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THE ETUDE.

PHILADELPHIA, PA., MAY, 1895.

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Musical Items.

HOME.

DR. DVORAK has sailed for Europe, to be gone until October.

YSAYE'S success throughout the country has been so great he will remain until the middle of May.

THE part of "Tannhäuser" was acted by a Mr. Engel recently in pantomime. He was too sick to sing.

IT is reported that the Kneisel Quartet will go to Europe, giving concerts in London and elsewere.

MR. FRANK VAN DER STUCKEN has refused the conductorship of a permanent orchestra in Cincinnati.

A PUPIL, Miss Antoinette Szumowska—the only pupil,—of Paderewski has been giving piano recitals in this country and has been quite successful.

THE Sutro sisters are adding to their laurels as ensemble players. Their programmes for two pianos are attracting the attention of musicians. They are soon to sail for Europe.

THE Springfield, Mass., Music Festival included among its soloists, Mollus, Nordica, Alves, Davies, Reisel, Dutch, vocalists; H. Burmeister, pianist, and the Kneisel Quartet.

MRS. T. B. CRESSEY, of Grand Rapids, Mich., has just completed her 50th year as organist of St. Mark's Church. The occasion was celebrated appropriately. This is a remarkable record.

A RECENT article in the Musical Courier upon "Models of Orchestration" holds up first, Beethoven, then Wagner, and, the rarity, Dalibes, Saint Saens, Johann Strauss, and Sir A. Sullivan.

MR. WATKIN MILLS, the English singer, has made a remarkable success with his concerts in this country. The vigor and staying power of his bass voice, as well as its beauty has won admiration.

MME. CLEMENTINE DEVERE SAPIO, an American soprano, has been so successful abroad that she has been engaged as soloist for the annual Wagner concert, conducted by Mr. Henschell, in London.

MR. LEOPOLD GODOWSKI has won widespread praise for his most musicianly series of piano recitals, recently given at the New Century Drawing Room in Philadelphia. His work proclaimed him a great artist.

A VERY artistic performance of Bach's St. Matthew Passion Music was recently given in New York; but it is said the audience evinced a feeling of repression, as though it were more of a duty than a pleasure to hear it.

MR. JOSEFFY has consented to appear in thirty concerts next season, and Mr. Paderewski will begin his third American tour next November. These two great pianists are good friends personally, and there is room for both of them.

IN America the compositions of Tchaikowsky are as well-known and as fully appreciated as the works of any modern writer. In Vienna his "Pathetic Symphony" had its first performance a few weeks ago. Previously to that, only two of his orchestral works—the violin concerto and the "Romeo and Juliet" overture—had been heard in the Austrian capital.

THE First Annual International Music Grades Exhibition, to be held in London from June 13th to June 24th, of which mention was made in last month's issue, offers an excellent opportunity for American dealers. The exhibits will include every description of musical instruments of all nations, music, furniture, music publisher's interests, etc. They are divided into 12 classes. The exhibition is being planned upon a large scale and is worthy of success.

THE following shows an increased interest in music in its highest forms, and is decidedly encouraging to the promoters of such concerts everywhere: "Chicagoans are now thoroughly aroused as to the rare privilege they enjoy in being able to hear weekly concerts by so great a conductor as Mr. Theodore Thomas, and such a superb orchestra as he has. The receipts this year were about $17,000 in excess of last year's. More than 100 works by 48 composers were played during the past season. Wagner leads with 20 selections, Beethoven coming next with eight. Tchaikowsky had six, Dvorak five, and it is worthy of note that two Russian waltzes were played. Mr. Thomas is a conductor who judges works by their intrinsic merit, not by the names they bear. He subscribes a waltz that calls itself a waltz as cordially as a waltz that wears the mask of a symphonic scherzo."

FOREIGN.

AFTER a pause of eight years, Franz von Suppe will appear next season with a new operetta.

BERLIN critics say that Josef Hofmann now stands in the very front rank of pianists, with hardly a superior.

FOR the first time in eleven years, Brahms conducted an orchestra on March 18th, at a concert of the Vienna Conservatory.

HERR GENEE, the famous composer and librettist of light opera, who is seventy-two years of age, is seriously ill at Vienna.

SIGNOR DEMETRIO ALATA, a telegraph operator in Milan, claims to have invented a method of transferring musical notation by wire.

THE concert which was given in Hamburg on March 8th, for the fund toward a Bülow monument, gave the financial net result of 5000 marks.

GEVAERTS, director of the Brussels Conservatory of Music, is said to be the greatest living demonstrator of the proper touch to be used in playing old instruments of the keyed class.

FRANZ BETZ, who had the honor of being the first Hans Sachs and the first Wotan in Wagner's operas, celebrated his sixtieth birthday on March 19.h. He is still one of the best singers at the Berlin Opera.

IN one of the forthcoming orchestral and choral concerts to be given by Herr Schultz Curtius at the Queen's Hall, London, an item will be a new cantata by Herr Siegfried Wagner, based on a poem by Schiller.

A RUSSIAN choir of fifty boys' and men's voices, under Slavianaky d'Agreneff, gave two concerts at the Nazionale Theatre in Rome. The choir was dressed in rich boyar costumes of the sixteenth century.

SAINT SAENS has been making an extensive tour of the Far East, and it is likely that he will give the world some Orientalized music in the near future. He was especially interested in the strange dead cities of Kmer, in Indo China.

M. MAUREL is credited with the statement that Verdi has set about writing an opera on the subject of Shakespeare's "The Tempest," which will bear the same relation to the play that the operas "Otello" and "Falstaff" do to the plays bearing those names. It is only within a few days that M. Maurel has known to a certainty that the work was in progress.

RUBINSTEIN founded two prizes of $1000 each for composition and piano playing, to be granted once in five years at St. Petersburg, Berlin, Vienna, and Paris in succession. Both the prizes may be granted to the same candidate. The next contest will take place in Berlin, beginning in September. Young men between twenty and twenty-six years, of any nationality, rank, or profession, may compete.

THE Danish composer, Gade, once began to write his autobiography, but did not get much beyond the days of his youth. What he wrote has now been edited, and, with a number of letters written by and to him, published in book form.

THE original autograph score of Purcell's Te Deum and Jubilate in D has been discovered, and it is said to be now in the possession of Professor Bridge, who is preparing a correct edition of the vocal and orchestral parts, which differ widely from the version published by Boyce.

RUBINSTEIN left to his heirs, among other things, two houses in St. Petersburg, valued at 340,000 roubles, but with a mortgage of 186,800 roubles on them. The artistic legacy of Rubinstein includes 12 operas, 16 symphonies and overtures, 18 pieces of chamber music, 56 pieces for piano alone, 196 songs, etc.

A VOCAL composition, entirely unknown up to the present time, by Rossini, was discovered among the Rossini manuscripts at Pesaro. It is written for soprano, with accompaniment of the piano. The subject is Francesca da Rimini, of Dante's Divina Comedia. The composition was sung recently at Pesaro with great success.

CONFLICTING rumors concerning the long-delayed English début of the pianoforte virtuoso, Herr Moritz Rosenthal, may now be set at rest. This distinguished executant, whose success in the United States was so great, and who, in Germany, has attracted attention not only by his pianoforte playing, but also by his trenchant criticisms of the older school of pianists and writers, has accepted Dr. Richter's invitation to go to London, and will make his first appearance at the Richter concert at St. James' Hall on June 10th.

HERR SAUER, the German pianist, who has won so much success in London lately, agrees with Paderewski that Brahms "is not a great composer." Rubinstein, he says, far surpasses him as a writer for the piano. "I am a great admirer of Anton Rubinstein as a composer. It is true he was unequal, and suffered from an overluxuriance of thoughts. The man who could write the "Dramatic Symphony," the "Fourth" and the "Fifth Concertos," and such beautiful things as "The Demon" and "The Maccabees" contain, and so many masterpieces for the piano and voice, was, in spite of all weakness, a great composer.

IT is proposed to hold a national musical festival in Dublin under its proper name, "Feis." A committee of Irish musicians, with Dr. Villiers Stanford at its head, has been formed to carry out this purpose. The objects of the Feis are to give the public an opportunity of hearing Irish music, and particularly old tunes, interpreted in accordance with the traditional manner of performance; to encourage the publication of old Irish airs, now in manuscript or not yet set down in writing; to perform songs in the Gaelic tongue, and to encourage the formation of a new Irish school of composers, as national in their art as Dvorak or Grieg.

—SAYS *Musical Opinion* of London: "It is one of the weaknesses of a certain class of musicians to complain of not being appreciated by the music-loving world, while setting it the bad example of decrying the ability, culture, and works of their musical fellows. The music loving world is indeed more generous to musicians than musical disparagers are to each other. Were the lovers of music of another disposition, were they to believe the disparagers, they would not listen to the music of any of them; nor patronise orchestra, or opera, pianist, or singer; each musician often, sad to say, having his or her disparaging rival, ever ready and ever reaching for a chance to strike. The music-loving world does not heed what these complainants say of it, nor believe what a certain order of people say of their rivals; it forms its own opinions of them, and acts accordingly; enjoys their music if enjoyable, quietly leaving them alone each other. And, while not believing them, it is sometimes led by their antagonisms to opine that, for musicians to act thus is not unnatural; fortifying this opinion by quoting Mendelssohn versus Rossini, Schumann versus Wagner, and so on.

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. In every case the Writer's full Address must be Given, or the questions will receive no attention. In no case will the writer's name be printed in the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

F. DE HAAN.—"Con fierezza" means boldly, fiercely. The difference between legato and staccato is not merely one of length of tone; there is a marked difference in quality. A properly made staccato tone has a pointed sort of quality which can be distinguished even when the damper pedal is held down. Of course if a player has only one kind of touch, and that the old-fashioned hammer action of the fingers, the use of the damper pedal would render the staccato totally indistinguishable. But nowadays all the best pianists have a great variety of touches each producing a different shade of tone-quality. A staccato made with an elastic push or pull is not in the least like the staccato produced by that fall of the wrist which I sometimes call the conservatory flop in its effect upon the ear and the perception. You will find this subject admirably treated, with numerous examples, in Dr. Hugo Riemann's work on the pedal, published by Wm. Rohling & Sons, Milwaukee, and Schmitt's work on the pedal.

M. M.—1. The custom of using H for B in German music is a survival from an ancient time when a misunderstanding of the sign B quadrat (natural) occasioned the substitution of H for B and the use of the latter for B flat alone. It is, of course, illogical and absurd.

2. A scale played from key-note to key-note through one or more octaves may be said to be a "fixed scale," because it is played within definite limits. But when a scale is treated as Dr. Mason treats it in his "Touch and Technic," where he has it played in canon with both the upper and lower turning-points movable, then it may well enough be called a "movable" scale. I am not aware that these terms are ever applied to scales in any other sense than that above referred to.

M. K. B.—In playing arpeggios of the triads commencing upon a black key it is correct and advisable to begin with thumb or little finger if the arpeggio does not extend *beyond* an octave, as this plan obviates the necessity of passing the thumb under in the right hand and the fingers over in the left. In playing grand arpeggios (those extending beyond the octave) it is better, and easier, to use the thumb of either hand upon a white key. In the keys of F♯ and G♭ this is not possible, as there are no white keys in the triad chord, and the thumbs and little fingers must be used upon black keys. Les Arpèges, by C. Mayer, is an excellent example of the fingering.

In scale practice the easiest fingering is always the best. To use the fingering of the scale of C major, for the scales of five and six sharps and most of the flat scales, would be ill-advised, on account of the extreme difficulty.

M. D. C., which occurs in the Schubert Minuetto, mean Minuetto Da Capo; that is, Return to beginning of the Minuet. * * *

C. B.—The address of Anton De Kontski is San Francisco, Cal.

A. F. M.—Rests are intended to be observed, whether they are written for singers or instrumentalists. As to the second question, if in playing interludes it is best to glide to the beginning chord in order to give each singer their exact pitch in starting, that depends on how independent your singers are. If they need cues, you will have to give them to them. If not, it is a matter of no consequence.

A M. C.—1. I do not like Stainer's nomenclature of intervals, because it ignores the distinction between the octaves, fourths and fifths and the other consonant intervals. Thirds and sixths, as they occur in the scale, may be modified without ceasing to be consonant; minor thirds and sixths are consonant as well as major. But consonant octaves, primes, fourths and fifths cannot be modified, *i. e.*, extended or made smaller by a semitone, without making them dissonant. I think this distinction ought to be marked in the nomenclature; so that I prefer to call the consonant primes, octaves, fourths and fifths *perfect*. The thirds and sixths as they occur in the scale may well be called major. As for the dissonant fourth, I doubt whether the distinction will hold at all. The fourth is certainly the inversion of the fifth, *always*; and although it does not by itself produce a very agreeable effect, yet neither does the fifth. "Empty fifths" is a very common expression for chords without the third. The "perfect" (*i. e.*, consonant) fourth is not regarded as a dissonance by most theorists nowadays.

2. Yes, you can play the "Glissando" run for the right hand with the nail of the third finger, hand inverted, or with the second finger or even with the thumb. This last is often done.

3. In Schumann's "Finale Etude Symphonique" you will have to wave these tenths beginning at the bottom. Few, if any pianists are able to strike them together in the speed required.

E. C. T.—We have received the following information from J. Gib. Wimer, son of the arranger and publisher:—

"The words and music of 'Listen to the Mocking Bird' were suggested by a colored man, one Richard Milburn, better known as 'Whistling Dick.' My father (Septimus Winner, in whose pram ses he sang and whistled same in a rough way) arranged and published it. I saw one of the first copies about three months ago, and on the title page is as follows: Listen to the Mocking Bird, by Richard Milburn, arranged by Alice Hawthorne. (Alice Hawthorne being one of my father's own de plumes)."

A. G. R.—The use of the third or sostenuto pedal is not, as a rule, indicated, but is left to the discretion of the player. It is not very frequently used and is intended to sustain a bass note as a sort of pedal point throughout harmonies which are constantly changing and so render the use of the ordinary sustaining or damper pedal impossible. The sostenuto pedal is very much, and to the highest advantage, used by Mr. Wm. H. Sherwood.

2. The damper pedal is also called the sustaining pedal, and its use is generally indicated.

3. The short, straight line over a note without the dot means *accent*. The tone should be brought out with more emphasis as by a good hand or arm touch; with the dot, it is the so-called portamento touch, a decidedly incorrect designation. The tone is slightly separated from those which precede and follow it. It also has the effect of accenting, because this touch brings the tone so treated into greater prominence.

There are practically two pitches in use to-day, the international, with a = 435, and the high concert pitch, with a varying between 445 and 455. There is the French pitch, which is somewhat lower than the international, C being 512, while C of the international is 517.3; the expression standard pitch may refer to any of these, according to the user's idea.

The leading orchestras are using the low pitch, as are also many local orchestras. There are some local orchestras, however, which still use the high or concert pitch because using the new or low pitch necessitates buying new brass instruments. A. L. M.

W. C. P.—The perpendicular lines used in Heller's Studies edited by C. B. Cady, indicate the smaller divisions of the composition. Some of these divisions are only mental and not to be played. Full information on this subject is given in Concone's Selected Studies, edited by the same author, which have recently been published.

M. E. K.—Voice is produced by the vibration of lips in the throat called vocal cords, lips which come together and operate very much as do the lips of the mouth when one plays a cornet or brass instrument of any kind. For a low note, with either a brass instrument or the voice, the lips of the mouth or the larynx are so adjusted that a considerable thickness of their substance is brought into vibration; and, as the scale ascends, a less and less amount of the substance of these vibrating lips is brought into use. This is on the principle that a large, thick substance vibrates more slowly than a small amount of substance. The strings of a piano which have much substance in them for low notes and little for high notes illustrate this point. A person who is skillful in managing vibratory lips (either those of the throat or those of the mouth) can make such changes in the amount of tissue or substance brought into vibration very gradually. One who is not skillful will oftentimes find that the lips get away from his control and make the changes suddenly; this, when done under nervous, tense muscular conditions, constitutes a break. The way to learn to regulate the vibration of the vocal lips, and so avoid breaks or unevenness of any kind, is to place the voice properly, as the phrase is. This means to produce the tone with a sense of power or vibration behind the bridge of the nose, and with the lower jaw and tongue devitalized or relaxed. The swell practiced in this way constitutes a good exercise for the purpose.

There is no difference in the construction of the vocal organs of soprano and contralto except in the matter of size. The whole larynx or some part of it is larger with a contralto than with a soprano.

If the roof of the mouth is high it gives a larger tube through which to emit the voice, and that is always an advantage.

FREDERIC W. ROOT.

NEW PUBLICATIONS.

MISS TRAUMEREI. By ALBERT MORRIS BAGBY. Published by the Author. $1.60.

This is a story of Weimar days, and in the unfolding of a very interesting love story gives a most home-like picture of Liszt and his surroundings.

It presents to the reader the doings of certain pianists, some of whom have since made their mark, while studying with Liszt, and several of his lessons are given in a style which gives us a most excellent idea of his manner of benefiting those whom he thought worthy.

The story is unusually well written and sustains the interest throughout.

The heroine, Liszt's favorite, does damage to pianist and German officer alike. She is won by an American, however, who, while he is not a musician, possesses a most extraordinary tenor voice, with which he wins Liszt's approval.

The book is very attractive in binding, letter press, and contents.

OTTO'S INSPIRATION. By MARY H. FORD. Published by S. C. GRIGGS & Co., Chicago. $1.00.

Here we have another musical story, bright, clean, and stimulating. The hero, wandering alone with his violin, finds a home among unappreciative farmers. The young daughter is attracted by his playing and becomes his close friend. Finally he wins the interest of a wealthy young lady, who sends him to Germany for study. He rises to the height of his profession and becomes famous. The story of his struggles, discouragements, and steadfast purpose is worth reading and should be an inspiration to others.

The prevailing tone of the book is purity of character and a reaching out after the best and noblest ideals.

The book is well printed and prettily bound.

A. L. MANCHESTER.

FIRST PRIZE ESSAY.

THE TRUE VALUE OF THE STUDY OF MUSIC.

BY EMERSON O. HERVEY.

When we engage in anything which demands so great an expenditure of time and money as is needed for the study of music, we are generally anxious to direct our efforts so as to gain the greatest possible return. How many among the thousands of music students in our country understand what constitutes the greatest value of the study in which they are engaged, and realize how the greatest benefit is to be obtained? I fear no large proportion. If it were a question of teachers and methods, the solution would not be difficult; but it is a question chiefly of aim. So many different motives lead to the study of music. Some undertake it in the hope of earning a living by teaching or concert work; many more pursue it simply as an accomplishment, because it is "the thing" to sing or play a little; here and there may be found a student who is actuated by pure love of music. Now what we get out of anything, depends largely on what we look for in it. What ought we to look for in music?

The highest view does not regard the money-making power, nor the mere entertainment to be derived from music. Music is a fine art, and any way of approaching it which leaves out of consideration its dignity as art, is desecration. Most of us are in the habit of using lofty terms in connection with music. We call it the "divine art," and speak of "soul" and "inspiration." It is time that the full measure of truth involved in such forms of speech should be generally recognized, though a little less glibness of speech might be well. All art is an attempt to realize the ideal, which is a manifestation of Divinity. Every true work of art is a revelation of beauty, a message which was transmitted through the mind of the artist, but did not in strictness originate there, the expression of a vision of something beyond the limits of ordinary human life. Music is in no wise behind her sister arts in this respect. Think for a moment what are the elements of music,—rhythm, harmony and melody. The first of these is a universal law of motion; it symbolizes symmetry, proportion, that living balance of forces which makes varied, yet consistent, activity possible. Again, what ideas does harmony suggest: the existence of many in one, the relation of parts to the whole, the principle which governs the constitution of every organism,—man, the State, the solar system, the universe. And melody brings in addition a charm which melts the heart, calling forth its deepest admiration, its truest love. All this may be discovered in music. In this art the discoveries of science, the divinations of philosophy, the moral aspirations of religion, all find a parallel, not as abstractions, but as glowing concrete realities, which "find their way into the secret places of the soul," arousing its fullest activity, and making themselves part of the very nature of the sincere lover of music.

The highest value of music lies in the fact that it embodies in forms which powerfully appeal to us, those great principles of order, harmony, proportion, variety in unity,—in a word, beauty. The kind of study which is of the most service to us, is that which enables us to perceive and absorb these principles. Plato says that "he who has music in his soul will be most in love with the loveliest." This is the secret of the highest culture. Devotion to what is beautiful, that is, to what is truly, beautiful, not pretty merely, is in every way ennobling. Love and admiration worthily bestowed are the means of growth to the soul.

The great thing, then, is to get music into the soul. How is this to be done? Surely not by pursuing it as an accomplishment, or a means of amusement. Music must be studied as a literature. We must make ourselves acquainted with the thoughts of the great composers, and fill our minds with the images of beauty which they have created. This should be the aim of every student and pupil. We should cultivate a wise discrimination between what is great and excellent and what is trivial. The great music of the world is alone worthy of prolonged study. Trifles have their place in life, but we give them much attention at our peril. In these days of good, cheap editions of the masters no one can say that the best music is inaccessible. Study, then, the great composers,—Bach, Mozart, Beethoven,—everybody knows the names. Dig down deep into the works, analyze the form, memorize, at least, the themes, ponder over them in leisure hours. Study the music more than the art of getting the fingers over the keys. When hearing music, think more of what the composer has to say to you than of the singer's beautiful voice, or the player's marvellous technic. Music studied in this way sinks into the soul and there springs up as a well of living water. The great thoughts of the masters become your own, and their works serve as a means of expression in moments of exaltation, as consolation in hours of sorrow.

The earnest student can accomplish this for himself. The student who is not in earnest must with difficulty be led by his teacher. All need encouragement, and all profit by intelligent direction. In order to do anything in this line with any class of pupils, the teacher must be thoroughly in earnest, thoroughly in love with music, thoroughly devoted to the cause of inspiring that love in others. To this end, constantly bring your pupils into contact with the best music. Implant in their memories as many as possible of the grand, yet simple, themes with which musical literature abounds. Try to draw their attention to the deeper qualities of the works they study. Analyze compositions for them, and show them how complicated works grow out of simple germs. If possible, give them suggestive verbal interpretations of the musical thought. Interest them in the lives of composers. Try in every way to impress upon them the dignity and grandeur of music. Remember, for your own sake and for the sake of your pupils, that the most persistent industry falls short of attaining the highest results unless inspired by a lofty aim. Bear in mind what Bach says of music: "Its final cause is no other than this, that it minister to the glory of God, and the refreshment of the spirit; whereof, if one take not due heed, it is no proper music, but deviliah din and discord." Above all, cultivate in yourself and others the spirit expressed by Beethoven in the following words: "And would you know the true principle on which the arts may be won? It is to bring into their immutable terms, to lay all passion and emotion of spirit prostrate at their feet, and to approach their divine presence with a mind so calm, so void of all littleness, as to be ready to receive the dictates of Fantasy and the revelations of Truth. Thus the art becomes a divinity, man approaches her with religious feelings, his inspirations are God's divine gifts, and his aim is fixed by the same hand from above which helps him to attain it."

SECOND PRIZE ESSAY.

MUSICIANS OR EXECUTANTS, WHICH?

BY JOHN C. FILLMORE.

Shall we make our piano pupils into musicians or shall we make of them only executants? This may seem to many a very absurd question. So it is, from any rational point of view. The prompt answer ought to be "*Both*." But the practical problem which piano teachers have to solve is not so simple as it seems. Here, as elsewhere, the one right way is a "strait and narrow" one, and I fear "few there be that find it"; whereas "wide is the gate and broad is the way that leadeth to destruction, and many there be that go in thereat."

To be a musician means to be musically intelligent. First, one must have learned the fundamental, elementary facts of music,—above all, the key relationships and chord-relationships of tones. But how much of this sort of elementary intelligence in music is acquired by the average piano pupil? Very little, I fear. Take twenty fifteen-year old pupils at random, from the classes of any half-dozen teachers, and see how many of them can tell the ordinary triads and chord intervals by ear, without looking at the keyboard. If the test proves any satisfactory musical intelligence on the part of even a small percentage of the twenty, it will result better than any test I have ever made. The common run of piano pupils neither know, nor care to know, the fundamental principles of music. They are content to translate mechanically from notes to keys. When they can do this readily, they are pronounced "good readers"; and this is held to be a most desirable accomplishment, whether the ready reading means anything to the reader or not. Such ready reading is very much as if a child should learn to pronounce rapidly and fluently the Latin words of Virgil or Cicero, and should rattle off the sonorous periods without understanding the meaning of a single word or phrase. Would any one call that reading Latin? Is it any less stupid to read music without seeing in the least the relations of the tones one plays, than to read Latin without understanding the relations of the words? Yet this is precisely what is done by thousands of piano pupils who pass for "good readers" of music? No wonder that the study of music is despised by college authorities and is looked upon, not as an integral part of a course of study which aims at culture, but as a mere "accomplishment," without value as mental discipline, and only to be tolerated because young women will have it, and the college must provide it or its pupils will go elsewhere.

Second: Something more than this elementary knowledge is essential to musical intelligence. From the elementary chord relations of tones, one must go on to the full knowledge of harmonic relations. To play any composition and fail to see the chords and chord-relations which are present in every portion of it is simply to miss a large portion of the sense. One must know harmony, therefore, and know it thoroughly, in order to be musically intelligent. So thorough and complete, indeed, must be a musician's knowledge of chords and chord-relations and of the inter-relations and interdependence of keys that he perceives all these relations intuitively, without stopping to think about them. It is thus that all educated people perceive the grammatical relations of master works written in their mother-tongue, if not in one or more foreign languages, living or dead. When we are reading the great masters of English literature, we do not stop to parse sentences or to spell words. We have mastered all that. We had to do so before we could get the sense of the writers. Now we do get it, and get it at once, unless the writer has thought and expressed himself obscurely, without ever thinking of the grammatical construction. Would any man be considered even fairly well educated who was not prepared to do this? Of course not. Neither is any man entitled to be called a musician to whom the grammatical construction of the works of Bach, Haydn, Mozart, Beethoven, Schubert, Mendelssohn or Chopin is obscure, or who understands it as yet only with labor and pains.

But Harmony and Tonality are not the only factors in musical intelligence. Melody-tones and chord combinations are heard successively, in rhythmical and metrical order. Phrase follows phrase; phrases are grouped into clauses; clauses into periods; periods into paragraphs and then into larger wholes. In short, there is the whole great field of musical form, which is to music what syntax and prosody are to language. Where is the alleged musical intelligence which ignores all this, or perceives it vaguely and dimly, failing to recognize the relations of part to part and of each to the whole? Then there is the relation of melody to accompaniment, of principal to secondary ideas, which must be thoroughly understood and clearly enunciated by the player. In Bach and in many other writers, there is the combination of two or more melodies, now one and now another being of superior importance. These relations are what passes under the title of Counterpoint. How can one play a Bach Invention or Fugue, so as to make it interesting or intelligible to any one else, if he himself does not understand its construction?

All these matters then, Tonality, Harmony, Modulation, Rhythm, Metre, Melody, Counterpoint, Form, must be completely familiar to every pianist who is anything more than an unintelligent automaton. To understand and to help others to understand the great works of the masters who have written for the piano is the only worthy aim a pianist, as such, can set for himself. To translate glibly from notes on to keys; to execute

by the time it reaches Sydney, they [illegible] "there seems [illegible] that a true limit of working to be with musical intelligence, either in the performer or the hearer.

We are hearing a great deal about Technic nowadays, and far be it from me to depreciate it. No man can worthily interpret the works of the masters without enthusiastic admiration which involves long and laborious years of work. But any genius in these as elsewhere of emotional fluidity will enable an intelligent musician, and that, without question, intelligence, nothing is of more importance than the basis of a right appreciation of all Music is positively dormant, while pianoforte virtuosi the stage to the eye of the town, or hacks up and [illegible] the way of the head.

There must be as small a proportion of musical intelligence, notwithstanding the number of young people who take lessons on the piano, to justify the fault of teachers, but more than of pupils and of their parents. What parents [illegible] to see is tangible results. The daughter must "play a piece," and that speedily. The daughter herself wants to acquire technic enough to show off in difficult passage pieces, and these her ambitious steps. The teacher, perhaps, is one who would be glad to lay the foundation of sound musical intelligence in his pupil, but who is neither willing to give time and attention to anything but the learning of pieces and the necessary mechanical preparations for them, nor are her parents willing to pay him for any time beyond this. They are too ignorant to appreciate his aims for his pupil or to see the value of the results he desires, even if they were attained. If he will not do what they want done, some other teacher will. He is wholly dependent on his teaching, so he feels it necessary to go on, do the best he can and trust to time and his own tact and influence to gradually bring the pupil into a more intelligent perception of what is best for her and to inspire her with some of his own enthusiasm.

But what a deadening process is this to an intelligent, sensitive, enthusiastic teacher! What an atmosphere of chilling stupidity and ignorance envelops him like an Atlantic fog, driving the warmth from his very marrow! How he spends his life blood in the effort to communicate his own ideals to ignorant pupils, only to find that when he has succeeded in the case of one or two exceptionable young souls, their aspirations are deadened and smothered by the same chilly, unsympathetic atmosphere, which bounds his own intellectual and artistic life. Many a teacher, in country village and town, even in a country college, has lived a heroic life, spent his strength for naught, and died "unwept, unhonored and unsung," to whom his neighbors would raise monuments if they were capable of appreciating his manliness, his self-devotion, his generous enthusiasm for high ideals.

On the other hand, there are numerous teachers, I fear, who have not the faintest conception of what constitutes musical intelligence; to whom fluent technic and ready "reading," in the meaningless sense, constitutes the be all and end all of musicianship. They think themselves musicians; they are accepted at their own estimate by the community in which they live; they are in full sympathy with the limited aims of their pupils and parents; consequently they are honored, respected and successful. Their work is a trade; they supply a commercial [illegible] demand, they "do a good business;" while their less complacent, whose aims are incomparably higher and whose knowledge is such as they have not the remotest conception of, from neglected, mentally, emotionally and [illegible] poor. Yet, perhaps his life is not wholly wasted; who knows? Perhaps, sometimes a "fallow intelligence, a higher ideal, a nobler character may grow from seed which he sowed in sorrow, apparently falling thorns or in the stubble and of the stony ground. Says Carlyle, "Let a man do his work; the fruits of it are the care of another than he."

ANOTHER POINT OF VIEW

To THE EDITOR: The readiness expressed by the greater part of correspondents, whose opinion it has deemed upon me, why and what the fixed time the pupil's examination; hoping that some friends and experienced writers may [illegible] with [illegible] opinion, so to continue that his views and [illegible] methods are not practically the ones, but a universal heritage.

My first teacher, often frequent calls upon my mother, succeeded in obtaining her consent that I should begin piano lessons. I well remember overhearing my [illegible] mother inquire, "How long a time will it be necessary for her to study?" "Oh! only a term or two—that is all I ever had," replied the lady—and the deluded parent concluded that two terms would be [illegible] arrangements were commenced and I was duly installed for the "term or two" with the inevitable instruction book, which weighed nearly as many pounds as I. After a few months this teacher married, and my mother discovering that I had not learned everything in the allotted time, it was suggested that I be sent to Professor D., "who went to the city for lessons." The inevitable conclusion was that the Professor must be something remarkable, and I became his pupil. Such mountains of music heaped upon my devoted head!—a new composition about every alternate lesson. After studying for several years, the gentleman remarked I now knew all about music, but I had better remain with him one more term in order to finish me. I finished. Having an uneasy feeling that some things might be rotten in Denmark, I concluded to soar above my native town—I, too, would have lessons in the great city. How well I remember the timid note written to one of the great ones, and my astonishment upon receiving a kindly courteous reply, arranging an hour to suit my convenience. As long as reason holds its seat shall I remember that first lesson. Of all the sad and wise girls who ever crept out of a studio, I was the saddest and wisest. Nothing right, no thought, bad habits of work. I never told my kind teacher how I usually traveled up and down the keyboard, calling it scale practice, reading a story book, which I kept upon the piano exclusively for that purpose. Well, the teacher was encouraging and patient, and I, for the first, began to have some conception of the meaning of music study. It was my good fortune to remain many years with this man, who is now the highest authority upon piano teaching in America. His praise was very rare, so rare that I knew if my work was not entirely taken to pieces that it was creditable. But one sweet day I played the Chopin G major nocturne, and was permitted to play to the end, and then came the remark, "That was given charmingly. I have another pupil who does not interpret it as clearly as you." The rapture with which I reflected that there was some one lower in the scale M, only a minor second, was great indeed. The natural result of my vanity was that the succeeding lesson was carelessly prepared, and I was promptly relegated to my normal position. The last year was given to the study of Beethoven, and under such guidance proved one of great benefit. I never knew a teacher so facile in illustration. In an episode of one of the sonatas is a succession of notes marked staccato. Out they came, with all the vigor I possessed, whereupon the mild inquiry, "Why play those so heavily?" I pointed to the [illegible] afs, and, with a funny twitch of the lips, he remarked, "You would not build a cage for a canary bird and elephant the same size, would you?" All too soon, the last lesson came, as the overworked teacher was too ill—nervous prostration, I was told. I have often reflected, to what extent was I responsible?

By this time the study of music had become a necessity, and circumstances made me the pupil of a pianist widely known. I had begun to feel quite confident, and with much complacency imagined the delight of my teacher in having so interesting a pupil. At the first lesson, after playing a Schumann novelette, I turned my eyes expectantly toward the gentleman, who coolly remarked, "You have no power—no brilliancy—and I want you to get Cramer's Studies." I nearly shrieked. As I had pictured the lesson, I saw the Professor beaming and commending me, asking, "What should the young lady be pleased to study?" and my readiest reply all ready, "Some of the Chopin études." In one year I added to the gentleman's happiness by bidding him an everlasting farewell. A friend who played reasonably induced me to study with one of the shining lights of the city. After the usual preliminaries, and I was getting under full sail, a voice said severely, "What you need is finish"—need finish! I had, and only finish, and nothing more. Upon removing to another city, I found there a teacher who was of the greatest assistance imaginable. I had guarded myself upon what I was to expect, and [illegible] upon my every judgment—no [illegible] to experiments. One day, after playing, he calmly remarked, "Your technic is correct. It is so marked," I managed to reply. Mr. C—— went to the piano and brought out such wonderful effects, in the same composition, through judicious pedal work, that three and three I most fervently hoped to use my ears and hands more liberally and the eyes less.

Many things come before me as I look back upon my student days—hours of discouragement, almost despair—and I now realize the unwearied patience and cheerful perseverance of those kings which most nearly touch our own in art. Surely the life of a teacher is not spent in vain.

A. H. S.

TO PUPILS.

One of the most important things in the study of music is to have a good teacher, but all the teachers in the world cannot make a musician of you unless you are very much in earnest and willing to practice at least one or two hours daily. Two things are essential to your success: first, have confidence in your teacher, and remember that he cannot transform you at once into a musician,—it will take years of patient study and practice; second, practice faithfully, and profit by the instruction given during your lesson period.

Be sure that each day's practice has conquered some difficulty, however slight. Sitting at the piano, aimlessly using your hands and fingers, is not practicing. It requires head, heart, and hands to faithfully perform your work. The brain must continually hold in its grasp notes, time, construction, and rhythm. The heart must feel the sweetness and power of the chords and harmonies, and the fingers must be swift servants to obey their bidding.

When your head aches and your fingers seem all thumbs in your effort to execute the difficult pieces, do not be discouraged; remember that you want to be an artist high and noble, and all the uninteresting work will only help you to attain your object.

Perhaps you are studying a long, hard sonata, not beautiful to you. You only play it note by note; your heart does not feel it or your mind comprehend it. The chords are so difficult and the beauties are so veiled. You have practiced and practiced, and the tears are in your eyes as you ask, "Must I learn it? Can I not give it up?"

You think you would learn much more rapidly if you could take something more pleasing than dry sonatas and études; something like "Silvery Waves," "Maiden's Dream," "Shower of Pearls," or sweet Italian melodies would, perhaps, please your friends. You do not want to level your standard to the appreciation of those who do not understand music, but strive to render a good class of music so well and so artistically that the scoffers at so called scientific and classical music cannot fail to appreciate its beauties. Dear friend, would you prefer to feed on the light, trashy literature of the day in preference to Dickens', Scott's, and Bulwer Lytton's novels? Just as wide a difference exists between commonplace and good music. Your teacher wishes you to learn what will improve you, and some day you will be glad that you were not allowed to choose.

You may come again and again, and stumble each time over the difficult lesson, but the patient "I will try" will finally conquer. Then you will realize that "the hardest gained is best retained." You are not learning for to-day only, but forever.

Try and fancy a gentle undertow of music, peacefully murmuring a twilight song. The golden rays are touching everything with light. Now a moonlight song of love; next comes a moment of hush; then a joyous strain wakes with a sparkle of delight, and all life seems sweet,—we have brightness and day; once more a pause, succeeded by tempests, battles, cataracts, and strife; last comes a mighty song of triumph, when joy and light are triumphant over tumult, and gladness and love will meet in heaven forevermore.

You who are toiling and so often discouraged, do you not think it would be worth while to struggle with an aching hand and puzzled head if, in the end, you could draw from a sonata such tone pictures as my words have tried to convey? It is possible; work and practice will teach you how to bring out all these beauties. The lessons learned in patience will yield you a thousand-fold reward; but music is a hard master and no indifferent work will do.

Let us take a glimpse into the future. You will be a woman some day. If you work hard and practice well during this preparatory period, you will then realize the witchery of your power and your magnetic influence: it will be to you a pleasure of delight. You will sometimes be where there are gatherings of cultured, intellectual, musical people, and you will be asked to add to the pleasure of the evening. Then your hours of practice will serve you as you never realized before. Some lovely harmony will be deep graven on your mind. Memory will be true, and you will only have to let the music flow from ready hand. Will you not feel repaid for your struggling days of toil?

You are never quite sure of a piece you have not memorized; make it all your own; then, and only then, can you give free scope to expression and execution. Have the notes only before your mind's eye.

ANONYMOUS.

THE TEACHER'S WORK.

Yesterday evening, when I had had a dozen or twelve pupils, ranging from four to fourteen years, and walking up and down the room for about three hours, I compared my musical experiences to a dozen visitors. We spend just as much time in the class from singing "Allegretto," "Andante," and other such terms as we do in hearing "Allegretto." Yet the children seem to enjoy "Musical Visitors" far the better name. This latter gives yourself very interesting to the class using it, and I often wonder what the composer would think of us assigning such an assignment as a subject for a morning, requiring one of his selections to give a biographical sketch, and the others to portray any facts relating to the life of the first might be able to learn. When one of the girls had a selection by Haydn to play, one of the numbers in Beethoven's "Pleasing Studies," we took Haydn for our subject. When we had Mendelssohn, one of the "Songs Without Words" was played; and so on, as we either came to hear a selection from the works of the composers we were considering.

We have the books of reference Parry's "Great Composers," Elson's "Celebrated Pianists," and the yellow book, Vol. I of Baldwin's "How to Understand Music." Some pupils also have access to good encyclopedias.

A memorial was given in December, which served to stimulate much and awaken friends. As soon as this was over, arrangements were begun for another recital, to be given probably in the spring, the programme to contain principally of selections from the works of some of the great composers. The following are being studied:—

"Songs Without Words," Nos. 1, 12, and 23, Mendelssohn.
"Faire Marie".....Gounod.
Romance in F.....Beethoven.
Sonata in C, Op. 49, No. 2.....
Andante, from Sonata Op. 14, No. 2.....
Minuetto and Trio, from Sonata Op. 31 No. 3.....

Besides the music we expect to have two papers on Beethoven and one on Mendelssohn, by pupils.

In addition to the meetings of the class already mentioned, we now meet for the study of theory once in two weeks. Pratt's "Primer," and Mason and Mathews' "Forms of Music" are my chief authorities in this class. I have an interesting and an interested class.

In using Mason's "Touch and Technic," which I have done now for two or three years, I have come to realize that one must really be not only to thoroughly understand it, but that only so far as its ideas are thoroughly assimilated can they be effectively taught. This, to be sure, is an old lesson, but one, perhaps, that most of us have to learn for ourselves, that each must think for himself and have strong convictions of the value of what he teaches if he would successfully instruct others. That we should have the best of instructors and teachers is most fortunate, but we can use great advantage for those, or for any system, with our understanding. L. P. A.

HOW SHALL WE EDUCATE THE PARENTS OF OUR PUPILS?

BY A. L. MANCHESTER.

One of the greatest trials of the music teacher at the present day is caused by the lack of a musical education in the parents of the children. Let me relate an experience which I recently had. Mrs. Smith and her daughter, aged about thirteen, came into my music room. Mrs. Smith said, "I have brought my daughter Nellie to you to take a few music lessons, and knowing that you are usually so much used and thorough, I thought I would bring Miss Nellie and myself just when we could for an hour's consult to make a special teacher of Nellie, and only wish that we were a few brilliant pianos to accompany and she is already quite well advanced for so small you so give her a few brilliant touches. Now don't give her any complicated lessons as I don't want to spend any money to do them, but are willing to buy a few pieces of music if they are brilliant and showy. Of course she must read at sight, because we don't want her to have to study her to much."

"Mrs. Smith," answered the daughter, "some and play one of your pieces for Mrs. C——." Then Nellie, glancing and jingling with bangled rings, bangled bracelets, and clasp-ring, went to the piano. I groaned inwardly, as best as I could the songs and bangled bracelets, for I honestly do not believe it possible for any one to learn to play the piano, after well practice in wearing such ornaments.

Nellie sat down at the piano and attempted a piano piece of the Czerny type difficult for her; the result was, of course, that she stumbled, her fingers got twisted, she struck false notes, broke the time, she never had a pull small trouble with one another, until they got into such a dreadful tangle that Nellie was forced to give up, and said she did not know what was the matter, as she could usually play that piece so well. I was thankful for the final tangle because she stopped. Her mother's countenance had fallen, but she said: "Why Nellie what is the matter? You usually play that piece so beautifully." I said, Mrs. Smith, I know exactly what is the matter; in the first place, the piece is entirely too difficult for her, and then her hand needs training, and again she has never been taught to observe fingering. What she needs is the very exercises that you don't want her to have. Your daughter would have good execution with proper training, but I can't any more teach her to play brilliantly with her hand in its present condition, and with her present knowledge of the first principles of music, than a carpenter can build you a fine and artistic house with rusty and dull tools, and out of green lumber. She then told me I might give her a few exercises if I could not teach her any other way.

After the mother left, I undertook to give Nellie a lesson, and after asking her to take off her bangled rings and bracelets, telling her they would be very much in her way (though I don't believe that to be their only evil), I then told her how necessary it is to get ready for everything we do in this life, and the more artistic a work is, the more work there is to be done in the getting ready. She seemed to realize the truth of what I said, and took lessons for one week, and never said one word about a piece. The first piece I gave her was in The Etude; I asked her to ask her Mamma to read certain articles in it and see if she did not think they were good, and I did not forget to ask her how her Mamma liked them.

The result was that the mother became interested, and finally began to see what it takes to be an artistic musician, and that in order to play even a few pieces brilliantly, one must do a certain amount of rudimental work. This experience, with many other similar ones, has caused me to firmly believe that one of the very best ways to educate the parents of our pupils is to get our best musical journals into the homes of our pupils, and for each teacher to exert every effort possible to make those journals meet the demands of the times.

FLOTSAM AND JETSAM.

BY A. L. MANCHESTER.

What Shall We Do for Inspiration?

Two values to either pupil or teacher of anything which will supply freshness of thought and method or give a new impetus to the professional life cannot be gainsaid.

A life which, by the very character and environments, is confined to a monotonous reiteration of its daily experiences is very greatly in need of some source of supply for the mind's nature. It is all too easy to fall into the way of doing things always the same, and from this to complete indifference to anything but a short rut.

A successful teacher, a teacher who draws inspiration and strength unfailingly from the teaching, must have sought out ways of augmenting constantly existing resources of his daily life to enrich his mental store.

Unfortunately, we are not all so placed that we may receive help from purely outside sources. The routine and restrictions of musical centers may be limited so. We must look for resources, we must seek for assistance with others in our exchange experiences and strike out for fresh enthusiasms. What are such to do? is a really important question. They must move onward or suffer loss, and to move onward there must be something to give the impulse. Companionship is a mighty factor in such conditions, but this is denied them. What, then, shall they do? I answer, they must make their own inspiration. This can be done. One who wishes may receive encouragement, clearer vision, new impulses, advanced ideas, renewed vigor, from many homeless, every day source. To do so he must cultivate his mental perception; he must arouse himself to watchfulness, and, above all, he must train himself to receptivity.

Those who read these lines, however, have another source of inspiration almost equal to personal companionship—you all read the thoughts of others who are doing the work as yourself. You may come in contact with their minds, if not their personalities; you may gather words of encouragement and inspiration from their experiences. Your journal will bring to you many items of information concerning musical doings which happened far away from you but which are brought directly to your home. You may learn how others are doing work and overcoming difficulties just like your own.

Musical history, past and current, is reviewed for your benefit. You read of great schools of music; of individuals who, by prodigious effort, have risen above their fellows; and as they rise, each little event of their lives and struggles is discussed in your presence. You learn how they practiced, how they taught, how they met disappointment, how they persevered until final success was reached. And can you not draw from this great good for yourself?

When you read that at certain schools, now famous the world over, pupils, in their early days, were compelled to practice with their pianos back to back and side by side, harmony lessons were written in a room where pandemonium reigned, and contrast such surroundings with your advanced opportunities for study, and when you remember that from the unpromising conditions just named have come some of the most famous names in musical history, can you not go to your work with greater courage and firmer resolves?

Reading and thinking are the most fertile sources of inspiration, and if you would be conjented with your lot, read, think, and digest your mental food. If you will be on the alert you will find many things in your daily life which may become the instigation of thought and grow into new theories and higher ideals.

The Etude offers you the "Flotsam and Jetsam" column as a source of inspiration if you will so use it, with the freedom of writing to it on any line in which you think it may help you; and it remains with you to make it valuable to you.

There is an art in stimulating one's self to new effort. To one who has learned this art, each day is fruitful in interesting experiences. As many do not know how to gather this fruit, it is our object to put before you matters which contain valuable suggestions in a way which will cause you to extract lessons for yourself in addition to any comments we may make.

What lessons do you draw from the following clipping? Read it, sit down and seriously think upon it. Is such a feeling actual now? What is its effect upon the one who permits himself to be possessed by it? Preach a little sermon to your pupils upon it, taking this clipping as your text, and you will have done something toward inspiring yourself as well:—

"The artistic soul is consumed by an awful canker. The inner says to himself unceasingly, day and night: 'Why do others attempt to sing 'Faust' while I am in the world?' The pianist says: 'How silly it is for those fellows to go about playing two concertos and a Liszt fantasy in one evening, when I—the only I on earth—play Beethoven's five concertos, all of Liszt's Hungarian fantasies, and Chopin's schemzos in one programme?' When it is over they take the audiences away in ambulances." The soprano says: "My register is from A flat below C to C in alt. I sing 242 measures of trills under sustained volume ranging in loudness from what might have other appears to be." They would appear to death if they tried that." The violinist says: "I am superb; no one else can be. I take all that I confess, Vieux, Ossy Thomson, and Ovid are, and unconditionally worse. I play Mendelssohn's entire sob suite in octaves. Why do others live?"

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

"I would like to ask what to do with a pupil who plays very readily and a good grade of music, and has a very sensitive ear for music, but who cannot read. She is only eleven years old, but she has go to the theatre or opera and play everything she heard on her return home. She plays very brilliantly and is destined to become a fine musician, if I only can conceive a plan in which to make her read her music. That is her only drawback."

D.

Cases such as you mention occasion the teacher a good deal of trouble, but it is easy to see on the face of your account that the pupil has an extraordinary talent for music. The problem, therefore, is to keep what you have and add to it the things which are now missing. My own experience with this class of pupils is, that if a part of the lesson is of such a character that they *cannot* learn it by ear, such as Inventions of Bach and pieces by Schumann, or other writers of good quality, the pupil is obliged to read the notes in order to learn her lesson. A facility in reading is merely a matter of experience. My own method is not to bother myself much about the reading, except to insist upon perfect accuracy. If memorizing is made the rule, this assists very much to accuracy, and meantime the habit of reading *carefully* once formed, reading *easily* will come of itself, provided the pupil has enough to read and things that she must read, in order to find out what they are. Later in the course, or now and then from the point where you are, a half hour twice or three times a week devoted to reading easy duets for four hands, or still better, six- or eight hand pieces, if you are situated so you can manage two pianos tuned together, will do wonders in the case of reading. In these cases the most essential thing is that the performance goes straight along without any delay, no matter who gets out, and the leaves must be turned over promptly without stopping the rhythm, so that the habit is formed of following the music with an even motion of the eye across the page, one line after another, instead of reading by jerks as the pupils usually do.

There are many other elements of good reading that can be cultivated by different modes of practice, as for instance, recognizing a musical phrase as a whole from its appearance on the page, also chords and accompaniment figures. The influence of the four-hand performance, if the obligation not to stop is rigidly enforced, is toward inaccuracy. The rhythmic movement impresses the pupil as the main thing and a few false notes more or less are not allowed to interfere with this. It is evident that a little of this will go a good ways and that the utmost care has to be taken that the habit of accurate and careful reading, so patiently formed by study for memorizing and careful proof-reading afterwards, is not destroyed.

The habit of playing by ear is in no way detrimental to the pupil. It would be just as sensible for a painter to object to a new pupil on the ground of her having such a remarkable facility for line and color. According to this scheme, a drawing pupil would be more desirable who had never shown any disposition to make pictures of the objects about her, portraits of her friends, and especially to illustrate the funny happenings of daily life. As said before, in my own experience I have never known this mode to fail. If the pupil's mind is active, which you can ascertain from her standing in school, all this improvement in reading will be sure to come. If, however, her music is a special endowment, not accompanied with quickness of mind in other respects, it will be necessary to do a great deal more for her in order to awaken her mind.

"Will you, please, kindly inform me if the depressed knuckle method is taught in leading schools, and if, as one teacher declares, Paderewski and Sherwood use that method in playing? I contend the proper method is that of holding the hand in an arched position. Is it possible I am wrong, and that as great artists as Sherwood and Paderewski use the depressed knuckle method?"

PERPLEXED TEACHER.

Artists of the grade of Sherwood, Paderewski, Josefy, etc., do not teach any one position of the hands. The position of the hand on the keyboard varies extremely, according to the nature of the passage and the hand. Sherwood has very short fingers and therefore presents great difficulties to his hands. He is obliged to spread the hand out pretty flat and use quite a good deal of lateral arm motion, making his successions arpeggio wise. Mr. W. G. B. Seeboeck, for instance, has very long fingers and can easily play tenths like octaves and reach twelfths without serious difficulty. Naturally, therefore, his fingers bend themselves in a five-finger position upon the keyboard under circumstances where a hand like Sherwood's would be extended to its utmost limit. Every good artist uses all sorts of positions, one kind of position for one passage, another for another. Scales and running work of scale character call for a five-finger position of the hand; arpeggios require longer extension of the fingers. I have lately seen a letter from a student in the Leipsic Conservatory whose teacher requires the depressed knuckle you mention. This is not commendatory of the teacher. It merely signifies that he is a survival from an old generation of piano teachers who considered this position advantageous. The hand positions in Mason's "Touch and Technique" cover the whole ground. If you will consult the diagrams in the first and fourth volumes, you will find that every position of the hand is authorized except this particular one of extremely depressed knuckles. The objection to this position is that when the knuckles are depressed in this way the finger has already been bent as far as it can be, and it is impossible to raise the finger to touch with it. I have never been able to ascertain the reason why some teachers urge this position, nor have I ever seen an intelligent explanation of its supposed advantages. It is certainly not considered desirable by the great number of advanced teachers. What is wanted in playing is a free and strong hand. Its position is entirely a matter of the relation of the hand itself to the passage in question, and, besides a very general preference of certain positions as becoming, it is not necessary to dwell upon position of the hand so much.

"I have a young lady who takes lessons on my piano and has an organ at home, and her friends tell her that it will spoil her touch on the organ. Will you please tell me what the difference is in the touch on the two instruments? I have studied under R. Goldbeck, and use pressure and loose wrist, and I cannot see why the organ should not be played the same way." E. H. S.

There are two differences between the piano and the organ from a technical standpoint. The piano key has to be pressed or struck rather quickly in order to get a good result. The organ key also has to be pressed quickly, but not with so nearly a hammer blow. The main difference, however, is in leaving the keys. The organ sounds no longer than the finger holds the key. The piano continues to vibrate more or less after the fingers are removed from the keys, and if the pedal is used this vibration can be continued quite a long time. The influence of organ practice on piano playing is to make it more timid and less brilliant. I have never known that piano practice unfavorably affected organ playing, when a pupil has once formed the habit of a legato and organ touch.

One of the difficulties of living in this world is to so conduct oneself as to meet the approval of everybody who gets their eye upon you. There was a gentleman once who accomplished this, but he died of softening of the brain about a week later. All the rest of us have to put up with more or less unfavorable criticism from those who judge imperfectly or who know more than we do.

"What must I do in order to play Bach's preludes and fugues intelligently?" N. S. M.

A Bach fugue is a discussion of a musical subject; by which I mean a theme is given out in one voice, answered in another, and so on until all the voices have taken their turn at it. Meanwhile the voice which first announced the fugue continues with a counter-subject, or counterpoint, while the second voice is giving out the theme. When the third voice begins the theme the second continues the counterpoint, and so on. After the first voice, all the succeeding voices having had their "check" at the principal theme, there is generally a modulating interlude, long or short, after which one of the voices comes in with the theme in a new key, generally to be answered by one or more of the other voices in the proper relation for the new key. Then there follows another interlude, and the fugue breaks out in a different spot. In order to play a fugue intelligently it is necessary first to know the theme and to be able to play it with expression. One ought to follow the counter subject also, and know generally into what keys the fugue modulated and how it gets there and in what keys it propounds the subject anew.

The question of playing a fugue intelligently has two sides, turning on the answer, *whose* intelligence. *Your* own intelligence is complete when you have ascertained the facts I have mentioned above; *your hearer's* intelligence is complete when you have managed to play the fugue in such a way that he follows these changes and answers and interludes. This means that the subject is given out a little more emphatically than the other parts, and that the voice movement is very carefully studied. In order to play a fugue intelligently you should begin with some of the Bach Inventions, those in two parts,—the first, fourth, eleventh and thirteenth are much the best. Of the three-part Inventions the first and seventh are particularly good. Then when you come to the Well-tempered Clavier, the fugue in C minor, in D major, and in F major and G minor are among the less difficult. One of the most beautiful fugues of the first volume of the Clavier is that of C sharp major. This, however, is very difficult, and ought not to be attempted until one has reached the ninth grade at least and has played at least as many fugues as I have mentioned above, and played them well, learned them by heart.

Memorizing a fugue is a very important step in the process of playing it intelligently. I have a pupil who after memorizing a fugue writes it out. The result is that her understanding of the voice movement, the modulations, and general treatment of the composition appears very plainly in her work, so that everything is musical and interesting. The test of good fugue playing is that it sounds interesting and natural instead of sounding dry and exercise like. A volume might be written on this interesting question which you have raised, but out of regard to a possible retribution, I forbear.

WHAT CONSTITUTES SUCCESS?

BY M. M CHURCHILL.

"The talent of success is nothing more than doing what you can do well, and doing well whatever you do, without a thought of fame."

First of all, then, it is *what* we do. It must be something that we may reasonably expect to "do well."

How may we know that we are engaging in the *right* work?

"When men are rightly occupied, their amusement grows out of their work, as the color petals out of a fruitful flower."

Can the work that we, dear readers of the ETUDE, have undertaken, stand this test?

For it to amuse and interest us, to be always a pleasure, and never a bore, we must have for it a great and all absorbing love; for it is not what we *know*, but what we are able to *impart*, that profits us as teachers.

I sometimes come across a peculiarly worded expression, that serves me admirably in teaching; for instance—in the February number of THE ETUDE, the expression which Mr. Mathews uses, "the hand *riding* on the tips of the fingers" in a legato finger phrase, conveyed to a "Miss" a much better idea of getting a smooth passage, than I had been able to give her.

We must be diligent to read and catch at everything that can be of use to us. Read and *think*; for it is not the *amount* we read, but our ability to adapt *what* we read to our work; *that* is the thing to be desired.

By the way, we have been having some rare chances lately, through THE ETUDE, of obtaining books that can give us solid information and real practical aid. I refer to "Celebrated Pianists," and "Anecdotes of Musicians." I hope you all have them; if you have not this last, you must get it at once. You have no idea how these little scraps from the lives of musicians—amusing, pathetic, serious, or instructive, help us to get acquainted with them, and to interest our pupils.

Bear in mind that our work demands increasing activity. We must never allow ourselves to imagine we have reached that point where we may relax our energies; for this being satisfied with our work is *fatal* to success.

"When one is satisfied with what he has done, he has reached his limit; from that point he begins to go down hill, imperceptibly, it may be at first, but none the less surely." Let us have lofty ideals, and pursue them with unflagging zeal.

Next: Patience—Patience and Firmness; for I think the two should be considered together.

To repeat a thing over and over again, and do it cheerfully; to bear, it may be, with awkwardness and stupidity; to meet with composure all the little vexations that arise, and keep ourselves calm and steady throughout the day's work—this is what patience requires of us.

Not always easy. But we hope, some day, that the much-repeated lessons will have been unforgetably learned; that the awkwardness will have been moulded into grace; that the stupidity will have given place to an awakening of the intellect; and that, by meeting all the little vexations in the right spirit, we may be able to weave a thread of beauty into the lives of these, our pupils. And *because* we hope all this we *can* be patient.

"The end crowns the work."

And yet, there is a point with pupils where patience ceases to be a virtue. We may suffer *too long* with poorly learned lessons, or non fulfillment of reasonable requirements; for we should be considerate in our demands, and insist firmly that they be complied with, or we sacrifice our dignity, and the scholar is the loser. Then, too, it dulls the wits of the pupil, if we allow too much time for the fingers to serve the intellect, or for questions to be answered. So, our patience must be tempered with judgment, that we may not lack the required firmness.

Then: Self reliance.—Our work should be characterized by independance of thought, ifdependence of ideas. No matter how much we may admire our teacher's conceptions, we should not seek to imitate them, for the work should bear the stamp of the individual. *His* ideas will have given tone and color to ours; *his* strength, *his* vigor, *his* enthusiasm will have nourished our musical life; but can we maintain a healthy growth when severed from the parent plant? You must see that it is very necessary for us to do this, in order that our work may be *done well*.

Then, too, there is something invigorating about this self dependence; the brain grows more active, we gain in confidence and self-respect, and the whole musical system is quickened.

Let us then broaden our resources, study, if we can, with the best masters, but rely on our own inspirations, and brain waves.

Finally: Courage.—We *must* not get disheartened. Do we realize the importance of this?

The heart is the vital function, the centre of power; if this fails, all the other organs are impaired.

We must ever keep ourselves in condition for *doing our best*, and then we scorn defeat.

"We fail!
But screw your courage to the sticking-place,
And we'll not fail."

We now come to the last clause upon which our chances of success depend—"Without a thought of fame."

Aloof for the vanity
Of poor humanity
Throughout the land!

Pardon the parody.

Ruskin says:—

"The greatest efforts of the race have always been traceable to the love of praise. It is the gratification of vanity, which is, with us, the stimulus of toil and balm of repose."

Let us see to it that *our* efforts are free from any such impulse. And then, with a work well chosen, and ourselves fitted to *do it well*, we shall *surely* gain success; and in the words of the old French proverb—

"Nothing succeeds like success."

CLASSES IN PHRASING.

I AM inclined to think that the elementary principles of phrasing in piano teaching might be taught to the younger pupils in classes, or in one general class, meeting once a week. Of course, there would come in the worldly but necessary consideration that the time available for such a class would be Saturday, when there is no school; yet this day is at once the teacher's most important day financially, and also the one on which it is rather difficult to get the entire class together, by reason of the holiday engagements which many of the pupils will have. But, setting aside this part of the question to be solved by every teacher according to her needs, let us take up the question of what such a class should teach, and how.

The end to be arrived at is the appreciation of music written seriously, in thematic style, such as, in a high sense, the novelettes of Schumann, pieces by Bach, and the principal movements in sonatas. In order that the pupil may appreciate such pieces as these, and play them intelligently when she arrives at the proper stage, it is absolutely indispensable for her to have made certain preliminary studies, and to have undergone preliminary cultivation. Moreover, there is not any kind of a piece which is at all worth playing which is not made up more or less thematically; *i. e.*, by the repetition and sequence of leading motives, the proposal of a theme, and the due answering of it later—the relation of question and answer, or of subject and predicate.

I have lately given considerable study to the selection of material for educating the pupil to this phase of music, and have arrived at the following: The stages to be covered are these: First, measure form (or the disposal of the movement within the measure, as half pulse, whole pulse, of or in whatever combination of long and short tones). The measure form begins at a certain point, and extends to the corresponding point in the next following. Every measure form has a certain influence as a design.

Next, after this point has been recognized, I think the question of symmetry comes in: the production of phrases by two motives, or one motive repeated, sections by two phrases, and periods by two sections. Third, I think we may go on and show more plainly the manner in which similar symmetries may be created by applying the same motive over and over again. Schumann furnishes the best illustrations of this; but I have found in some little pieces by Gayrhos two or three which illustrate the same principle within the limits of the third grade of difficulty. Fourth, the development of larger symmetries, of song form with trio; and fifth, still larger forms, or forms in which thematic principles are carried to larger forms.

In order to cover this ground, it is necessary to take the first steps very slowly and carefully, and, above all, not to go faster than the pupil can follow you. Especially it is indispensable to form the habit of clear analysis. A motive, for example, consists of a certain rhythmic figure, which has a certain melodic direction or form. When this figure is sequenced upon another degree of the scale, it sometimes affords the same results, and sometimes different. For instance, let the figure be one of four tones, like the syllables mi-do-re-mi. When this is sequenced on the next degree higher, it gives us fa re mi fa, and the third is minor. So also when sequenced upon the next higher degree. Such a figure carried out through the octave, and finished with a single tone upon the tonic, makes a sort of passage.

All of this kind of work (which corresponds to what one might get by giving some of the exercises in Plaidy's technics, which sequence up and down the octave) rests upon harmonic considerations.

I think that a class such as I am proposing should begin with a certain training in harmony. For this I have already writ en a method in a piano primer. The pupil has to learn to form triads, both major and minor (and perhaps diminished), upon every degree of the chromatic scale, and to play the triads in different positions; later, to know them in inversions.

The second step is to form keys by superimposing three triads,—a tonic, subdominant, and dominant (as shown in the primer). Third, to harmonize by ear the scale, playing the tones slowly, and touching after each tone its natural bass.

Directly after this, or before it, must come some ear-training. I lately attended an exhibition of some pupils by my friend, Mr. Calvin B. Cady, and his pupil, Miss Julia Caruthers, in which ear exercises were well done. A short phrase was played, which the pupil, after hearing twice, sang off, and then wrote upon the blackboard, using merely a short mark for the note-head (in order to save time and not arrest the idea). Next the phrase was sung again, and the pupil decided the measure and placed the bar; then the phrase was sung again if necessary, and the stems and flags put on. A higher stage of this exercise is to dictate an alto. This was done as soon as the soprano phrase had been written, as above. Then the pupil singing the soprano, the teacher played an alto at the same time, which alto the pupil had to hear while singing soprano, and then to sing while the teacher played the soprano. When this was done, which was not generally until after several trials, the pupil wrote the alto under the soprano. Work of this kind takes a long time. The pupils I heard had received, I suppose, perhaps one or two hundred dollars' worth of instruction upon this point. But they had been originally deficient in ear, and, belonging to wealthy families, the instruction had been given "regardless." But there was nothing in this exercise which any musical teacher might not do equally well. It would be merely a question of opportunity and patience.

Among the material I have found for elementary work in phrasing, there are some of the variations upon the Chaconne of Händel in his Harpsichord Lessons which come in very handy. Then the Schubert waltzes afford delightful examples of symmetry, and are also valuable for exercises in transposition, which is a necessary part of making the concept musical. Later, things by Reinecke, Reinhold, Wolff, and Heller. Schumann, curiously enough, I do not find so good in this grade, for I am looking after third-grade pieces.

In teaching this work, it is of the utmost importance to analyze each motive into its elements: its rhythm, melody, and, above all, its harmony. I have lately noticed for the first time that in thematic work only the melodic figure and the chords are changed, the rhythm remaining fixed. In variations the melodic figure is amplified and the rhythm changed, but the harmony remains unchanged, or, if changed, it is only from major to minor, or *vice versa*.

The relation of question and answer, or of subject and predicate, is also something which must be taught. Any phrase tending away from the tonic has the character of proposing something; any phrase tending toward the tonic has the character of answering something or of balancing up something. In the Schubert waltzes these symmetries come in their most elementary form. In thematic pieces the question and answer are of the same nature, but reached by means of totally different motives. This will be seen the moment any good thematic work is analyzed.

The advantages of doing this work in classes would be that more pupils would be interested in it, and the effect of emulation would be to make more of them realize it at its value. Then the instruction would probably be better done. But this brings up the question of *ensemble* classes, and several others equally important, which I will take up.—W. S. B. MATHEWS, *Musical Record*.

A LITTLE TALK.

BY L. A. CURTIS.

And now, my dear debutant in the student world of music, at the outset you may as well divest yourself of the idea with which some misguided, albeit well meaning, individual may have invested you, that "music is easy." "Art is long," said the poet. Music is difficult, accordingly difficult. No laggard ever succeeded in gaining a firm foothold within her domains, and the portal to her Holy of Holies is so jealously guarded that only the earnest skill can force an entrance, else the first class musician would be on a level with the first-class laundryman, or any other delver who has attained superiority in his calling. You will need all of your energies for the work in hand.

Perhaps, too, you have been told that talent is the *sine qua non* of successful musicianship. "Many men of many minds," runs the old, alliterative proverb, and there is one of the queer notions they harbor. Talent is helpful, certainly, when used in connection with other attributes, but talent is not necessary. Talent is lazy, as a rule, and scorns the drudgery of art.

> "Ah sir, do you bear in mind
> How the plodding tortoise in the race
> Left the leaping hare behind?"

Brains and a strong will are the plodding tortoises in the race for learning, and they usually outstrip the "leaping hare" of talent.

Some day you may wish to join the army of music pedagogues, and talent is not always to be preferred in the rôle of teacher. He who rides to the temple gates in a coach and four on the king's highway, is scarcely competent to place signal lights of warning along the pitfalls and snares of the stony foot path that, mayhap, you must tread with your companions, the great majority. I hold that those who must needs contest every rood of ground over which they travel will prove better guides than their more fortunate fellow journeymen. They know the exact tactics by which success was wrought in all the attendant skirmishes, and will be unerring, patient leaders,—sympathetic, too, since the scars of their erewhile warfare are ever-present reminders of the feudal past. No, my friend, never be discouraged because you lack talent; cultivate a determined will, and success is sure.

> "If at first you don't succeed,
> Try, try again."

I hope you will not relegate this admonition to the shelf of trite nursery rhymes, for it will hold good as a rule of action from the cradle to the grave. "Let patience have her perfect work;" "Haste makes waste;" "Rome was not built in a day;"—I might bombard you with a magazine of such material as this, but let the foregoing suffice.

How many innocent chords I have seen decapitated by impatient (I should dislike to say shiftless) pupils in an endless clearrying to the next key! Our friend, the Englishman, who accused all Americans of expecting to accomplish every undertaking in a quarter of an hour, was a shrewd observer; however (but there is no merit in an argumentum ad hominem) I cannot forbear the remark that the merriest eye of a German could discover a great big lump of haste in his English neighbor's orb.

Acquaint yourself thoroughly with the keyboard, and its relations to the notes as placed upon the staff. Many pupils of months' standing, who can read music readily, are in a state of pitiable ignorance when relieved of the printed score, and asked to locate the position of such key's corresponding note on, above, or below the staff.

When the lesson is being taught, give close attention. No time, then, for the mind to go gadding hobnobbing. Apparently, there may be neither pith nor point in the teacher's remarks, but keep your attention strained, and the apparent will explain itself by and by. Keep constantly thus an accurate conception and of course you will have an ultimate result which will repay a thousand fold the energy by developing in you that necessary but intangible something denominated "musical instinct."

It is said that Charles Dickens never allowed the slightest occurrence to escape his notice. If a dog trotted across the street, he unconsciously drew out his note book and jotted down his impressions of the action. The fame of this great character delineator is international, and close attention to details may do as much for you.

Above all things, learn to think for yourself. Just as the infant, struggling with its first step, must, despite a superabundance of loving assistance, make individual exertions if it be successful, so you must add your own best thoughts to those of painstaking instructors before you can make any real progress in the world of art.

Learn, too, the art of concentrating your thoughts. Those busy, tireless children of the brain that occupy all of one's waking moments, and often trespass on the domain of sleep, are, unhappily, hopeless vagrants, and, like the wandering tribes of Arabia, seldom leave any monuments of skill to mark their onward passage. If General Will Power would colonize these nomadic members of the mind, and force them to centralized effort, there would be giant strides in the world's intellectual progress.

Apropos of thinking for one's self, if you are sufficiently advanced, a good way to induce thought is to try learning a piece without aid. Deficiencies, if there be any, will readily appear, and you will realize your needs, while, happily, you have a competent instructor to satisfy them. Copying music will bring out many little points hitherto unnoticed.

In selecting a piece of music for study, be careful to get the work of a good composer. If at the outset you do not relish high class music, there will at least be the satisfaction of knowing that you are playing something bearing the stamp of intelligent authorship, and when your intellectual taste develops, you will be especially grateful that no "trashy" music was ever allowed to make inroads on your time, and lower the standard of your repertoire. Obtain an edition that you can depend upon, an educational one, if possible, and follow the directions religiously, avoiding false keys as you would an active crater. If there be a crescendo, make a crescendo, and nothing else but a crescendo; if there be a ritardando, get slower, by all means, not slow, but slower, the last note demanding special duration. Careless players usually give this note a shorter tempo. Treat all signs of expression with due courtesy, as you would like for a player to handle one of your compositions.

When playing for friends, instead of attempting a selection of such difficulty that all of your energies will be consumed in endeavoring to manipulate the fingers successfully, choose, rather, one of simpler mold, in which the technical part is done automatically, leaving the mind untrammeled to direct the placing of delicate tints and shades that bespeak the artist's work. Also, consider the taste, and intellectual capacity of your hearers, at least to some extent. Don't be puritanical.

Just here I bethink myself of that hideous monster that, were it possible, would crush every budding Paderewski with his lionine jaws, and do away with art forever. I allude to nervousness when playing in public. Musical journals teem with descriptions of ways and means to successfully combat his attacks. Ah! if there were only a porter Watchful to assure us that "but a chained lion (as, indeed, it is), how many more would get a peep into the Palace Beautiful! In my opinion, frequent appearances in public are more potent producers of self possession than anything else. Of course, at first there will be humiliations galore, but these are the penalties fame imposes.

Never recoil from criticism. Even harsh criticism, if deserved, may be of incalculable benefit. It appears a dark, repulsive thing that every one shuns instinctively, but, drop the scales of conceit from your eyes, and this grotesque object will resolve itself into the mirror for which the Scottish poet sighed in his famous couplet—"Oh, wad some power the gifties gie us, To see oursel's as ithers see us!"

Devote much time to the reading of articles on music as found in first class books and journals, so that the hands may keep pace with the digital progress. Harmony, Theory, and History, will also crowd themselves into your busy days. The mathematician must not only know to "invert the divisor, and multiply" when dividing fractions, but why such a transformation is necessary. So, it is not enough that the pupil in music should know that F-sharp is in the key of G, but he must be able to explain the reason. Strange as it may seem, to give this simple explanation would be an impossibility to hundreds of scale players.

In conclusion, I would urge a study of the beautiful in literature as well as in art. This will prevent you from degrading into that loathsome object, a musical crank, and otherwise prove helpful. Never discard the rôle of student, remembering always the words of the dying Beethoven, "I have just begun."

NUGGETS.

Activity is essential to success. He who stops, stagnates, and, like a piece of machinery, rusts to his death. If one stops, nothing is done; if one moves, something must be done. When a person engaged in music says he can find nothing to do and remains idle for any great length of time he is of no value to himself or music. The field of music is so great that there is always something to do, and nothing in which one engages will be unproductive of good. We all like to see the direct return in something which adds to our comfort or wealth as the result of every effort, and think the activity which brings no apparent pay is wasted. That is short sighted. Every effort pays in some way at some time, provided that it is honest and is directed by good motive. Anything, even if it pays only in experience, is better than stagnation.—*Vocalist.*

Attentive Study.

There is no royal road to the attainment of musical knowledge. Sometimes men have become rich on a royal line, because riches are sometimes inherited and subject to speculation. Not so with musical knowledge, for it is not subject to the laws of inheritance. It is an individual attainment, not transmissible, and is the result of personal application, research, and musical study.

There are very few, if any, persons who have attained great proficiency in the art of music who have not given ample time and careful study to it.

He who would become master of the divine art must himself first become a subordinate subject, and advance only according to the principles which govern a successful issue.

Study, practice, research, flavored with enthusiasm and seasoned by stick-to-itiveness, will make music of more than mediocre interest to you, and make you more than a mediocre master of it.

Musical knowledge and expert proficiency in the art pay handsome life-long dividends on the time spent in acquiring the same.—*Record.*

Equally Effective for the Pianist.

Silence during a song may be more effective than singing itself. Often it is necessary to give time for some expression to take effect in the minds of the hearers. Deliberately pause at such time. The contrast becomes in itself impressive. Generally, it is not well to begin the music which follows silence after the manner of that which preceded it. Silence, in most cases, becomes a dissociating element between two musical expressions.

We say that music is an instantaneous art; that the painter may erase and change to suit his taste, and finally leave his work on the canvas to be admired, while the singer must apply his art instantly and has but an ever-fading memory on which to improve it. True, but he has resources which the painter and sculptor lack. Silence is such. Skillfully use it as an embellishment to art. Have you never tried it? Then try it now. One may improvise an audience by little effects which are perfectly right and proper to use.—*Vocalist.*

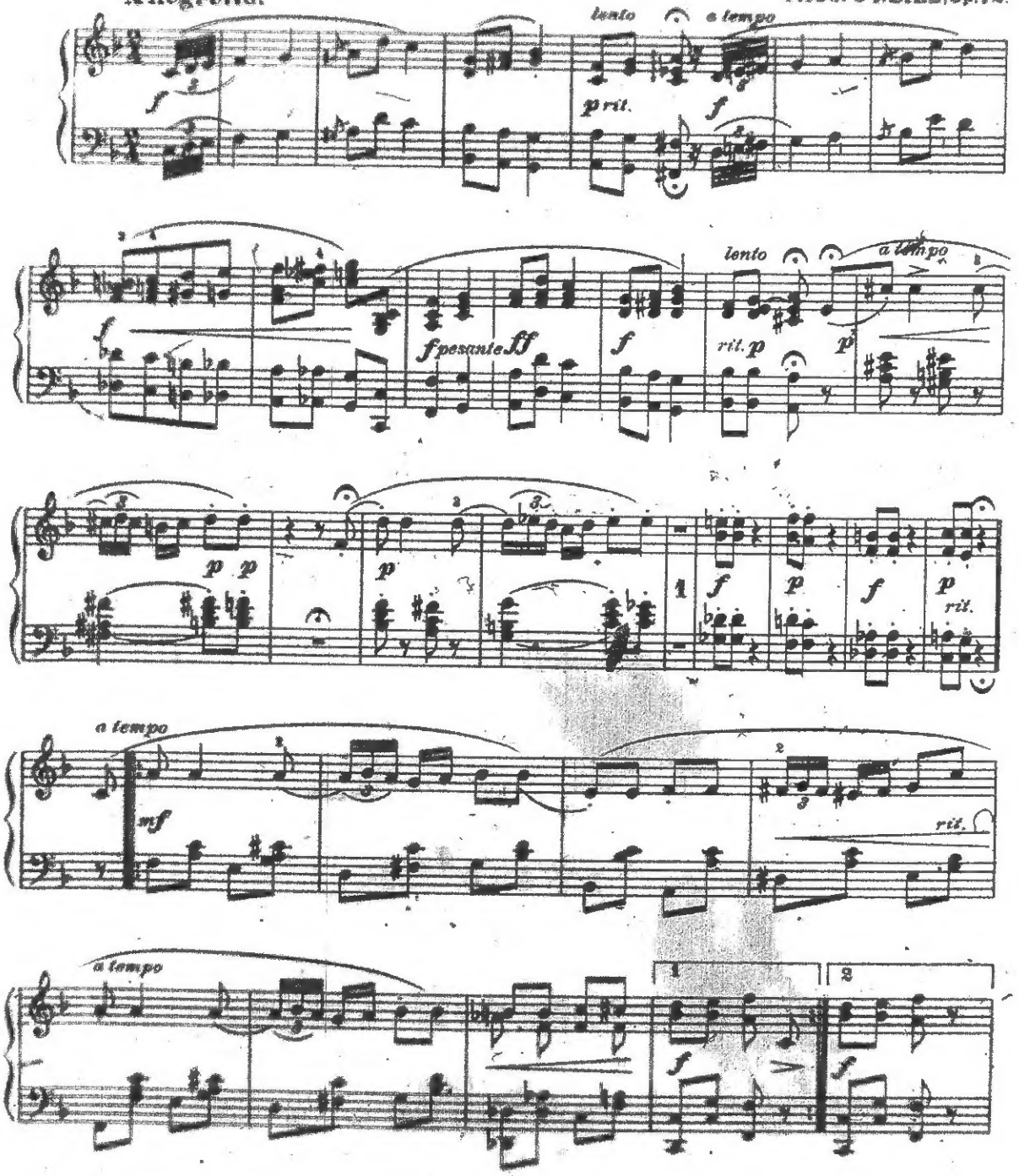
No 1800

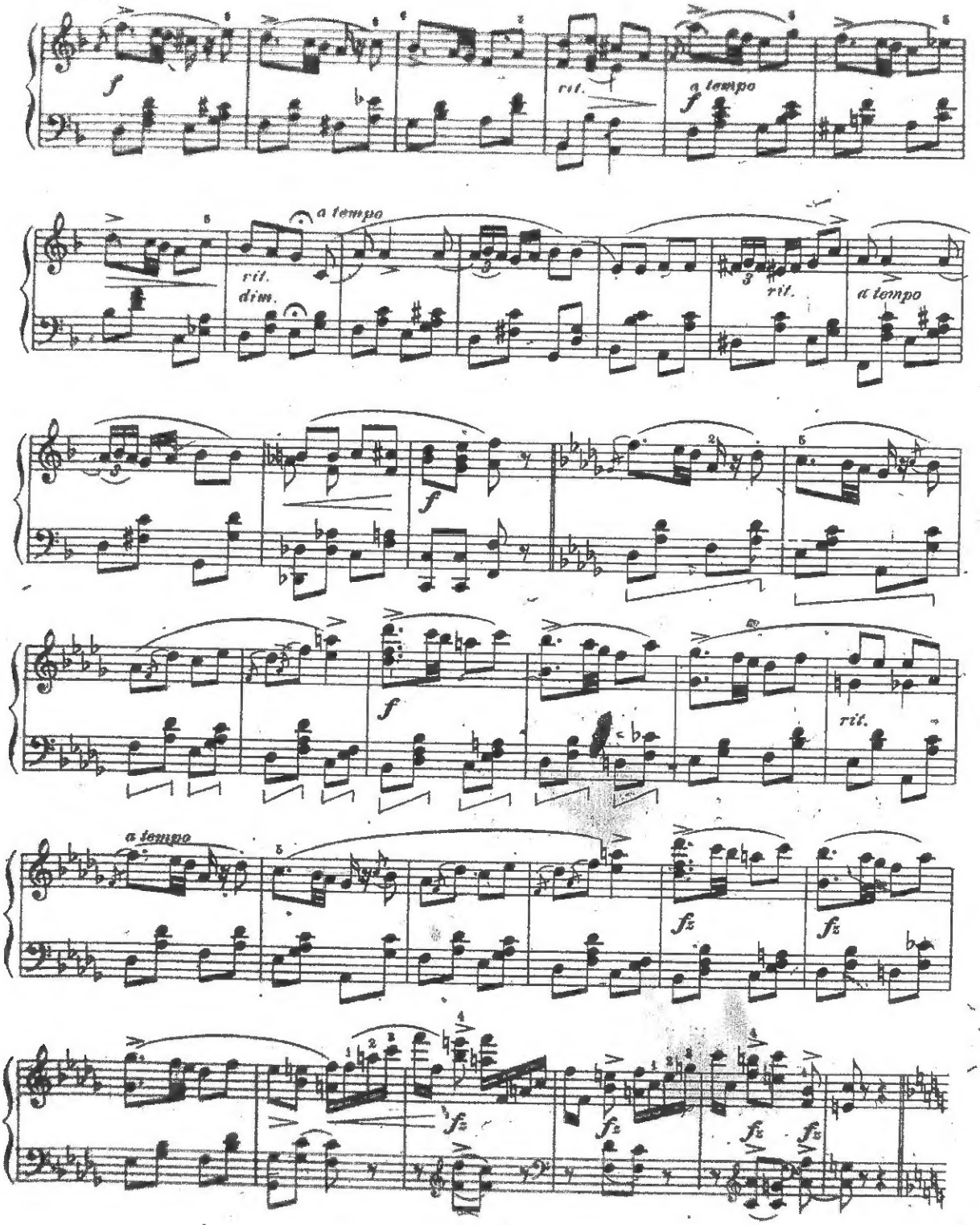
To My Friend Mr. Chas. E. Pollock.

RONDO CAPRICE.

Allegretto.

THOS. O'NEILL, Op. 72.

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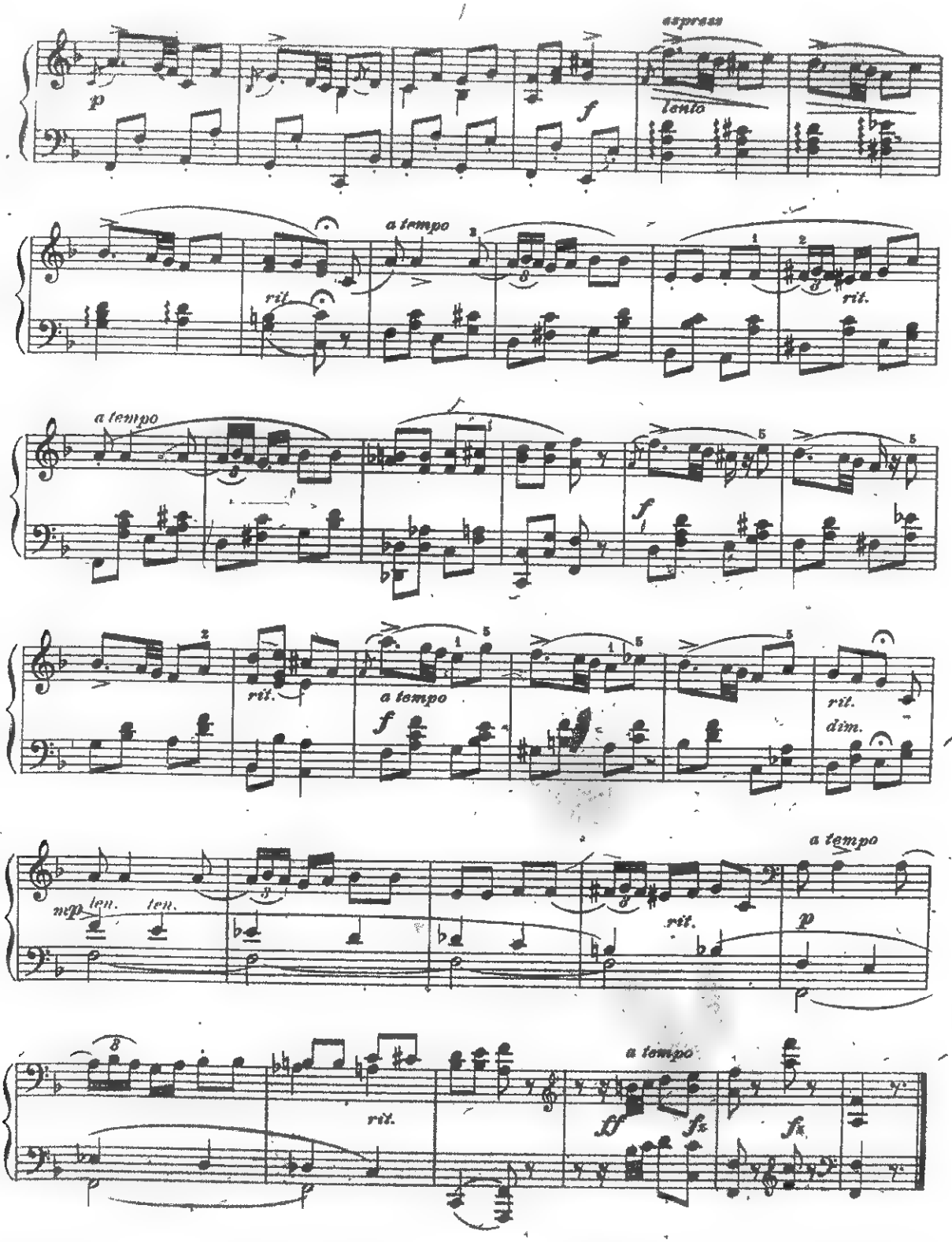
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PETITE MARCHE.

Edited by E. O. Muodhangel

A. GUILMANT, Op. 43, № 4

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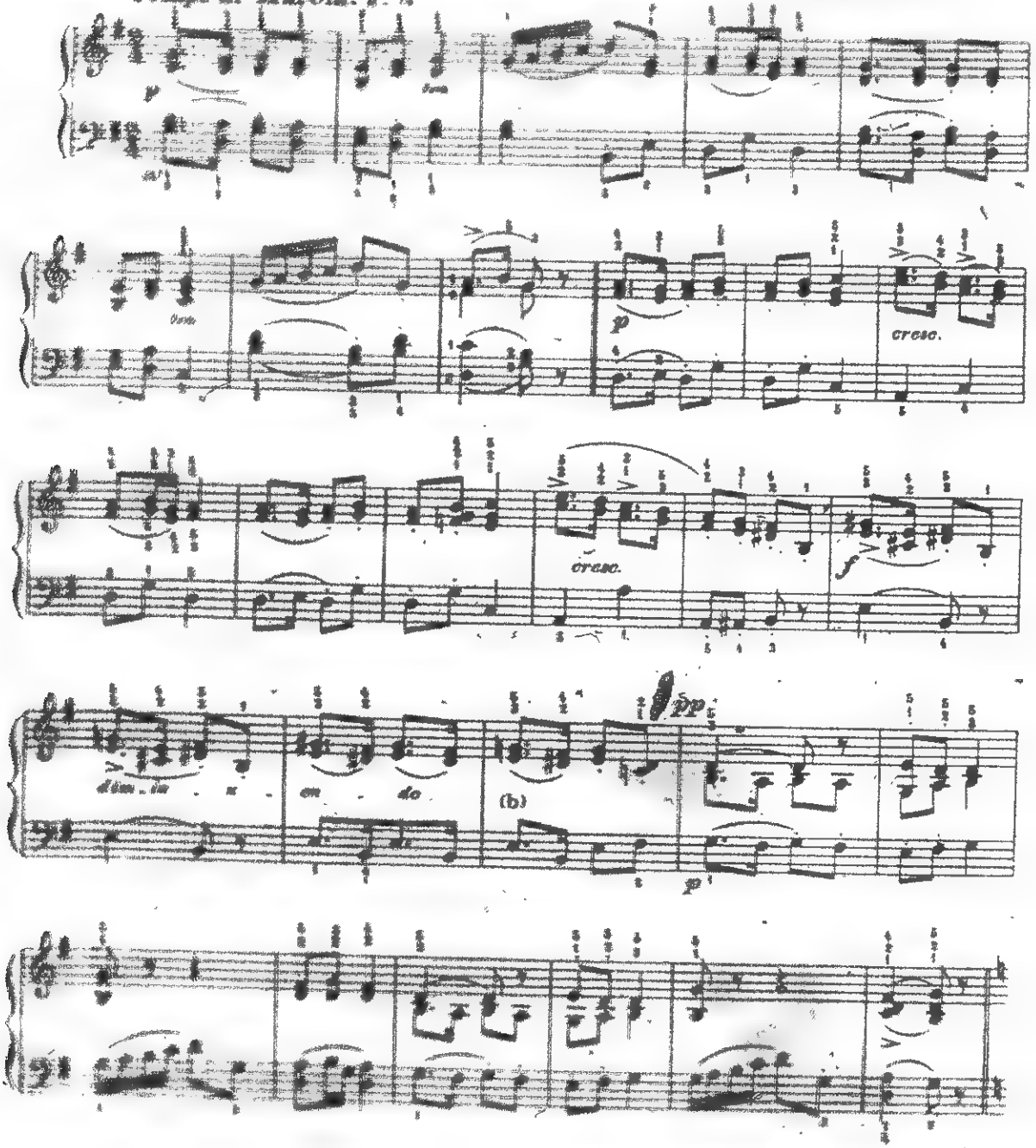

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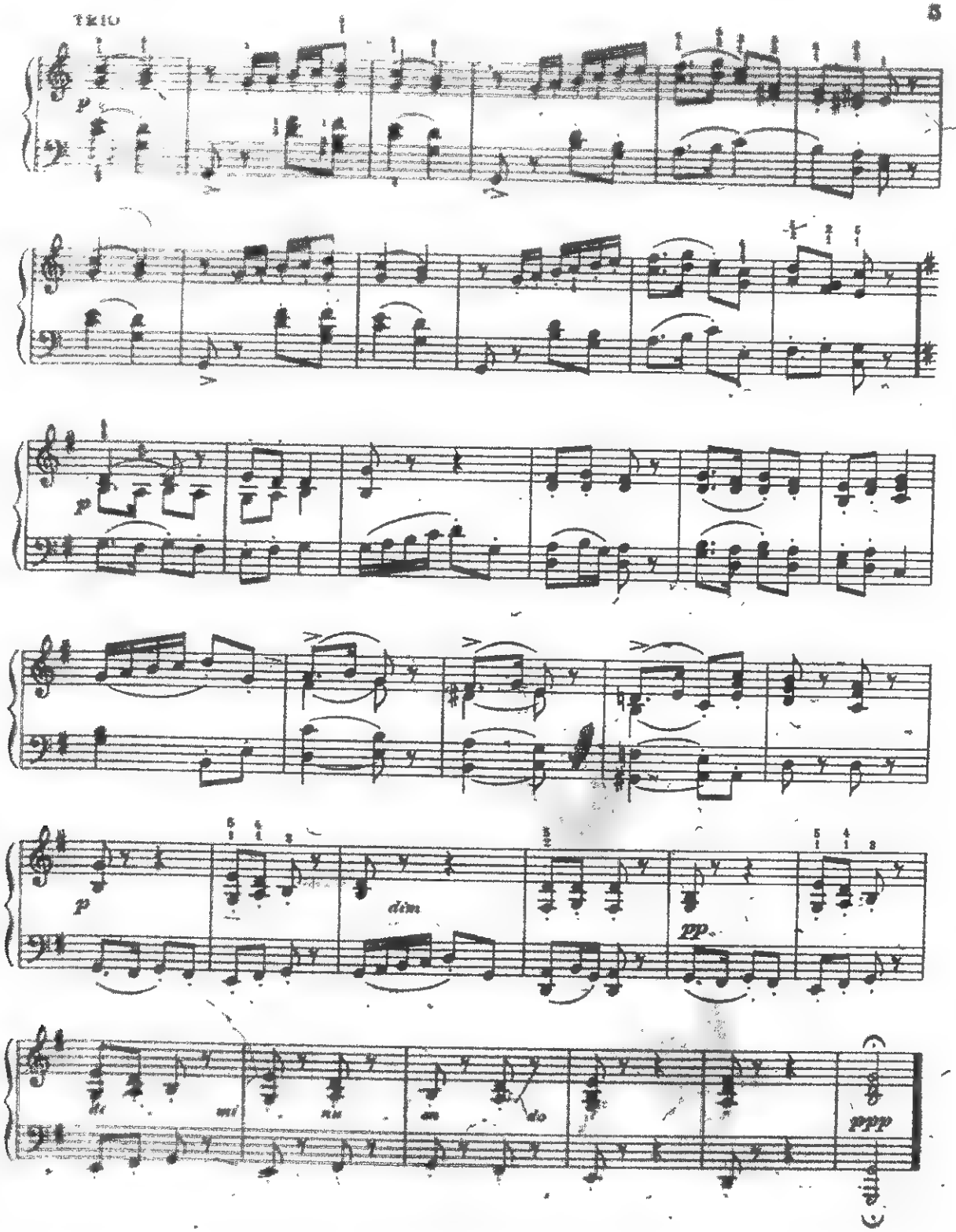

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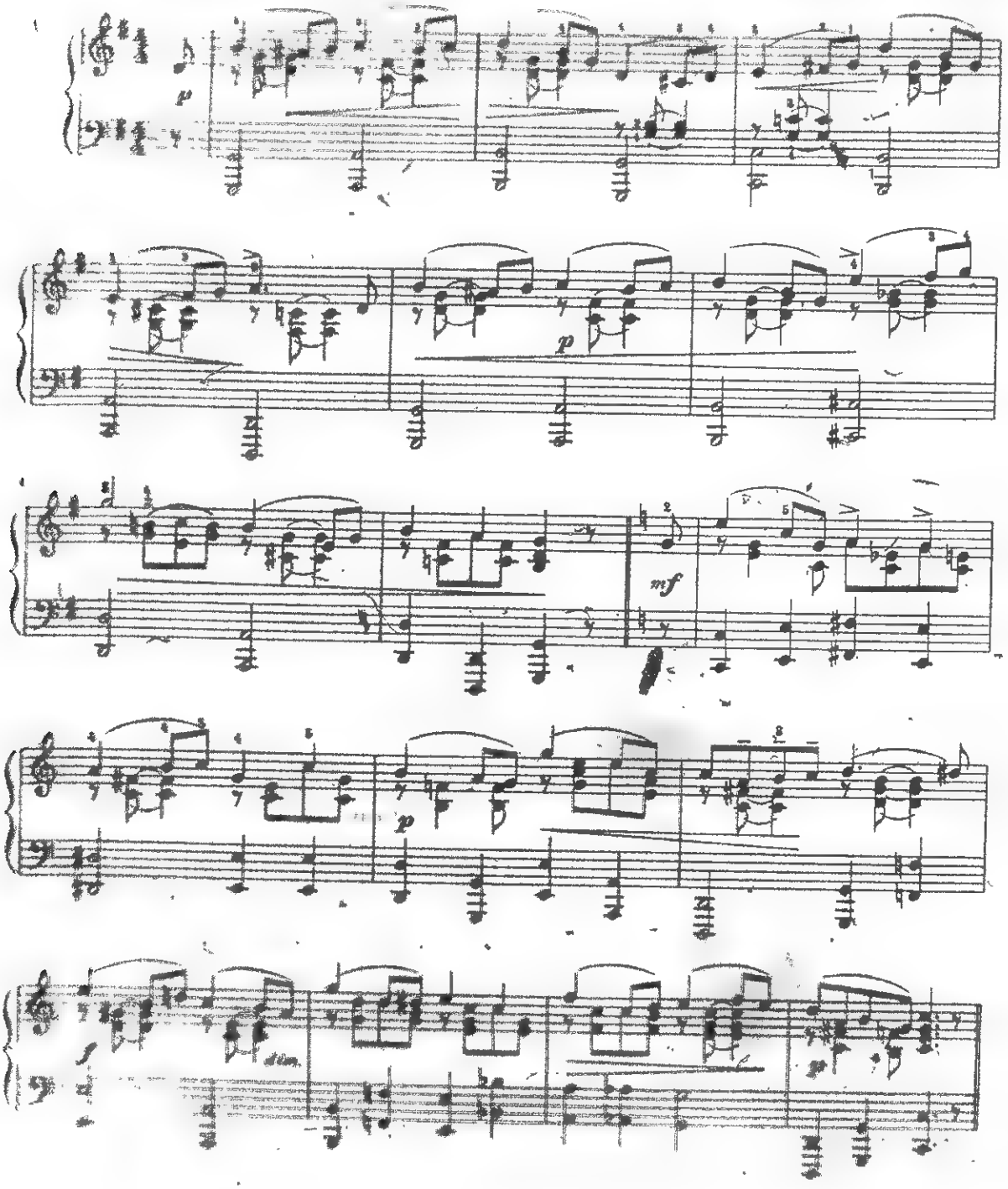
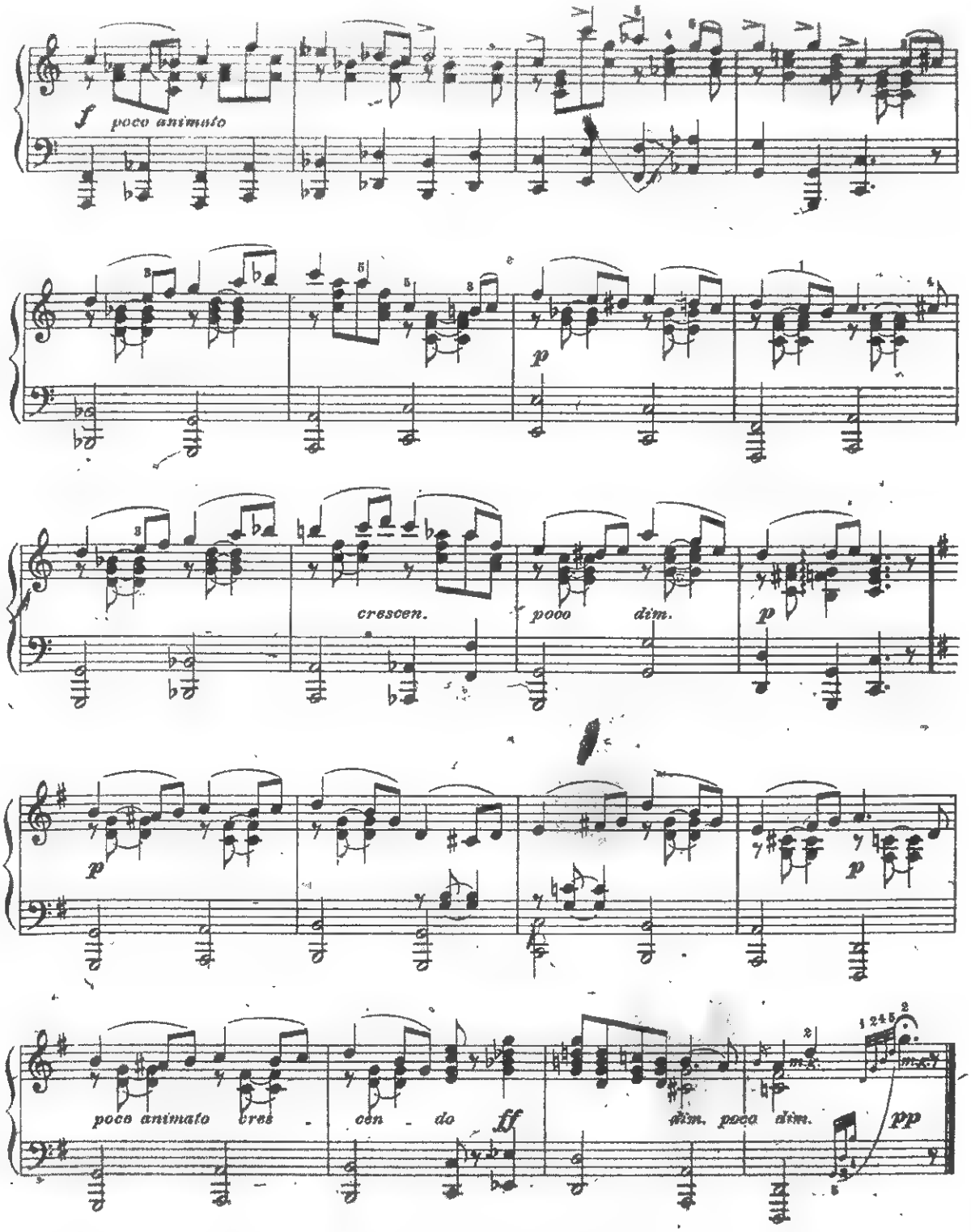
M JOSEPHINE ROGERS

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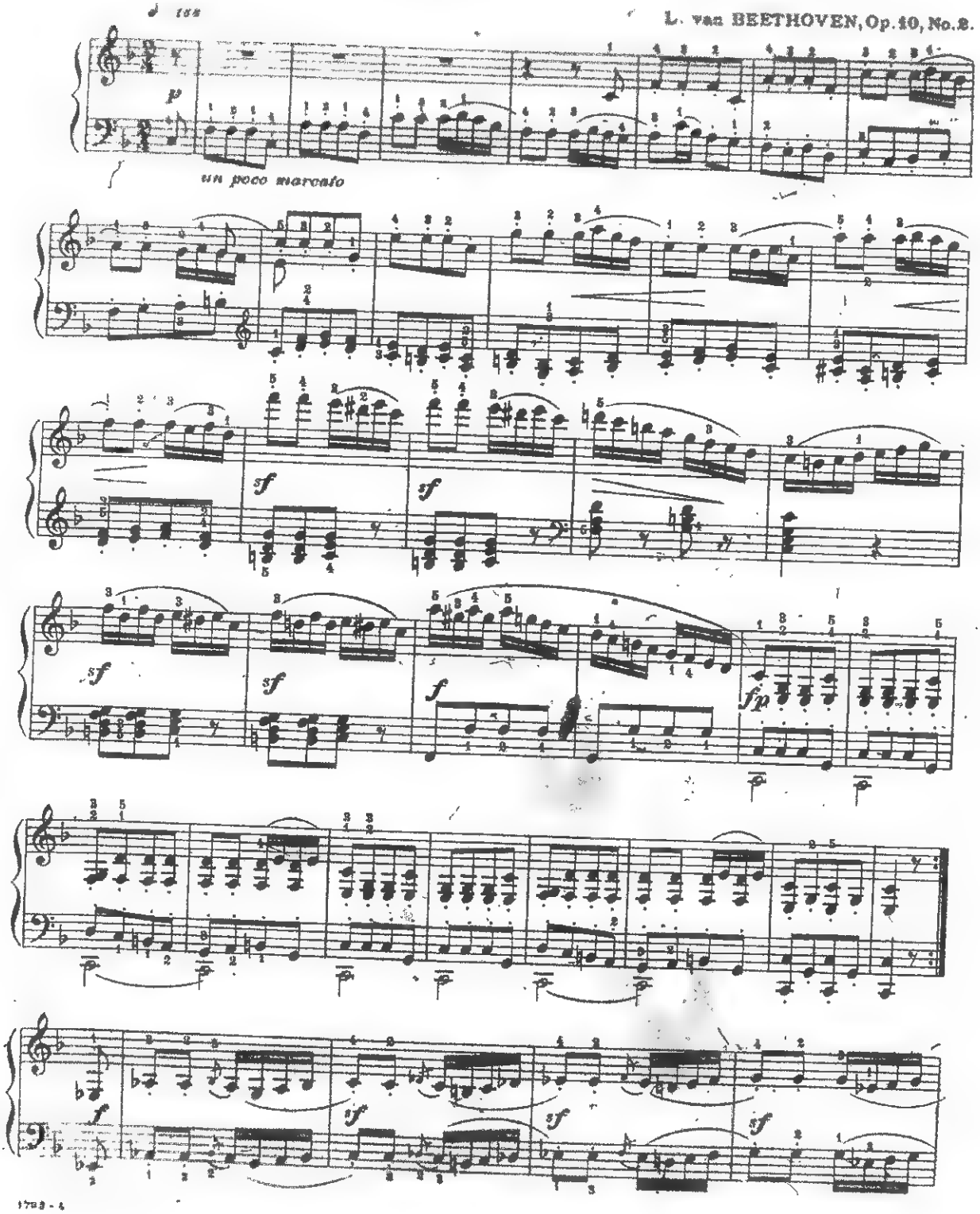
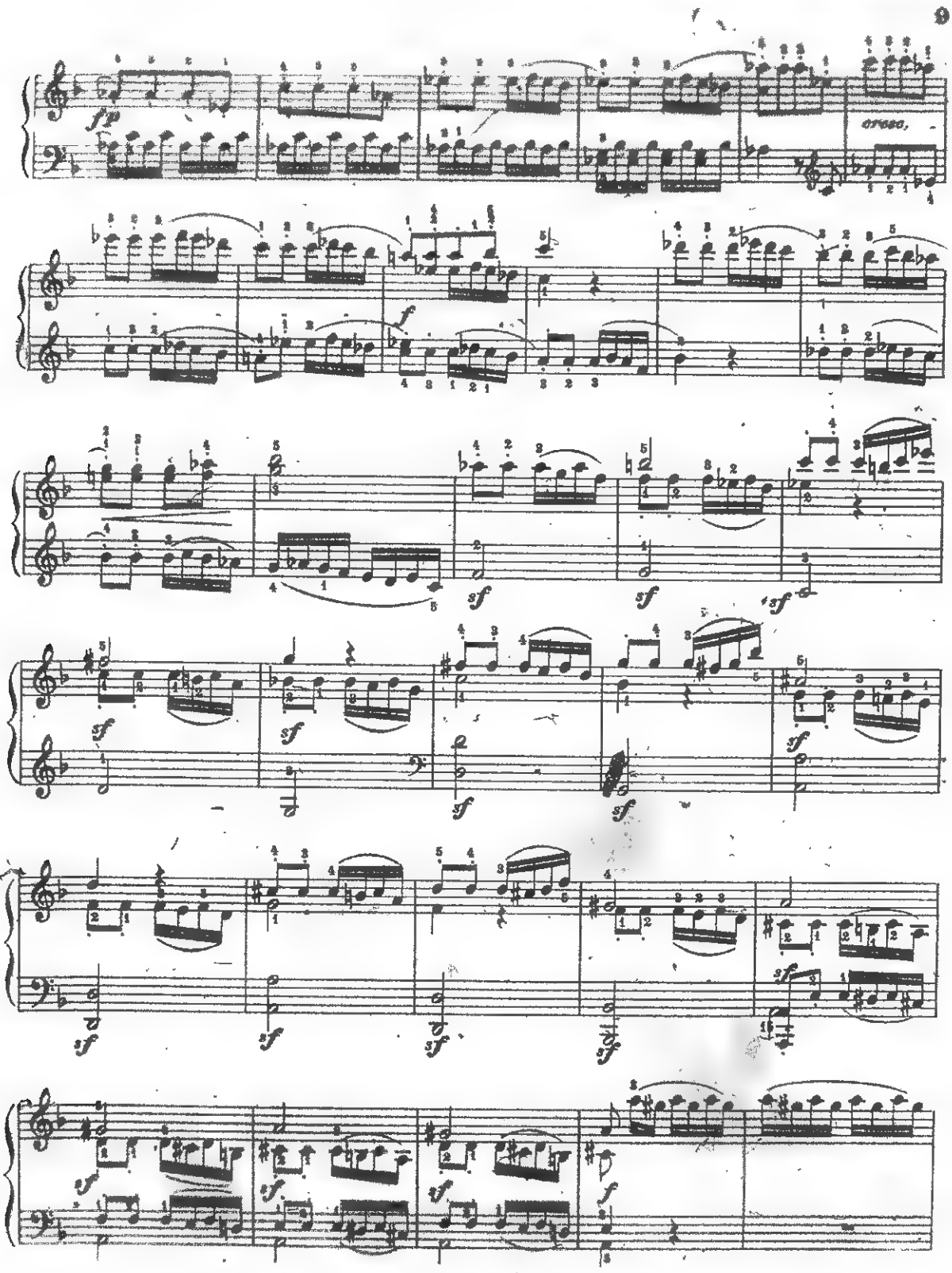
Presto Movement.

L. van BEETHOVEN, Op. 10, No. 3.

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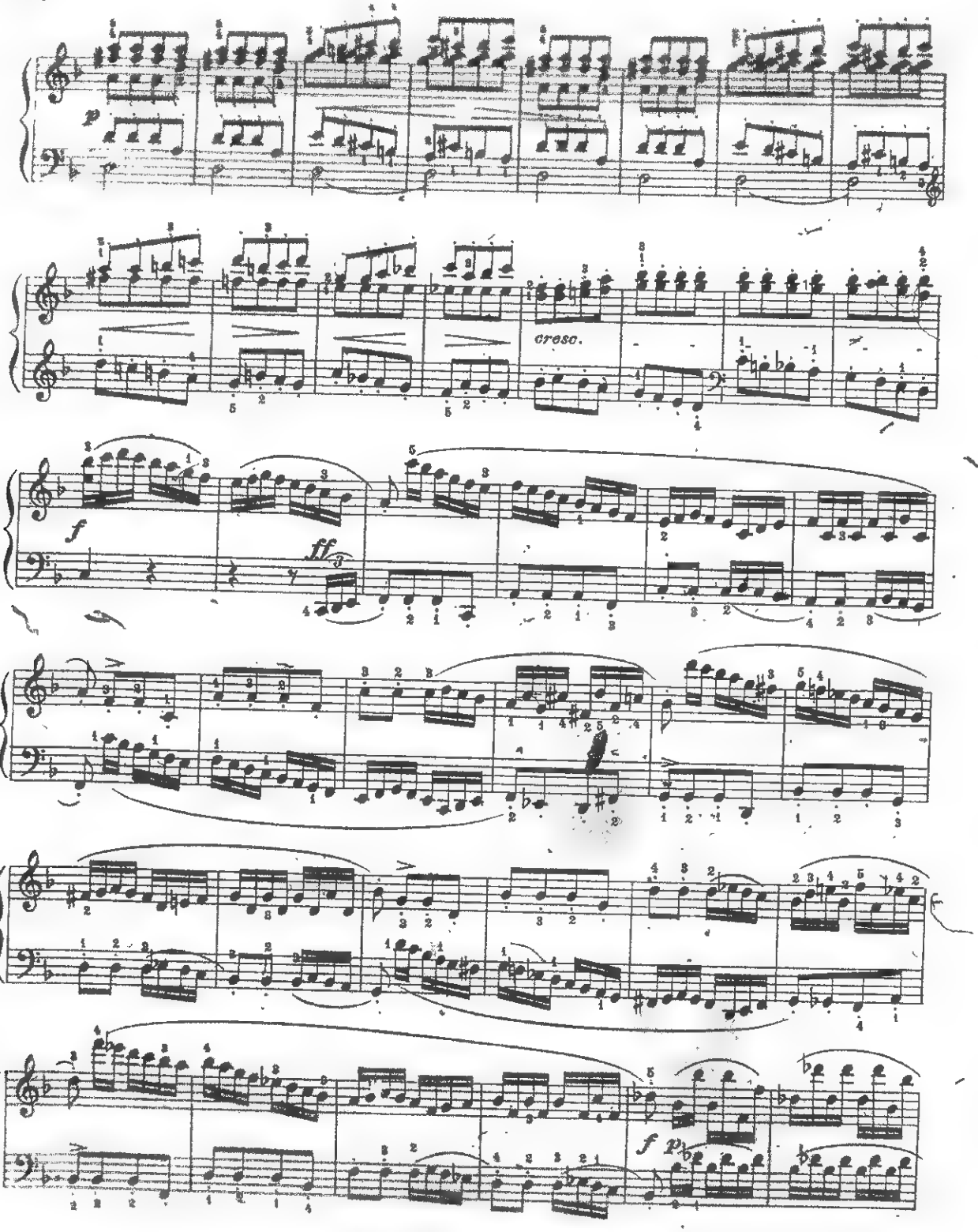
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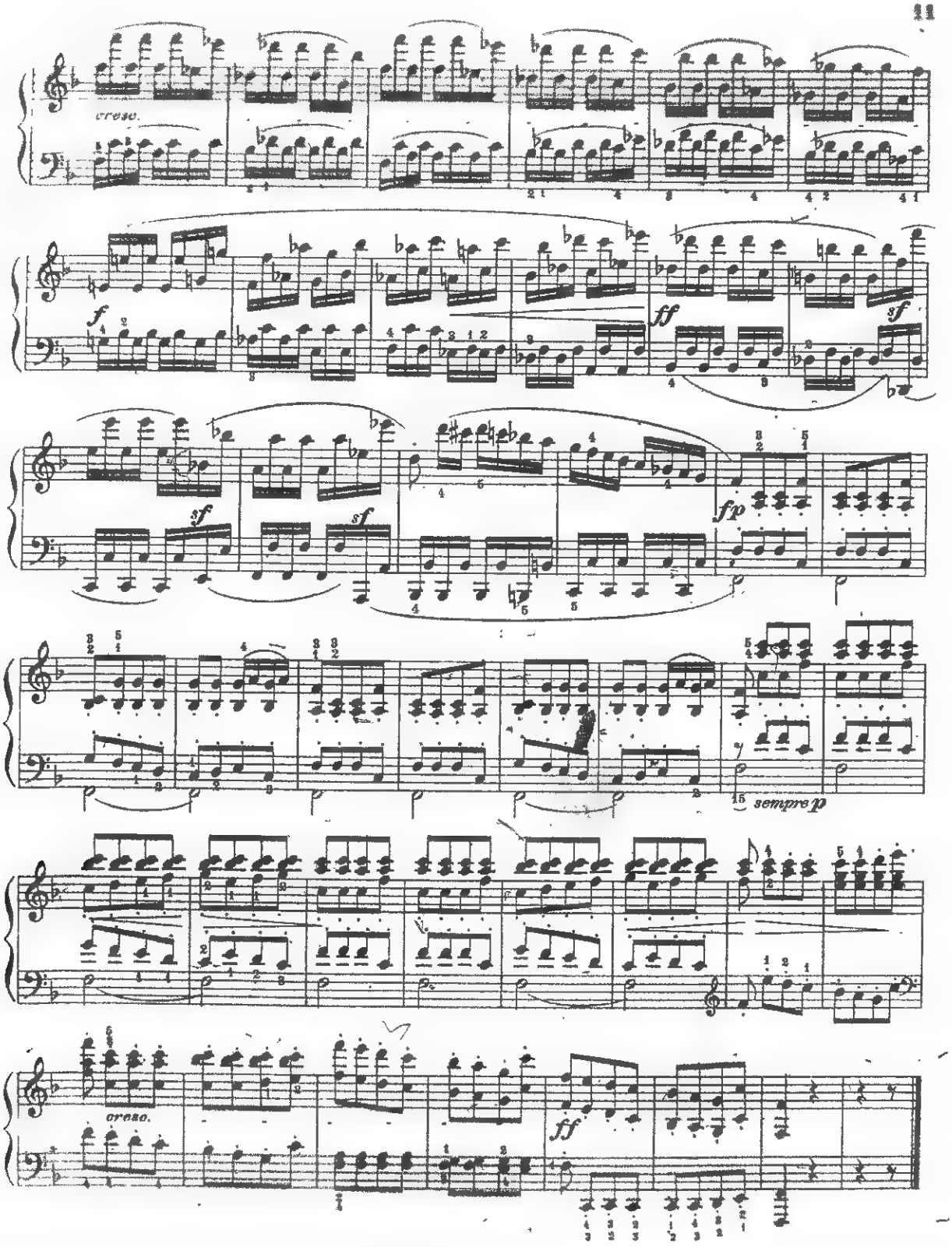
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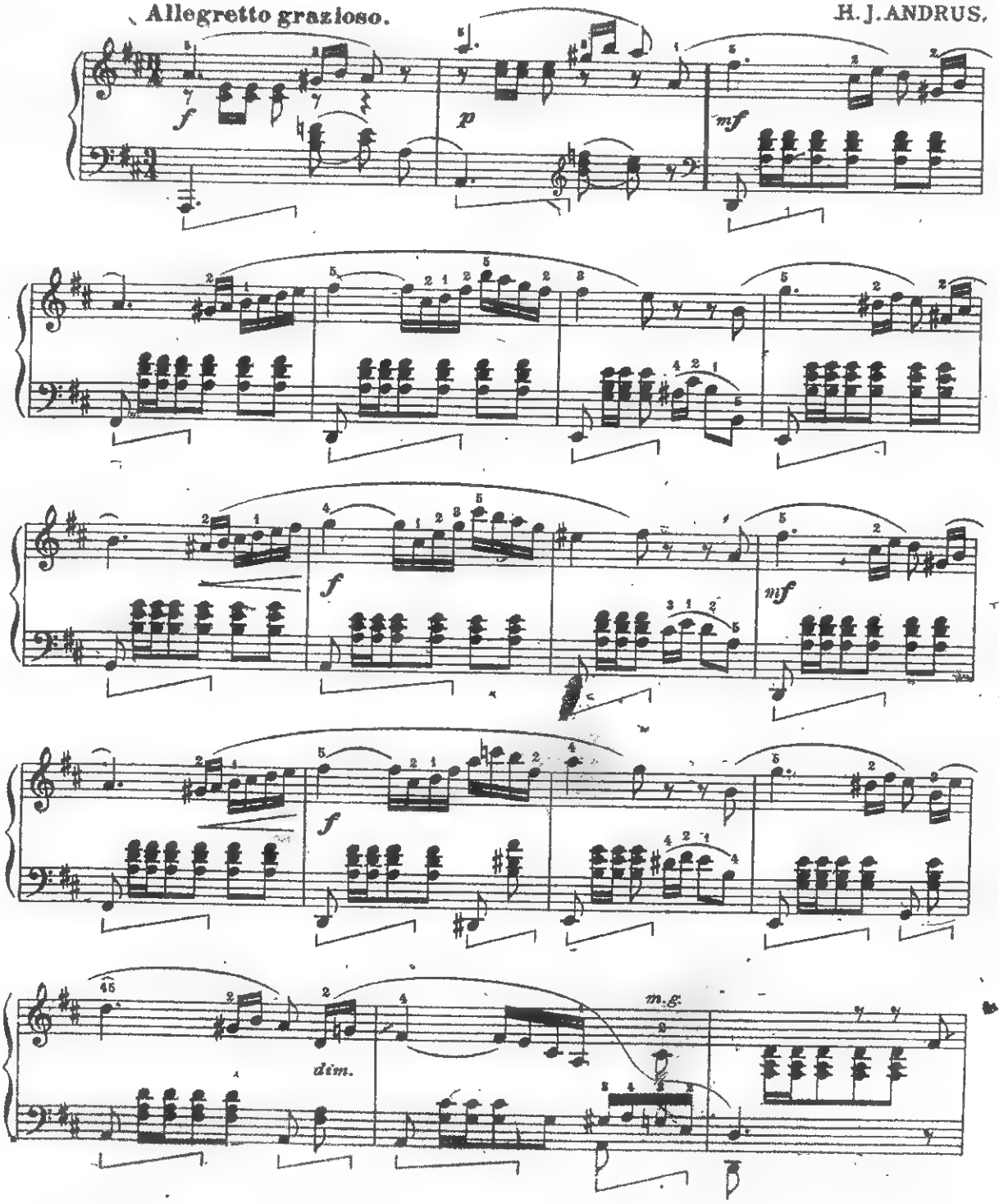
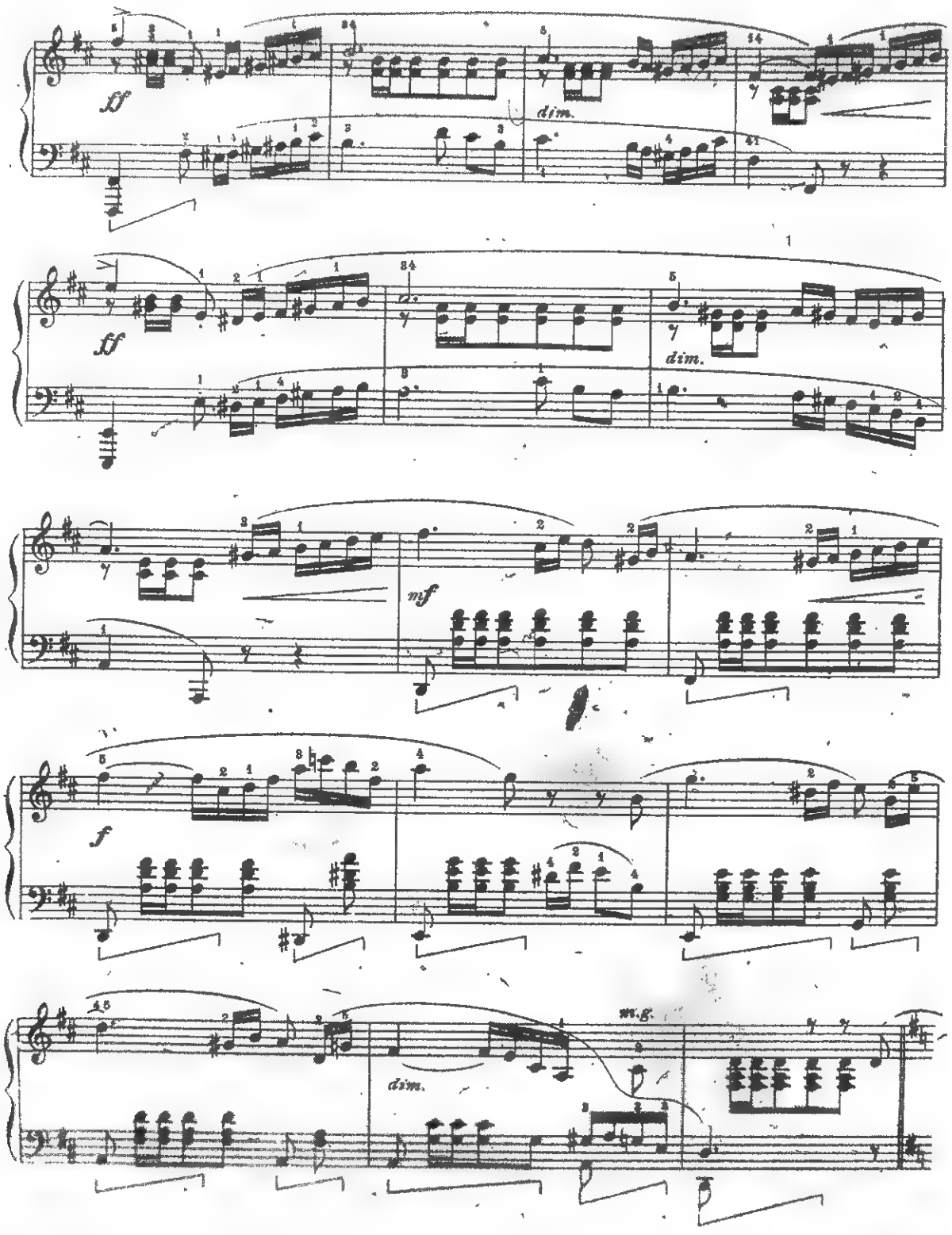
H. J. ANDRUS.

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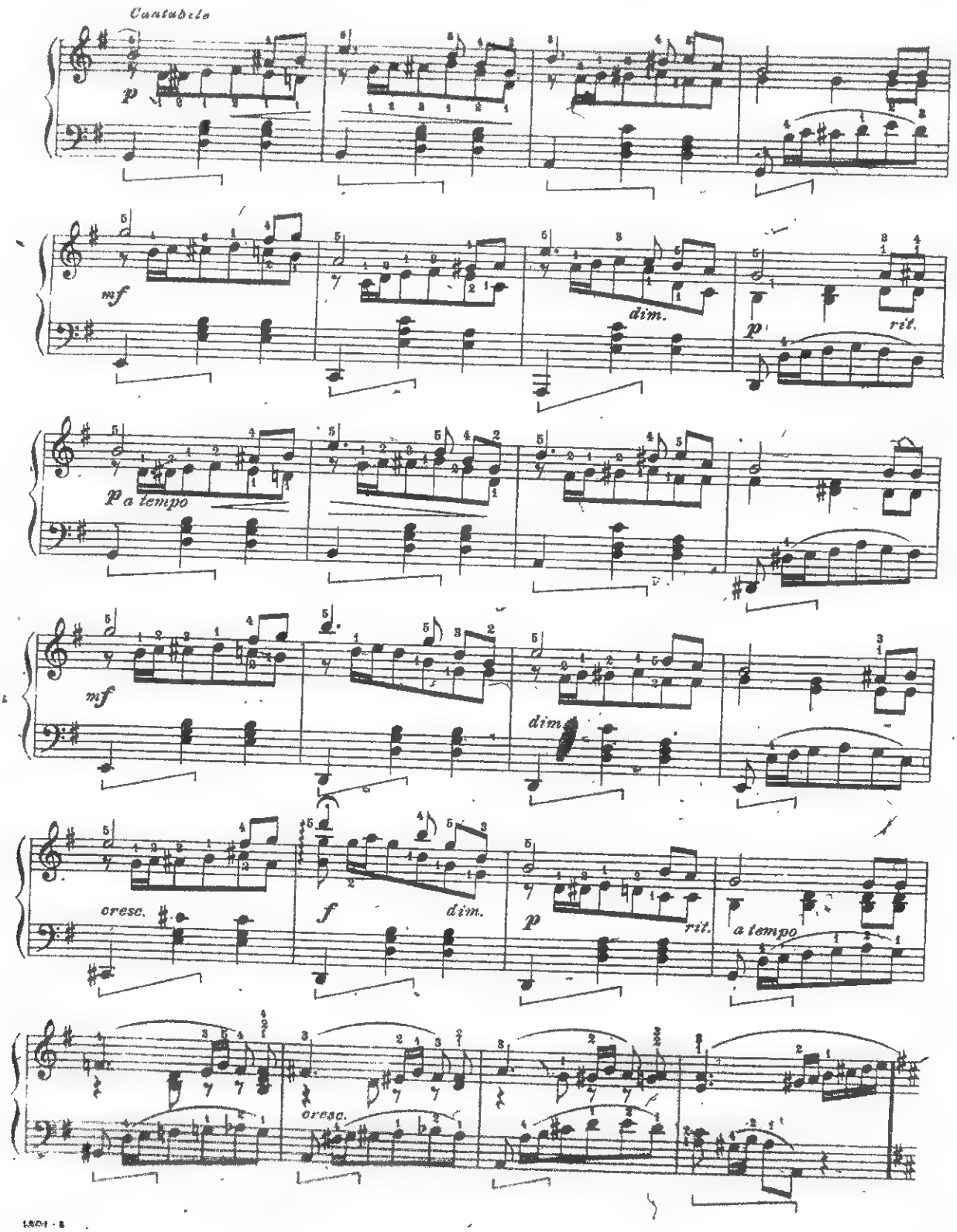
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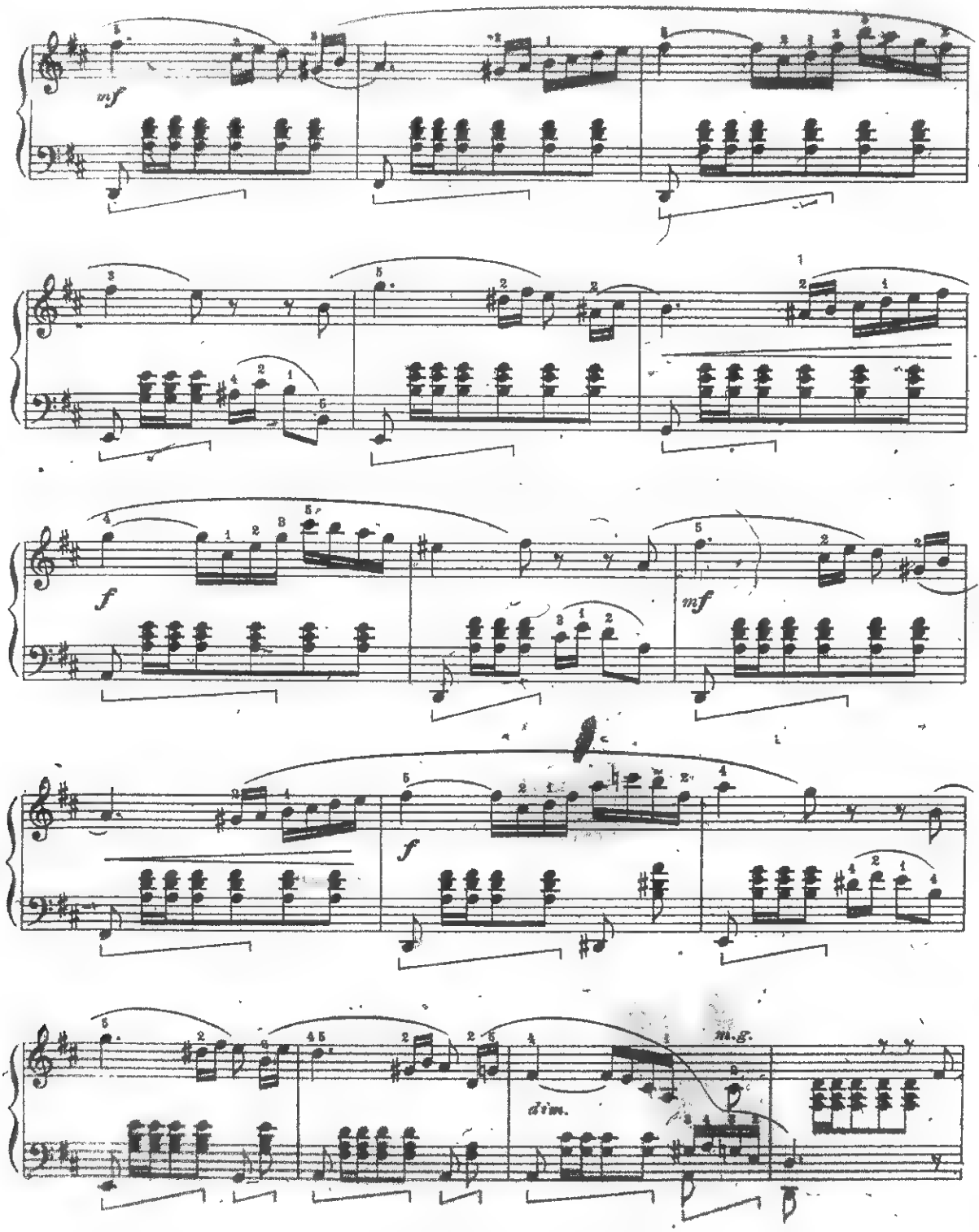
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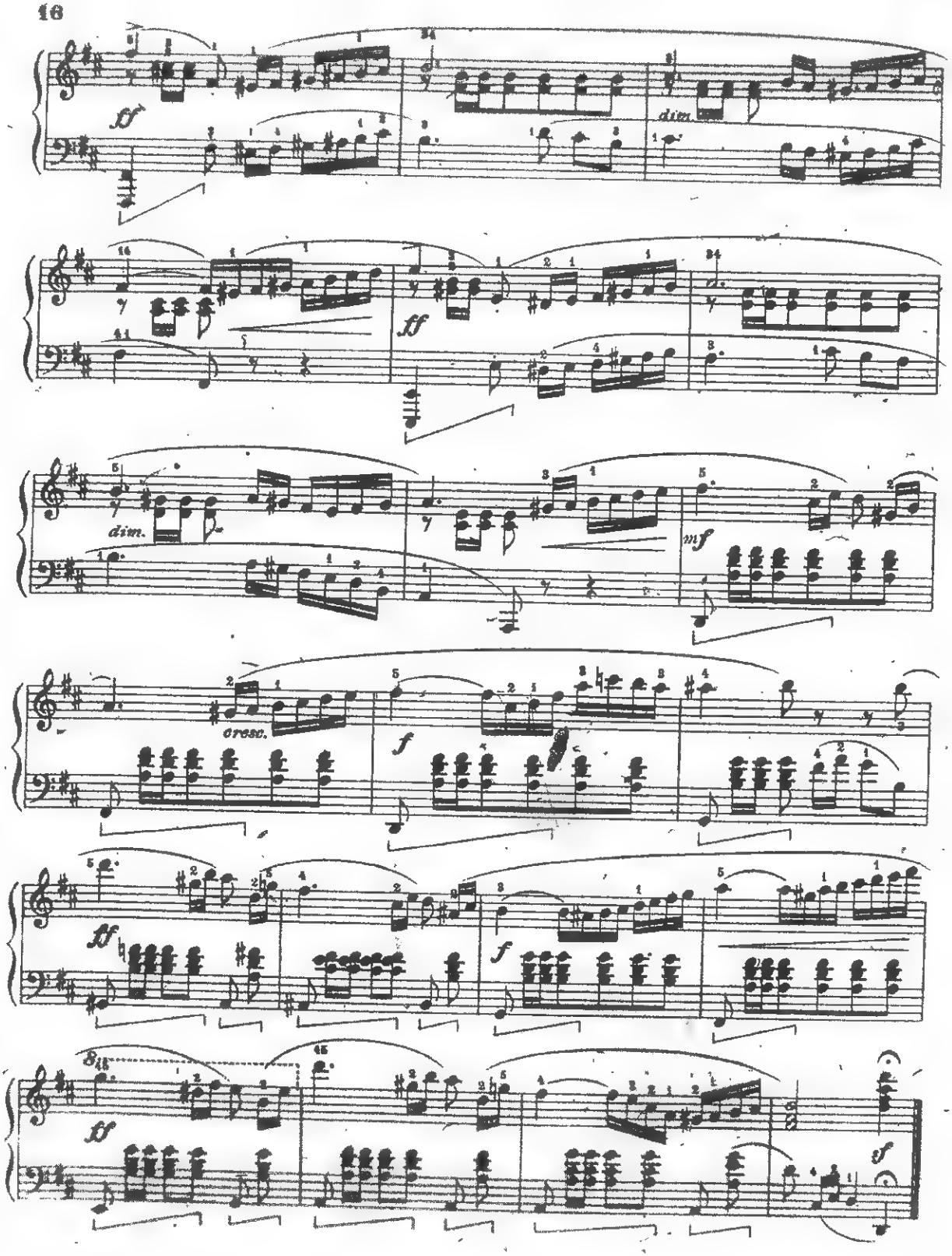
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NOTES FROM A PROFESSOR'S LECTURE.

At the present day almost everybody is studying music, and optimists rub their hands gleefully and talk about esthetic progress. It is so pleasant and consoling to look at the best side of things. I doubt, however, if we love music more than our ancestors loved it, and I am persuaded that a large amount of our love is affectation, or hypocritical yielding to fashion. We learn music because we are expected to learn it, because it is one of the distinguishing traits of the little sheep flock or coterie into which we are gathered. Music belongs to our attire and not to our hearts, we display it as we display our huge balloon sleeves, for the admiration of others, and not for our own satisfaction.

Now let me tell you that the study of art is useless if it does not assist in the developing of your nature; bring out, make wholesome and strengthen what is best in your soul, as exercise brings out what is best in your muscles. Would you practice with dumb bells and Indian-clubs month after month and year after year with no other object than to astonish your friends with your skill? If you answer in the affirmative then I tell you that you have taken great pains to little purpose. The value of art is the self development of the student.

* * * *

Let me then express myself plainly. If you are interested in music as an art, study it as an art, and for the improvement which, as an art, it will bring about in your nature. For as art has two sides, the technical and what I will call the expressive. The technical part includes method, it teaches the proper use of the tools in trade. Are you studying the piano? Then the technical part of the business is to learn how to use your arms, hands and fingers, and this means the practicing of proper exercises, the moving of the fingers in a certain way with the right kind and degree of force, and so on. Are you a singer? How can you produce a given sound unless you know how to produce it? How can you sing yonder example on the blackboard unless you have learned how to manage your breath, carrying it smoothly and uninterruptedly through the phrase I have marked until you reach the proper breathing place? Have you heard people singing through their noses; have you heard them leave half mile intervals in their singing; have you heard that scooping up to a note that does such bad service in amateur singing? Well, this is due to faulty technic.

You *must* learn how to use your tools in art as in trades, whether you are an amateur or a professional, and there is no excuse why the amateur should not use the tools as well as does the professional, for it is simply a matter of time and of practice. Nowadays, technical proficiency is within the reach of everybody, and slovenliness is inexcusable. But while admitting so much, I wish to insist that technical excellence is not art, and that if you are nothing else but masters of technic, you are only automatons. You must be interpreters as well as performers, and interpretation is what I would impress on you as art, your part of it. Composers create, you interpret, and your technical skill allows you to interpret.

* * * *

I shall be happy if I can persuade you that art is something serious; something not to be mentioned in the same breath with caramels and diamonds. I find that at least nine tenths of the pupils who are studying here have but the vaguest ideas about art. They are singers, piano players, violinists, if you like, but not artists. They are anxious to take the shortest road to the singing and playing of tunes, but their Valhalla is the next reception, where they hope to drink the blood of their enemies—their rivals—in the only way now accepted by civilization, that is metaphorically through successful singing or piano playing.

You may say I am overfond of repeating myself, but you must excuse me if I keep on insisting that you cannot any more as a rushing fir tree grow; force a Chopin nocturne to match the color of your ribbons, or make a Beethoven sonata harmonize with the cut and tint of your bodice. Art is so long and vanity so fleeting, while wasted time is so abundant! I am so constituted that I prefer to hear a good mandolin player to a bad violinist, and I sometimes wonder why Miss Alto should have taken so much time to misunderstand the Faust song and the "Sweet Bird" of Handel, when she might have enchanted us with the manner in which she sings "Annie Laurie." It seems so painful to laboriously toil up a high hill for the sake of laboriously toiling down it.—*Leader.*

EMIL SAUER ON "PRACTICING"—BRAINS AS WELL AS FINGERS.

Some valuable hints for piano students were dropped by Herr Emil Sauer the other day in the course of an interview with a Manchester *Evening Mail* reporter. After recounting the principal incidents in his early career, the distinguished pianist spoke as follows:—Nicolas Rubinstein was truly a great teacher. His creed was that it is not how long one practices, but how. And he taught us how. He taught us how to utilize our brains as well as our fingers. It is the brains which are chiefly taxed. Playing must become merely mechanical if such is not the case, and in these inventive days mechanism can accomplish this kind of playing much better than the human fingers. I never practice now longer than four hours a day, and I never play formal exercises or studies. Beethoven's concertos and Hummel's works, not to mention the compositions of other masters, contain 'exercises' infinitely more valuable than any which have ever been written with the express purpose of attaining digital agility. After once acquiring technical perfection in the playing of a composition, I throw my whole mind and soul into the reading in order to infuse feeling and expression into every note. Consequently I have to be enthusiastic when I practice, or give it up.

"No; I do not study every effect and every expression. That would be the merely mechanical again. Oftener than not when I am playing before an audience the music rouses something within me, and I find myself giving entirely new interpretations to passages.

A FEW CONSIDERATIONS.

BY WILLIAM E DOGGETT.

To be a good music teacher one should be a thorough musician, a just critic, something of an anatomist, a companion, master, and a gentleman. The companion should ever be a firm master, but the firm master should never cease to be a true gentleman.

The gaining of a good musical education requires such an expenditure of money, time and vitality, that the teacher should seek out for his pupils the most scientific and economical system of technic: economical particularly from the standpoint of time and vitality; all practice that is neutralizing in its effect, i. e., undoing of something that has already been done, duplicative or in any other way superfluous, should be rejected, and only those exercises and études taught that have a well defined purpose and will be of actual use to the student in his playing. Do not belong to that class of teachers who teach every pupil just as they were taught, who apply their instruction in a uniform patent process way, but try to minutely diagnose the case of each student and give him the precise treatment required.

The general course of training must necessarily be the same in all cases, but variations of temperament, hand defects, physical strength, aptitude, etc., will compel the teacher to vary his method, at least as to order, proportion, and amount of practice.

I do not believe five finger exercises are suitable for developing and maintaining a good technic: the fingers are of unequal strength, and if the same amount of practice could be given to each, though they would all be strengthened the ratio of inequality would remain unchanged; but on the contrary, owing to the natural arrangement of the strong and weak fingers, we are compelled, in five finger exercises, to use the strong fingers more than the weak ones; third finger most, second and fourth next, and first and fifth least—a very unfavorable condition. In at least half of the examples given me, the weak fingers of one hand are used with the strong fingers of the other, and as we equalize the strength of one hand, we are very apt to disproportion that of the other. Nor do I believe five-finger exercises afford proper training for the extensor muscles. After a blow the finger is lifted sufficient to allow the key to rise, requiring one contraction of the extensor muscle; here it is held till the finger is to be used again, when the contraction is resumed and the finger raised to the height desired. Now, instead of these two distinct contractile efforts, one prompt, complete, and vigorous contraction would, I think, be far more beneficial.

These objections, and many others, are entirely obviated, or reduced to a minimum, in Mason's two finger exercises from "Touch and Technic," which, in my opinion, is the simplest, most scientific, economical, condensed, and yet exhaustive system ever presented to the public; containing, as it does, training for finger, hand, arm, foot, and, if taught to their full capacity, eye, ear, and important mental faculties.

The object of scale and arpeggio practice is not, as most pupils and teachers would say, using their own language, "to limber the fingers," but to store the mind with tone forms or tonal words by which musical ideas are expressed and understood; to familiarize one with that material that goes to make up every piece of music. If teachers would impress on their pupils the fact that every piece, as they are familiarly called, is, after all, made up of fragments of finger exercises, scales, arpeggios, etc., joined together in a great variety of ways, and that while they are practicing these exercise forms, they are in reality mastering detached fragments of thousands of beautiful pieces, I think much of the pupil's distaste for practice would be overcome. They would have a better understanding of their pieces, would play them more intelligently, and memorize them more easily.

CHAT WITH YOUNG MUSIC TEACHERS.

BY M. A. LEWIS.

Let me extend the right hand of fellowship, and greet you, earnest workers, in a profession well worth our best efforts. We are working not only for mere dollars and cents, but for eternity.

Let me call your attention to a few points which may prove a help to young teachers. We must be close students of human nature, keeping abreast of musical literature, surround ourselves with the best musical magazines, and learn to cull the most important items and make them our own; never rest satisfied with ourselves, never fail to learn from others, never cling to one especial plan of our own. Be ready to receive instruction as well as to give it. Understand the peculiar nature of each pupil; what will help one, will fail with another. Be patient, and over and over again lay a firm foundation. Do not be in a hurry to show off your pupils. Strive to have more in the head than in the fingers. Teach them to think, awaken their musical soul, and help them to see glimpses of beauty in a plain exercise, and stepping-stones to musical wonders from the constant practice of the scales. Teach them to be faithful in the "little things" of music, and the reward is great.

Do not be hasty in forming an opinion of a pupil. Be watchful. The mere desire to attempt study so difficult shows the love for it, and perhaps an abundance of talent, needing only the encouragement of an earnest teacher to bring it to the front. Rouse their ambition to do their very best, making the most of themselves and their opportunities. Three giants we must meet and battle with.—False Reading, False Time, False Fingering. Kill them, if possible, the quicker the better. Finally, remember Mendelssohn's answer when asked what was required to make a fine performer: "Three things: first, head; second, heart; third, fingers." Time is up; I must stop.

IMPROMPTU OPINIONS OF PROMINENT MUSICIANS.

1 What instrument, in your judgment, produces the most musical music?

2. What new fields has the future in store for musical composition?

3. What is your opinion of the influence exerted upon the community by the German brass band, hand-organ, and other forms of street music?

4. What are your views respecting the qualifications of woman as a composer?

1. The organ; because it approaches most nearly the harmonies of combined voices; it compasses most nearly the harmonies of nature and of other musical instruments.

2 Noble music for children.

3. Beneficent: To the Italian peasant, who sees his native land in the strain from the hurdy gurdy; to the German emigrant, who idealizes the harsh music into a breath from the Fatherland; to the tired man and woman not too coldly cultivated to recall an incident of some bright morning, long ago, when the hand-organ played the same strain through the streets of the old country home; to the tired mother and the fretful baby in the hot alley of the city slums, and to the cultivated musician, who, distracted by the discordant sounds, is the more impelled to evolve harmonies for all the world, in sweet accord with those of which he dreams.

4. One has only to attempt to separate Fanny Mendelssohn's compositions from those of her brother, Felix Bartholdy, under whose name both have been published, to feel that the qualifications of woman, as a composer, may, under similar conditions, equal that of man.

GERTRUDE CAPEN.

1. The piano; because of its capacity for expression through percussion.

2. The German and Italian schools represent extremes; between them lies a field which Mendelssohn would have cultivated had he lived longer.

3. Any music is better than none. Some grades of society are benefited by music of this kind.

4 There is no reason on earth why woman cannot do everything that man can do. All she needs to demonstrate her ability is freedom of her own will.

J. B. SHARLAND.

1. Violin.

2 In America, the patriotic expression of those sentiments which make the nation the home of every kindred and tribe.

3. Good selections are usually played. Influence is for good, however painful at times.

4. When we have more women composers, we can better answer the question. We recall at the moment only Mrs. Beach, who, out of ten thousand students, has achieved success as a composer.

F. H. ALLEN.

1 The violin.

2 By its expression to the imagination purely through advanced intelligence, whereby it might be comprehended through the eye, as a novel is read.

3. Upon those to whom the German brass band, crank, pianos, etc., are music, the influence must be the same as that of more perfect performances upon others.

4 A woman simply needs the same qualities to become a composer of music that a man requires. Any distinction between the sexes on this point seems to me to be absurd. The future, I believe, will prove the truth of this statement.

B. J. LANG.

1 Violin

2 That depends on who are coming up to be the leaders of to-morrow. If the same kind that have been the real leaders from Bach to Brahms, it seems to me that the development of pure music (as distinguished from music for the theatre, etc.) will keep on in much the same lines, the manner of expression changing almost imperceptibly from one generation to another, as has heretofore been the case.

3. Not for good, nor very much for bad, excepting for the increase of an unnecessary nervous wear and tear.

4 I can but think that woman is coming in the future more to the front in musical composition; we have here at home some conspicuous cases of this.

ARTHUR FOOTE.

1. Well what *is* the most musical music, any way? Every instrument has its own peculiar qualities or characteristics, and in its way makes the most musical music. What is the noisiest noise, the greenest green or the bluest blue? Hard to say, you see. It's largely, or altogether, a matter of individual taste and feeling. Even the trombone does the most musical thing in its way. The human voice is, strictly speaking, not an instrument, but we all know that it is the most perfect vehicle for musical expression. The modern pipe organ, combining as it does the greatest variety of tone color with the largest volume of sound, gives the *most* music. So much for the mostness. As to the musicalness of the music, that depends—*on the music.* The orchestra, considered as one instrument, is the ideal, but the organ, with its resources for musical expression, as a single instrument, is king.

2. I believe that the capacity of music for expressing the emotion of love and passion has been developed to the highest degree by Wagner. There is still an immense field in the expression of religious emotion. This side of life, owing to the materialistic currents which have been so dominant, has, since Bach, been very inadequately expressed. A change is sure to come, in fact the dawn of a new light is already visible to those who have eyes to see and ears to hear. Keep your eye, for instance, on Dvorak—great, simple soul, and constant reader of the Bible that he is—and see what you will see during the next few years. You will then begin to realize somewhat of the new field the future has in store for music.

3. I like them all. They add so much to the picturesqueness of life, and they please the children, which is in itself no small recommendation. Don't let us get so over-cultivated that we cannot enjoy these things with the children, and thereby add to our health and happiness. So I say, hand-organs and brass bands? Yes, let's have them; the more, the better!

4. The day is coming when men and women will not be separated as now. Biology tells us that woman is the trunk of the tree; she the permanent factor, man the variant. She is not only the mother of the race, but of the arts as well. Hers has not been the hand to write, carve, etc., but she has stood as the inspiring cause. What, for instance, would Beethoven have been without that wonderful love of his? Take the "Immortal beloved" out of his life, and the Countess Potocka out of the life of Chopin, and imagine, if you can, the difference in result!

JOHN ORTH.

1. While the violin is the most expressive of instruments, the complete modern church organ produces the most musical music, and is nearest to the orchestra in its effects as a single instrument.

2. I have not much faith in the future of music. The so-called music of the future is not a logical outcome of the music of the past. There is a great gulf between the two; symmetry of form and thematic development, the very life blood of pure music, have been and are being sacrificed for dubious statement and confusion. The works of the recognized masters of to-day destined to live, are those which follow most closely the art of musical composition which culminated in Beethoven. I hold a decidedly pessimistic view of the future of musical composition as a fine art.

3. Many forms of street music are a delight to the multitude while painful to the educated ear. I would not have them banished, but I would have the government of every city withhold a license from any performer or bands of performers who could not pass an examination before a board of musical people chosen to determine upon their quality and excellence.

4. Man is essentially more creative than woman, and while we shall, no doubt, continue to have many charming compositions from women, I do not believe a woman composer will ever appear who will take rank with the masters.

The Spire. GEORGE L. OSGOOD.

HOW TO KEEP UP AN INTEREST.

BY E. C. GOLDSTEIN.

ALL children are fond of music and most of them look forward with pleasure to their first piano lesson. There is much for reflection in the question, "How keep up the anticipated interest shown before the beginning and after the first few lessons?"

If the pupil could begin playing without the trying accessories of technic, note-value, time, etc., the study of the piano would, from every point of view, be more agreeable, but as there is neither a short nor a smooth path to musical knowledge, it is all the more imperative that some of the existing obstructions be cleared away. The teacher can help much in the clearing. Finger-exercise, which plays so important a part throughout this study, should of course be taken up from the very beginning. It is the foundation upon which execution depends and it is in this that the pupil needs the entire co-operation of the teacher. She must really do much of the work with him, since great patience and perseverance are required, characteristics rare in the average pupil.

While the fingers are steadily gaining in strength, the notes should be taught, and it is well to call the child's attention to the association of those on the staff with those correspondingly named on the keyboard. These accomplished he is soon able to comprehend a simple melody for the execution of which the fingers have been preparing themselves. In the choice of the first so-called "piece" lies much the secret of the young performer's future enthusiasm and success. It should be short, simple, pleasing.

Duett-playing can be introduced after the first few lessons. An excellent promoter of time, it is also most recreative. Later on, when the bass notes are learned, the secondo helps most materially in impressing them, better upon the mind; it also furnishes a splendid introduction to the triads, which should follow. Teach the principle upon which triads are founded, and have the pupil apply it to any chord formation of the common triad order. This gives a practical view of the subject, and when your pupil has that he has music from an intellectual standpoint. That should be the aim in teaching.

The cause of such poor time in beginners, is not so much a lack of comprehension of the value of notes, as a lack of patience to overcome the "hard places." This decidedly up-hill work does not recommend itself to youthful restlessness. Here is where the teacher must come to the rescue, with a most willing hand. Practice with the pupil that one particular measure until some degree of certainty has been acquired, and then let him work a little for himself; you will notice a decided improvement in the next lesson. There is nothing more trying to the listener than a stuttering performer, and much of the blame in the case of the beginner, rests upon the teacher.

Expression can also be taught in the early stage of progress, really with the first piece. Call the attention of the child to the fact that all sounds have a meaning and that they are sweet or harsh only because a careless finger-touch makes them so.

Encourage playing for others, this will give confidence and will be an incentive for better practice. I have found it not only profitable but also pleasant to gather my pupils about me once a month, having them at those times play for each other. These Musical Gatherings bring about a happy social feeling between pupils and teacher, as well as among the pupils, which strengthens confidence and respect on both sides. Teach the children sweet sounds at the instrument, and through the loyalty of the instructor, they will learn art for art's sake.

THE AMATEUR MUSICAL SOCIETY.

ACCOUNTS OF MUSICAL SOCIETIES, PROGRAMMES, NOTES OF WORK, LISTS OF BOOKS QUESTIONS AND ANSWERS.

All communications to the Department should be addressed to Clara Stanton Brown, 1538 Madison Street, Indianapolis, Ind.

The following is a sketch of the Indianapolis Matinee Musicale, by its founder:—

We had a very small beginning, even in my own parlors, in '77, to which I had invited some twenty of my lady friends, not all of whom responded. Our struggles for mere existence were manifold. We used our own parlors as meeting places, and had to content ourselves with all sorts and kinds of pianos, often ancient affairs, and badly out of tune. How happy we were when a friend of the Society, O. W. Williams, who had encouraged us and assisted us over numerous rough places, induced the firm he represented to send us a grand piano! That was the beginning of our present standing, from the fact that our programmes began to be rendered in a more perfect way with the more perfect instrument. Then another good friend of the Society, Prof. Max Leckner, arranged a more advanced programme for us, beginning with Bach and leading up to Gade and Lassen.

All this while, however, we were struggling with the financial question of our affairs, when the brilliant idea of having Associate Members in our Society occurred to us. I can assure you it was a little difficult in those early days of our Society to induce a lady to become an Associate Member and pay five dollars to hear our home talent play and sing what she had heard heretofore for nothing. However, now that we are at the zenith of our glory, it goes without saying we are no longer in poverty, but have all the Associate Members and money we need.

In '91 we moved into our permanent home, the Propylæum, a building owned and controlled by the women of our city. Here we hang our pictures, place our library, and have in position our *two* grand pianos. We also have a corner where our cupboard of dishes stands, to carry out the social side of our Club, for several times a year we invite our members to remain and have a cup of tea together, and meet new members, and renew our acquaintance with the older ones. We used to have evening concerts three times a year, to which we invited our husbands, sweethearts, and friends generally, and as our programmes were rendered by our own members we were always certain of applause. Now we have three Open Days, as we call them, and we engage out of-town talent to furnish the music for us. We have brought such artists as Sherwood, Sternberg, Madam Bishop, the Mendelssohn Quintette Club, and other gifted musicians here, to our great improvement and enjoyment.

We are the mother of several other Matinee Musicale Societies in the State, and our programmes have been copied in much larger cities than our own. Some of our members who have removed to other States have formed in their new homes Societies similar to our own, and thus scattered the seeds of musical culture abroad.

We think there are greater possibilities for us in the future than in the past, as we hope to attain a higher standard in concerted work under superior leadership, and also in the region of literature; a glimpse of what might be done in that direction has just been given us in an article written by a member of our Club, Mrs. D. L. Whittier, on the development of oratorio and a chorus of singers, giving illustrations of the several oratorios described in her paper. It convinced us our Society is capable of taking up much more advanced work in that direction than we have heretofore done, and that if we keep a high ideal ever before us and strive zealously to reach it we will certainly attain it.

Annis Underhill Cox.

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Answers to Correspondents.

S. M. H., Bloomsburg, Pa.—Write to Marie Louise Meyer, Corresponding Secretary, 410 W. Second St., Duluth, Minnesota.

J. T. Mason, Texas.—I must refer you to The Etude, beginning with the November, 1894, number, and containing in each number, except March, programmes, by laws, and historical sketches of successful Clubs. If there is any particular information, The Etude will be glad to do all in its power. I certainly think you will find what you want among the matter already published and being published every month.

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The Beethoven Club of Mount Vernon, Ohio.

Among amateur musical societies the "Beethoven Club," of Mount Vernon, Ohio, seems worthy of mention. Having existed a few years in a somewhat irregular form, it was properly organized in 1884. Of the six original members, four are still active workers in the Club. The membership now numbers thirty active and fifty associate members. The aim of the originators, to encourage and develop the love of really good music in our midst, has been eminently successful. A comparison of the work and programmes of different years shows constant increase of interest, and no tendency to lower the high standard agreed upon in the beginning. It has been essentially a ladies' club, sometimes receiving the assistance of gentlemen friends in vocal and string part-music. Within the club are several coteries for special work. Six of the ladies are organists, four unite for mandolin and guitar practice; five others, with two gentlemen, form a septette for orchestral study, four violins, viola and violoncello. The vocalists join in ladies' and mixed quartettes, trios, etc., and have essayed some choral effects. A complete record is kept of each year's work.

MUSICAL TALENT.

BY B VON ADELUNG.

How often do parents ask us the question: Do you think my daughter has musical talent? Talent, what is talent? Is it as I. G. Lehmann, in his book on harmony and composition will have it—the union of musical ear with musical conception, sentiment and imagination—or is it merely meant for the necessary qualities to become a fine player? I think that in most cases the question could be framed somewhat like this: Do you think that it is worth while to spend a fortune on my daughter's musical education? Or, do you think she'll make a player? Or even perhaps, do you think she will soon be able to support herself by giving lessons? I suppose that most of those parents expect the teacher to subject the pupil to a critical examination and then inform them of the result. This might do very well for him who thinks himself entitled to a "fee of consultation," not feeling interested in the welfare of the pupil beyond the fee. Otherwise he might inflict a great injustice and commit an actual wrong. For in one case the pupil may possess all the requisites as above enumerated and yet not advance beyond mediocrity; in another, where one or several of those requisites are wanting, they may be awakened and strengthened by proper treatment. There are only two things absolutely required to "pay for the trouble of instruction." These are love for music, and perseverance. Without love for music, music remains a dead letter, and even with perseverance "mechanical playing" will be the only possible result. With love for music but without perseverance the "carriere" will liken to the brilliancy of a shooting star, even if all other conditions are most favorable. But when love and perseverance go hand in hand the prospect is bright and the least result will be an everlasting individual enjoyment. Piano playing has a subjective and objective side, the gratification of the player and the gratification of the audience, and I think the former is of greater importance than the latter. The extremes are often met with; people who enjoy all kinds of music but cannot play, and people who dazzle others by their brilliant performance but reap for themselves only the gratification of their ambition. I remember the case of a man over 60 years of age commencing to take piano lessons and being made happy by acquiring the ability of playing a dozen hymns in a very primitive manner. I also remember the case of a young lady playing before people who were talking and chatting until the time came to applaud her, who only wanted to draw the attention of a couple of rich young men on her who happened to be present on that occasion.

Of these five requisites stated by Mr. Lehmann four can be developed by the teacher, viz.; musical ear, musical conception, musical sentiment, and musical memory. Musical imagination is an inherited gift indispensable to the composer but not necessary for interpretation and individual enjoyment. It is not necessary, not even desirable, that all pupils turn out composers or pianists; but it is to be wished that all who strive hard may succeed in the enjoyment of what they play; this result can surely be obtained by proper training, provided they love music and possess the perseverance needed for steady practice. Besides there are many noble characters who feel happy in the consciousness of being able to render others happy. For to give is sweeter than to receive.

WHY GO ABROAD TO STUDY?

BY W. F. GATES.

The prophet is not without honor save in his own country. So it is with the American music teacher. Anything that comes from a place that is not our home, is regarded as better than that which we get at home.

European teachers say their best pupils come from America. But when these best pupils are fully developed and come back to America, our wise Americans think them not good enough to study with, but must needs trot off to "Yurrup,"—and perhaps land in the hands of some teacher much worse than the despised American.

Bringing this idea down to a more practical point, some of our students in the smaller places will leave their homes, and at great expense go to a large city to study with some man who has a reputation—as a teacher?—no, a reputation as a player or singer, and who perhaps cannot speak ten sentences grammatically; and who is entirely devoid of the general education, the analytical powers, and concise methods of expression that go to make up the true teacher.

Some day they realize their error when they find that the despised teacher in their native town has been quietly turning out pupils that excel them in general musical culture and understanding, though perhaps lacking somewhat in conceit and technical fireworks. A writer in a recent magazine hits the nail on the head. He speaks a strong word for American teachers. It is hardly necessary to go to Europe now-a-days. Europe has come to America—in the person of many of the best European art teachers. He says:—

I am persuaded that our home teachers are equal in every respect to the imported article. By and by we shall discover the mistake of believing that talent and genius are to be found only in Europe. What is required in a teacher is not genius but a capacity to think clearly and to explain intelligently; to understand and create understanding in others. Bad voices may be made good by intelligent study under a proper teacher, but there must be a receptive capacity on the part of the pupil. Awkward fingers may be made dexterous; but if nature has denied understanding to the pupil the most skillful instruction cannot supply the defect. A great musician is not necessarily a successful teacher; and contrariwise a successful teacher need not be a great musician. The amateur should remember that the larger part of his progress depends on himself; he may be guided and warned, but he cannot be *made* except by himself. In place of running after foreign notables the ambitious student should select a teacher in his native city and then settle down into hard and assiduous work. One thing is indisputable, music can be and is taught as well in America as in Germany or France, and here, which is an important matter, the moral atmosphere is more wholesome.

TRIALS AND TRIBULATIONS OF A MUSIC TEACHER.

THE PUPIL WHO WANTS TWICE TOO MUCH TIME FOR THE MONEY.

BY RALPH MAYNARD.

Of all the many disturbing elements in pupils, the one who compels you to spend an hour for half an hour's lesson, is one of the most frequent and perhaps the most troublesome, interfering, as it often does, with the time belonging to another pupil. The mischief thus done may be readily understood, and is a far worse evil than that of the pupil who skips lessons for all manner of unimportant reasons, and then wants them deducted from the bill. In relation to the time pupil I will relate as an instance a case that occurred to me when I first started my professional career as a music teacher.

One afternoon my bell was rung, and when I opened the door in answer thereto, I found a small, slim, red-headed girl whom it did not require one moment's observation to see was of the extremely nervous temperament. After twisting and shifting about, she explained that her Mamma would like to see me about piano lessons.

I called at the address given on the next day, climbed up four flights of stairs to a top flat, and was admitted to the parlor, the furniture of which was shabby and shoddy. In it stood what I can better term a spinet than a pianoforte. Presently the child's mother came in with the air of a queen. She, too, was as shabby as the furniture, but before turning on the subject of my visit, she made haste to explain that she came from a good family and was still well off, but lived as she did merely as a matter of taste, which statement she soon after qualified by saying it was in order to save and give her children a *thorough* and high-class education, which she considered justified, as Amy, her daughter, was such a smart child. A former professor had said she was the brightest pupil he ever had, and "Mamma" rattled on to assure me Amy was not like ordinary pupils, and that I was not likely to have others like her soon again. Furthermore, Amy had particular talent for music, and as a proof thereof she related how Amy had considered the steam calliope the most interesting thing in Barnum's parade, and "enjoyed it so."

Upon the subject of terms she did not approve of my half-hour lessons, and was not willing to pay for more. I explained that for a child of Amy's eleven years, I thought a half hour would be sufficient for a commencement, and "Madame Talker" agreed to try, although she did not approve of it. I was asked to play, and, attacking the musical relic, played a tarantella by Stephen Heller. Madame divided her attention between listening and pouring coal on the fire, and when I was through commented that it was lively and "a very startling piece." After some more talk about family and wealth I escaped.

Soon afterward, upon visiting the house to give Amy the first lesson it took me just one hour and a quarter to give the half-hour lesson. Upon arrival I had to wait fifteen minutes. "Mamma" then talked for fifteen minutes, which, in fact, she kept up throughout the greater part of the lesson, and before I could leave I had to go through fifteen minutes more solid talking. In fact, while I give this as a description of the first lesson, it applies closely to the subsequent ones. "Mamma" told me she herself had a wonderful brain, and explained to me that what indicates brains is the space from the top of the head to the ear, and then, in a self-satisfied manner, concluded, "Now, my space is enormous, and I have a sister who is a *famous teacher in Boston.*"

Amy did not prove an apt scholar. To begin with, to show me what she could do, she played the C scale with one hand for one octave, and with bad fingering at that. One great drawback to the girl's progress was that her finger-nails were so abnormally long that her fingers slid all over the keys. I suggested a cutting, but even at once told in Amy's impulsive way that she was so nervous she could not bear it, and she continued to slide over the keyboard. I think it was at this lesson that the mother announced that she was very sick, and managed to explain that "the doctor says there is nothing the matter with me physically," from which I concluded that the doctor held the same views as myself regarding her musical condition. "Mamma" had the greatest possible faith in her doctor, who, she said, had no certificate, but was a "landmark" in the neighborhood. "Mamma" also had a decided aversion to paying in advance, as "Amy might die and I would lose all that money." Whenever I started to go she would stop me with "Listen, Mr. Hausrath," and then would follow a lot about her bright boy, the vulgar people downstairs, and the living in reduced circumstances with a fortune in Wales.

At the second lesson the mother declared she wanted Amy to have a thorough education, with a good ground-work, and she would like her to learn "The Mocking Bird" and "The Little Fisher Maiden." I naturally objected to this line of study, and gave Amy to learn from Kullak's "Scenes from Childhood."

Matters progressed fairly well until one day Amy failed to know her lesson, and in accordance with old-established custom I gave the same lesson to be learned over again for next time. She again failed to know it, and I gave it a third time, besides a new technical study. I then received a note from the mother to the effect that she did not choose to pay three times for one lesson, and would drop the lessons.

A month later word came that Amy would continue her studies, and as before I was afflicted with family affairs and petty quarrels with neighbors. Then Amy got sick, and after quite a delay lessons were recommenced. As she did not know her lessons I gave them over again. This was complained of. I mentioned that she wished thorough instruction, but the mother informed me that she knew music, for her sister had studied it, and she thought Amy learned well enough to have new material each lesson. It was shortly after this that Amy was taken sick, and, for all I have heard, she may be still ill.

This is only one instance where I was compelled regularly to give far more time than was contracted for, and consequently the loss of the pupil was a gain to me.

THE COMIC SIDE OF MUSIC.

BY FRANK L. RYER.

I do not want any one for a single instant to get a wrong impression from this article. I have the utmost respect for all the great tone poets and their works, and I ardently believe in the sanctity of our art and profession. But I do believe in cheerful musicians, and there is a comic side to music often, which is worthy of our consideration, and which will make us better musicians if judiciously indulged in now and then.

So many of us attend concerts nowadays with closed eyes and heavenly thoughts (?), and at the least disturbance raise a warning "s-sh," and give the disturber a withering look of scorn and superiority. This is all fitting and proper, for concert goers should show respect for the performers and the works given by keeping quiet. But open your eyes, my brother, and look about you. Cast off your yard-long looks and watch the great orchestra. There is a comic side to it if you but look for it.

Look at those double-bass players. See how they bend down to their work. Look at those fellows pouring the water out of their horns; there is a storm coming and they are getting ready to help it. Here it comes, louder and louder, violins, 'cellos, wind, brass, and drums. And now look at them,—each man working away as if his life depended on it—sawing, scraping, and blowing for dear life.

Listen to the bassoon. It is a little tale-bearer. "So-and-so did this; he did, he did," it reiterates over and over. It is the clown of the orchestra, too, always relating funny little stories. No one better than Mozart or Beethoven was aware of this. If you ever have the blues my brother, and have an opportunity of hearing one of Mozart's operas, go, and pay particular attention to the bassoon, and if you do not smile inwardly ere long, I am much mistaken.

Then there are the oboe and English horn. These fellows are pessimists, always speaking in that complaining tone, telling their little tales of woe.

The trumpets, too, how boisterous and noisy they are, like great, big boys, ready at a moment's notice to join in some noisy frolic.

Opera, whether it profess to be comic or not, will furnish you much enjoyment if you are ready to receive it. A friend of mine once tried to convince me that a number of Wagner's operas were intended for comic operas, only Wagnerites are so serious they cannot appreciate them as such. He mentioned "Siegfried," and the next time I saw it I noticed its humorous side, and I laugh yet when I think of it.

The very fact of your sitting for about five hours, with not more than three persons on the stage at one time, with that immense orchestra blasting and scraping away, did seem like a big farce. The dwarf, Mime, appears to be suffering with a pain of a stomachial character, and Erda, standing in a cave with a mosquito net over her head, delivers advice to the old wanderer (Wotan) for nearly half an hour at a stretch.

In several of Wagner's operas the changing of the stage scenery is hidden behind a cloud of steam, which escapes from a pipe which runs along the front of the stage close to the footlights. This is intended to represent clouds or mist, I believe; but I never could get rid of its association in my mind with washing day, and I never saw it but what I could always see in my mind's eye wash-boards, tubs, boilers, and all the paraphernalia of "blue Monday."

I have always considered the orchestral part of Mozart's "Figaro" very amusing to listen to. The way it runs along telling its own little story, apparently regardless of the singers on the stage, is delightful. Especially does the finale of the first act amuse me. It is a quarrel scene, and the orchestra grumbles and quarrels to itself in an irresistible manner.

If we come into the concert field, comic instances are so numerous we can only mention a few of them.

In the first movement of Beethoven's Eighth Symphony, this comic little figure occurs:—

In the second portion of the movement this figure is assigned to the bassoon. That instrument seems to consider it a good joke, and repeats it in such a manner as to make you laugh in spite of yourself.

Piano music has its comical aspect, too. Haydn and Beethoven are very fond of little jokes in their sonatas, which are too numerous too mention.

But my object in writing this article, was to cause you to turn your thoughts away from the serious side of music to its comical aspect. We must never lose sight of the seriousness of our art, but if we will every now and then look at its humorous side, we will be more cheerful and better musicians. Try it, my brother, and see if it is not so.

AVOID.

Avoid overworking your pupils.

Avoid a fault finding disposition.

Avoid using severe means where kindness will accomplish the same end.

Avoid talking with one pupil about another.

Avoid all manifestations of impatience toward your pupils.

Avoid irregularities.

Avoid faintness of heart, especially so in the face of difficulties.

Avoid delaying present duty.

Avoid dullness as well as the oppressiveness of your work being irksome.—KARL MERZ, *Musical World.*

THE REED ORGAN

BY S. B. PRATT.

Let this be a plea for the *despised* reed organ, not to make it appear to be that which it is not, but simply to give it credit for that which it is.

Do you ask, what can be done with the reed organ? And do you say, nothing? You don't care to use mandolins for the piano in your parlor, yet you prefer it for the foundation of your home. You do not derive your literature, your science, your philosophy from a series of common-school readers, and yet they served you well in your childhood. You don't found your system of theology on "Now I lay me down to sleep," but you acknowledge that the prayer on your baby lips helped to make your present religious state possible. We are too apt to despise our own small beginnings, or at least to underrate them very much. How many of you, teachers, did not press out your first faltering tones on the keys of a melodeon or reed organ? And you have been reasonably successful upon such a meagre beginning; why should not others, if circumstances forbid their having a better one?

True, the reed organ has proved itself a nuisance, in a variety of ways, to many a progressive teacher; and I confess to having found it burdensome at times, although, far from disliking the instrument. But, circumscribed and unsatisfactory as it is in many respects, it is with us, and around us, and in a sense, upon us, and we must make the best of it. City teachers may be exempt from this obligation, but it is certainly incumbent upon those of us who are in smaller colleges, towns and rural districts.

The American people are music loving, and will have music if it must be furnished by a mouth organ; but it is not the fault of these same Americans that each one of these mouth organs is not a concert grand piano or an organ that is worthy of the name; for they are ambitiously progressive, and as rapidly as finances will permit, they advance through the intervening grades toward the most perfect instruments man's skill can produce. Nevertheless, in many humble homes, musical aspirations are never permitted to soar beyond the scope of the cabinet organ. And, again, in many homes, the organ is but a short-lived precursor of the piano, the parents not feeling justified in investing the required sum of money in a piano, until their children have given some evidence of taste or aptitude for the study of music. A pernicious practice, perhaps some think; but I am not prepared to say that it is altogether evil; for I contend that he who plays the piano and nothing but the piano, misses much of real beauty. Practically, what does such a one know of the sustained power of a note, or the force of a swelled note? What use for or knowledge of the various tone qualities produced by combinations of stops has he? And it is the single ones here and there who go on to the pipe organ, while it is the hundreds who never get beyond the piano. Hence it is, that if these things are to be a part of their musical experience, they must be obtained from the reed organ.

Perhaps as teachers, we do not exactly despise or even dislike this factor in our profession, but do we always appreciate its importance, its bearing upon our later work that must, of necessity, be built upon the basis it furnishes? Can we tell approximately, how many of our pupils became discouraged and gave up the study entirely, because the teacher showed a lack of interest in the lessons? Did we remember how one pupil stumbled and blundered when he came to the piano, because we had been indifferent with him about his organ work? And did we not find it difficult to teach him to study the pronunciation of his pieces, because we had neglected to point out to him the distinguishing qualities of his organ? Although by its very construction, the range of the organ has been fixed, do we not often limit it still further by our ignorance or even its possibilities? I sometimes meet young teachers who seem fairly maternal instinctive, prepared, as they think, to teach all pupils that ever appear in a small town or country district. They understand the piano well; indeed, they have some musical sympathy also. And they are further equipped with the assurance born that anybody can teach the organ. They confess they have no taste for it, are ignorant of its resources, have no knowledge of instruction books and organ music, but what of that? The inevitable result is that their pupils are playing piano music, as far as possible, and that with a touch that is *organ staccato*. And perhaps they wonder that their organ pupils become listless and soon discouraged.

A great hindrance in the way of successful organ teaching is the scarcity of material to teach from. Few organ instruction books that are in the market are of any use to a conscientious teacher, and composers seem to think that the instrument is unworthy of their notice. As a consequence, pupils must feed on the very meagre food of much diluted piano music and puny, sickly waltzes and marches. Almost every teacher has been tried by the cheap "methods" and "schools" which organ dealers are wont to bestow upon the unwary purchaser of an instrument, and nine cases out of ten the teacher has found difficulty in persuading the parent to buy a good book, since he cannot understand why the inferior one will not do. If composers could be enticed from their lofty flights to serve the common people, and if organ dealers could be prevailed upon to desist from "throwing in" their mischievous books, the profession would be less wearisome to the ordinary teacher. However, I have found one or two instruction books that are systematic and progressive, and have no doubt there are others published that are equally as good, which have never come to my notice; and by dint of careful searching, I have discovered a reasonably satisfactory amount of music for supplementary work. And after all, the success of the work depends largely upon the will and energy of the teacher.

Since then, whether we wish it or not, the organ *will* affect every phase of our profession, since hundreds of country children must depend upon it for their start in the study of music, and since to these same children future years must look for those teachers who shall be the most desirable additions to the ranks, is it not imperative that we who teach interest ourselves in this neglected line? If the quality of the instrument be inferior, is not the use to which it is put sufficient to appeal to our attention? Think of the homes that are brightened, the hearts that are cheered, even the souls that are uplifted by the aid of this humble instrument. Think of the immense number of churches, whose music is almost entirely controlled by a reed organ, and call to mind some of the times when your own worship was sadly interfered with by the bungling playing of an untrained organist, and you will have an unanswerable argument in favor of a more careful, conscientious system of reed organ teaching.

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1664. Kirchner, Fr. Op. 76, No. 3. Little Choristers. Grade II. 15

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A spirited character piece, full of fire. No difficult passages, good for exhibition purposes.

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This is an unusually pleasing piece. Not difficult, easy runs for the left hand as well as for the right. This makes a good piece for a musical evening with the teacher's pupils.

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A fine melody in the narrative style. In the key of D flat, and in agreeable time. Occasional minor harmonizing chords in the accompaniment.

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Principally of the bravura touch. This piece is full of the temperament in the way of expressive effects. It requires fine command for brilliant swing, and for energetic playing.

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You can, perhaps then see them yourself and personally solicit the subscription, thus gaining some of the many valuable premiums which we offer. There are many musical people to whom THE ETUDE would be of great benefit, who do not know of it at all.

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No musical library is complete without an "Encyclopedia of Music and Musicians." We have, no doubt, sold the majority of encyclopedias on this subject that have been bought in the United States in the last few years. There are two extensive works on the subject; first the one edited by George Grove, published in five volumes, and retailing for $25.00 for the set, and the other, that edited by Chas. Denison Champlin, Jr., in three volumes, for $15.00 for the set, not quite so extensive as to biographies of players, singers (that is those merely performers) as the first, but otherwise an exhaustive work. We can recommend either, and as has been our custom in the past, we offer them to our subscribers and patrons at the lowest possible price, not particularly as a matter of business entirely. Our prices are $18.50 for the former and $12 00 for the latter.

* * * * *

THIS month will close the special offer for Beethoven selected works which we have been preparing for some time, and offered to advance subscribers for 30 cts., or 4 for $1 00. Thus far the following pieces have been selected: Andante in F major; Air with Variation from Sonata in A flat, Op. 26; Last movement of Op. 10, No. 2; Minuet for Sonata, Op. 31, No. 3; Adagio from Op. 2, No. 1; Andante célebré, Op. 14, No. 2; Bagatelle, in F, Minuet in G, Op. 49; Rondo in C, Op. 51. Slow movement from Sonata pathetique. There will be other pieces added before the volume is complete. They will all be arranged in order of difficulty. A portrait and biography of Beethoven will be included. This will make one of the most acceptable collections of Beethoven's music ever published. All the best editions have been carefully compared and the best of each adopted. Send for a copy before it is too late.

* * * * *

WE have just issued a catalogue of Busts and Photographs, which we will send to any one on application. The proper decoration of the studio is important, and can be done very cheaply. Busts of great musicians can be had from $1.25 upward to $5 00; the former are 11½ inches, the latter 26 to 29 inches. The usual prices for such busts are four times the prices we ask. Send for full catalogue and learn all about them.

* * * * *

A DEALER in Canada has sent out warning to the music teachers in Canada that the London Organ and Piano Methods cannot be sent into Canada because they contain material which is copyrighted in Canada. On investigation we find that claim of copyright is for a few very unimportant arrangements, such as Juanita of Mrs. Norton, Swing Song of Fontaine, etc. We will eliminate the objectionable numbers from all copies sent into Canada, and substitute new material, which we trust will bring back our lost patronage.

* * * * *

WE still have a few pianos which we will dispose of at a low rate, one square and two uprights. They will be sold very low, and there is a bargain here if only the instruments could be seen or compared. We know it is rather an important transaction to conclude through the mails, still the instruments cannot be bought anywhere low the price we ask. Any one wanting a good piano cheap should investigate this offer. The square is made by Prentein, of Phila.; one upright by Merrell Co., of Boston; the other by Kellaer, of Hazleton. A warrant for five years goes with each instrument.

* * * * *

WE would particularly caution our patrons to be sure and place their name on all packages of return music. The time is drawing near when we expect return of all On-sale music; we cannot guarantee credit unless your name is written on outside of package. We, of course, do our best to locate nameless packages, but at this season of the year, with hundreds of packages, it will be well nigh impossible.

To all persons having an On-sale account with us we will, in their June statement, enclose a gummed label with our printed address on it, to use in returning their music, and blank space for the name of party making the returns. Be sure to use this, and also be sure to fill up the blank, and thus save yourself money, and both of us untold trouble and inconvenience.

* * * * *

IN answer to scores of letters, we here announce that we have made ample preparation for pupils on the Reed Organ, during and after their work in the instruction book. Reed Organ Studies in three volumes, selected, edited, and annotated especially for the Reed Organ, by the eminent teacher, Charles W. Landon, and a set of special reed organ pieces, edited and arranged by the same musician, are also published by this house.

* * * * *

TWO new Albums will be found in advertising columns of this issue: the first, Wagner Liszt Album, is a collection of elegant transcriptions by Liszt of celebrated airs from Wagner's most noted Operas; the other, Henselt Album, contains the best known compositions of this celebrated writer; the music in both collections is brilliant and difficult, and the very low price at which they are advertised will attract many. Almost any one piece in the Albums is worth more in sheet form than the whole volume.

* * * * *

AMONG other things purchased with the H. B. Stevens & Co's. stock, we secured a number of copies of Johannes Brahms Album of Songs, both for high and low voice; it is an excellent selection of this noted writer's best songs. As long as the stock lasts, we will sell them for 75 cts. postpaid. In ordering mention for what voice they are desired.

* * * * *

THE elegant edition of Holmes "Autocrat of the Breakfast Table," which we offered in April issue for 50 cts. and postage (10 cts.), has met with a ready sale, and we are confident that those who have purchased copies are more than satisfied; it has never sold for less than $1.50 before, and is one of the "best things" we have given our readers. Send for a copy.

* * * * *

REFERENCE to the column of "New Publications" will bring to your notice two new works of musical fiction, "Otto's Inspiration," by Mary H. Ford, and "Miss Tranmersi," by Albert M. Bagby. They are both well worthy a place in the library. As musical stories they are interesting, and Miss Tranmersi gives well-timed information as to Liszt's home life and teaching. Both are handsomely bound in cloth. Price $1.00 and $1 50 respectively.

* * * * *

THE advertisement in last issue of the superior vocal collection entitled, "Elite Compilation of Songs and Ballads," at special price of 75 cts. postpaid, has brought many orders for the book, and we have received a number of letters from those who have taken advantage of this very low figure, expressing delight with the number of beautiful songs it contains and requesting several more copies to be sent. As we still have a few left the offer will continue during this month.

"The Junior Church Organist," arranged and edited by Chas. H. Morse, advertised in this issue under "Choice Publications of Interest," is the latest collection published for the organ, it is especially adapted for use of young church organists. Its arrangement for instruments of two manuals with only the ordinary variety and complement of registers makes it practical even with small organs. The name of the editor is sufficient guarantee of its worth and merit, and we are confident it will give perfect satisfaction wherever it it may go.

* * * *

In another column will be found a "Cut" of our new Music Satchel, which we claim to be by far the most satisfactory article of its kind made.

It is of a size sufficient to carry sheet music without folding or rolling, thus keeping it perfectly smooth and fresh; solid leather is used throughout and the handles, straps, etc., are riveted, making it impossible for them to break; it is made for durability and wear, and should last a person a lifetime. At the price ($3.00), it is the cheapest and best satchel made.

* * * *

In our advertising columns of this issue we give an illustrated "cut" of the newest, and certainly a most unique, instrument, the mandolin-banjo. It is a very pretty and graceful affair, and is equally adapted for use by either lady or gentleman. It combines the sweet, clear tone of the mandolin with the characteristics that have made the banjo such a favorite. Any one who plays this last named instrument would be at home at once with the mandolin banjo. It unites the best merits of both mandolin and banjo so successfully that we predict for it immediate popularity. We are in a position to offer any of our patrons who might desire to possess one of these instruments *very special introductory prices* for a limited time, which we will take pleasure in quoting on application. Send for one and take it on your vacation with you this summer; it will help you pass many pleasant hours.

THE PRIZE ESSAYS.

The prizes for the second series, for the best essays, have been awarded to Bartram C. Henry, Burlington, Iowa, *First Prize*, $30.00, and John C. Fillmore, Milwaukee, Wis., *Second Prize*, $20.00. The two Essays appear in this issue.

Quite a number of most excellent articles have been sent in from various parts of the country, for these prizes. The essays remain with us subject to the orders of the writers. We will most likely use a great many of them in the future numbers of THE ETUDE. No mention will be made that these essays have been written for competition.

—The series of Summer Normal Music Schools originated and so long and successfully continued by Dr. Geo. F. Root, now presided over both by himself and his son, Frederic W. Root, will hold its session from July 24th to August 15th, at Silver Lake, New York, as will be seen by the advertisement in another column. A new feature this summer is the grand oratorio festival with which the session closes. Madame Blauvelt, the soprano soloist of this occasion, stands at the head of American singers to-day. As Dr. Robert Goldbeck has charge of the piano department, the session will offer unusual advantages to both singers and pianists. Silver Lake, where the school is held, is one of the most beautiful and healthful resorts in the country.

Mr. F. W. Root will be remembered as one of the best of that efficient corps of instructors at the Philadelphia Summer Music School of 1894.

We learn, just as we are going to press, that Mr. W. S. B. Mathews intends to conduct a summer school in Chicago, beginning in early July. He will do all the teaching except the Theory Class, in which he will be assisted by competent theorists. The school will be in the interest of Dr. Wm. Mason's system of Touch and Technic. All who are interested in this matter can address W. S. B. Mathews, 1824 Auditorium Tower, Chicago, Ill.

TESTIMONIALS.

I am never afraid to recommend your special offers to any, for they have always surpassed my expectations. Am sorry I was unable to obtain any new subscribers to THE ETUDE, but all seem to feel it is too hard times, but if they but knew it, especially young piano teachers, it is harder times where there is no ETUDE.

LULU STONE.

The metronomes and other things, which I ordered at the last moment, arrived in time, in perfect condition, and I can but express my admiration of a system that accomplishes so much in so short a time at the very busiest season of the year. F. T. PELTON.

I fully endorse all the favorable testimonials published in THE ETUDE with regard to Mason's "Touch and Technic" and Mathews' "Course of Graded Studies," not forgetting McDougal's "Melody Playing."

SISTER M. ROSE.

Your special offers always prove so satisfactory that we gladly avail ourselves of them. THE ETUDE is eagerly read by our pupils, who realize the great benefit they derive from it. We wish it a continuation of the success it so richly deserves.

DOMINICAN SISTERS, Chicago, Ill.

I received the book, "Celebrated Pianists of the Past and Present," and I cannot imagine how any one interested in music can be without it. I am delighted with it. Enclosed you will find an order for the renewal of my subscription to THE ETUDE—another indispensable article from the desk of a musician; in fact, I could not get along without its help at all. EMMA P. CARON.

I find Gates' "Anecdotes of Great Musicians" to be admirable in *every respect*. I think it will do more to awaken a deeper interest in music among students than any book that has appeared in a long time. Every student, old and young, should possess a copy. You are fortunate to secure the publication of such valuable works. CHARLES ASDER FILLER.

I wish to testify to the excellence and value of THE ETUDE. It is truly scientific and at the same time interesting. Allow me also to say a good word for Miss M. L. Brown's "First Studies in Reading, Rhythm, and Expression," for beginners. It is concise, progressive, easily understood, and cheap. MRS. D. W. MARSH.

I am much pleased with "Celebrated Pianists of the Past and Present." In 1892 my attention was called to Landon's "Reed Organ Method." I now use it exclusively with reed organ pupils. I have called the attention of other teachers to this book, and have heard only favorable comments. In the past two years I have introduced 57 copies of Landon's "Reed Organ Method." In this alone I feel that I have done a great deal of good. The book is so nicely graded for beginners, and the collection of music for after study is certainly very elevating and quite musical. It assists so much in the cultivation of a good taste. I would like to hear of what other teachers are doing with this book. It would surely assist me in introducing the book. Why not have in THE ETUDE a list of teachers using Landon's book, and something telling of their success in introducing the book? It would undoubtedly be beneficial all around.

LYMAN A. VEST.

"The Musicians of the Past and Present" received. It is a very delightful book and should have a place in every musical person's library. The "make-up" of the book, viewed from a critic's eye, is all that can be desired. Please accept the sincere thanks of one teacher for giving us such an excellent work.

MRS. B. F. DEBOIS.

"Celebrated Pianists of the Past and Present" is a grand book and one that every teacher of the piano should own. B F. BATES.

I consider "Embellishments of Music," by Louis A. Russell, issued by you, an invaluable book. To have various authorities and examples brought together in such convenient form is a boon indeed to the teacher, and saves much time in research. MRS. S. BOSTON.

"Anecdotes of Great Musicians" received with great pleasure. Am very much pleased with it. The book does not contain one anecdote that is not intensely interesting. Every musician and music-lover should feel grateful to the author for so interesting a work.

AMELIA L. DAVIES.

Received copy of Landon's "Reed Organ Method." Am using it with very good results. Am very much pleased with it, and think it superior to any I have used, especially for beginners. It is comprehensive, and is perfectly satisfactory to me, and will recommend it with pleasure to all. Mathews' "Studies," Grade X., is the most charming number of all. I consider them all an admirable collection of studies, and valuable to any teacher. MRS. J. P. SMITH.

I am delighted with THE ETUDE; I wish it were in the hands of every music teacher and pupil, and I am confident much would be done in the reform of methods of teaching and practicing music.

S. M. PHILOMENA, O. S. B.

I have examined Mr. Wilson Smith's etudes ("Eight Measure Studies and Romantic Studies," Op. 57) with a great deal of pleasure and interest, and am sure they will be appreciated by all earnest musicians. It gives me great pleasure to recommend them.

JULIE RIVE KING.

I am much pleased with "Anecdotes of Great Musicians." Besides being very entertaining it is instructive, containing something of historic value every musician should know. What can you let me have six copies for? I wish them for my graduating class.

JULIE A. SMITH.

SPECIAL NOTICES.

Notices for this column inserted at 2 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

A LADY, AN EXPERIENCED TEACHER OF Piano, Harmony, Musical Form, Delsarte, and Elocution, desires change in location, and a position as teacher in a school. Reference unexceptionable. M. ETUDE.

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Cheap instruments sound before they are old:
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