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THE ETUDE.

PHILADELPHIA, PA., JUNE, 1890.

A Monthly Publication for the Teachers and Students of Music.

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1704 Chestnut Street. PHILADELPHIA, PA.

EDITORS.
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MRS. HELEN D. TRETBAR.

Managing Editor, THEODORE PRESSER.

(Entered at Philadelphia Post Office as Second-class Matter.)

The management of the journal during the absence of Mr. Presser on his European trip, will be placed in the hands of Charles W. Landon. He has been a regular contributor to *THE ETUDE* for a number of years. He will have exclusive control of the journal for the months of July, August and September. The regular editors will continue their work in the same manner. The contributors and correspondents will, we hope, continue to send in during the summer months matter for the journal.

Mr. Landon's work will be that which has heretofore been done personally by Mr. Presser, viz., the revising and accepting of manuscripts for the journal.

MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TRETBAR, Box 2820, New York City.]

ROME.

MR. THEODORE THOMAS and Miss Rose Fay were married at Chicago on May 7th.

OVIDE MUSI has been decorated by the French government for proficiency in his art.

DE PACHMANN is to remain in this country for the present and give fifty concerts in the United States next season.

MR. THEODORE THOMAS will begin a series of summer night concerts at Lenox Lyceum, New York, on May 30th.

MR. EDWARD LLOYD, the English tenor, made his New York debut at the Metropolitan Musical Society's second concert.

The Boston Symphony Orchestra gave a concert at Chicago on May 14th, at which Mme. Fanny Bloomfield-Zeisler played Chopin's F minor concerto.

THE Petersburg, Va., music festival, under Mr. Carl Zerkow's direction, was held from May 27th to 30th, inclusive. The chorus numbered 250 voices.

Mrs. WALTER J. DAMBROSCH and Miss Margaret Blaine, the daughter of the Secretary of State, were married at Washington on May 17th.

The tenth annual series of summer night concerts at Chicago, under the direction of Mr. Theodore Thomas, will begin on July 7th and continue for five weeks.

THE twelfth annual commencement of the New York College of Music, Mr. Alexander Lambert, director, was held on May 18th. The pupils displayed excellent talent.

MR. JOHN ORTH, the Boston Pianist, gave three recitals at Sternert Hall, in that city. He was assisted by Misses Gertrude Franklin, Gertrude Edmonds and Mr. Franz Kneisel.

THREE SARASATE-D'ALBERT MATINEES were given in New York on May 13th, 14th and 15th. Mme. Bertha Marx, pianiste, assisted, taking part in duets for violin and piano with Sarasate.

THE National Conservatory of Music is to be removed from New York to Washington in a few years. The cornerstone of the new building in the latter city will be laid on April 15th, 1891.

DR. VON BULOW gave his last New York recital on May 2d, and also appeared in a concert with D'Albert on May 10th. The two pianists played a Bach concerto for two pianos with string accompaniment.

MR. CONSTANTIN STERNBERG will make Philadelphia his home in future. A testimonial concert was tendered Sternberg by the Governor of Atlanta, Ga., and others, on the occasion of his departure from that city.

EDWARD STRAUSS and his orchestra appeared at Boston on May 14th, and succeeded in winning the favor of the audience assembled in a high degree. The programme consisted chiefly of compositions by Johann and Eduard Strauss.

MR. GILBERT RAYMOND COMBS, Director of the Broad Street Conservatory of Music of Philadelphia, announces the engagement of Dr. Hugh A. Clarke, the distinguished harmonist and composer, as Professor of Theory and Lecturer on Musical Subjects in that institution.

MR. J. B. CAMPBELL, pianist, played a recital at the Stevens Art Building, Chicago, May 15th, presenting numbers by Bach, Beethoven, Mendelssohn, Schumann, Henselt, Chopin and American Music, by Edgar Sherwood, Emil Liebling, Wm. Mason, Wilson G. Smith and J. B. Campbell.

CINCINNATI's ninth biennial music festival began on May 20th with a performance of "The Messiah." Misses De Vere and Winant and Messrs. Edward Lloyd and M. W. Whitney were the soloists. Mr. Theodore Thomas conducted. Saint-Saens' "Le Deluge," Verdi's "Requiem" and Dvorak's "Stabat Mater" were also given.

THE Hosmer Hall Choral Union, of Hartford, Conn., gave its second music festival on May 9th and 10th. Miss Clementine De Vere, Mr. Wm. J. Winch, tenor, and Victor Herbert, cellist, were among the soloists. The latter also shared the duties of a conductor with Mr. Waldo S. Pratt. "Judith," a cantata by Dr. Parry and Mendelssohn's "Hymn of Praise," were among the works given.

STEINWAY HALL, New York, was closed to the public on May 2d with a lecture on "The Precursors of the Pianoforte," by Mr. H. E. Krehbiel, who was assisted with illustrative musical selections played by Mr. Conrad Ansgore. Mr. M. Steinert, of New Haven, contributed from his collection a number of instruments upon which the music was rendered, and the last number, a Liszt Rhapsody, was played upon a Steinway Concert Grand Pianoforte.

EDWARD BAXTER PERRY returned to Boston April 26th, from the last of his concert tours of the present season, having given more than a hundred lectures and recitals. He is one of the soloists engaged for the M. T. N. A. Meeting at Detroit, the first of July, and will also give a recital for the State Association of New York, at Saratoga the last week in June.

FOREIGN.

MME. PATTI sang at Albert Hall, London, on May 14th. There was a densely packed house.

THE memoirs of Mme. Jenny Lind Goldschmidt are soon to be published.

THE exhibition of Beethoven relics in the Beethoven house at Bonn was opened on May 10th.

MME. HEWITT (CARL), a prima donna in Vienna from 1830 to 1850, died in that city, aged 80 years.

BERNARD STAVENHAGEN, the pianist, has been appointed Court pianist to the Emperor of Germany.

HUBERT LEONARD, the renowned Belgian violinist, died at Paris, aged 71 years. Orville Mnnin is one of his pupils.

STAGNO, the tenor, is filling some of the engagements made by Gayarrt. He created an immense sensation at Naples.

MME. SEMBRICH's appearance in opera at St. Petersburg was attended with immense success. Her initial rôle was "Lucia."

MME. ESSIPOFF gave two concerts at St. Petersburg. She was termed "the female Rubinstein" and the "best Chopin player."

MME. MADELINE SCHILLER, the pianiste, is giving concerts in London. At one of these on May 17th, she was assisted by Mr. and Mrs. Herschel.

MME. MARIE JAILL announces twelve soirees in Paris, at which she will perform all the Beethoven sonatas and the complete pianoforte compositions of Chopin.

FRANZ RUMEL has been playing before the King and Queen of Denmark by special command, and was decorated with the Knight's Cross of the Danebrog Order.

IN MEMORY OF KARL MERZ.

We address you as a friend or former pupil of the late Karl Merz, who died at Wooster, O., January 31st, 1890, after an illness of a few days.

His remains are lying in Oak Hill Cemetery at this place, and at the urgent request of some of his friends, we are undertaking the raising of funds to place a suitable monument at his grave. He is buried in a very beautiful and large lot, in a commanding position. The lot was purchased and endowed by some of his friends here, and being endowed will be perpetually kept in nice repair and condition.

We know you appreciated his worth while living, and believe you will deem it a privilege to aid in erecting such a monument as will, in some degree at least, be a constant testimony to the high esteem in which his memory is held by all who knew him.

We therefore would like to know your personal opinion of this project, as to whether it can, without delay, be carried out to a successful issue. If your judgment favors this movement in all particulars, we respectfully ask you to honor his memory by sending to J. McClellan, Wooster, Ohio, such an amount as you feel like giving to this object. Should you know of any one among your acquaintances who would be glad to contribute to this testimonial, please let us have their address; or, what would be still better, communicate with them yourself on this subject, and by so doing you will confer a favor on yours respectfully, L. P. Ohlinger, of J. Zimmerman & Co., Druggists; W. Z. Bennett, Professor in University of Wooster; L. N. Kiefer, Editor of *Wayne County Herald*; C. S. Milligan, Principal in Public Schools; C. V. Hard, Cashier National Bank of Wooster; Geo. J. Swartz, of Foss & Swartz, Brush Manufacturers; C. E. Poston, of Musical Department, University.

[FOR THE ETUDE.]

DR. EUGENE THAYER.

A REMINISCENCE.

BY BELLA M'LEOD-Lewis.

The light and shade of one short year have passed away and we are near the anniversary of the death of him who, tired and broken in spirit, is resting from his labors.

As the fragrance of flowers or as strains of music recall past events, so do the seasons remind us of past associations. All must admit the close bond of fellowship and sympathy existing between the teacher and the earnest student, and also the wonderful impulse given by a nature noble, generous and enthusiastic. This impulse is not always given in the most pleasing manner; but it serves its purpose and the giver is no less enshrined in our memory. Those moments in which we have felt supremely miserable as we reviewed our small achievements, and viewed by perspective glances the artistic ideal they would have no approach, are no less near to us because assailed by regret and hope that brought a suspicious moisture to our eyes. Surely, great and good men never die, but ever live with us in thought and sympathy, lending an influence far more effectual, perhaps, than by earthly presence.

Dr. Thayer was a most remarkable teacher and impressed one as master of his art. He always illustrated the point he wished to make clear to the pupil's mind with either a serious or ludicrous story, thereby making work seem like play, and the lesson close with a regret that it was so soon over. In teaching Harmony and Counterpoint he used no book, but wrote exercises from memory or as fancy dictated. He had no method of his own and used none of the many published methods. Much of his knowledge he credited to the study of Bach and Händel, with whom his familiarity was such that, he said, were he blindfolded, he could distinguish any mistake that a player might make in rendering them. He promised his pupils the summing up of Harmony within the circle of a quarter of a dollar, and was as good as his word.

Sharp, 3ds and 7ths, resolve upward; but flats, 4ths, 7ths, 9ths and suspensions, downward.

He ordinarily gave general laws, a sort of key, and his object was to simplify and so make composition seem possible to the heretofore mystified student. He did not hold inspiration necessary to composition, but good judgment and refined taste the prime requirements. There is an end to Harmony, he would say, encouragingly, but not to composition; so write what you please, but be careful what you please to write. In speaking of consecutive fifths, he said, the effect on a listener is similar to that produced when, without warning, a foreign topic is introduced in a discourse on music; for instance, "The north pole is north of North America." The change is unexpected and produces a shock. Masters like Brahms and Raff see them without criticism, simply because they know how. Rubinstein's finest composition is full of them. But let the ordinary musician indulge in their use and the discerning critic would think he had let his pen slip. One of Dr. Thayer's own compositions contains six consecutive fifths, producing a pleasing harmony.

Octaves do not sound badly, however, in using them we make only three part harmony and thereby cheat our listeners. The Anvil Chorus is the finest piece of unison work ever written; there we have consecutive octaves which are correct. The composer did not pretend to give us harmony.

Dr. Thayer's comparisons were clear and unique. In emphasizing the fact that the third in the chord of the sixth must not be doubled, he said: "This like marriage,

not good to have more than one wife." That is all we are allowed. "If one is good, why not more?" a question he enjoyed putting to his young pupils, just to hear their answer.

This advice is also recalled: Don't spend the whole forenoon over one measure because you are determined to have it one way. You have not found the right thing, or it would fit, and easily, too. "You can't eat soup with a fork, but use a spoon, and you will have no trouble."

Parts will not always go right, but choose the lesser evil and do the best you can. The more parts we have the more liberties we can take. "The circus man who drives forty horses is not expected to keep them in as even a line as one who drives two."

If we throw a stick in the stream the current carries it down; thus in music, everything seems to crowd one way; a third and other forbidden intervals must descend sometimes, but it is not good. Nor was the boy's first literary production that was brought to President Lincoln for approval, who said: "Yes, that's a good book for any one who likes that kind of a book; 'tis just the book I think they would like."

Dr. Thayer always saw two sides to everything; his appreciation of the sublime stood in striking contrast to his keen sense of the ridiculous. He would make sweeping assertions, true to his convictions, with very little modification. As a musician he conveyed the impression that he knew his worth; and if the world takes us at our own estimation, it is not a bad idea to know ourselves.

In his later years, when health was more to be considered than fame, he was satisfied to work quietly and at home, that his memory might live in the achievements of his pupils. He delighted to put the student to test, by saying unless you feel impelled to study music don't do it; on the acknowledgment of this impulse he would urge you never to cease striving until you have reached the pinnacle of all that is possible, and written your name on the topmost round of the ladder.

SOMETHING FOR PIANO TEACHERS.

To the better class of piano teachers in small towns and country places, the following problem is the oftener presented: *To take a pupil just able to pound out a polka, and in one term or so advance them sufficiently to play character pieces suitable for the drawing-room.* The work to be done consists in developing the pupil's execution far beyond its present limits, and at the same time cultivating a faculty that has hitherto been neglected in their music studies—that of *discriminative emphasis*. By this is meant, the ability to emphasize a melody surrounded by arpeggios or other embellishments, so that the melody stands out plainly from the accompanying parts, and this without any sacrifice of the distinctness of the embellishments. A piece of music may be compared to a picture; some principal object occupies the foreground and becomes the ruling idea of the picture. This figure may be associated with others that bear a subordinate relation to it. Over all is the ethereal canopy more or less significant with clouds; in the background, objects fade away in the dim distance, while underneath is the all-important yet unnoticed mother earth. None of the elements can be spared, yet in a perfect picture, it is one by an effort that we withdraw ourselves from contemplating the central figure, and give our attention to these various accessories. So it is in a good piece of music. In every successive phrase of the composition, there is one ruling melody. Beneath this is the bass; and the chords, arpeggios or other embellishments constitute the background. We do not desire to have our attention particularly called to these subordinate parts, but we must feel sure that each is in its appropriate place, or we experience no satisfaction in listening to the performance. To bring a pupil into this manner of regarding the piece they study, and of effecting a performance in accordance with the new light, is a task of considerable difficulty. The ear must be cultivated by the most careful exercises.

The pieces selected for practice should be such as have enough musical interest to reward a patient study, yet they must be pleasing when first heard, or the pupil will not undertake them with enthusiasm. Fortunately, the world is large, so by search we have always been enabled to find quite a variety of pieces that just fit into this stage of education. And this stage, too, is a very interesting one; it interests the scholar, because here they become able to play pieces that are elegant enough to proud of, and complicated enough to render them interesting.—From *The Echo*.

A QUESTION ANSWERED.

To Miss L. E. T.—Your letter, though long and circumstantial, was very far from being so full of petty suggestion. I know exactly how to sympathize with your experience. The species of pupil that you refer to is, also, only too well known to every musician. I will try to answer you satisfactorily, and with some detail. Whenever anybody complains to me that the music I give them is too easy, I get a very smile with a particular blandness, and enjoy an inward bit of sardonic humor.

A lady once came to me (she was a teacher, by the way) and made this sweeping complaint against all her former instructors, that they never, never would give her anything hard enough to make her work. Get her in mind, she could not play a single scale without making it as rough as a pavement of cobble stones. Now, you know that most people make their scales only half smooth, say like a pavement of bricks, when they should be like asphalt, or smooth as glass. Well, the lady in question made her complaint. She evidently had never been told the first thing about touch, tone, phrasing, or anything else, except the names of the notes and perhaps the letters.

It was obvious to me, as soon as I heard her play two or three measures, that she had spent her ten years, or fifteen years, of musical life in doing a prodigious amount of rough scrambling. She had never played anything in her life, not eight measures, in anything that could be called an approximation to an artistic manner; but, of course, the case was hopeless; she could not be told this outright; all I could do was to set her to work, and let her hear music. Still, the first thing I did was a strong lesson. I resorted to drastic measures. With all the superficial sweetness which I could summon up I told her I could give her something which I thought would interest her. I assigned the "Sixth Rhapsody of Liszt." She played through the first division of the composition, at her next lesson, she completely abandoned as to whether I had given her anything tough enough, but when those perfectly Titanic octaves, with their diabolical demands upon the wrists, at the end of the composition, loomed up to view, her writhing struggles were both pitiful and amusing. But, to drop humor, I think I know, also, how to sympathize with you, and my first answer would be this: Do not attempt to force all styles of music upon all temperaments; there are people who love the splendor of the poppy, and can never be brought to enjoy the modest beauty of the violet.

Well, there are plenty of poppies in the musical garden, plenty of dahlias, plenty of pansies, flowers of flashing splendor, in all degrees of coarseness and refinement. I would certainly never force any such person to play the "Songs Without Words" of Mendelssohn, the "Romanzas" of Schumann, or the "Adagio of Beethoven, for it would only prove violently disgust in their minds, and be a sacrifice upon their taste. The class of pieces you speak of clearly indicates that your pupil's taste can never be made really classical, because in every one of them, though we undoubtedly stamp them as good music, the superficial glitter, the brittle element, the purely to "show-off" completely overtops any depth of sentiment or profound thought and reflection. But in this particular stratum of music there is an almost limitless supply, as indeed there is of any kind. There are "Fugues" for the dry and intellectual, Nocturnes for the tender and dreamy, Rhapsodies or Paraphrases immortal for the ostentatious and affect-loving. One of the most magnificent pieces in the whole modern repertoire of this particular genre is the Valse Caprice in E flat, by Rubinstein. It is thoroughly good music—thoroughly glowing—alive with genuine animation, and yet dazzles and amazes. It is decidedly difficult, especially in the middle section. I would recommend almost any of the compositions of Carl Maria von Weber; for instance, the "Invitation to the Dance," either in simple form or in Tausig's difficult and not altogether commendable paraphrase; also the Polacca Brillante in E major, Op. 72, and his Rondo in E flat, Op. 62. Do not understand me to condemn the music of Weber. It is, in a sense, thoroughly classical; its forms and outlines are marvelously clear and its content is purely musical, but it is crystalline and brilliant, and has none of those abstruse or philosophical depths of reflection and melancholy which we find in the late works of Beethoven, and in nearly everything of Schütz and Liszt. Lastly, my general advice would be to test your pupil in every way, because some day you may strike a vein of sentiment which you now do not perceive; but do not push the assigning of unwelcome or half-welcome music too far. Coax, but do not drive; draw out the faculties, but do not hammer them out. If a talent proves to be stubbornly one-sided, let it go at that, and make what you can of it. Gold can be beaten into sheets of infinite thinness and drawn into threads of marvellous minuteness, but if a talent proves not to be a golden talent, but only one of brass, it will shine, and will also have its value in the world.

JOHN S. VAN CLEVE.

EDITORIAL NOTES.

"The modern public 'lapses classical music' for two or three reasons: as it appears to me. First (as played on the piano), only one form of rhythm commonly appears, the bar or secondary rhythm, producing a mechanical effect which grows disheartening. Then, again, the 'classical music,' so-called, goes off into such subtleties of pitch that it has no emotional significance to the average ear."

Thus writes one of the most distinguished literary critics in America. It is something to know why the "modern public" does not relish "classical" music. It is to be hoped, however, that the critic did not intend to imply that the ancient public was particularly fond of Beethoven (for he cites Bach and Beethoven). Does he really think that the number of Beethoven's admirers is by any means diminishing? Are there not one thousand Fifth Symphony enthusiasts in America (a very "modern" country) against every one he could have counted thirty years ago? If over a "public" desired and demanded classical music, it is the "public" of today. The fact that Wagner seems to have taken the place of Rossini in popular esteem does not argue the contrary, as our critic seems to think. Another unfortunate mistake made by the same writer is in his comparing Beethoven to Spenser in the following manner: "Even in Beethoven's vast symphonies there are iterations which become almost intolerable to me at times, much as the roll of Spenser's music clogs." Thus, to understand why it is that Beethoven, like Spenser, has been practically laid on the shelf (?). How unfortunate.

A good pianist ought to know something of more than "one form of rhythm." The man who has in mind "classical music" is not going more than "bar to bar rhythm" (in other words, the dance rhythm) has no business posing as a pianist. If the Beethoven music does not impress one with the fact that the master had in mind "line to line, paragraph to paragraph," and even movement to movement, rhythmic concepts, the fault must be in either the performer or the listener. Brahms is more restless than Beethoven, but his rhythmic concepts are not more interesting nor artistic. But Brahms may appeal to some who care nothing for the older master, this cannot be denied.

But the most amusing paragraph of all is one in which the same critic praises modern music, and complains that the classical music "goes into such subtleties of pitch that it has no emotional significance in many cases to the average ear." This is surely just the reverse of what he meant to say. It is the more modern composer who deals with the subtleties of pitch, and not the "old masters." Surely Haydn and Mozart are not more subtle than Berlioz and Wagner. Nevertheless, this critic writes well, even on musical subjects. It is an encouraging sign of the times that prominent literary men do sometimes deign to treat musical subjects seriously. Even their blunders show how desirable it is that the "art-beautiful" shall become an object of thoughtful consideration in distinctively literary circles.

The music teacher has to answer innumerable questions concerning metronome marks. It ought to be remembered that in piano music the printed metronome marks are simply indications of the taste of certain editors or artists. But it by no means follows that every pianist should in every instance follow such indications slavishly. It would be absurd for the ordinary player to attempt to play a *Presto* just as Liszt would make it for himself. If Liszt thought proper to take a difficult movement at the rate of four hundred half-notes per minute, the ordinary pianist may be thankful if he can play distinctly just half so many in the same time. There are two things always considered in affixing metronome marks by the wise teacher. First, the character of the composition and the parts; and, next, the ability of the student to play rapidly, smoothly, intelligently. Sometimes a pupil may be permitted to play a very slow movement in quicker time than the composer intended, until he can be brought to comprehend the purpose of the slower tempo. Often he should play in moderate tempo, when an artist would be expected to play with great speed. In other words, the teacher must exercise judgment and discretion in such matters. Above all, let no one be discouraged because he is not able to bring certain difficult movements "up to metronome indications." Let him walk and see how some people make their playing by being governed by "indications" rather than ability. First let him learn to play accurately, distinctly, clearly, smoothly; then let him phrase intelligently and play expressively. After all this is accomplished (and not until then) consider the matter of velocity. Only good performance is spoiled by these metronome marks. For those marks are not intended for all players.

It is a popular and trite saying that "if we will care for the pennies, the dollars will care for themselves." The proverb may have its phase of truth, but it is dan-

gerous in some of its applications. Every man pretends to be doing things after "scientific methods" just now. Professor of Latin or Greek claims that he has abandoned the old language methods—the present method is "purely scientific." In philosophy the methods are now peculiarly "scientific," so in theology, and even in music. Every musical crank one meets nowadays will talk to you by the hour trying to prove that he has a "unique and scientific method" of approaching the subject of music. On investigation it usually becomes apparent that what he is doing has either been done by thousands of teachers before him, or it isn't worth doing. A certain pianist in one of our large cities (just returned from Germany) advertised in the daily papers that he would receive a "limited" number of pupils; that his method was unique, indeed, it was "strictly scientific." When asked by a business man what was the peculiarity of his "method," he replied: "I use the German fingering exclusively, the only scientific method." This business man was astonished when the writer of these notes informed him that "German fingering" was no novelty in this country. This is but a single illustration of the thousand little matters that are individually embraced and paraded by some musicians, to the exclusion of great things. Just as the next illustration is a proof of the beauty of Grecian literature and devotes all his time to roots and etymologies, as if philology were the end of the study of language; so do some musicians, whose knowledge of the art is painfully meagre, devote all their energies to the discussion of such questions as the propriety of using the word "semi-tone," when it is so easy to say "half-step."

The truth is, one may become so involved with the little things as never to approach the greater. It is better to acquire a large degree of music, in its full range and manifold departments, than to know all that can be known concerning the soup dish which Beethoven is said to have broken over the servant's head. The great danger of specialists is that of exalting minor things at the expense of the greater. This is the mistake of some of the "Tonic-Sol-Fa" advocates. They have not always been satisfied with mere statements of what their method does accomplish, but sometimes have appeared to rank the method even above the art of music itself. One distinguished friend of the system considers it his next important duty to continually harangue one might smile at these extravagant claims if they were made by ignorant men; but coming, as they do sometimes, from men of great dignity and learning, we can only wonder, and charge it to the natural tendency of the human mind to fanaticism. After all (reverting to the Tonic-Sol-Fa) we naturally understand the method by way of illustration, is there any really new principle involved? Modulation is not a new principle; the idea of key relationships is not new; the names used in the Modulator are not new (and involve no principle anyway); the notation is confessedly impracticable except for some music, and yet they may not use it for that it is worth without assuming that it is the apex of musical pedagogics. The writer is in sympathy with Tonic-Sol-Fa methods as long as they do not pretend to do too much. Let us remember that *method* is a small thing when compared to the end to be accomplished.

Concerning the matter of selling music to pupils, the question has two sides. No one has any right to accuse a teacher who sells music to his pupils for their benefit and not for selfish purposes. Even if he does receive the customary profit, it is all right and proper if it is understood that the teacher is merely charging so much for his trouble. It does involve a vast deal of worry and work to order and select the music for one's pupils. On the other hand there should be a distinct understanding between teacher and pupil on this matter. The pupil should know just why the teacher exacts the full price, just what the teacher is remunerated for, and just how much he is paid for his judgment, etc. If it is a mercantile spirit that goes among many teachers who deal in sheet-music, and not always the desire to promote educational interests. Let it be understood that this is no sneer at "trade." The regular music dealer stands up honorably before the world, saying: "I sell in order that I may make money, it is a business venture purely." But some music teachers pretend to serve "art" while they are simply courting trade. It is this pretence that is objectionable, and lowers the profession in public estimation. The same is true in the matter of advice concerning pianos. If a pupil inquires of a teacher concerning the purchase of a piano, seeking his aid and counsel, and that teacher, like a sneak-thief, contrives the purchase so as to benefit himself at the pupil's expense, it were vain to resist the odium that the thinking public will indulge. The honest teacher (the gentleman if you please) is compelled either to make the choice, or to let his student concern himself with the purchase of a piano, but without remuneration, or he must inform his pupil of the value of his counsel and receive his pay from the pupil. If he is paid by the piano-dealer it is a very suspicious transaction. If a physician should insist upon

all his patients using a certain kind of flour, and then accept compensation from the producer of the flour, he would lose all respect of his society, if he were discovered the fact. It might be true that the flour was just as good as any, but self-respecting people would seek a more trustworthy medical adviser.

The whole matter resolves itself to this: A teacher has no right (nor has any honest man) to pretend to act in the public interest, when he is acting in another. It has a perfect right to buy and sell music and pianos for his own profit if people so understand him. He also has the right (it is a privilege sometimes) to deal in music for the benefit of his patrons, and they should know exactly the relation he sustains to the matter. But to declare his patrons his benefactors, and to use their motives, pretending to do charity work when he is actually reaping a harvest, is unwise, to say the least of it: Let us be honest.

There are just now two entirely distinct and antagonistic currents in the musical world. One has for its end "art for art's sake," while the other is struggling energetically to reach an "art for humanity's sake." These two antagonistic forces have not always been so prominent before the world's gaze, but in a certain form have always existed. There have been times when the world of culture and refinement and influence was completely dominated by the desire to magnify "art," while humanity had but a few advocates, and their voices were stifled in the peans of art glorification. And Mr. Howells claims that in our age "art for art's sake is as dead as great Pan himself." This may be true in a literary art, which has been so profoundly influenced by the great socialistic questions of the age; but it is not altogether true of music. The art of music for humanity is still hammering away (those whose motives are higher than self) at the "art-worship" notion. It is rare indeed that one hears anything about "art for humanity's sake" in the musical profession. Of course, there is an increasingly large element in the musical profession to reach an "art for humanity's sake," but nevertheless claiming recognition as philanthropic workers, who clamor for any and every possible adaptation of musical art that humble men and women can appropriate and utilize. Thus the common-place, popular, Sunday-school songs of the day have originated. They came from men who were not musical enough to see their artistic absurdities, and yet who were earnest and pious enough to use what they had for the world's sake. Many others are following in their wake, who, with profounder musical intelligence, and more artistic instinct, are inspired to use their talents for the benefit of humanity, some Theological Seminaries opening their doors to musical people and offering to give instructions in music, because the time has come when music in its highest phrases must contribute more to the advancement of humanity. The time will soon come when men will not be satisfied with holding up Wagner for universal admiration, as a genius and marvelous tone painter; but they will find in him a leader who shall lead them into realms of emotion where they can gain a higher view of Man. They will come to the master, not merely for pleasure, but for instruction, and his beneficence they will praise the more because of the greatness of his skill, but they will thank him for his office in leading humanity upward and onward.

Two old men have been passing the study window every morning all these months. They are very feeble, and poor, and almost helpless. But still they have been working every day, too proud to beg, too honorable to steal. Very slowly they always crept along, as they went down to the dreary office, holding fast to each other as they went, and once in a while, one would say to the other, in the same hoarse, in rain or shine, in snow or sleet. They had old-fashioned heavy shawls which they drew over their shoulders, and presented a regular picture of other days. As they passed so near a certain parlor window, a little girl who had often watched them slowly going with clattering feet, and who had seen them standing in the street, one by one brushing away the starting tears, now and then. And sometimes the neighbors heard them whispering something about the little "angel" to whose voice they had so often listened.

But the little "angel" is gone, and the little mound is already grass. And the poor old men still passed the parlor windows, no longer open, no longer vocal, with sweet melody. With increasing unsteadiness they seemed to plod their weary way, until a few days ago, when neither of them appeared; many were the queries, but no one knew why. Only this morning a melody was again heard, and the poor old man was witnessed. It was no sadder, more helpless, more desolate than ever, passing at the same accustomed hour, bending forward to the same duties, without help, without the cheer of the morning musical offering, without companionship. Who will be the next to open the parlor window?

GENIUS.

BY KARL MERR.

Time, place and action, may, without pains, be wrought,
But genius must be born, and never can be taught.
—DANTE. "Epic. to Congress," Line 59.

The Latin word *genius*, signifies the divine nature which is innate in all human beings. According to Webster, the word means that peculiar structure of mind with which each individual is endowed, but especially mental superiority and uncommon intellectual power. Great philosophers differ in their metaphysical definition of this word, while little philosophers use it with a freedom that is alarming. Thus we find that he who dabbles in everything, but does nothing well, is by many called a genius. Let a young man be able to play a few tunes upon each of the several horns of a brass band, and immediately he is called a genius. I believe it was Josh Billings, that country-store philosopher, who said, that "a genius is a person who thinks he knows everything, but who in reality knows nothing, except how to spill 'vittles' on his clothes." But why multiply quotations? "Sensibility," says a writer, "is that power, which distinguishes man from the animal, and predominating sensibility is Genius." Says James Russell Lowell, "Talent is that which is in a man's possession, Genius is that in whose possession a man is." Being endowed with unusual mental powers, the man of genius is a higher sort of a being. According to some, this term should only be applied to persons engaged in art pursuits; the human mind, however, is gifted in many ways, and the definition of the word as meaning predominating sensibility, includes all the various directions in which the mind may show forth its superiority.

Before saying anything about the characteristics of Genius, a distinction should be made between Genius and Talent. Talent is often mistaken for Genius; yes, men of talent frequently aim to pass themselves off as men of genius. What, then, is the difference? Genius is a *creative* power, using this word in a finite sense. Talent, on the other hand, is an *imitative* power, and inasmuch as men rarely become great by imitating others, men of talent but seldom acquire universal reputation. Genius originates; it substitutes the new for the old; hence it is revolutionary, radical and aggressive. Talent merely imitates. Only that which is already in existence can be imitated, hence Talent reproduces and perpetuates the old. Talent must, therefore, be regarded as conservative. Genius makes its own laws; it boldly oversteps those rules which have hitherto fettered the human mind. Talent, however, follows in the wake of Genius and patiently submits to those rules which Genius dictates. Talent learns art rules from books,

Genius reads them within himself. "Talent," says a scholar, "is a bird fastened to a string, Genius is the bird unfettered." Genius dares to do what Talent would be severely criticised for doing. Beethoven was once approached by a young man with the request that he would examine one of the young student's compositions. The master made a few corrections but was soon reminded of the fact that he in a like manner had overstepped the rules. Beethoven smiled and said: "I may do so, but you dare not."

Genius is rare, and its scarcity makes it precious. Talent is abundant, and its abundance makes it common. It is the scarcity of the finer metals that gives them their value, and it is the abundance of paper money which depreciates it. All men are more or less gifted, hence Talent is not much esteemed, while Genius always has been, and always will be, an object of human admiration. And, while speaking of our admiration for Genius, let me say, that the less we see of men of genius, the greater they appear to us. Thus, it is said, "the king, whom a nation reveres, is but a common mortal in the eyes of his valet, who sees him every day."

Talent can be brightened to an astonishing high degree, but Talent can never be converted into Genius, no more than silver can be changed into gold. Talent toils and gains knowledge through labor and study, while Genius sees things as if by intuition, and, says a writer, "it takes in at a glance the true relations between men and things." Yet Genius is not perfect. It often goes to excess, and seeks its ideals in wrong directions. Unbridled, misdirected, Genius leads to deformity and insanity.

In his relations with the world, the man of genius is *objective*, that is, he looks out into the world and perceives things as they are—he sees what escapes the notice of plainer mortals; hence, Genius draws pleasures from objects which thousands fail to notice, and, on the other hand, he suffers from causes which would not affect others. The average man, however, is *subjective*, that is, he merely sees the world as it appears to him—he views everything through the lens of his own affections or prejudices. All situations are colored by his own feelings, and he is ever ready to put his own short-sighted interpretation upon his neighbor's actions. Men of genius, therefore, have refused to recognize their fellow-creatures as men; hence, we learn that Diogenes walked about the streets in broad daylight carrying a lantern, searching for men. Of course, there is a great diversity of talent, and some are far above others in nobility of character, as well as in learning.

It is an old saying that "the world is a stage, and all the men and women merely players." Says a humorist: "In youth, they usually play 'Romeo and Juliet,' but when farther advanced in years they occasionally perform the 'Tempest.'" As a rule, men of genius occupy the auditorium (says a philosopher), looking calmly at the scrambling and fussing of the actors.

It has been said that the average man views the world through the lens of self, hence, he is generally suspicious; at least, he is vigilant in his intercourse with others. Yes, the average man is almost always bent upon selfish projects. Half of his life is spent in gaining wealth, and the other half, it is said, is employed in studying how to keep or how to enjoy it. The genius, on the other hand, regards his physical existence as secondary to his mental life. Physical wants are often an annoyance to him. He is generally of very little value in business affairs; he

PUBLISHER'S NOTES.

In this issue we advertise a number of new works which deserve the earnest attention of teachers and the public. The "Normal Course of Piano Technique," by W. B. Wait, and "Twenty Lessons to a Beginner," by W. S. B. Mathews, have been made known to our constituency for several issues. In this issue will be found four new advertisements, which will give full information regarding the respective works. The "Studies in Melody Playing," for junior pupils, by Hamilton C. Macdougall, will be found strikingly new, the pieces are especially closely annotated, and the most conscientious work in the way of fingering and phrasing has been given every piece.

There will be six introductory studies, which in themselves will form a very valuable work. The work will be fully printed and presented in very handsome appearance. We will send the work for 40 cents to those sending cash in advance of publication.

The "Thirty Selected Studies from Stephen Heller" (Op. 45, 46, and 47) will be welcomed by every active and conscientious teacher. It will contain in a graded form the best numbers from the three works. The revision has been undertaken by Arthur Foote, A. R. Parsons, C. B. Cady, J. S. Van Cleve, Ed. Baxter Perry, Wilson G. Smith, Charles W. London, and Theodore Presser. Further information can be received from the advertisement.

This work will also be sent for 40 cents to those sending cash with order in advance of publication.

"Chats with Music Students," by Thomas Tapper, will be a work that will offer a great incentive for higher study. It is exceedingly well written, and the topics are given in the advertisement elsewhere with the complete table of contents, which will afford the readers an opportunity to form an opinion of the work. It will be bound

in handsome cloth, and will be sold in advance of publication for 50 cents if cash accompanies the order.

"First Lessons in Phrasing," by W. S. B. Mathews, is intended to form an introduction to his two books of "Studies in Phrasing;" besides a number of pages of valuable introductory matter, there will be thirty-four separate pieces of an elevated, interesting, and chaste order. The names of a few of them will be found in the advertisement.

These works are the outcome of much planning from the publisher and the different authors; they will form the ground-work of a very superior course of selected instructions; they are all highly educational in character, and each teacher ought to send at least for one copy of each, for examination, especially as they can now be bought for the price of paper and printing.

We offered Mathews' "First Lessons in Phrasing and Interpretation" in the Publisher's Notes in last issue, at 40 cents; this was a mistake, which we now correct. The price should have been 60 cents.

However, all orders received up to this issue will be filled at 40 cents, as advertised; but the orders received after this issue will be booked at 60 cents each.

Most of our subscribers will have received notice that Mr. Presser, during his European trip, will purchase a large stock of musical merchandise for the coming season, and offers to those who will join him a special inducement. Thus: Metronomes will be furnished at \$2.50 and \$5 with bell, to those sending cash in advance. The Metronomes will be the genuine Maelzel make, and will be of a superior grade.

The discount on the cheap classical editions of Peters, Litloff, etc., and also the regular sheet music published in Europe, and all other information regarding the offer, can be had by sending for a special circular.

The offer will close in June.
The goods will be delivered early in September, in time for fall teaching.

Extraordinary Offer. \$10.00 WORTH OF VALUABLE NEW WORKS FOR \$3.00.—The publisher, knowing the importance of introducing a new work among active music teachers, offers the following new works at about the cost of printing, paper and binding: "Normal Course of Piano Technique" (\$2.00), by W. B. Wait; "Twenty Lessons to a Beginner" (\$1.50), by W. S. B. Mathews; "Thirty Selected Studies from Stephen Heller" (\$1.50); "Studies in Melody Playing" (\$1.25), by H. C. Macdougall; "Chats with Music Students" (\$1.50), by Thomas Tapper; "First Lessons in Phrasing" (\$1.50), by W. S. B. Mathews; "Supplement to Grade I of School of Four-Hand Playing" (75 cts.), by William Drobogge.

The publisher holds the privilege of withdrawing this offer at any time.

CONCERT PROGRAMMES.

Abbot Academy, Andover, Mass. *Piano-forte Recital*, by Mr. Arthur Foote.

Prelude in C major (from the "Well-tempered Clavichord"), J. S. Bach; Overture in G major (with variations), G. F. Handel; "Hark! hark! the lark!" Schubert-Liszt; Fantasia in C major (Op. 37), Robert Schumann; Barcarolle in F minor, Anton Rubinstein; Presto from Suite, Op. 10, E. A. MacDowell; Spinning Song, Joachim Raff; Etude in D flat major, Franz Liszt; "Fire-Music," from "Die Walkure," Wagner-Brassini; "Isolden's Liebestod," from "Tristan and Isolden," Wagner-Liszt.

Honard Collegiate Institute, West Bridgewater, Mass.

Sonatina, Vogt; Alpenglocken, Legg; Polka and Galop, Lemoine; Andante and Variations, Op. 82, Mendelssohn; Rondo in A, Haydn; Spinning Song, Wagner; Polonaise No. 1, Chopin.

is ignorant of the ways of acquiring wealth, hence, he generally remains poor. Schopenhauer says: "Genius is about as useless in the affairs of life, as a telescope would be in an opera house." Originality of thought is the golden path that leads Genius into his kingdom, and, inasmuch as he seeks wisdom wherewith to benefit the human family, it must be said of him that he is the *thinker*, while the average man is the *worker* in the human bee-hive. The latter produces material wealth, and, although he aims to produce exclusively for himself, he nevertheless produces for the masses. Thus we see men attend to the affairs of self; but the constant attention to self is apt to make one selfish, and selfishness is always littleness of character. Men of genius, on the other hand, as a rule, are always self-sacrificing; they are humane; they live and die for a cause, and herein Genius is always great. The average man can never produce those works of art which Genius produces, no matter how he applies himself, no matter who teaches him. Lacking, as he does, that high degree of sensibility which distinguishes Genius, he fails to receive those impressions which Genius alone can receive; how, then, can he give expression to the lofty inspirations of the man of genius? Art and literature are the principal domains in which Genius feels at home; in them he delights to revel. In art, Genius searches for the beautiful, for art is the bodily representation of the beautiful. All that is beautiful and perfect must be concentrated in the Deity, hence, the artist, in his work, strives to give us a portion of the Infinite, a glimpse of the Deity itself. To lead us to this source of perfection is the high, and the *only* true, mission of art.

When Genius conceives of a work of art, he carries it with him in his mind and affections. It has been said, "Genius does not take pencil in hand and say, now I will write a symphony, nor does he prepare colors and say, now I will paint a Madonna." No! something precedes all this! The ideas spring up in the artist's mind as buds spring forth on trees and bushes, and as these gradually develop so the art-work is perfected to a good degree ere the artist begins to write or paint. It may be said that no artist is, in the real sense of the word, a free, voluntary creator, while in another he is. He cannot tell why and how the ideas develop themselves within him. Says a writer, we know not whether we think thoughts ourselves, or whether they are thought within us; whether we create them, or whether we merely discover them. We feel the power of the mind within us, but cannot describe its operations. Dante said: "I am one of those poets who, if love breathes on them, writes it down, and that just as it was felt by the inner man."

When the artist has conceived a design for a new work, there is no rest for him until he has carried it out in tones, in colors, in marble, or in words. He models and remodels it, until it conforms to his ideal of the beautiful. If this ideal is low, so will be his art-work; if it be pure and sublime, the art-work will be pure and great. The production of an art-work is to the artist the greatest pleasure possible, for the privation of which no earthly possession can compensate. This pleasure rewards Genius for the many privations incident to his career.

When the artist is at work, he often sits still, as if dead to the world without. It requires great mental concentration to produce an art-work; its production has been compared to the shedding of a skin. But if the production of an art-work requires great mental concentration, the same is required of him who aims to re-

produce it. To enter into the spirit of a piece of music is not an easy task; the average pupil sinks under the strain; he cannot endure it long, hence many fail in their appreciation of the masters. Observe how the artist infuses himself into his art-work. He impresses upon it his heart's noblest emotions, he fashions it after his best thought; therefore, he who studies a work of art comes into close contact with the artist's thoughts and emotions, and their influence will either be for good or for evil, just as the artist's conceptions were good or evil. Many believe that the arts have an influence only so far as they produce pleasurable sensations, but such is not the fact.

There are many who compose, many who paint or make verses, yet their work is but as brass, when compared with the gold that comes out of the workshop of Genius. But who would discourage the manufacture of brass? It is a most useful article in the world's workshop. So the work of our amateurs and of men of talent is not to be despised in the history of art and literature. While many amateurs use music merely as a plaything, as an accomplishment, or as a means of livelihood, Genius is always unselfish in the use of the arts; he aims not so much at personal aggrandizement as at the advancement of his fellow creatures. The person who seeks self first and alone, in art, is like he who unites with the church for mercenary reasons. He who is unselfish in his art pursuits, is the art disciple. Herein consists the highest aim and position of artists, and it is their only true relation to art.

The more a people are given to the pursuits of material things, the less will they be able to enter into the spirit of true art. Thousands look at a picture or hear a grand piece of music, but in the language of the Bible, "they have eyes and see not, they have ears and hear not." As the body develops, so the mind must grow. The taste for the beautiful must be cultivated, else we shall not enjoy it. The pleasures of the mind alone are enduring, for they come from the Eternal and they lead to the Eternal. He, therefore, whose pleasures consist merely in bodily gratification, is yet near the brute; he has no abiding place in the temple of art. Genius needs culture. Horace said "that neither culture without genius, nor genius without education will produce anything thorough. Men of genius must study the works of Genius. However, when the education of Genius is completed, he asserts his own independence, and boldly steps forth into those domains where no human footprints are seen. Talent, on the other hand, continues to walk in the path which has been pointed out to it. The man of talent reads in order to gather knowledge; Genius reads oftener in order to stimulate his mind. Talent gathers information as water is gathered in cisterns; the mind of Genius, however, is like a well, it supplies itself. Men of talent become great scholars, immense storehouses of learning, but men of genius are preëminently thinkers.

Says Holmes: "One-story intellects, two-story intellects, three-story intellects. All fact collectors, who have no aim beyond their facts, are one-story men. Two-story men compare, reason, generalize, using the labors of the fact collectors as well as their own. Three-story men idealize, imagine, predict; their best illuminations come from above, through the skylight. They are the men of genius. On the sea of thought men of talent are as coast travelers, while the minds of the common people are as skiffs that can safely cross a stream if the water be calm."

(To be Continued.)

[FOR THE ETUDE.]

PROGRAMME-MAKING.

ONE can scarcely take up a musical programme without detecting some error, or inconsistency. Most of these are harmless, though still reprehensible; and are extremely ludicrous—as thus—

"Piano solo. If I were a bird I'd fly to thee Etude," etc.

Those who are not aware that the famous étude by Henselt is here referred to might be in considerable doubt as to where this fancy flight would end. The word *étude* should be in parenthesis, or different kind of type, and of course a period is much needed after "thee." In a recent programme the announcement was made that some one would sing "denx lieder"—yet it is doubtful if this promiscuous polyglottery would be allowed even in Alsace or Lorraine. "La Puritani," is a mistake often made, and a selection from "The Trovatore" has also been announced. "La" in Italian is both singular and feminine, and the plural article should have been used, "I Puritani." In the second instance the masculine, *Il* must be employed—or else use plain English—"The Troubadour."

The very first line of most programmes, Grand Concert is in the majority of cases either an error, or a deception; for the word *grand* should be reserved for orchestral or choral concerts, oratorio representations, and the like. However distinguished the participating artists may be, this does not justify the announcement, grand concert. There must be an orchestra, brass, reed, or military band, or a chorus. There is no statutory law in our glorious free country against these false announcements, but it points a moral by showing to what grammatical extremities Barnum was driven when he headed his posters, "The only greatest show on earth!"

"Duo for two pianos" is another common error. Surely duo signifies that the piece is to be performed on two instruments; therefore it is only necessary to say, piano-forte duo, or violin duo—or as it recently appeared on a Chickering programme: "Duo for pianofortes." This is still more precise and accurate. Our Italian friends sometimes make a distinction between *trio*, (applied to instrumental music) and *terzetto* (applied to vocal). We believe this distinction ought to be generally observed, and not be glad to see the duo and the terzetto in a similarly distinctive manner. As opus numbers have generally been employed by some composers since the death of Mozart it is always better to give the opus, and the number also, if the opus contains more than one number. For example, if Chopin's favorite polonaise is to be played it should be marked, Op. 40, No. 1, or if you are writing from memory, "Military Polonaise" will be sufficient indication. "Sonata, Mozart," is very indefinite, for Mozart wrote eighteen for piano, and several for other instruments. Beethoven composed thirty-six piano sonatas, Clement composed about one hundred, Haydn, thirty-four; so it is necessary to indicate the particular sonata which is to be performed. Beethoven's can be easily indicated by means of the opus and the number following. But in respect to Haydn and Mozart the task is not so easy—though equally demanded. Every European edition gives (unfortunately) different numbers to the sonatas and symphonies of the classic masters. Therefore in making a programme (or sending an order to a music dealer) you may content yourself with mentioning the number according to any standard edition.

But we have read on several eastern programmes recently, "Symphony in G minor, Mozart." The author of "Don Juan" wrote two symphonies in G minor, and only an educated musician would be able to conclude that this probably referred to the great one composed in

1788. If so, it should have been marked: "Second symphony in G minor," or, (No. 560 Koehel). Teachers, critics, and students frequently wish to take with them to a concert the score of certain pieces on the programme, (we always do so when possible), as a study or a reference. Therefore it is necessary to write the programme carefully and reliably,—and this is another reason why no deviation from the printed programme should be allowed.

Another mistake in programme-making is indicated in the following, taken from a musical menu card before us: "Piano Solo—Rigoletto. Liszt." Musicians generally know this refers to Liszt's arrangement of the famous quartette from Verdi's opera, "Rigoletto;" but it does not say so. And certainly some acknowledgment is due the composer of that very remarkable quartette. The correct form therefore would be: *Piano solo*. "Rigoletto." (Fantasia). Verdi-Liszt. (This tells the whole story briefly, and correctly. Punctuation, quotation marks, etc., should be carefully indicated in the copy, for an ordinary job office cannot be expected to furnish both type and brains for programmes at two or three dollars per thousand. We have not alluded to the artistic arrangement of a programme with reference to the sequence of styles or epochs. Where the rococo and the modern styles are represented, it is better (as in historical recitals) to proceed chronologically. The character of the different pieces, the keys in which they are written, and the epochs to which they belong must be duly considered. Popular programmes should contain as much variety as possible, leaving the more brilliant pieces for the last,—though the first number must be something of an animated nature in order to force attention away from the numerous counter-attractions which the brilliant lights, the hall and the audience present at the beginning of a concert.—From *Brainard's Musical World*.)

[FOR THE ETUDE.]

TO PROSPECTIVE A. C. M. CANDIDATES.

ATTRACTED by the various advantages offered by the American College of Musicians, you have determined to take the examinations and are planning to present yourselves next month in New York City. Perhaps some fear of failure is mixed with your ambition; probably, also, some desire to know of the experiences of other candidates. Will you, therefore, allow the writer to draw a few lessons from the examinations of 1889 and to offer a few hints that may be of profit?

Having made application and paid the required fee to the Secretary, Mr. Bonner (60 Williams street, Providence, R. I.), the candidates assembled at the University of New York on Friday morning, at half-past nine o'clock, and were briefly addressed by Mr. Bonner, who gave in detail all necessary information concerning the plan for the day. He then gave to each candidate the papers on Harmony, and, without further formality, announced the beginning of the examination. From time to time through the three days, as one set of papers was finished and returned to Mr. Bonner, new ones would be given, until the seven sets were completed, and it was contrary to rule to leave the room before the completion of the topic in hand, except by permission. There was freedom of social intercourse between friends and acquaintances in the room, but no observable unfair advantages taken of the freedom.

On Monday the "demonstrative" examination was begun. An assistant conducted the candidate to another room, where, behind heavy screens, were seated the three examiners. From the list of obligatory and optional pieces they called for various numbers at their pleasure, and the candidate played or sang as best he could. Fair and considerate treatment was accorded, and he was seldom detained more than twenty or thirty minutes. This completed the ordeal, and thereafter there remained only the anxious waiting for the announcement of success or failure. The May ETUDE gives, on page 76, the routine of work for the examinations of this year; but now a few suggestions.

Many candidates came last year from quiet homes in smaller cities and towns; they reached the city late on Thursday, and amid the unusual and disquieting experiences of hotel life, by loss of sleep and appetite, were put in poor condition for good mental work. They entered the examination and found themselves unable to finish the papers on Harmony until about three o'clock, and unable, also, to leave for lunch at noon. Such an unusually long sitting is not to be expected again; but, yet a first suggestion is in order, namely, that the candidate should prepare for emergencies by earlier arrival, restful sleep, and, perhaps, a lunch taken to the rooms.

In the "theoretic" examination there were nearly or quite a hundred different answers from each candidate to be passed upon by the three examiners; and when it is remembered that there were twenty-eight candidates, one may form an idea of the almost overwhelming task of the three. It was noticeable that some of the candidates were from two to many times as diffuse in their answers as were others. This diffuseness added largely to the arduous duties of the examiners, and gave rise to their earnest entreaty to be *concise* as well as correct and comprehensive. Short and explicit answers, neat-looking exercises in clear chirography will increase the ratings of the candidates, lighten the labors of the examiners and bring more speedily the final announcement.

The various papers were designed to call forth from the candidates their knowledge of the various subjects, their executive skill and ability in teaching; consequently, while acrimony of statement was expected in the exact portions, they were rated according to musicianly qualities exhibited rather than by adherence to unimportant rules; especially was this the case in the harmony and counterpoint papers. In the "demonstrative" work at the piano-forte, the candidates found that the examiners seemed to care more for fine qualities of touch and tone, for evenness and independence of finger, for beautiful nuances and artistic interpretation

(which were called forth by tests in *slow tempo*) rather than for mere brilliancy and dexterity.

The writer had the privilege of serving as assistant, guiding two candidates to the adjoining room for the demonstrative test, and also the opportunity of noticing the workings of the examining board. The work done was strictly in accord with the promises of the prospectus, and in honesty of purpose and fulfillment, in thoroughness and impartiality, in kind and considerate treatment of candidates, left nothing to be desired.

Candidates of the present and coming years may confidently expect that if they successfully pass through the ordeal, their diplomas will give them credit honestly earned, while to those who fail in the testing hour there will still remain the kindly hand of the college graciously withholding an unearned credit, yet urging the more earnestly to renewed effort.

To discouraged candidates of past years, let the words of George Eliot come anew, "Failure after long perseverance is much grander than never to have a striving good enough to be called a failure."

E. B. STORY, F.C.M.

EDITOR OF ETUDE:—

Through the courtesy of Mr. Story, I have had the reading of the above paper in advance of its publication, and am glad to be able to endorse all that he has said. I have no doubt that many failures to "pass" might be directly attributed, not to want of mental preparation, but to nervous excitement superinduced by lack of sleep, customary diet and an overreaching ambition to make about 105 points in a possible 100, and so astounded or confound the examiners.

Take the examination coolly, do the best you can, and if you fail, look at it as so much experience laid up for the next trial. All second trials, I believe, have been very successful. Good for them as well as for the art. Without lowering the standard in the least, it is the desire of the examiners to condense future papers. Let the candidates condense their answers, also.

E. M. BOWMAN, PRES. A.C.M.

THE PERSONALITY OF MUSICIANS.

THE recent publication of an exceedingly eulogistic biographical sketch of Rubinstein, in which everything connected with the pianist is treated from the point of view of a hero-worshiper, has suggested to the present writer to inquire how far the personality of the great musicians commends itself to the ethical judgment of the average plain person. We think it is Berlioz who, in his picturesque memoir, describes the efforts he made to catch a glimpse of Weber during the latter's transit through Paris, and indulges in an enthusiastic outburst, in which he enumerates the advantages which would accrue to great geniuses and their admirers if the former would but show themselves more often to the latter. Then it must be remembered that Berlioz was a man of genius himself, whose emotions and passions were very highly strung. Still, the feeling he describes is common to all mortals who have a spark of generous enthusiasm in their composition. We all of us have longed to speak to some great man or other, and if our ambition has been gratified, not infrequently hoard up the recollection among the choicest treasures of memory. Still, these experiences need not bias us in our endeavor to ascertain how the personality of great composers and artists—either through personal contact or through the medium of biographies—impresses the mind of the ordinary individual. Is there any common ground on which the well-to-do on the mountainside and in the valleys can meet, or must the former dwell aloof from the majority of their fellow-men, only consorting with those of like mould to themselves? Are we to hold with Gibbon that solitude is the only true school for genius, or with Sir Walter Scott that the possession of nique endowments is to reason why a man should behave differently from his fellows? For that great men act and live differently from small or average men is a proposition which cannot be gainsaid. The question is whether this divergence constitutes an insuperable barrier or not.—And the answer is not to be found by examining their characters from the "Celebrities at Home" standpoint. You don't get a true notion of the real man by enumerating his knick-knacks or cataloguing his furniture. It is necessary to dive a little deeper than that. Personalities as related by society journals are no clue to the personality of the individual. Her own history is not in another way. One must know how he behaves in the crises of his life, in times of doubt and danger.

It is obvious, however, that such a test cannot be applied in the case of all musicians, least of all in the case of those who are still alive. We must abide by Solon's maxim and "wait for the end." With regard

to some of the most eminent of the old masters, it is to be noticed that the life they led was so cloistered in its seclusion that we hardly know what manner of men they were. This applies to Palestrina and in a minor degree to Bach. But with most of the mighty dead the material to form a conclusion are abundantly forthcoming. And it soon becomes apparent that the personality of great musicians differs as widely as their music, or even more so. The cheerfulness and kindness of Haydn were as remarkable in his life as in his compositions. Mozart's marvelous genius was united with a convivial serene life which made him a companion by over-work—a famous boozing companion. There was no *szélesignatio* either in him or his music, and the element of *Schmerz*, though it does emerge occasionally, is in the main latent. Handel, in his every-day private life, was without many admirable qualities. He was, at any rate, a robust, courageous and manly fellow, which one cannot say of all musicians. After the upheaval of the French Revolution we encounter among the foremost musicians a totally different spiritual and mental physiognomy. Beethoven, the greatest of them all, was marked out by destiny for loneliness. And yet, though his manners were as bad as those of Bach or Haydn, he was capable of fascinating some of the most refined and *spirituelle* of the great ladies of the Austrian aristocracy. But, although he had his moments of accessibility and even of tenderness—witness the touching letter he wrote to the little girl who had called him "Bach or Haydn"—he quarreled gratuitously with his most trusty friends. When the *affluus* was upon him he was as one possessed. Mundane matters moved him not. It was impossible that a man so constituted could ever live a regular or serene life, such as that led by Bach or Haydn. And the same remark applies in great measure to Schubert, the *clairvoyant* among composers, in whom the creative instinct was perhaps more imperative than any other man of genius who ever trod this earth. And yet, by a strange irony of fate, the divine flame that burnt with such intensity in his consuming mind, was not in the common place, not to say uncouth, tenement. Franz Lachner, who died only a short time ago, told Mr. Barry that Schubert—whom he knew intimately—was exactly like the driver of a Viennese *Flaker*, in plain English, a cabman.

With the advent of Weber, a new departure may be said to be observable in the character of great musical composers. Berlioz was not infrequently one of the common men of one idea, absorbed and wrapp'd up in their music. But from Weber onward, as Dr. Spitta has pointed out, they have been almost without exception men of considerable general culture. Weber is a case point; Mendelssohn was a veritable admirable Critton; Chopin excelled in the same way. Schumann had strong literary sympathies and inaugurated an entirely new school of musical criticism, fantastic at times, but genial, picturesque and suggestive. Berlioz again excelled with his pen, and although his criticisms were always wrung from him with much effort and discomfort, they were in every pointed and admirably expressed. Wagner, again, was a most voluminous writer. This development of the literary side of musicians is significant, in that it has certainly tended to bring them into more intimate contact with the general culture of the time. On the other hand, it has occasionally embroiled them in controversies by no means conducive to that calm which is so desirable for the exercise of the creative instincts. Setting this literary and educational development aside, it is impossible to avoid noticing how the *maladie du siècle*—a discontent more in its highest form is manifested in the lives of the great musicians of the nineteenth century. It is written largely in much of the finest music of Schubert, notably in the last two symphonies. It emerges in every second page of Schumann's compositions and correspondence. Mendelssohn was in the main free from it, but even he was not free from it in his moments of irritation, which was too absorbed in his work, and for the rest too solid and well-balanced a nature to indulge in the luxury of introspection. But Berlioz and Chopin were, on the whole, very unhappy men.

Our brief and imperfect review has then established this much—that the possession of the creative faculty in its highest form is not, as a rule, compatible with a capacity for that happiness which is often achieved by less gifted mortals. There is nothing in the world that comes up to the pleasure of creation, but this pleasure is only achieved at the cost of much antecedent pain. Moreover, for the production of original work in the domain of music, seclusion or isolation is an essential. The artistic temperament again is subject to greater fluctuation of spirits than that of the ordinary person. But it would be a great mistake to imagine that because of these circumstances great geniuses must be forever sequestered from ordinary human life. For one thing, they can't get on without them. Where would Wagner have been but for the generosity of his friends? The great men need the little men to look after them in the ordinary affairs of life, and the little men need the great men because hero-worship is ingrained in humanity.—*The Musical Times, London.*

Questions and Answers.

QNS. 1.—What is the Krenzer Sonata?

ANS. 1.—A Sonata for piano and violin, a minor, Op. 47, by L. van Beethoven, dedicated to R. Krenzer, a celebrated violinist who lived in Paris, and who stood at the head of the French school of violin playing. Those who wish to become acquainted with this work (the greatest of its kind) we recommend the four-hand arrangement by Czerny. Published by Crazz, in Hamburg.

QNS. 2.—What means a line drawn through the stem of a grace note? This latter is used in Schumann's Arabesque-Boeckelman Edition.

ANS. 2.—It is called an acciacatura (without a line an appoggiatura). The accent should be given on the grace note.

Germer's Technic, Op. 28-30, published by Schubert & Co., contains an interesting chapter on ornamentation. B. B.

QNS. 1.—I have a serious perplexity. The thumb metacarpal joint will sink in, and is for all practical purposes in difficult passages, useless. Any suggestion tending to show how to correct this will be very gratefully received.

QNS. 2.—Another of my troubles is, when striking and holding a key with the third finger, and wishing to straighten and emphasize a key with the fourth, the fifth finger metacarpal joint will, in the most "booby" fashion, straighten too, or sink with the fourth finger. Of course a gradual development and stretching of the cords, etc., will finally correct this, . . . and in my own practice I do not mind; but it is hard work to hold scholars to it. What do you suggest in such cases?

Mrs. K. B. W.

ANS. 1.—In most instances, this sinking in of the thumb joint, of which you complain, may be avoided by observing two things. First, Never allow the thumb

finger will sometimes move, or sometimes stand out, when, according to the rules laid down in the books, it should not? If this be a fault, it is so slight a one, it is far better to leave it unconquered (after a reasonable trial) and go on with the regular pianoforte work as though everything were right, than to stop all else till the impossible shall (not) have been accomplished. The attempt to correct this fault may be made by very slow and soft finger-exercises, either stationary or progressive, raising each finger, especially the fourth and fifth, as high as possible without curving it under itself or straightening it sufficiently to render the finger-nail visible to the player. But if these two fingers are never absolutely independent, one may nevertheless play as well as most persons whose fingers are under more perfect control, in this respect.

Remember, that we are to play to the ear rather than to the eye; and while the latter is not to be needlessly offended, if the ear is satisfied—the ear of one competent to judge—we may be more than content to overlook some violations of technicalities that had their origin in a proper desire to have everything exactly right, but some of which are beyond the possible attainment of many who, nevertheless, are really fine pianists.—Could you see the upright, nearly straight fifth finger of one of the most accomplished and artistic pianists in the United States whenever he trills, you would still try to adjust everything properly, but you would give yourself and your pupils no unhappiness if this special fault were to remain unchanged.—E. Y.

QNS.—Supposing a church with a seating capacity of from four to five hundred, have \$500 to expend on an organ. What would be the best to get, a large-sized reed, a small-sized pipe, a vocalion, or second-hand pipe organ?

ANS.—In compliance with your request, the comparative advantage of a pipe or a reed organ for a small

QNS.—Will you please tell me, through the ETUDE, where I can get Tylter's "Musical Composers."

A SUBSCRIBER.

ANS.—Through the publisher of THE ETUDE. Price \$1.50.

QNS.—1. Will you please answer the following in THE ETUDE? A work on piano-tuning says: "If the exact number of beats in a wire could be ascertained, a mathematical division of the temperament would be no difficult operation; but as no two wires have an exact similitude of vibration, the precise temperament required in each piano must be subject to the ear of an experienced tuner." Now, if one piano is tuned in unison with another that is perfectly tempered, would it not be as perfectly tuned as its model? Why can the bearings not be laid with tuning-forks?

2. Is there any work that gives the pronunciation of historical names? STUDENT OF THEOXY.

ANS.—1. Yes, provided the tuner's ear is perfectly correct. If a tuner had a set of twelve tuning-forks, chromatically tempered, he could tune by them; but it would not be practical, because many old pianos are of a very low pitch and newer pianos are above pitch.

2. W. S. B. Mathews' "Pronouncing Dictionary" has names of composers as well as musical terms. C. W. L.

QNS.—I know a young man of seventeen who, until two years ago, possessed a beautiful soprano voice, but it broke down suddenly. Is there a chance for him to regain it? It is now a pleasant voice, but very weak; compass from the lowest G of the bass staff to the F above this staff. G. F. C.

ANS.—This "breaking down" was in the natural course of events. He should not use his voice when at all hoarse, and for a year longer but very little, and then only singing the middle notes of his compass, and never forcing its power in the least. C. W. L.

QNS.—Will you tell me what advantage it is to a music teacher to belong to the M. T. N. A.? I never get a report of the yearly meeting until I write for it. I am not a member, however. E. C. D.

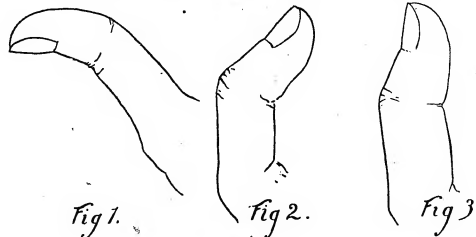
ANS.—For an answer we will quote from a circular just issued by the New York State Music Teachers' Association, as it applies with equal truth to the M. T. N. A.: "Teachers will learn how to advance their claims among their patrons, how to recruit their classes, and be of greater value to their scholars. Pupils will be enabled to study and see the forms and methods of distinguished artists. Parents, how to make the home more attractive. Churches and congregations, how to sing better the praises of the sanctuary. The whole aim is intellectual, and a link in the great chain of modern education and accomplishment. Its tendencies are elevating, its scope broad and far-reaching, and the results to be achieved are advancement and improvement in an art that to-day occupies the highest position.

"The object of the Association is elevation of the standard of professional work, mutual improvement by interchange of thought, wider dissemination of musical culture, the furtherance of professional fraternity, and the elevation of musical taste among the general public. For so noble an object, the musicians and music-loving people should enlist themselves for their own benefit, as well as the general good which the Association hopes to realize.

"A celebrated educator said: 'Why to hear the model music at those recitals and concerts will be an education in itself for advanced pupils; and I'll tell you a fact: I would not employ a teacher who ignored this Association meeting. For the very idea that he showed no interest in it would be a proof that he was lifeless and valueless as a teacher. Why! I firmly believe that no lover of music can afford not to hear such fine and noted artists, or neglect the privilege of listening to the celebrated and brainy musicians who are to give the lectures and essays.'" C. W. L.

QNS.—What grade of pieces (one to ten) should one study who plays well Heller's Op. 16? B. N. B.

ANS.—Select pieces from the fourth to the sixth grade. For music of a high quality, music that is worth one's money and work in study, try W. S. B. Mathews' "Phrasing," vol. II, and see a list of pieces in the May ETUDE. C. W. L.



itself to curve outward, but keep it bent inward, though only the least possible amount.

Figures 1 and 2 are bad, while Fig. 3 is good. Let the thumb lie on the key in a line parallel with the key itself, as would be the case in Fig. 3. Never allow the thumb to cross the key diagonally toward either the right or the left, as shown in Figs. 1 and 2. Slow finger-practice, the thumb rising as high as or higher than the back of the second finger, accomplishes wonders in this respect.

Second, In attempting to correct this fault, when expanding the hand by spreading the thumb away from the fingers, let this expansion begin at the wrist. This joint of the thumb is too generally overlooked and neglected, although it is at this same joint that the principal movement of the thumb occurs in scales, grand arpeggios, and all other passages requiring the thumb to pass under the fingers. The still wider expansion is made, of course, at the very joint which so often wrongly sinks in, instead of standing out, thus making the hand as wide as possible. Practice in this position must be slow and very often repeated until it becomes habitual.

ANS. 2.—Concerning the questionable movement and position of the fifth finger to which you refer, unless this is observable in an extraordinary degree, what harm does it cause? Perfect independence of the fingers is indeed desirable, but how often is it attainable? And should really musical students be forced to carry the heavy burden of discouragement merely because this eccentric

church; is a problem which troubles congregations. The solution should be sought not in the size of the church auditorium, but in the amount of cash in the treasury. It is quite a mistake to suppose that a pipe organ, and even a large one, is out of place in a moderately sized hall. There are many fine organs, of great variety and considerable power, in private houses. Simply the voicing has to be toned down in accordance with the location. Some organs of only one or two stops are more disagreeably prominent and self-asserting than others with many and various stops. The money question is, however, a very important one. A pipe organ to be really effective, must have quite a variety of stops. This costs a deal of money, and \$500, or thereabouts, goes a very little way. The few stops are not properly balanced or supplemented by others, and the result is but a makeshift which the church soon tires of. As to cabinet organs, there are good ones and—Beatties. There are rich tones and wheezy tones. But cabinet organs are made with variety, power and sweetness which are well adapted for large halls. They have two manuals and pedal, and are, as a rule, well balanced, although the actual variety of tone is certainly less pronounced than of a pipe organ of an equal number of registers. In this regard, the vocalion is a great advance on the pre-existing reed organs. Without doubt, a \$500 reed organ will give greater satisfaction to an audience, than a \$500 pipe organ. S. N. P.

MAJESTIC MARCH.



By Richard Goerdeler.

mf *Ped.* *p* *Ped.*

Ped. *Ped.* *Ped.*

Ped. *Ped.* *mf* *Ped.*

Ped. *f* *mf* *p*

The first system of music features a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The right hand plays a melody of eighth and quarter notes, while the left hand provides a rhythmic accompaniment of eighth notes. A dynamic marking of *mf* is present in the second measure.

The second system continues the piece. The right hand has a melodic line with some rests. The left hand features a series of chords, some marked with a *Ped.* (pedal) and an asterisk (*). A dynamic marking of *f* is shown in the third measure.

The third system is characterized by a *pp* (pianissimo) dynamic. The right hand plays a series of chords. The left hand features a triplet of eighth notes in each measure, marked with a '3' and a slur.

The fourth system shows a variety of dynamics and markings. It includes *Ped.* markings, triplet markings in the left hand, and dynamic markings of *mf* and *f*.

The fifth system features a *f* (forte) dynamic. It includes *Ped.* markings, triplet markings in the left hand, and asterisks (*) indicating specific notes or chords.

Majestic March.

The first system of music consists of two staves. The right-hand staff features a series of chords, each marked with a '3' (triplets) and a '*' (pedal point). The left-hand staff contains a bass line with triplets and a 'Ped.' marking.

The second system continues the piece. The right-hand staff has a 'Ped.' marking followed by a '*' and then a 'mf' dynamic marking. The left-hand staff has a 'Ped.' marking and a '*'.

The third system shows a continuation of the musical theme. The right-hand staff has a 'Ped.' marking and a '*'.

The fourth system includes a key signature change to one sharp (F#) in the right-hand staff. It features a 'Ped. mf' marking and a '*' in the right-hand staff, and a 'p' dynamic marking in the left-hand staff.

The fifth system continues with the 'Majestic March' theme. It features 'Ped.' markings and '*' symbols in both the right and left hand staves.

5

Majestic March.

To Mr. Henry Harding.
FREEHOLD, N. J.

WALZE IMPROMPTU.

C. P. HOFFMANN.

Mod^o con Sentimento. $\text{♩} = 132$.

p *largamente.* *p*

con affetto.

ff *p* *leggiere.*

dim. e poco a poco

Lento. *rall.* *p*

md

Tempo di Valse. $\text{♩} = 72$.

7

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time. The piece begins with a piano (*P*) dynamic and the instruction *ben legato*. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand provides a harmonic accompaniment with chords and single notes. A pedaling instruction *Ped. a chaque mesure.* is written below the staff.

Second system of musical notation. Continuation of the piece. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand continues the accompaniment. A pedaling instruction *Ped.* is written at the end of the system.

Third system of musical notation. Continuation of the piece. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand continues the accompaniment. A small asterisk (*) is written below the first measure of the left hand.

Fourth system of musical notation. Continuation of the piece. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand continues the accompaniment. A pedaling instruction *Ped.* and a small asterisk (*) are written at the end of the system.

Fifth system of musical notation. The piece concludes with a *Sua* section. The right hand features a *f* (forte) dynamic and the instruction *Brillante*. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand continues the accompaniment. A pedaling instruction *Ped.* is written at the end of the system.

8va.....

2 3 2 2

3 2

p

8va.....

3 4 4 1 2 5 4 1 5

rit. p

1. 2.

Ped. *

8va.....

mf

5 3 1 5 4 4 5

8va.

8va.

f

8va.

P con espressione.

Ped. * *Ped.* *

f

Ped. * *Ped.* *

dim e rall. ex. . tan . do.

m.s. *pp e rit.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

5 3 4 2 1

mf

8va.

3 2 1 3 2

1

5 3 4 2 1

8va.

4

5 3 4 2 1

cres. cen do.

1 2 1 4 2 5

4 1

4

8va.

ff

ff

Ped.

*

poco rall

p

p a tempo.

Ped.

*

5 4 3 2 1

2 3 4

2 1 4

5 4 3

Ped.

*

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

5 4 1

3 2 3 1 5 3 1

2

Ped

f Brillante.

8va

8va

8va

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

1 2 3 4

rit.

a tempo. p.

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

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

Ped *

con brio. accel al fine. 8va

8va dim accel e cresc. 3 2 1 Ped

8va ff pomposo. Ped *

PETITE BERCEUSE.

13

Mary Frances Mitcheson.

Andante.

The first system of musical notation for 'Petite Berceuse' consists of two staves, treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a melody of quarter and eighth notes, while the left hand provides a simple accompaniment of quarter notes. A fermata is placed over the first measure of the right hand.

The second system continues the piece. The right hand has a melodic line with some rests, and the left hand continues with a steady accompaniment. A fermata is present over the first measure of the right hand.

The third system shows a change in dynamics to forte (*f*). The right hand melody becomes more active with eighth notes. A fermata is placed over the first measure of the right hand.

The fourth system features a variety of dynamics: *rit.* (ritardando), *p* (piano), and *pp* (pianissimo). The right hand melody is more melodic and includes a fermata over the first measure. The left hand accompaniment is simpler.

The fifth system concludes the piece with dynamics of *rit.* and *f*. The right hand melody is melodic and includes a fermata over the first measure. The left hand accompaniment is simple.

First system of musical notation for 'Petite Berceuse - 2'. It consists of two staves (treble and bass clef) in G major. The music begins with a piano introduction. The first staff has a *cresc.* marking under the first two measures, a *rit.* marking under the next two measures, and a *pp* marking under the final two measures. The second staff continues the accompaniment.

Second system of musical notation. The first staff continues the melodic line with a *pp* marking. The second staff provides harmonic support with chords and a bass line.

Third system of musical notation. The first staff features a *p* marking followed by a *pp* marking. The second staff continues the accompaniment.

Fourth system of musical notation. The first staff contains a melodic line with a *p* marking. The second staff continues the accompaniment.

Fifth system of musical notation. The first staff features a melodic line with a *Sva.* (Sustained) marking. The second staff continues the accompaniment.

HAVE A PURPOSE.

EVERY person ought to have a purpose in life. Each and all should know what they aim to accomplish, what they aspire to do. He who has a will to do a thing, is apt to find also the way to do it. Life is too short to do many things well. He who has a destination before him and desires to perform his errand, will go so to purpose on a bee-line for the place he wishes to reach. He, however, who has no purpose, no destination, is much like the dog that runs into every-by-way and alley, that jumps over fences and creeps under them, that runs into this field and then another, that wears himself out, but fails to accomplish anything. The man who works with a purpose aims at one point; he hits it like a bullet. Men without a purpose are like fire-crackers,—they make much noise, produce much smoke, and leave behind them much dirt; but beyond this they accomplish nothing. Let your work be like a bullet; that is, hit a mark whenever you do anything.

A life without a purpose is very unsatisfactory; it is sure to be wearisome. On the other hand, a life with a purpose is apt to be joyful and happy; at any rate, it is always interesting. He who has a purpose loves his aim, as he who labors on a great art becomes fascinated and would rather be busy with it than enjoy any other pleasure. There is a reward in doing one's work; there is an unceasing pleasure in performing duty and in aspiring to reach a higher aim. The pleasure in life is, however, not in realization as many imagine, but in striving. There is pleasure in gaining a prize, but still greater pleasure in fighting for it. If life's work may be compared to a horse made with human hands, how delightful it is to see the structure progress and to feel that the work, as it goes on, is well done. There is pleasure in labor as there is pleasure in the good and beautiful road. Some delight only in the rest that awaits them. After the journey is over, the true laborer or traveler takes in all the beauties he meets by the wayside.

What a pitiful sight a man is who fails to know what he is fitted for, what his duty is in life's great workshop. Such men first fail in their own spheres, and then have no good results. How much energy goes to waste with such people, how much time is lost to those who lead a purposeless life. Aside from this, how much pleasure such people miss; for to feel that we are in the right place, to feel that we are doing the right work, is sure to make us happy. From this it follows that when speaking of having a purpose we mean a good one, for thieves and gamblers also have a purpose, but the wicked cannot be truly happy.

It is not necessary that you should be great in order to accomplish much good in this world. Men who live in comparative seclusion may have great purposes and do a good work. Some would be willing to do any amount of labor, they would be ready to endure even great hardships, if thereby they could attain fame and reputation. This is a poor and low purpose. Do your duty every day. In your own sphere, do it with all of your heart, and contentment, as well as good results, are sure to follow. Though you be the least of all teachers, yet have a purpose; strive to teach the truth, to refine and to purify the characters and tastes of your pupils. Aim to make life more beautiful and yourself more useful; help to lift up mankind, and though you may have lifted your head but one inch, if you had a sincere purpose to do this and did all you could, you will be happy in having done your duty.

A teacher of music ought to aim to help in the work of education, in the grand uplifting of mankind. If he cannot lay claim to this, he had better quit and become something else. If he means to be an educator, he must instill noble purposes, and if he wishes to do this, he himself must have good purposes. If the teacher is imbued with them, he is sure to advance his pupils, he is sure to instill love for work, and to give worthy aims to his labors. A noble purpose will always be your source of inspiration, which is sure to be productive of love and energy. When growing weary of our regular work, it is almost a sure indication that the fire within has gone out, or, at best, that it is burning low, that we have lost sight of our purpose in life.

Why is it that some teachers infuse so much life and zeal in pupils' minds? Simply because they are earnest, they have a purpose, they love to do their work, and this inward power, like a magnet, quickly makes itself felt. Music teaching has also its moral side, and the awakening of pupils to noble purposes is one of these sides. The pupil who is allowed to grow indifferent or lazy sustains a moral injury, and if the teacher himself is guilty of laziness he commits a great wrong. Indifference in laziness, doing but half-way work, shrinking back from difficult music, is a selfish purpose, the purpose of the use of it for mere display, must exercise an influence upon a pupil's whole character. The effort to do one's best, to strive for the truth, to love art for itself's sake, cannot fail to affect a pupil's thoughts and to benefit his inner life. As the teacher is so will the pupil be. A teacher's devotion to high purposes will naturally impart them into others. What we have not, we cannot give. Noble purposes will not come to us by themselves; they

must be developed and cultivated through the teacher's care.

Look about you, study the characters of your pupils, endeavor to think highly of the work you are doing, strive to appreciate the greatness and blessedness of our art, and you will open a vein of overflowing inspiration, you will awaken in you high and noble purposes. Seek to stand steadily to come in contact with good minds and pure hearts; read good books, both of poetry and prose; study history, and seek to imitate the lives of the good men mentioned therein. Read biography, and notice how all great and famous men have had noble purposes, and how tenaciously they clung to them.

And now, we ask every teacher and every pupil, What is your purpose? What are your aims and aspirations? Examine your inner self, for it is surely worthy of your duties for a good purpose, or are you wanting both? Ever since we began to write for the *Musical World* we have had but one purpose. We desired to bring the truth in art home to the hearts and heads of teachers and pupils. No matter whether we accomplished all we aimed at or not, so much is sure, we always wrote with this one purpose in view. We aimed to advance art, and through it mankind. What the result of our labors may be we cannot tell, but, having always been imbued with a purpose, our labors never were joyless, nor did they appear to us hopeless.—K. Z., in *Brainy's Musical World*.

THOUGHTS FOR MUSIC TEACHERS.

A good teacher must, of course, have acquired knowledge, but that this is not all there is of him! Nature has made him susceptible to that which is good and beautiful. A correct instinct and true understanding have taught him to avoid the false and the vicious; a desire for increased knowledge leads him to observe carefully whatever comes in his path of life. And, above all, he tries unremittingly, according to the art and the means, to fill the position to which nature and circumstances have called him. A good teacher never fancies that he "knows it all." Art is so comprehensive, and everything in life is so closely connected with it, that whoever learns and forgets it will daily find in it new sources of enjoyment and new excitements to study. The most experienced teacher must be a constant learner.

I consider the greatest trial a teacher has to bear comes from the pupils who, having ability and talent, refuse to take interest in the work or make any show of learning lessons, excepting the wandering eye that glances over the board, or playing just such music as is *not* included in the lesson. I have known many teachers who maintain some such reasoning as this, "Well, I can't help it. It is their own fault. I am not bound to refuse such scholars. I do my part of the work. If I dismiss this pupil because he will not do some of the things that his parents, and they will send to some one else who is not so conscientious."

It is not well, of course, to be hasty in dismissing a pupil; but when you have exhausted all endeavors, I believe, in this case, though seemingly severe, nothing will be of so much benefit as refusing to continue lessons. The teacher owes it to his own reputation as well as out of consideration for the parents. But it is always best, in such cases, to state the case to your patron in order to avoid any misunderstanding. Such a pupil is depressing to a teacher and occasions his loss of self-respect, and will end in some damage to his reputation. A good teacher cannot afford to spend time upon such pupils.

"HOW CAN A DULL PUPIL BE BRIGHTENED UP?"—In the first place find out *why* he is dull. If it is because he dislikes the instrument which he is learning to play, your first step should be to try to make him like it. In carrying out this purpose give him a brief history of the instrument, naming one or two of the most famous makers, also some who have risen to greatness as performers, relating little anecdotes concerning them, etc.

A pupil may be dull only in the particular branch of art which he is learning. He may, for instance, improve frequently on the violin because he hates it, but give him a piano instead and note the change in his progress, or *vice versa*. If a pupil is really dull—I mean by that unaccustomed, having only an ordinary ear for time and tune, and you are obliged to be his teacher on the violin—I pity you in his case. If dullness, the "brightening up" process will probably be slow, if sure.

There can be no unvarying recipe given, I think, as each case of dullness has its own peculiarity; but still, on general principles, I would advise you in your lessons to talk cheerfully, brightly, encourage where possible; praise frequently; dull pupils need a little stimulus of that where bright ones would be hurried by its too frequent use. Encourage questions; compel a clearly put question, that the pupil may understand his own idea, then answer as clearly and in as few words as possible. Let him rest a moment while you relate some laughable anecdote—something pertaining to the lesson, if possible—then let

him begin again. Don't give him too long lessons to learn; make them interesting, and introduce some pieces for violin and piano as soon as he can play them, insisting upon the regular practice of his more technical studies as well. Teach him that as much depends on *quality as quantity* in practice. Strive to interest him in his work and in his teacher. If he likes and respects his teacher, he will improve very much, faster than if he does not. Shun the wretched habit of self-correction. Illustration is valuable, that is, if nicely presented. I will close with a quotation from a lecture on the "Art of Teaching," given by one of our most eminent teachers:—

"Don't make complex a thing that is simple! Be in earnest; faithful to students; study their dispositions. Be a *good model*. Be a *performer* as well as a teacher; if not, you may be able to point out the way, but cannot lead."

FALSE ECONOMY.—There is an idea prevalent that it matters very little whether a teacher for the piano is a thorough musician or not, if only beginners are in the class. Many persons cannot understand why a music teacher should be thorough in his art any more than a teacher of the alphabet should be an educated person.

At first glance there is some appearance of plausibility in the idea; but when we take into account that music is an art as well as a science, and habits are imperceptibly formed in the art skill which is the result of practice acquired, it is plain to see that a thorough teacher is as much required for a beginner as a more advanced pupil. It takes a person who is quick to perceive and detect the first tendency of an evil habit, and this only can be done, we claim, by a good musical scholar, not a mere tyro. But some may say, suppose a child has acquired some false methods of playing at the outset, can't they be easily eradicated when the scholar has advanced so far as to require a more learned and, *par consequens*, a more expensive teacher? Economy, of course, is at the bottom of all such reasoning, but a little reflection will prove that it is false economy.

A habit is that which we do from long custom without thinking of what we are doing, hence, it is easy to see how difficult it must be to correct evil habits and how long must be the process.

I remember one child, about fifteen or sixteen, who came to me and developed what I thought was wonderful precocity, and upon whom I spent much labor; I am almost ashamed to say how much, for had I made out my bill for the extra time given outside of lessons and allowed for it, it would, I fear, have amounted to more than I could bill properly. I was a conscientious person, and superintended her practice, and gave her frequent extra lessons at my own rooms. I never dreamed of charging for this earnest, faithful work. I cannot help laughing now at I recall the effusive greetings of the girl's mother as she came to the door to see me out.

"Any time, Professor; any time you come over. We will all be so glad to have you with us. Ella always be spared for you to show her about the music. Just come whenever you can."

Well, I can laugh at it now, for I was just fool enough to be tickled with the "professor" and to accept the lady's version of it, as indicated in her tone and manner, i. e., she was doing me a great favor and kindness by allowing me to devote extra time to *her* daughter. "Oh, yes; Ella could be spared any time."

Let me warn all young teachers to beware of like unscrupulous enthusiasm, for it is wrong in principle and will generally end in "vanity and exhibition of spirit."

Louis Köhler, in an article condemning excessive reading at sight, relates that he once made a call on a young and talented traveling concert pianist at his hotel; as he entered him play he thought he was waiting for the door to be opened and he thought he came to a stop; but there was no cessation; and he noticed that he played one and the same passage about twenty measures over and over, so he entered unobserved and remained standing. He saw that the young artist wiped a little slip of paper from the instrument at the beginning of each repetition of the same passage, without interrupting the flow of music, until the carpet was strewn over with thirty or forty such slips. He noticed, by chance, Herr Köhler's presence, sprang cheerfully from the piano, and answered the visitor's look, "It should be fifty times, but I will stop now." Take a hint from this, *ye primo* class readers! This brave lad, who only three years later threw off his jacket, did what is rightly understood by practice; another would have taken the same piece and "played it through" from A to Z. The youth was already renowned; another would have bought a new dress, and said: "I am, of course, a gifted and smart kid; I can treat such things as a mere bagatelle and still dazzle and startle the public." But what a difference would there be with the same piece twice that one and the young man now in question! The "playing-through" player was not such a student, but he was a real one; the other has long ago been called an "artist," namely, Herr Joseph Wieniawski.

TESTIMONIALS.

Toronto, May 24, 1890.
 "Tonch and Technic" is a work which ought to be known and used by all teachers of the piano. I say this with the conviction of experience, having used it with nearly all my pupils during the last eight months, and noted carefully its effects upon their technical development.

I know of nothing so well calculated to develop flexibility and strength-of-finger, evenness and brilliancy of touch, as these simple and unpretentious little exercises. Used judiciously, together with other technical studies, these exercises become almost invaluable to the earnest piano student who has here, in a thoroughly practical and scientific manner, put into a small compass the means by which great artistic results may be obtained with the least possible expenditure of time and labor—a service which should receive from the profession and pianistic world generally due recognition. I personally feel grateful to Dr. Mason for having written such a work, and thereby sensibly lightened my labors as a teacher.

Very truly yours,
 EDWARD FISHER.

Toronto (Can.) Conservatory of Music.

BOSTON, MASS.
 I sincerely think that "Musical Mosaics," by W. F. Gates, cannot be too highly praised. In it can be found much to instruct and interest every true lover of music. I wish all music students could own a copy. In a thoughtful way it would help them to better understand and love our beautiful art, thus increasing their own pleasure and making the teacher's work easier. It must also be a great stimulant for further exertion and study on the part of teachers.

ANNA L. WINN.

DELAWARE, OHIO.
 I have examined "Musical Mosaics" with much interest and pleasure, and can safely say that in my judgment it is a most valuable production, and reflects great credit on the compiler. There is no superfluous matter, but a condensed collection of the best thoughts of the musicians of several centuries, most judiciously arranged. It is a most profitable resource for all students. I readily disposed of 2 orders of 25 each among my own pupils, which convinces me that the work is destined to be valuable and popular. I do not doubt that the profession will not only appreciate, but feel grateful to Mr. Gates for his effort in advancing the cause of music in his most readable and instructive "Musical Mosaics."

O. W. U. Conservatory of Music, F. M. DAVIS.
 FARMINGTON, Mo., May 1st, 1890.
 I take pleasure in calling the attention of competent fingers and accompanists to this collection of songs. I say "competent," because these songs are by no means of a "popular" character, and require a degree of intelligence both in singer and player rarely to be found among amateur performers. To those who have knowledge enough to appreciate them they will prove exceedingly interesting and enjoyable. The difficulties of them lie not at all in florid vocalization nor in complicated or rapid passages for the piano, but in the musical, harmonic and melodic relations due to the author's evident object of achieving characteristic expression of the sentiment of the words. The melodic peculiarities are largely due to the use of somewhat unfamiliar successions of harmonies, especially the third-related and sixth-related chords. This is wholly to be commended. It is to be hoped that the day is not far distant when the third and sixth relationships in harmony will be as familiar to all musicians as the fifth relationships are now, and that this will be as true of the under-third and under-sixth chords as of the under-fifth.

Director of Music, Carleton Institute.
 NEW PUBLICATIONS.
 "AMONG FLOWERS." Ten Songs by Ad. M. Foerster. New York, G. Schirmer.
 I take great pleasure in calling the attention of competent fingers and accompanists to this collection of songs. I say "competent," because these songs are by no means of a "popular" character, and require a degree of intelligence both in singer and player rarely to be found among amateur performers. To those who have knowledge enough to appreciate them they will prove exceedingly interesting and enjoyable. The difficulties of them lie not at all in florid vocalization nor in complicated or rapid passages for the piano, but in the musical, harmonic and melodic relations due to the author's evident object of achieving characteristic expression of the sentiment of the words. The melodic peculiarities are largely due to the use of somewhat unfamiliar successions of harmonies, especially the third-related and sixth-related chords. This is wholly to be commended. It is to be hoped that the day is not far distant when the third and sixth relationships in harmony will be as familiar to all musicians as the fifth relationships are now, and that this will be as true of the under-third and under-sixth chords as of the under-fifth.

Mr. Foerster has succeeded admirably, for the most part, in his efforts at characterization, and much of his melody is smooth and flowing. But his accompaniment is, in every case, an essential part of the composition; belongs to the characterization, and must be done with the most thorough intelligence if the song is not to be ruined. The performance of them will require either well-trained musicians or at least highly cultivated and intelligent amateurs who are interested enough to give them adequate attention.

The words are, for the most part, well chosen; but one or two, notably No. 1, have texts essentially prosaic and unfit for poetic or musical purposes.

J. C. F.

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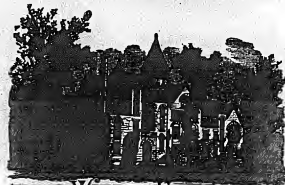
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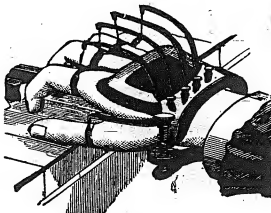
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