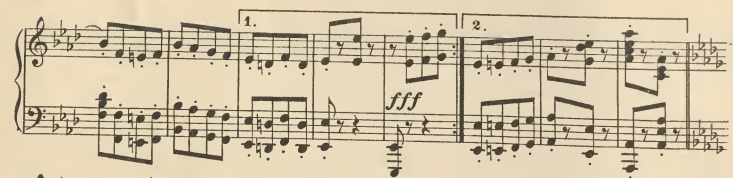
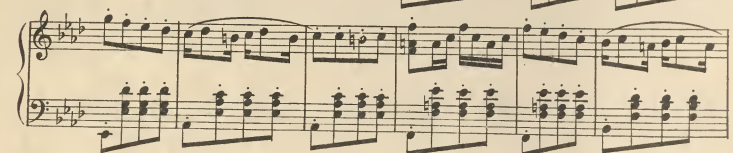
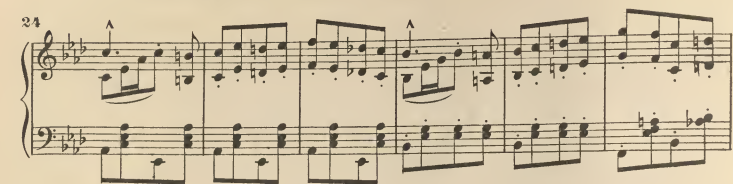


## Nº 2606 SOUTH CARLINA TICKLE.

CAKE WALK.  
Moderato Marcia.

ADAM GEIBEL.





# The Christ Is Born Today. Noël.

Words by  
Th. Gautier.

Translated by Frieda Douty.

Emile Louis.

*Allegretto.*

The earth is white, but black the heav - en. Chime, bells of  
Le ciel est noir, la terre est blan - che. Glo - cher en-

Christ-mas-tide, your lay! The Christ is born, is born to-day.  
ril - lon - nez gai - ment! Jé - sus est né, Jé - sus est né;

See, Ma - ry bends o - ver him, With looks of ten - - der  
La Vier - gé pen - che sur lui son - vi - sa - ge char-

love, Chime, bells of Christ-mas-tide, your lay! The Christ is born, is  
mant. Glo - ches ca - ril - lon - nez gai - ment Jé - sus est né, Jé -

born to - day. No silk - en can - o - py a - bove  
sus est né. Pas de cour - ti - nes ses - lon - né

him Keeps out the frost - y win - ter cold Naught but the spi - der's web so  
es Pour pré - ser - ver l'enfant du froid; Rien que des toi - les d'a - rai-

film - y That sways a - bove, from beams black and old.  
gné - es Qui pen - dent des pou - tres du toit.

He trem - bles on his pal - let low - ly, The dear and ho - ly Child, our Lord,  
Il trem - ble sur la pail - le - frai - che Ce cher pe - tit en - fant Jé - sus,

And c'en the ass and ox-en glo-ry To breathe on him with fer-vent  
Et pour l'é-chauffer dans sa-cré-che L'âne et le bœuf souf-flent des-

breath. sus: The snow-flakes on the thatch are light-ing,  
La neige au chaume coud ses fran-ges

un poco rit. pp

cresc. f Far o'er the roof the sky grows clear, While angel voi-ces are u-nit  
Mais sur le toit s'ouvre le ciel Et tout en blanche choeur des an-

f Largo. ff ing In joy-ful strains: No-ël! No-ël  
ges Chante aux ber-gers: No-ël! No-ël  
Piu largo.

f un poco rit. f f

## NERVOUSNESS BEFORE APPEARING IN PUBLIC.

BY J. FRANCIS COOKE, MUS. B.

IN these hellacious times our veterans of the Civil and Spanish wars often speak of men who stood like iron while in the line of battle, but who were paled with fear on the eve of a fight. Exactly the same thing occurs to many professional musicians, singers, and speakers. When once on the stage, the fear is gone; but, Oh! the apprehension that comes before the entrance. This occurs to every true artist, no matter how it may be concealed for the time being. Any one who is so self-confident or so diffident as to be absolutely regardless of an audience is not, in my opinion, a true artist. I feel that the following illustrations of nervousness among great artists will be encouraging to many young people who fear that they will never be able to cultivate sufficient self-reliance to appear in public. It has been my good fortune to have been present in the dressing-rooms of many halls just before the entrance of the artists engaged to appear, and I hope that the behavior of some of those I have seen will be as interesting to all my readers as it has been to me.

I once asked Miss Maud Powell, the violinist, just before an entrance, if she was anything I could do for her. Her reply was, "Nothing, unless you can do something for this dreadful nervousness." Yet, on the other side of the stage, the audience very probably admiring the wonderful composure of the player. Very few people realize what a martyrdom some public performances are to sensitive people. Public taste is so different in one part of the country from that of another that "tuning" musicians rarely, if ever, know what sort of a reception awaits them.

Most every one is curious to know just what is occurring in the dressing-room before a performance. Many ridiculous assertions are heard from country, but in the audience. As an instance, all sorts of reports are circulated regarding the methods used by Faderewski to bring his hands into condition before playing. We are even told that he soaks them in warm water.

I once met Edward MacDowell in a dressing-room just before a recital. He was walking from one side of the room to the other, wringing his hands. This was not exactly due to nervousness, but was a very practical technical exercise under such conditions. He afterward told me that he had spent most of the previous twenty-four hours in a railroad car, and that such an exercise was indispensable. Mr. MacDowell also came with him on concert tours an especially constructed piano stool—a very substantial indorsement to the writings of those who insist upon a uniform height of position for pianists.

The different conduct of different people before a performance is often interesting to note. Xaver Scharwenka is quiet and thoughtful, while Max Hirsch is jovial and alert. Still, the performances of both are at times deep, brilliant, and uniformly artistic. Upon one occasion I chanced to be with a tenor of considerable note, whose name I will not divulge, for obvious reasons. I do not believe that I have ever been more amused. He had a dress suit case with him, and its contents were a revelation. The toilet table of Madame Toccami could not have been more completely equipped. Pomades, powders, lotions, eyebrow pencils, pills, hair oils, combs, brushes—everything. Still, I have heard this comical fellow sing the "Creation" and the "Redemption" in a style that simply compelled applause. It sometimes occurs that singers are unexpectedly troubled with a hoarseness that will mar an entire performance if not relieved. This tenor recommended a remedy for temporary throat troubles that I have since found to be popular with singers at such times. Of course, every one knows that means of this kind are to be avoided except in a case of emergency. It is a fifty per cent. mixture of syrup of tolu and glycerin, taken in teaspoonful doses, when required, it is in no way dangerous. It is certainly safer and more reasonable than any of the tonic wines (coca, kola, etc.), and I find it much more generally used. Do you ever think that while you are so comfortably seated in the audience a real tragedy is sometimes occur-

## THE ETUDE

### METHODS AND RESULTS.

BY DR. HENRY G. HANCIETT.

IN the dressing-room? Fanny Bloomfield-Zeissler, at a New York engagement a few years ago, made a genuine heroine of herself. I have never known such an unfortunate condition of affairs at such a time. In the first place, she was so ill that any physician would have ordered her home, and furthermore a member of her family was very sick in the far West. The metamorphosis that occurred in her facial expression when she came from the stage to the dressing-room I shall never forget. The last number on the program was of all things in piano literature, the Liszt Schubert "Erl-König." She marched out upon the stage and, although on the verge of exhaustion, played the prodigious *bravura* passages with a speed and strength that would have been remarkable in a man in prime physical condition. All of our heroes are not in the army and navy, by any means!

At one concert I was summoned to the dressing-room by the attendant, only to find that the performer had packed his dress-suit case in the dark the night before, and had put in a shirt with a colored bosom. He was naturally irritable, and his neglect so infuriated him that we feared that the performance would have to be postponed. Of course, there was a hurried trip to the nearest haberdasher's. Fortunately for him, an indignant audience was content to wait twenty-five minutes after the advertised time for theatorio to begin.

At the Many Avenue Baptist Church in Brooklyn, a few years ago, Orville Maslin, the Belgian violinist, was engaged to appear. He was very nervous upon this particular evening and, on entering the stage, mistook the proper door and found himself in the haphazard font, half full of water. I have laughed many times at the relation of the incident by a gentleman who was present, and assisted in procuring dry clothing after the exciting occurrence.

Mr. George Riddle, the famous reader, makes a practice of thinking over his interpretations before entering, and vouches to the thoughtless intruder into the dressing-room. This is not an eccentricity, but is simply owing to the thoroughness of his methods.

Let an artist be at all popular, and he is liable to have his time in the dressing-room taken up with useless requests and often by downright nuisances. It is not unusual for some performers to be asked by absolute strangers for a flower worn during the performance. All these annoyances contribute much to augment the natural nervousness of many performers.

Experience and time may remove the dread of entering the stage door, but we want no remedy to cure the anxiety to please and render one's performance artistic. To repeat a former statement, this very nervousness is the vital part of an artistic temperament.

There are times, however, when managers become so thoroughly discouraged with nervous performers that they threaten to dismiss the audience. It is often the case at pupils' recitals. What is to be done upon such an occasion? I heard a well-known teacher in New York tell a pupil that unless she played every note perfectly he would do all in his power to prevent her continuing with her music. The girl fainted and had to be taken to her home in a carriage, due solely to his impolite intimidation. Threatening a person already nervous is the height of folly.

One of the best plans to relieve such an aggravated condition is to oblige the performer to lie down for ten or twenty minutes previous to the entrance and relax every muscle, after the method of Delsarte. Of course, this must be suggested and the performer must not feel that he is being compelled to rest against his will. Then, if he is he is being compelled to rest against his will. Then, if he is possible, have some congenial person engage in a conversation with him upon subjects well removed from the coming entrance.

I have known this method to have been the salvation of many pupils' recitals where assurance and encouragement by the teacher would have been of little avail. It is well to remember, for nervousness once started in a dressing-room full of pupils often ends in a "stampede." Teachers know only too well what I mean by this.

—To interest the public, a place need not be difficult. The average listener can not tell whether a piece is easy or not. It takes the expert to judge.

A NUMBER of articles in print lately have attracted attention to the fact that so many persons, especially those engaged in teaching music, are so deeply impressed with the importance of methods as to be almost blinded to the far greater importance of results. A certain all-too-famous teacher of Enrope will tell some of those who apply to him for instruction, "Yes, you play piano remarkably well, with good technique, brilliant execution, and artistic taste; but you are not familiar with 'my method' and if you wish to study with me it will be necessary for you to take a preliminary course under one of my *Vorbereiters* until you know certain forms of exercise and certain steps in the routine of learning to do—exactly what you now do." Or, some music teacher writes to an authority to say that she has a pupil who "plays very well, indeed, with good execution, clearness, and force; but she has some movements of muscles or joints that are a little peculiar, and how can I overcome them?" It is as if some could say to a pupil in arithmetic, "You must not say that two times three are six, but that three times two are six." Some one discovers a plan by which the practicing of a large number of exercises may be condensed into the practicing of a few, more comprehensive forms; but he who has effected this saving forthwith becomes enamored of his condensed forms and elaborates them until their practice consumes more time than did the exercises he sought to boil down. When may we hope to learn that Curry and Cramer are not worth while? that Arpeggios and scales are mere tools, to be put out of sight in the chest as soon as they have accomplished their purpose and brought us to their results? that the ability to play passages at the rate of 1160 notes a minute is not worth mentioning, unless it is a means to expression of the beautiful or the emotionally significant through the keyboard-control that it signifies? How much more musical appreciation there would be among our students if we could but say to them: "Here is this masterwork; it has a difficulty there that you can only conquer by practicing it separately, this [indicating]." Instead of saying to them as we do, practically, "Here is this technical trick; after you have learned how to do it, I will try to find some sort of composition, good or bad, in which something like it occurs, so that by playing it you may display your skill in doing that trick." Technique is the way of doing things; method is the routine or plan of setting about the learning of technique, execution, or interpretation. But the purpose of music study should be the enrichment of the mind by a knowledge of the beautiful forms into which the tone-masters have arranged sound-materials, or the expression of feeling by means of the musical language. Let us aim to reach the result by the route that is shortest, most direct, and best adapted to the individual pupil under present treatment, and to look upon method as of minor importance.

### ECLECTICISM IN MUSIC.

J. S. VAN CLEVE.

THE abundance of musical literature is the delight of its ripened scholars, the despair of the half-prize, and the dazelement of the eager beginner. One begins by resolving to know everything; soon he despairs of knowing anything; at last he is glad to know something. And yet, while it is impossible to love in equal degree all forms of music, it is impossible to know many. One may have a special relish for Chopin, but he will not comprehend the lurid and swirling genius without also knowing works which differ widely from Chopin, such as those of Mendelssohn and Beethoven. One may delight in the animated rhythms and clear but abstract harmonizations of Bach, yet he would be, of a truth, a dry musician if he found not pleasure in the rich, sensuous effects of Schumann, in the dazzling technique of Liszt, in the dreamy melancholy of Schubert, in the heroic and pathetic grandeur of Beethoven, in the captivating tunefulness of Mozart.

## HOME INFLUENCE ON PUPILS.

BY ROBERT BRAINE.

In looking back over the progress made by my pupils during many years of teaching, I discover that, where notable success was achieved by any pupil, the chief incentive to progress came from home influence, and I believe that most teachers can trace any marked case of success on the part of a pupil to the same source.

Happy the pupil who has a loving, energetic mother, or some other member of the family who is musical as well, and is willing to exercise endless patience in seeing that the home practice is faithfully done. The progress of such a pupil will be quadrupled, for he will never do any wrong practicing, and at the end of the week will bring his teacher a lesson comparatively free from mistakes.

Our teachers, as a general rule, do not give enough attention to acquainting themselves with the situation as it exists in the pupil's home. Often the teacher receives a check for his instruction by mail at stated intervals, and never sees the pupil's parents from one year's end to another, and, asking no questions about the pupil's home life, no more knows what goes on there either to the advantage or disadvantage of the pupil's progress than if he lived in the moon. The teacher should make it a point to visit his pupil's home at least once or twice a year and have an earnest talk with the parents or guardian about his progress in music and about means for improving it.

Let me draw two pictures and let you help compare. The first is that of the home of Mr. and Mrs. A. B. C., where two younger children, a bright boy and girl of ten and twelve respectively, take lessons on the piano. In the first place, the piano is a good one by a standard maker; the action is neither too heavy nor too light, and the piano is kept in perfect tune by a first-rate tuner, who is engaged by the renter, and who keeps the piano in perfect condition at all times. The instrument is placed in the pleasantest and lightest room in the house. During the winter the temperature during practice hours is always kept at 70°, and during the warm weather of the summer the piano is moved to the coolest room in the house, a pleasant apartment with a north front. In front of the piano stands a piano chair with a good, firm back. The mother of the family sees that the chair is placed at the proper height, as advised by the teacher, for each child as soon as the practice begins.

The practice hours are of a rightly specified length, and nothing is allowed to break in on their sanctity. If company comes, the company is taken into another room; if playmates call, they are politely informed that the children are practicing and can not be disturbed until the practice is through.

In this home both the mother and an elder sister have a fair knowledge of music, and they make it a point, either one or the other of them, to remain in the room while the practice is going on. The mother sits by the piano and sews, or the sister does fancy-work. They see that the practicing is faithfully done and nothing is neglected. They watch the metered clock and see that the pupil gives the proper relative time to the scales, the *Andante*, and to the solo.

These parents do everything in their power to turn the attention of their children to music. They take them frequently to concerts, they buy musical books and pictures for them, and read the lives of the composers aloud to them; they invite musicians and music students to their house, so that their children can have frequent opportunities of hearing the master works of music properly performed, and also that they can get an idea of the musical life from hearing the conversation of musical people.

Music and musicians are respected in this household, and musical proficiency is constantly held up before these children as a goal which they should be proud to strive for. The teacher is spoken of with a great respect at all times, and the pupils are taught to understand that his word is law. As a result both pupils look up to their teacher with real love and reverence. These pupils rarely miss a lesson, but when they are obliged to do so the teacher is always notified at the earliest

possible moment, with an inquiry as to when it will be convenient for the teacher to send the missed lesson. The tuition is always paid in advance, and is ready to the very day and hour when due.

Look first on that picture, now look on this—the home of the X. Y. Z.'s, where there are a boy and girl of the same age as the A. B. C. children. Mr. X. Y. Z. is a similar case to the A. B. C. children. Mr. X. Y. Z. is a business man of the "hard-headed" type, and his wife is a woman of "society" aspirations. They employ a governess, I—, the same teacher as the A. B. C.'s.

In the first place, the X. Y. Z.'s piano is literally as old as the hills. It has a pretty case with a square yard of mother-of-pearl inlaid on the name-board in front. It originally belonged to Mrs. X. Y. Z.'s mother. The quality of one produced by the piano is a good deal like that produced by striking a vinegar cress with a tack-hammer. This piano is tuned once every two years, whether it needs it or not, and, as the pins are old and slip easily, the piano produces a wild jangle of tones nine-tenths of the time, which would ruin the ear of a Paderewski if he should be compelled to practice on it regularly.

The instrument is placed in the drawing-room, a huge barn-like apartment which has a door opening into the sitting-room. In winter there is a fire in the drawing-room, and in summer the piano is in the room in summer only when company comes, as the room is kept so cool that it is sufficiently warm for practice by leaving the door between the two rooms open during the practicing. The result is a cold, clammy temperature, which causes the piano-keys to feel like lead icicles, and which would freeze the musical enthusiasm out of a Carnegie.

The thirty pupils, both boys and girls, are all of the same age, and they naturally detest their practice hours as torture. Nothing is done to oversee the practice or to keep the time free from interruption. The children are driven one at a time into the drawing-room, to "play" the piano into a pen. When the child is dropped in, they are taken into the drawing-room, and the practice is "off" while they stay.

Mrs. X. Y. Z. would talk with elegant scorn on a proposition that she should accompany the children to the drawing-room while they practice. "What is there in the constant, unceasing pressure which the teacher brings on her children to win them to an appreciation of the beauties of music and to urge them to practice in order to master the difficulties necessary for reproducing them?"

It is not otherwise in music-teaching. The success and character of most great men can be traced to their mothers, and the success of many an eminent musician can be traced to the same source.

Of course, there are almost as many ways of memorizing as there are persons who memorize. Each must find out for himself the way that proves the easiest for him. Yet it may be that the few hints given may serve to assist in smoothing the thorny path of some pupil who is unknowingly making easy work tremendously difficult.

Many advocate all memory work being done away from any keyboard; but in my own experience I find that the pupils who memorize in this way generally take a great deal longer and do not know their pieces any better than those who memorize at a keyboard. Yet if pupils find this mode of memorizing an easier way for them, by all means would I have them keep it up.

When a piece has been well memorized, hands separately, then memorize it hands together; this really means that our selection has been memorized three times. Use the metronome a good deal while memorizing, keeping always a slower tempo than is marked, and being careful to observe all note-values, rests—in fact, all signs of every kind. It is at the first memorizing that all these things are to be found out and observed, and after the notes are learned, as many seem to think. If a passage is once wrongly memorized, it is harder, many times over, to rectify the mistakes than to have memorized it correctly the first time; consequently, he who gets all points correct at the start comes out ahead.

A common mistake is to play a piano without the metronome while getting it in mind, thereby causing the pupil to play easy parts fast and hard passages slowly, resulting in a very uneven performance. This can be avoided by the liberal use of the metronome from the start. Do not forget that the doing you will become mechanical. You will not, you will only be getting things straight. If a person is naturally mechanical, I am inclined to believe that it will make very little difference what they practice on, or what aid they have in the way of time-keepers—the result will be about the same. Again, if a player is non-mechanical, no amount of time-keepers, metronome, or anything of the kind will make him so-called mechanical performers. If you thoroughly believe that using a metronome will result disastrously, and that you will become a machine, then I advise you to give up playing at once and turn your efforts in some

other direction, for the probability is that your playing has, in fact, been made by more or less non-mechanical means, and you are trying to become entirely ignorant of the fact. A naturally musical player can never be made into a so-called machine player, no matter what may be used to acquire proficiency.

After getting the selection into mind, hands separately and hands together at a slow tempo, then begin to work up to the required tempo, but have been gained. This has been accomplished, it is time to give more attention to the detail work—the artistic and inspirational part of piano-playing. With the technical side conquered, the performer can devote the best part of his attention and nervous energy to the musical rendition, thereby getting greater and more artistic effects than the person who is obliged to be thinking of both the musical and technical requirements at once.

The time devoted to memorizing should never be reckoned in the practicing period, for it should be considered strictly outside work. The morning is the best time for memory-work, and one-half hour at a time is enough. As one gets more and more proficient, the time may be extended to forty or fifty minutes, but usually one-half hour of perfect concentration will be sufficient to weary one, and when tired, no one can accomplish enough in mental work to pay for the amount of energy expended.

Three periods of twenty minutes each will result far more satisfactorily than one period of sixty minutes, nine cases in ten. To keep in mind pieces already memorized, the latter way is occasionally good over them with the notes, hands separately, and then with the notes, hands together. It is better to keep alive to the fact that a well-rounded musical education can not all be given by one person; but in his own interests he is obliged to send his pupils to some place where inferior companions can not be made.

Many an American student who has worked for five or six months in his native land goes to Europe to study, and in the course of a few months, or even weeks, is exhibited for the credit of his European teacher; this, strange to say, pleases the American teacher; while, if it happened in his own city, he would regard it as a calamity. The explanation given would be that Paris, Berlin, Vienna, or whatever place it may be, has better teachers. But we want to see New York, Boston, Philadelphia art centers, in which a musician can gain a reputation, and this will never come to pass while the present relation of teachers to one another exists. The first thing to do in order to build up these cities, or any other American cities, as art centers is to educate the public mind as to the true relative value of the foundation or technical teacher, and the finishing teacher, or coach.

In doing this, it is not at all necessary to detract from the reputation of the latter. He is not a rival, but a necessary adjunct to the former. It is to be very much inclined, and to whom he should be, and occasionally is, willing to acknowledge his indebtedness. As matters stand to-day, there is comparatively little use for the finishing teacher in America, and he generally fails to make the fortune to which his prices would seem to lead; for, in order to satisfy the American public, the musician must in any case study abroad before being acceptable, and he may just as well follow the advice of his foundation teacher and go at once. This seems to be one of several influences at work to prevent the development of art-centers in America; and, while it is a bad for people not to pay too much stress on the necessity of "going abroad," it is at least equally urgent that the foundation teacher at home should be accorded full credit for his work.

—What every student ought to try to do to help himself in his studies is, first of all, to practice with devotion, stimulated by the desire to succeed for the sake of doing better and better all the time, without having always in sight the idea of result of making so many more dollars; at the beginning we are not worth anything, and as we go on, we are worth more and more; and to our profession that in time we may become in demand, and then we find that the time and money we have been expending have been well invested.—L. G. Gottschalk.

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BY LOUIS C. ELSON.

But this same belief in the older forms of music sometimes leads the musician to do injustice to the present and to distrust the future. In 1722, for example, Rameau, the great French composer, believed that music had worn itself threadbare, that it could find no further means of expression, and that, therefore, it must soon

## BY LYMAN FIELD BROWN

Intelligent piano-teachers should take a firm stand

—A composer's practice is not to take certain notes and rhythms of progressions and put them together in a certain way so as to produce a particular feeling or thought in the mind of the listener. This would be to treat the divine art as the cookery books treat of their science—take so and so, and so and so, and the result will be—plum-pudding!—"Monthly Journal I. S. M."

## BY HENRY T. FINCK.

Astonishing as was such a feat, it was nothing compared to what Liezt did subsequently with one of Wei-

Tanis was a pupil after Liszt's heart—a pupil who could give the teacher points. But Liszt never failed to take an interest in any one who showed real talent, while his kindness and generosity impelled him to waste much of his time even on such as had no claim to his attentions. His method of teaching was to sit at one piano while the pupil played on another. When ever a passage was rendered un satisfactorily on the pupil's piano, it was at once repeated in perfect manner by the master at his instrument; and this process might be repeated twenty or thirty times. A lesson intended to last an hour was often prolonged to two, three, or even four. On the table there was always a lighted candle and a box of cigars, to which all could help themselves. An offer to pay for lessons received word has been recorded by Liszt as an insult.

BY EDITH LYNWOOD WINN.

I have just received several letters from such young people who need encouragement and sympathy in their struggles. They are not all of them my pupils. They are the pupils, several of them, of eminent teachers, who say to them, "Borrow the money and teach another year; another year will do wonders for you."

I may be open to criticism, but I have written every case: "Don't borrow the money. Teach a year and deny yourself. Free from debt, you can struggle with a renewed zeal. Teaching is another form of study. Teaching will help you to find your own way to the goal." It is wonderful how many ways there are

1. Part of the feet of quadrupeds.
2. A reflection on character.
3. A measure used by woodmen.
4. A wharf.
5. What a worm will do when touched.
6. When two competitors are even.
7. A number.
8. A kind of residence.
9. To annul.
10. Once again.
11. What betrays nationality?
12. What knights of the yard-stick do.
13. No respecter of persons.
14. What nightingales do.
15. A vegetable.
16. Used in driving.
17. Seen in account-books.
18. Pedestal of a statue.
19. A trickster.
20. Strengthening medicine.
21. What unaffected people are.
22. A medical instrument.
23. What a general has.
24. Part of a flower.
25. Used by fishermen.
26. A carpenter's tool.
27. All around us.
28. Can be found on dominoes.
29. What makes a check valid.
30. Three of a kind.
31. What one does when weary.
32. An association of lawyers.
33. Seen on the ocean.
34. Important ingredient in a dye.

of — There are few habits that bring about more un-  
happiness to the musician than that of giving way  
for discontent and ill-temper.



should play the piece over for him, unless the pupil is too close an imitator. If the pupil has sufficient self-control, there will be no further trouble, provided the student will work carefully correct in solving time-difficulties during his first readings. Some pupils make mistakes in getting wrong notes as to the letters; these are much more easily corrected. The composer has given us his best thoughts, and it is sacrilege to make a caricature of his composition.

SELECTED BY W. F. GATES.

What a divine calling is music! Though everything else may appear shallow and repulsive, even the smallest task in music is so absorbing, and carries us away so far from town, country, earth, and all worldly things, that it is truly a blessed gift of God.—*Mendelssohn*.

Music is an important element of modern culture, a refining social influence, a subject about whose cultivation persons now-a-days are willing to be thought ignorant or indifferent, an art which in one way or another actually interests more thousands of people, more occupies their thoughts, more ministers to their enjoyment, than any science, or than most branches of literature and learning.—*Deight*.

Music is at once the product of feeling and knowledge, for it requires from its disciples—composers and performers alike—not only talent and enthusiasm, but also that knowledge and perception which are the result of protracted study and reflection. True art is the result of knowledge and inspiration. Without these fundamental requisites a musician will always be an inferior artist, if artist he can be called.—*Berlioz*.

It is the air which is the charm of music, it is also that which it is most difficult to produce. The invention of a fine air is a work of genius. The truth is, a fine air needs neither ornaments nor accessories in order to please. Would you know whether it is really fine? Strip it of its accompaniments.—*Hagen*.

Of all the arts, music is the best language in which to express an ideal. Music is the natural language in which a people express its ideals, its feelings, its thoughts. The folk-songs of the various races of Europe prove this. This language should be taught to all, in order that it may be able to express their true feelings. Words may lie; music can not.—*Dumas*.

The emotional force in women is usually stronger, and always more delicate, than in men. Their constitutions are like those of fine wines which vibrate to the slightest touch. Women are the great listeners, not only to eloquence, but also to music. The wind has swept many an *Æolian* lyre, but never such a sensitive harp as a woman's soul. In listening to music her face is often lighted up with tenderness, with rapture, with the simple expansiveness of intense pleasure. Her attitude changes unconsciously with the music, because the most natural, dramatic feeling. . . . The woman's temperament is naturally artistic, not in a creative but in a receptive sense.—*H. R. Howells*.

Man may be the intellect of music: Woman is its heart and soul. What she has not done with music matters little compared with the great glory and beauty she has given to music. By the side of the great composers, in equal glory and fame, should be placed such women as Constance Weber, Fanny Mendelssohn, Bettina von Arnim, Madame Voigt, the friend of Schumann, Cosima Wagner, Dolphine Potocka, Clara Schumann, Paula Malbran, Grieg, and those others who have elevated music to greater heights by inspiring its creation, and giving it to the world through the medium of the voice.—*George P. Upton*.

We may assume as certain that the first elementary efforts at music were vocal, and not instrumental; for the human voice was certainly in existence before any other musical instruments were invented. People sang before they had instruments to play on. Mothers crooned to their babies, rocking them backward and forward in their arms as they lashed them to sleep. Men shouted defiance to their enemies in inarticulate cries and yells. Young men and maidens danced, and sang to their dancing. We may be sure of those things, because they are to be found among the most primitive and savage peoples of our own time, and because we have authentic accounts of them among ancient, primitive peoples. Human nature is essentially the same in all ages and under all conditions, and we can not doubt that the impulse which leads to such manifestations now led our remote ancestors to express their feelings in similar ways.—*Anon*.



A MERRY CHRISTMAS to all, and to all a HAPPY NEW YEAR, is the sincere wish of the Publisher of THE ETUDE at this, the holiday season of 1898!

The annual holiday offer of musical literature will be found in another part of this issue. This list has been compiled with great care and contains about everything good in this line. The prices are greatly reduced and are good only during the month of December. We have added many new things that have appeared during the year; the least desirable have been eliminated. Before we pay transportation. Send in your orders early. Express companies and the post office are taxed at Christmas time to such an extent that delays are unavoidable. Write your holiday order on a separate slip; give a line number to each article. Remember that cash must accompany each order. No order will be filled at these rates after December 31st.

ONE of the most acceptable Christmas presents to a pupil, teacher, sister, brother, or friend, is a year's subscription to THE ETUDE. For \$1.50 twelve numbers filled with rich music and valuable reading will be sent. It makes a volume of over 700 pages for the year. How else can you get so much for your money? During the year at least four supplements of valuable musical pictures will be given. A gift of this kind is a constant reminder of a friend's kindness.

It has been our custom to offer five books at a low price for the holidays only. This year we give the choice of five from the following list. We pay postage or express to any part of the world; its only condition is that cash must accompany order, even if the purchaser has an account with us. If the books are charged postage is extra. The five books form a small musical library in themselves.

Send us \$3.75 and any five of the following books will be delivered to your door:

|   |             |
|---|-------------|
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| Anecdotes of Great Musicians, W. F. Gates             | .....1.50   |
| Music with Music Students, Tappan                     | .....1.50   |
| Music: Its Ideals and Methods, Mathew                 | .....1.50   |
| Piano-Forte Study, McArthur                           | .....1.25   |
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| History of Piano Music, Fillmore                      | .....1.50   |
| Notes of a Pianist, Gottschalk                        | .....1.50   |

THIS month closes the special offer on Riemann's "Dictionary or Encyclopedia of Music." Our offer for this great compendium of musical knowledge is only \$2.50. The work contains nearly 1000 large pages, and weighs over four pounds. It is the latest musical encyclopedia, issued in 1887. It includes everything in music—history, biography, theory, invention, musical terms, instruments, etc. It is an offer that does not come often. The only other encyclopedia in use is Grove's, which costs \$35.00, and this one serves every purpose as well. For a book of reference, Riemann is authority. The author is one of the greatest thinkers on music in modern times. No author has made deeper research into music theory and history than Riemann. His research into every department is masterful. Only in one instance have we received his latest work, "The History of Musical Theory," which is a storehouse of musical information in itself. A pity it is only in the German language. This dictionary,

which we are offering for only \$2.50 postpaid, ought to be the first musical work in every library. It makes the purchasing of all other books unnecessary. As a holiday present it is *par excellence*. No one book would be more acceptable. One teacher, on examining the advanced sheets sent from our bindery, at once ordered twelve copies for Christmas gifts. If you have no encyclopedia of music, do not let this opportunity go by. We are pleased to find so many orders coming in daily, and we want to see every one who needs the work (and every musician does) purchase one now. The first order is not large, and at the present rate it may not supply the holiday demand. It can not be printed up for some time; so do not delay. All orders are filled in turn. The binding is leather, strong and durable. If you are not satisfied with the work after examining it, you may return it and money will be refunded. No orders will be filled at this price (\$2.50) after December 31st.

THIS new work by W. F. Gates, "In Pursue of Music," will be out in time for holiday purposes. It will be handsomely bound and printed on the best paper. It is such a work that will decorate the library-table; just the book for pupils to pick up and read while waiting for a lesson. There are 366 pages of sayings or quotations from every composer, one for each day in the year. The special offer on the book is 40 cents postpaid. The offer holds good only this month. For a neat present to a pupil, a teacher, or friend, nothing in the music line can be found better for the price.

We publish a musical calendar which is attractive and moderate in price. It is the size of a sheet of music; around the four edges the portraits of great composers are set; in the center is the calendar. It is printed in gold and other colors. It will be reduced from 25 cents to 10 cents for this month, or \$1.00 for a dozen. For an appropriate and useful decoration for studio or library, it is most excellent. Send 10 cents for a copy. You will be pleased.

OUR life-sized portraits of musicians, which we have been selling for a number of years, and of late having been publishing ourselves, have become very popular. They decorate the studios of a great number of our subscribers and patrons. The matter of framing these has always been a subject which we could not settle to our satisfaction. We have a proposition which we think will do so to a very great extent. It is this: For 90 cents we can send, to any one of our subscribers who desire so to do, a two-inch solid-oak frame, all ready to be put together. We send you the pieces all fitted, but not milled or glued. The glass you can obtain very cheaply from a local dealer in these things. The expressage, of course, would depend on the distance. This you pay. An ornamented two-inch frame we can send you for 80 cents. This, we think, is a very satisfactory settlement of the frame question. These frames weigh about four pounds each.

We have just published our new premium list. This we have gotten up in a very attractive little booklet, entitled "About the Etude." It gives a short history of this paper and tells many points, perhaps of interest to those who have been our subscribers for a number of

years, as well as information for our later patrons. It will likewise assist those persons who desire to solicit subscriptions. It tells what THE ETUDE is, how it came to be, its great success and the cause of it, and, in addition, gives a large list of the many valuable premiums which we give for obtaining subscriptions to this journal, which have been arranged on a most liberal basis, as we depend on the renewal which we seldom lose in such transactions. Most papers expect to make a profit on the premiums. We do not.

In this connection we might say that this is the most favorable time of the year for obtaining subscriptions. We usually receive as many subscribers during the next two months as in the entire remainder of the year. Teachers should send a subscription to every one of their scholars, and charge it on their regular music bill. This was an experiment which we found worked to great advantage both ways, to the scholar and to the teacher, whenever it has been tried.

For the holidays we have selected some premiums, especially suited to the time, to which we desire to call your attention. We will give a fine silk umbrella, either 25-inch or 28-inch frame, either ladies' or gentlemen's, selected natural wood handles of various styles and designs, for four subscriptions.

By special arrangements with the manufacturers we are able to give a 15 ligne Chevalier Opera Glass, 1½ inch objective, with black morocco body and particularly fine lenses, suitable for either lady or gentleman, for four subscriptions; or a pair especially for ladies' use, made of white mother-of-pearl, slightly smaller than the other, for five subscriptions.

A ladies' gold watch, gold-filled hunting case, Elgin movement, for fifteen subscriptions. We have given a number of these, and they have given excellent satisfaction. Nothing but words of praise have been received.

Music rolls also make an acceptable gift. For three subscriptions we will give a satchel that folds the music but once, for five subscriptions a satchel that will hold three music without any fold for three subscriptions; we will give a roll made of black, brown, wine, or monkey grain leather, unlined, or the same satchel lined for four subscriptions.

We will guarantee that any of the above premiums will give entire satisfaction. Free sample copies will be sent to you to assist you in obtaining subscriptions. We would refer you to the directions at the head of the complete premium list, published in this issue.

We have an extraordinarily fine stock of Christmas music, the stock of one of the largest houses in the country, who have recently gone out of the retail business. We would be pleased to send a selection of anything in this line to any of our patrons at the best discount possible. Music of this kind, for special purposes, is supposed to be returned in thirty days. Our stock in every line is one of the most complete in the country. We make a specialty of supplying the wants of music teachers and colleges. We make the discount low, the terms liberal, supply postal cards on which you can send your order to us, and we send selections on a more liberal plan than you can obtain elsewhere. Indeed, there are many advantages to be obtained from dealing with us, not the least of which is our promptness. We attend to every order the same day on which it is received. Let us send you our complete line of catalogues. We solicit a trial.

THE supplement accompanying this issue appropriately illustrates the story on the same subject, which will be found on page 362. The painting is by the celebrated Hungarian artist, Munkacsy. The original painting is in the private art gallery of Secretary Alger. This picture ranks among the best by modern painters. It is taken from an actual scene in a painter's life. It occurred on the afternoon of the last day of his life. "The Requiem" was sung by a few friends from the opera company engaged to give the "Magic Flute,"

Mozart taking the alto, Schack, soprano, Hofe, the tenor, and Gerl, the bass. When the "Lacrimosa" was reached, Mozart burst into tears and laid the score aside. We are indebted to Charles Sedelmeier, of Paris, for permission to reproduce the picture. The etching can be had in India ink, size 16½ x 23½ inches without margin—the latter will bring the picture to about 22 x 38—for \$6.00, subject to deduction to the profession.

DURING last season, about this time, we had a special offer on two very important works of musical literature. We have, by special arrangement, been able to duplicate that offer for the month of December only. It is this: For \$4.50 we will send, postpaid, two volumes of "Letters of Franz Liszt," edited and collected by La Mara, the regular price of these two volumes is \$6. The third volume to the set is "Richard Wagner. Letters to His Dresden Friends"; the usual price of this work is \$3.50, so that you get \$9.50 worth for \$4.50, postpaid. There are no more important works of musical literature published than these three volumes. We will sell the two volumes of Liszt Letters for \$2.50, or the Wagner Letters for \$2.

We have decided to make a special offer in collections of music. This is an excellent opportunity to obtain seven volumes of various kinds of music, which will do admirably for Christmas gifts to different friends and acquaintances. Every one of these volumes is all that good paper, printing, binding, and an artistic cover can make them. No more valuable collections in their different lines can be found. The offer is as follows: We will give any seven of the following books, retailing for at least \$7, for \$3.50, postpaid, to any part of the United States or Canada:

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| Duet Horn                              | .....\$1.00 |
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| Sonatina Album                         | .....1.00   |
| Concert Album, Classic                 | .....1.00   |
| Popular                                | .....1.00   |

We will send seven of these to any one sending us \$2.50 cash, in advance. The books will be delivered prepaid.

To any musical person no more valuable gift could be given than a music roll or satchel, something that is always useful and a necessity. Our special offer in these during the holidays is as follows: They will be sent you postpaid: A satchel to hold sheet music, folded once, smooth-grained leather, brown or black, for \$1.05; a satchel to hold sheet music without folding, in black or brown seal-grain leather, \$2.15; seal-grain music rolls, 15½ inches, unlined, \$1.15 (same, lined, \$1.60); seal-grain music rolls, 14½ inches, unlined, 85 cents; real seal, in black, brown, or red, \$4.00.

It may seem like exaggeration for us to say again that we promise a better journal during next year, yet we do say it, and the great increase of the present issue over any that we have hitherto published will promise a continued effort in the same direction.

We are ever on the lookout for new and interesting articles on all subjects connected with the art. The January issue will contain an article on "The Cultivation of the Left Hand," with a list of pieces suitable for this purpose, by Alfred Velt; answers to some very important questions in vocal physiology, by Dr. Francis Miller, of New York City; "Uncharitable Among Musicians," by Ward Stephens; "The Struggle for a Public Career," by Philip G. Hubert, Jr.; another installment of Emil Liebling's Comments. A supplement

will be given with that issue, the equal of any we have yet published. These are greatly appreciated by our subscribers, as, framed, they make a most valuable decoration for the studio.

We call attention to the announcement of the annual Prize Essay Contest, which will be found on page 355. The last contest showed a very great deal of interest, by the great number of essays sent in. We hope that the present contest will bring in a still larger number of valuable articles.

THE following is a list of the names of teachers of Mason's "Touch and Technique" that have been received since the appearance of the November issue. We will continue these lists from time to time as names accumulate. If you use Mason's "Touch and Technique," send in your name, also the names of any teachers you know that are using the system:

|   |
|---|
| Packer, Mrs. L. M., 537 Bedford Ave., Brooklyn, N. Y.                               |
| Sover, Mrs. Nelson R., Mattapan, Mass.  |
| Whitlock, Miss Jessie C., Calais, Maine.  |
| Fordman, Mrs. J. E., Martinsville, Ind.   |
| Haught, Fred Alton, 230 S. First Ave., Mt. Vernon, N. Y.                            |
| Goff, Mrs. E. W., Box 5, Staunton, Mich.  |
| Bennett, Mrs. Harry, Lander, Wyo.   |
| Carey, Mrs. F. B., Benton Harbor, Mich.   |
| Anderson, Lena S., Quincy, Mich.  |
| DeVre, Wyllie, Forest Home, Ala.  |
| Church, Miss Lula A., 7 N. Sixth St., Fulton, N. Y.                                 |
| Goodnough, Mordant A., Corvallis, Ore.  |
| Miller, Mrs. Myrie E., See City, Iowa.  |
| Grainger, Alfred, Wauwanesa, Wis.   |
| Thiers, Miss Katherine, Gunnison, Colo.   |
| Smith, Elizabeth, 1000 N. Delaware St., Indianapolis, Ind.                          |
| Freeman, Maricle, Columbus, Kan.  |
| Whitlock, Miss Jessie Campbell, cor. Marks and Water Sts., St. Stephen, N. B., Can. |
| Graves, Mrs. E., 202 E. 3rd St., Syracuse, N. Y.                                    |
| Hoit, Mrs. E. E., Detroit City, Minn.   |
| Mackie, Mrs. D. W., Wynnewood, Chickasaw Nation, Okla.                              |
| Cliff, Jennie L., 75 Charlotte St., Utica, N. Y.                                    |
| Moore, Nellie G., 357 W. Main St., Deaner, Ill.                                     |
| Kirklin, Mrs. J. E., Waukegan, Ill.   |
| Stone, Mrs. E. H., Morrisville, Vt.   |
| Sliver, Mrs. L. H., Acad., Banker Hill, Ill.  |
| Drogmann, Mrs. F., 1505 Olive St., Kansas City, Mo.                                 |
| MacCallum, Effie, Ardenia, Ia.  |
| Keefe, Mr. C. H., 2005 J St., S. Omaha, Neb.  |

## MUSIC IN THIS ISSUE.

"THE CARNEVAL," by Charles C. Dray, is an example of program music which is thoroughly explained in the piece itself. It should be played with the great deal of life and vivacity, trying to bring out the ideas suggested by the directions.

IS "The Arrival of Santa Claus," Mr. Engelmann has written a very effective piece of descriptive music. The ringing of bells, the wild gallop of the reindeer, and, above all, the jolly spirit of the Christmas season, are all well depicted in this piece, which should prove very useful for holiday entertainments.

THE "Peasant's Song," by Rendano, is a thoroughly good piece of modern music which is also well annotated that it needs no additional explanation in this column.

"WALTZING," by Karl de Bohna, has something of the scherzo element in it and should be played with great animation to finish. It is exceedingly brilliant when well played and is modern in its style.

THE "Scherzo," in B-flat major, by Schubert, is a well-known and popular piece both with teachers and with artists. It shows Schubert in his character as a melodist, in which respect he is unsurpassed.

LOVE'S YEARNING, by F. C. Rathbun, is a song of great depth of feeling, in melody, and a most interesting accompaniment. The whole structure of the piece, with its rich modulations, well expresses the thought of the text. This should make a useful teaching piece.

HOME NOTES.

of the Florida Chautauques, at De Funiak Springs, Florida, to be held in February and March. He will conduct the chorus, give his series of analytical lectures and recitals, and will also arrange for private lessons. During December he will be engaged in a concert tour in Indiana.

## NOTICES

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# Holiday Offer of Musical Gifts

We take pleasure in presenting to our subscribers and patrons the TENTH 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, 1899, 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. In writing, allow a line for each article ordered.

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| Advice to Singers.                         | Crowest.                                | \$0.50            | \$0.40 | \$0.40 |
| Aesthetics of Musical Art.                 | Hand.                                   | 1.00              | 1.00   | 1.60   |
| "  | " of Piano-forte Playing.               | A.                |        |        |
|  | Kullak.                                 | 2.00              | 1.00   | 1.00   |
| Anecdotes of Great Musicians.              | Gates.                                  | 1.50              | 1.00   | 1.00   |
| Art, Melodious.                            | Lombard.                                | 1.00              | 60     |        |
| Art of Breathing.                          | Köfler.                                 | 2.00              | 1.50   |        |
| Art of Singing.                            | The. Sinclair Dunn.                     | 75                | 60     |        |
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| Bayreuth of Wagner.                        | Jackson.                                | 1.00              | 75     |        |
| Beautiful in Music.                        | Hanslick.                               | 2.50              | 1.75   |        |
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| Beethoven and His Nine Symphonies.         |   |                   |        |        |
| Grove.                                     |   | 2.40              | 1.75   |        |
| Beethoven's Piano-forte Sonatas Explained. | E. von Elterlein.                       | 1.50              | 1.15   |        |
| "  | Piano-forte Works.                      | Marx.             | 1.50   | 1.15   |
| "  | Symphonies Explained.                   | E. von Elterlein. | 1.50   | 1.15   |
| "  | Symphonies Critically Discussed.        | A. Tietgen.       | 1.50   | 1.15   |
| Birthday Book of Musicians.                | Churchill.                              | 1.00              | 80     |        |
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| Handbook of Music and Musicians.           | Hermann.                                | 1.00              | 70     |        |
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