# THE PUBLISHER OF THE ETUDE CAN SUPPLY ANYTHING IN MUSIC.



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# THE ETUDE.

PHILADELPHIA, PA., MAY, 1895.

A Menthly Publication for the Tensbers and Students of Music.

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## Musical Ftems.

HOME

Dz. Dvozax has sailed for Europe, to be gone until

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

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

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

MR PRINK VAN DER STUCKER has refused the conductorship of a permanent orchestra in Cincinnati.

A revit. Must Autoinette figumowaka—the only papil,—of Paderwaki has been giving piano recitals in this country and has been quits encountri.

Twe Serve sterre are adding to their laurals as anomable players. Their programmes for two planes are attenting the attention of mastrians. They are soon to mai for Slavope.

Tue floringfield, klass., Music Pastival included among its sulcains. Mollin, Hordisa, Alven, Davisa, Baigni, Dath, vocalists; it. Burmoistic, planted, and the Kanisel Quartes.

Mar. T. B. Chrosen, of Grand Bapade, Mirh., has just computated her 40 h pass as organism of 3% Mark's -Church. The commissi was subshrused appropriately. This is a comprhabile received.

A navirant policies in this Marstred Cometer agent "Modeled of Condenstreading" brilling up, Siend, Messcherenne, Chara Wagnate, and My received, Dullidson, Seeind Spanie, Indiana, Investor, and Sir J. Meldings. 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. CLEMENTIME DETERE 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 Boom 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 concented to appear in thirty concerts next season, and Mr. Paderewski we begin his third American tour next November. There two great plausists are good friends personally, and there is room, for both of them.

In America the compositions of Tcharkovsky 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 August International Music Grades Exhibition, to be held in London from June 18th to June 28th, 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 lestraments 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.

Tax 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 weakly concerts by so great conductor as Mr. Thoulors Thomas, and such a separk orchestre as he has. The receipts this year were More than 100 about \$17,000 in excess of last year's. works by 48 component were played during the past master. Wagney leads with 20 selections, Bostoons coming court with eight. Tobackensky had sta, freezak firm, had it in weathy of costs that two thouse rom played. Mr. Thomas in a new-busine who judges works by their intrinsis mosts, and by the names they He wednesdon a walte that calls limit a water so institutes a to diame all succe take after a so plainteen

FORKIGH.

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

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

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

HERR CENER, the famous composer and librettist of fight opera, who is sevenly-two years of age, is seriously ill at Vienna.

Signoz Demetrato 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 Bullow monument, gave the financial net result of 5000 marks.

GARVERTS, 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 Berz, who had the honor of being the first Hans Sachs and the first Wotan in Wagner's operas, celebrated his sixtieth birthday on March 19th. 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 Scholiz Cartius at the Queen's Hall, London, an item will be a new cantage by Herr Siegfried Wagner, based on a poem by Schiller.

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

SAIRT SARTS 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 Emer, in Indo China.

M. Maynum is credited with the statement that Verdi has not about writing an opers on the subject of Shake-spears's "The Tempest" which will bear the same relation to the play that the operse "Otello" and "Paleraf" do to the plays hearing those names. It is only within a few days. that Maurel has known to a certainty that the work was in progress.

Examples Founded two prises of \$1000 each for disciplination and plants playing, to be granted once in dies pears at 34. Penerabung, Berlin, Voenne, and Parls is autocommon. Buth the prises supp be granted to the association. The mast connect will take place in Burlin, languaging in September. Young men between twenty and tregate of grants, of any autionality, rank, or profession, uner compute.

Tun Danish componer, Gada, once began to write his atchiography, but did not get much beyond the days of What he wrote has now been edited, and, with a number of letters written by and to him, pubtished in book form.

The original autograph sours of Purcell's Te Doum and Jubilate in D has been discovered, and it is said to be now in the possession of Professor Bridge, who is proparing a correct edition of the vocal and orghestral parts, which differ widely from the version published by Boyco.

RUBINSTRIN loft to his bairs, among other things, two houses in St. Petersburg, valued at 340,000 roubles, but with a mortgage of 166,800 roubles on them. The artistic legacy of Rubinstein includes 12 operas, 16 symphonics and overtures, 18 pieces of chamber music, 56 pieces for piano alone, 196 songs, etc.

A vocat 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 debut 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.

HERE SAUER, the German plaulet, who has won so much success in London lately, agrees with Padereswki 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 "Desmatic 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 Gaelie tongue, and to encourage the formation of a new Irish school of composers, as national in their art as Dyorak or Grieg.

-SATE 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 indied more generous to medicians 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 crohestra, or opers, planist, or singer; each musician often, sad to say, having his or her disparaging rival, ever ready and watching for a bhance to strike. The music-loving world does not heed what these complainants my of it, ner 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 letting them above each other. And, while not believing them, it is comotimes led by their satisgenisms to opine that, for messiciase to act thus is not unmatural; forcelying this opinion by quoting Mandalmohn versus mai, Sohumana versus Wagnes, and so an.

### Questions and Answers.

(Use unhandlesse are invited to send the quanta. Heave write theme on one ofte of U with other things on the same these, whereas we have the control of the

F. DE HAAR,--" Con deceme? means boldly, fercely. The differ-P. DE HAAR.—" Use Revenue "meanus bookly, farcetly. The difference between legate and fancate in not merely one of length of tone; there is a marked difference in quality. A properly made alacoast tone has a pointed sort of quality which can be distinguished even when the damper peak is held down. Of course if a play has only one kind of touch, and that the old-fashlooed hammer solution of the fance with the contract and the contract of the course of the cours tion of the fingers, the use of the damper podal would rander the stanceto totally indistinguishable. But nowadays all the best planists have a great variety of touckes each producing a different abade of ions-quality. A staccasto made with an elastic push or pull is not in the least like the staccasto 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 flod this subject admirably treated, with numerous examples, in Dr. Hugo Riemann's work on the pedal, pub-Wm. Robling & Sons, Milwaukee, and Schmitt's work on

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 mo

octaves may be said to be a "fixed scale," because it is played within deduite 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 na are ever applied to scales in any other sense than that above

M. K. B.—In playing arpeggies 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 band doring the necessity of possing the submitted and arrogates (those and the fingers over in the left. In playing grand arrogates (those extending beyond the octave) it is better, and easier, to use the thumb of aither hand upon a white key. In the keys of F\$ and Gb this is not possible; as there are no white keys in the triad obord, and  $\hat{\nu}$ the thumbs and little fingers must be used upon black keys. Lee Arpèges, by C. Mayer, is an excellent axample of the fingering.

In scale practice the ensist fingering is always the best. To use the fingering of the scale of C major, for the scales of five and aix sharps and most of the flat scales, would be ill-advised, on secount of the axtreme difficulty.

M. D. C., which occurs in the Schubert Minustic, mean Minustic Da Capo; that is, return to beginning of the Minnet. C. B.—The address of Anton De Kontski is San Francisco,

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

A M. C .- I. I do not like Stainer's nomenclature of intervals, because it ignores the distinction between the octaves, fourths and fiths and the other consonant intervals. Thirds and sixths, as they occur in the scale, may be modified without cassing to be consonant; occur in the scale, may be moduled writtons training to be consonant, as well as major. But comeonant as well as major. But comeonant octaves, primes, fourths and fifths cannot be modified,  $\epsilon$ ,  $\epsilon$ , as tended or made smaller by a semilone, without making them disconent. I think this distinction ought to be marked in the nomenclature; so that I profer to call the commant primes, octaves, fourths and fifthe perfect. The thirds and sixths as they occur in the routen and mesus payers. As for the dissonant fourth, I doubt 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, elseme; and although it does not by itself proince a very agreeable effect, yet neither does the fith. "E fifths" is a very-common expression for chords without the third. "perfect" (f. c., consonant) fourth is not regarded as a disnance by most theorists nowadays.

, you can play the "Gilmando" run for the right hand with the nail of the third doger, hand inverted, or with the second ingel

or even with the thumb. This tast is often done.

I. In Schumann's "Finale Linde Symphonique" you will have to wave those tenths beginning at the botto m. Faw, if any planiate are able to strike them together in the speed required.

R. C. T.-We have received the following information from J. Gib.

Winner, son of the arranger and publisher:--"The words and misso of lasten to the savening mood by a colored man, one Richard Milburn, better know whisting Dick." My father (Septimus Winner, in whose press be seen and whilsted entage in a rough way) arranged and published to seen and whilsted entage in a rough way) arranged and published to. I naw one of the first suples about three sucates any, and on the title page is no follows: Listen to the Mocking Sirc. by Richard Milarranged by All e Banthorne. (4:100 Hawthorne being one of my deckers own do plumos)."

A. G. R. .- The use of the third or systemate pedal in not in the serve are more in their course or reversions up preced in more, no a reco-lectionistic, fact in light to the discretion of the player. It is not very freatly used and is bileveled to mutato a base dute as a west of padal thughout beamouten which are constantly changing and a point throughout hasmoules which are constantly conserving one or vivide; the use of the testinary containing or dampine profal supposed. The measure point to corp carefu, and to the highest pitchings, used by his. Wen. If, therewood. 2. The dame maper podel is also called the containing podel, and its

we be generally indicated.

A. The above, straight time ever a note without the dot means no east. The tone should be brought out with more supplants as by s year. The tone should be brought out with more supposed and ye good knod or are touch with she dot, it is the no-called potamento such, a deadedly incorrect designation. The tone is slightly separated from those which precede and follow it. It also has the effect of accessing, because this teach brings the tone so treated into greates encountenance. greater prominence

There are practically two pitches in use to-day, the international, with a - 636, and the high concert pitch, with a varying between 405 and 456. There is the French pitch, which is somewhat lower than the international, Cheing 612, while C of the international is 517.8; the expression standard pitch may refer to any of these, according to

ading orchestras are using the low pitch, as are also many ceal orchestres. There are some local orchestres, however, which tous counteries, a new o some round ordination, moverer, we note still use the high or concert pitch because using the new or low pitch necessitates buying new brees instruments. A. I. M.

W. C. P.—The perpendicular lines used in Holler'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 instru-ment of any kind. For a low note, with either a brass instrument means of any kine. For a new none, when called a misse instruments or the voice, the tipe 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 alowly than amount of substance. The strings of a plane 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 times 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 votal lips, and so tes a break. 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 noss, and with the lower jay and tongue devitalized or relaxed. The swell practiced in this why constitutes a good exercise for the purpose.

There is no difference in the construction of the vocal organs of sopranos and contraitos except in the matter of size. The whole largez with a contraite than with a so-

If the roof of the month is high is given a larger tube through which to smit the voice, and that is always an advantage.

PREDERIC W. ROOT

### NEW PUBLICATIONS.

MISS TRAUMEREI. By ALBERT MORRIS BAGRY. Published by the Author. \$1.50.

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 planists, some of whom have since made their mark, while studying with Linzt, 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, Lisst's favorite, does damage to pisnist and German efficer 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 Light's approval.

The book is very attractive in binding, letter press, and contanta

OTTO'S INSPIRATION. By MARY H. FORD. Published by S. C. GRIUGS & 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 wine the interest of a wealthy young lady, who souds him to Germany for study. He rises to the height of his profession and becomes The story of his struggles, discouragements, and steadfast purpose is worth reading and abould be an inspiration to othera.

The prevailing tone of the book is purity of character ed a reaching out after the best and noblest ideals. The book is well printed and prettily bound.

A. L. MANCHE

FIRST FRIZE ESSAY.

# THE TRUE VALUE OF THE STUDY OF

BY DESTRUME O. BREST.

Witte we engage to anything which demands so green an expanditure of time and money as is needed for the study of menic, we are generally auxious to direct our afform so as to gain the greatest possible return. How many among the thousands of maste students in our country andorstand what constitutes the greatest value of the study in which they are sugaged, and realize how the greatest bounds is to be obtained? I feat no large proportion. If it were adjustion 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 firing by touching or onecast work; many more mureus it simply as an accomplishment, because it is the thing" to sing or play a little; here and there may be found a stadent who is sciented by pure love of mosic. Now what we get out of anything, depends largely on what we book for in it. What ought we to look for in music?

The highest view does not regard the money-making power, nor the more entertainment to be derived from Music is a fine art, and any way of approaching is which leaves out of consideration its dignity as art, is desecration. Most of us are in the babit of using lofty turns in connection with music. We call it the "divine art," and speak of "soul" and "inspiration." It is time that the fell measure of truth involved in such forms of speech should be generally recognized, though a little best glibness of speech might be well. All art is an attempt to realize the ideal, which is a manifestation of Divisity. 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. Meale is in no wise behind her sister arts in this respect. Think for a momost what are the elements of music,-thythm, harmony and melody. The first of these is a universal law of motion; it symbolises symmetry, proportion, that living belance of forces which makes varied, yet consterest, 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 soler 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 discursed in sense. 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 giawing concrete restities, which "find their way into the secret pieces of the word," arouning its fullest activity, and making themselves part of the very sature of the statement forms of mousic.

The highest value of monto lies in the fact that it conbusion is forms which powerfully appeal to us, these great principles of artisc, harmony, proportion, variety in unity.—its a ward, heavily. The kiled of study which is of the most service is us, to that which anables us to pursuive and absorb blesse principles. Plate says that "he who has musin to his soul will be must in here with the investmen." This is the severet of the highest entry, Devestion to what is beautiful, that is, to what is truly, heavith; not possity morely, is in every way smobiling. Love and admiration workily heatowed are the means of prowith to the soul.

The green thing, there, is to get totals into the need. Herein is the to be delice? Herein not by permiting it as an accomplication of a models of automates. Herein much be shadied for a thindiple of automates. Herein much be shadied for a thindiple of the green accompanies with the thoughts of the green accompanies, and fill our minds with the heading of beauty which they have severally. The shaded be the else of analy herein control. We should notify he with a mind fillumination between what is green and not according to what we strike.

searthy of prolonged analy. Triftes have their place lite, has we give these enach attention at one possit. In these days of good, chang aditions of the manners he are then days of good, chang aditions of the manners he are then my that the host monio in inacconsible. Receip, then, the great component,—Hack, Monard, Micheren,—verseybody known the nome. Dig down deep into the works, analyse the form, negacious, at least, the thomas, pender over them in leisting hours. Ready the master mores than the art of gesting the flagren over the hospital paper's marvillons of the singer's bountful votes, or the player's marvillons technic. Music studied in this way stake like the surf and there springs up as a well of living water. The great thoughts of the masters become your own, and their works sever as a means of expression in moments of exalisation, as consolation in hours of norver.

The earnest student our accomplish this for kimself. The student who is not in secusit must with difficulty be led by his teacher. All need encouragement, and all profit by intelligent direction. In order to do snything in this line with any class of pupils, the teacher must be thoroughly in carnest, thoroughly in love with music. thoroughly devoted to the cause of inspiring that love in others. To this end, constantly bring your pupils into coutant with the best music. Implant in their memories sa 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. Analyse 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. Tey 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 sim. 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 devilish din and Above all, cultivate in yourself and others the spirit expressed by Beethoven in the following words: "And would you know the top principle on which the arts may be word! It is to a wate their im-mutable terms, to lay all passion and arithm 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 teelings, his impirations are God's divine gifts, and his aim is fixed by the same hand from above which helps him to attain

SECOND PRIZE ESSAY.

### MURICIANS OR EXECUTANTS, WHICH?

RT JOHN C. PILLMORE. -

Stath we make our piano pupils into musicians or shall we make of them only assentants? This may seem to many a very aband question. So it is, from any rational point of view. The prompt answer ought to be "Both." But the practical problem which piano baseleers have us agive is not so simple as it seems. Here, as elsewhere, the one right way in a "strait and carrow" one, and I fear "lew there be that find it "; whereas " wide is the gate and broad in the way that leadeds to destruction, and many there he that go in thereas."

To be a mendount massive to be manically intelligent. First, one must have beared the fundamental, elementary faces of metals, school all, the key relationships and thoret relationships of trace. But how much high shift of elementary intelligences in means in acquired by the average pines pupil? Very listic, I have. Take twenty theorem and pupils at random, from the channes of any half-dones templates, and see how many of them can bell the ordinary smile and shoot intervals by her, without leading as the hoppiness. It the nest process may authorize the hoppiness. It the nest process may authorize the hoppiness.

Land principle of the binary, it will easily have been also been a that sky test I have ever made. The common run of pione pupils midder have, site there to know, the hand-mental principles of much. They are content to innehits machanically from notes to kuys. When they one do this readily, they are pronounced "good readors"; and this is held to be a most desirable accomplishment, whether the ready reading means anything to the res or not. Such ready conding is very much as if a child should learn to pronounce rapidly and finently the Latin words of Virgil or Cioero, and should rattle off the sonoross periods without understanding the meaning of a single word or phrase. Would say one call that reading Latin? Is it my less stupid to read music without seeing in the least the relations of the tones one plays, th to read Latin without understanding the relations of the words? Yet this is precisely what is done by thousands of plane pepils who pass for "good readers" of music? No wonder that the study of numer is despised by college authorities and is looked upon, not as an integral part of a course of study which sime at oulture, but as a more "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 elsewhers.

Second: Something more than this elementary knowl. edge 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 felations and of the inter-relations and interdependenos 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 refations 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 mesters of English literature, we do not stop to perse 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, Havdn. Mossert. 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 metriesi ordan. Phrase follows phrases a phrases are grouped into clauses; clauses into periods; periods into paragraphs and then into larger wholes. In short, there is the whole great Seld of musical form, which is to music what ayntax and prosody are to language. Where is the alleged musical intelligence which ignores all this, or perceives il 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 estinctated by the player. In Buch and in many other written, there is the combination of 190 or more melodies, now one and now another being of superior importance. These relations are what passes under the title of Counterpoint. How can san play a Back Invention or Purce, so as to make it interesting or intelligible to any one clse, if he himsait does not understand its construction?

All these matters then Tonslity, Harmony, Modulation, Shythm. Motte, Kalody, Casnaspoint. Porm, must be completely familiar to every pinnist who is any thing more then an unintelligent aerobal. To undershad and no belp others to understand the great works of the manner who have written for the plane is the only worthy size a pinnist, as such, on not for idensity. To translate gibly from house of to layer, to assemble

by the finds of Agilled discharge, and Angels " Greek then a time their or orning to be with meaning county gariges, existent in the positionies on the females.

We are transfer a green from about Contain incomings. and far he h from the to department in the man and eventuly interpret the works of the medical without enthances attentioners which merebin long and laboration proper of week that my protest to these are assumed at continued theoretic will make an inimiting an according a bad these withfree direction interitigations, southern is no more restanding where with them of a highly store humans up of Mills. to unsubscience Incorporately, while pronouncious between the stages for often of their terms, on thesite up mand has quitte estition When want the feet miles

Thus show is as wealt a proposition of manical intelligeneral communication who assessed of source people who reales becomes on the pinner to persit the facility of bearders. but seems that of sugain and of their paranta. What processed frames to see in transpillable consults. The daughter cause "play a laces," and thus appendity. The daughter descript which by anything specific and the show off to isfinish protest process, and there her ambition stops. The mounter, surdiagn, is was whice would be glad to lap tipe neurobatives of messent mensions intuitigamen in his pupil, but the is eather willing to give time and ellection to entripole pre the persons of bisces and the necessary tentheural preparation for them, nor are her parents willing to pur been fee our time beyond this. They are ton quierean se approinate his nime for his pupil or to see the relice of the results be desired even if they were essected. It he will not do what they want done, some status issuedies with He is wholly dependent on his muching, we be feelest pecennary to go on, do the best be our and touch to time and his own tack and influence to gradually bring the pupil into a more intelligent persuppose of what is best for her and to inspire her with street of his own exchangement

S. is what a deaderstag process is this to an intelligent, summine, embusiuse tracker! What an atmosphere of chilling sugating and ignorance cowraps him like an Ashanic fog, driving the warmth from his very marrow ! Here he spends his life blood in the effort to communicase his ewa silvade to ignorant popils, only to find that when he has encoreded in the case of one or two suscuspithis young souls, their aspirations are deadened and structed by the same chilly, ansympathetic atmosphere, which dwarfs his own intellectual and artistic life. Many a toucher, in country willage and town, even in a country college, has hard a heroic life, spent his towards for marks, and died " namps unbonored and concess," to whom hit neighbors would raise monuments if they were capable of approximing his menlines, his self-desumor, his generous embasises for high ideals.

Os the other hand, there are unmerous machers, I tion, who have not the faratest conception of what coneterares musical intellupence; to whom finest technic and randy "conducte," in the mentingless sense, constitutes the he all and and all of musicianship. They think themselves municipal; they are accepted at their own or isome by the commetting in which they live; they are in feel aparquately with the landed sines of their pupils east gaseous: stommpeantly they are beauted, respected east enquential. Their work is a trade; they supply a anament surrent distances, they " die a groud breatmen; whole their one conservation, whose sime are incomparably higher and whose hunstedge is such as they have not the entropial electricity of fixed policies, noticely and unclassicitate, and him goust. For purhaps his life is and whilly wanted; who become? Portugue, noncolumn a delless inquitiquestes, a higher ideal, a mobiler absences. may grave from most which he sewed in narrow, appear many entering charges on its the about their of the strong greated. Sage Captyle, "Les a man de his work; the writes of to more than come of majorities there has "

### ABOVESA POINT OF VIEW

De Paul Burran this manability applicability the time grow ignated of prescriptorious, whisproduces in Seas Communicating angular why are who she from these the proper's mandageness ! predicted sport present graceine abeit applanmenteren mitgenen mett redict became apparent, and has remailment takent have arrown more special

My does consider, after trespense calls upon my morther, encounted to elementaly has enumer than I should begin please bearing I will represent a combouring my inaccount market imposts, " there being a finite will it he mency has been on exactly ?" " One I want a fearth on females than to all I ever had," repliced the indigeneral the defended parent eventual that was not two firmulation or accompanies were experimental and I was dely in statled fire the "twent or two" with the incertiable instruction book, which weighed among seconds as I. After a few menths this toucher discried, and my weether disservating that I had upt learned everything in the alletted time, it was suggested that I be sent to Probamer D., " who went to the city for lessons." inevitable conclusion was that the Professor must be econoching remarkable, and I became his pupil. Such mountains of manic heaped upon my devoted head !-new composition about every alternate lesson. After studying for several years, the greateness 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 some above my native town-I, too, would have lessens in the great city. How well I remember this 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 wiscent. 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 apon 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 m. jor noctures, and was permitted to play to charmingly. I have another papel who dogs to interpret it as clearly as you." The rapture was which I reflected that there was some one lower in the scale W. only a minor second, was great indeed. The natural rocalt of my vanity was that the succeeding lesson was counts of my vanity was that the snocesding lesson was careleasly 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 Beethoven, and under such guidance proved one of great beer fig. I never knew a teacher as famile in illustration. In an apmode of one of the consume a seccession of notes marked aforesands. Out they came, with all the vigor I possessed, whereupon the mild inquiry. "Why play those so heavily?" I pointed to the six, and, with a funny twitch of the lips, he remarked, "You would not belied a cage for a canary bit d and els-

inqury, "Why play those so heavily?" I pointed to the six, and, with a funny twitch of the lips, he remarked. "You would not brild a cage for a canary hid and elaphant the same rine, would you?" All too soon, the last issues came, as the overworked teacher was too lill—nervous prominion, I was too! I. have after rid, and circemstation, I was too! I. have after rid, and circemstation of waste had become a necessity, and circemstances under me the popil of a planish widely known. I had begun to feel quite confident, and with much complaces or insegnated the delight of my inscher in having an insegnated the delight of my inscher in having an insegnate who delight of my inscher in having an insegnation oversisting a papil. At the first lesson, after playing a Schamean nevertate, I carried my spee angardently known the gentleman, who coolly remarked, "You have no power—an halfilanch—and I was you to get Cramer's Standies." I searly abriefed. As I had printered the lesson. I have the Professor beaming and commonships me, aching, "What should the grant lesson in the Chopsin funder. In one year I added to the grant lesson's beaming however. I seem your I added to the grant lesson's beaming his and my incident for the grant lesson in the printered had not been an insulational me in mostly with each of the should find the one of the Chopsin funder. In one year I added to the grant lesson's beaminess by holding him as an insulationing himself, a freed who glayed motionship indicated and motion preliminatives, and I was getting another toll said, a recipe send execution fights of the one of the chops of the professor and according to the first and the first and my indicated and the said and

marked," I remained as major. Mr. Co. went so the state and horacits and each remainer policy work to the state and horacits and each remainer componenties, that should present the state of the state

### TO PUPILA.

Own of the most important things in the study of masses to to have a good teacher, but all the teachers in the world carnot make a messcan of you calest you the world current make a musican of you unless you are very much in sarroust and willing to practice at least one of two hours daily. Two things are conscent to your excesses first, here confidence in your teacher, and remember that he cannot transform you of once into a musicize,—it will take years of patient study and practice; second practice fietherly, and profit by the instruction given during your lesson period.

Be sure that each day a practice has conquered some difficulty, however hight. Sting at the piant, amleasly name your hands and forests, is not practicing. It re-

discoury, accessed signs. Others as the peach, semiessis many your hands and Sugars, so not practicing. It requires head, heart, and hands to faithfully perform you vork. The brain must commandly hold in its grasp noise, time, construction, and rhythm. The heart must feel its awest must be the sweetness and power of the chords and harmonics, and

When your effort to execute the difficult pieces, do

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 uninterceting work will only help you to estain 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 veried. You have practiced and that tears are in You have practiced and practiced, and the trars are in your eyes as you sak, "Mass I learn it? Can I not give it up?"

You have processed and practiced, and the trars are in your eyes as you sak, "Mass I learn it? Can I not give it up?"

Kou think you would learn much more rapidly if you shall take any addition.

ould take something more pleasing than dry sonatas audé udes; something like "Slivery Waves," "Maiden Droam," "Shower of Pearls," or sweet I alian 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 the acoffers as so called scientific and classical music scotters as accassed scientific and classical music can-not fail to appreciate its beauties. Dear friend, would you prafer to feed on the light, trashy literature of the day in preference to Dickens', Scoul's, and Bulwer Lytton's nov-is? Just as wide a difference waste 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

You may come again and again, and stumble The may crome again and again ration: "I will try "
will is ally conquer. Then you will realize that "the
hardest guard is best retained." You seemet learning

for to day only, but forever.

Try and fancy a gen le anderfi w of music, panerfully murmuring a switch song. The golden rays are souching everything with light. Now a moonlight song of love; next comes a moment of hush; then a juyous strain wakes with a sparkle of deleght, and all life seems sweet, was have brightness and day; once more a passa, succeeded by tempesta, battles, cataracta, and strie; last comes a mighty song of triamph, when joy and light are triumphant over tumelt, and gladness and love will meet in heaven forevermore.

strife; hast comes a mignit song or transit, and gladress and how will meet in beaven foreversions.

Tourwho are tool ng and so often discouraged, do you not think it would be worth while to stroggle with an aching hind and puzzled head if, in the end, you could disaw from a sonate such tone pictures as my words thank from a sonate such tone pictures as my words thank from a sonate such tone pictures as my words thank from a sonate such tone pictures as my words thank from a sonate such tone pictures as my words will seach you have to bring out all these theaters. The lessons learned in patience will yield you a thousand-field seward; but make is a hard masser and no indifferent words will do.

Let us take a glimpes into the future. You will be a woman come dap. If you work hard and practices well distring this preparatory period, you will then treatment to will be to you a glassoom of delight. You will some visible to be used to the sweeters of delight. You will some tone, the whole some place with the whole strength and you will be anded to add to the plantance of the avenue, and you will be and to be presented before. Seems breedy beamsonsy will be deep years in any your mind. Seems breedy beamsonsy will be deep years of any or mind. Seems therefore mends hand. Will you not find repaid for your simulation of the sone consequence of the security to a spinessor of them, and confirm them.

Let us accord give does supple to a spinessor hand confirm them.

Amorewarden.

#### PRE PRETERNA WORK

Property separate with their water at appearing particular enigong from Irak to Emicht grade, and washing to expen ton streets that almost street, I manage and up secretary upproportionally management givens out especials, much constrain affects we problem that a risease ductions & Mile appears from the titles at rice classes become principling. Attengoneousles, " Sous militare when the owner answerge of this band I describ to being the Months the effects sufficiencies. The this property property and all "Monoral Ambiena " des che chiles onne l'Ade herent graves personal ready satisfications up the alone using to and I ston trunk show the temporar would provide up to annulgening screen other consequences we is employed from a minimaling. temporaries of the state of the elected, and the statem to people said facile entening to the budy on their stept might be able to bear. other of the grade band a materialism by Mapolin in place, and of the standard of Machines "Photocop Standard" artell Depths for was and juice. Where we had Manufactu militer, while it also : Strange Wilshows Woods " was played; with in this or the united and an entering them की। करान्त्रिक पर्द कीय उपायास्थातालक कक कार्यक सामाव्यक्तिकार्यकर्

We have too having at collegening Persiate "Group Genman Unrequested," Bladisch's "Colobrated Phonista," and the printer hards, Vol. 1 of Machines' "Bow to Callerstant Mars. "Some pupils also have necess to good amprilipations

A momento were germen in Commendation, which convents on continuous property and arranged browning. An access on this was read any access on another resident, and a property of the programmen to continuous the ground property of which the property of the continuous the continuous and was the of continuous the continuous access of the ground variety of which continuous develops and the ground variety of which continuous develops and the continuous variety reads.

The Collegening are being another than the continuous access to the cont

" Storige Williams Words," Nov. 8, 12, and 25, Man-

Patric Racchi Greened.

Someon v. 6 Boutheren.

Someon v. 5 Oz. 55 No. 2

Ludiana, Some Someon V. 12 No. 2

Simple and Patri, Some Someon Op. 51

No. 2

Smither the course we expect to be two papers on Smithenin and one or Marchilandon, by payola.

The widelines to the executings of the class already meaturent, we seek press for the energy of theory many in hervortice. Pulsare's "Pulsarer," and Masson and Mashows' "Foreste of Master," was my chief authorities to this fleets. I have an interspecting and an interspection to this

In using Manon's "Touth and Tachuin," which I have done now for once or those power, I have mount to realize that one arms for one or those power, I have mount to realize that one arms for the only in advance, I have observable particular to the true only in advanced to the true one that one one of the mount is as an attill them. And once, perhaps, then more of makers as an attil them. This one, perhaps, then more of makers as an attill them. The one, then make the wide of what he continue if he would not consider the mount that of mountains and landers is most furnished have the last of mountains and landers is most because the the world have an one one great administration for those, or the one one great administration for those, or

# NOW ARRITA WE EDINOLITE THE PARENTS OF

AND IN THE PERSON

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"Brown Station," securities on these changes on the securities and prime design and an extension does the control of the contr

thalite and he are an other plants and actions and a given done or then themes were different top here: the remain was, orname, their also extensished, from disgram gan revision, after proved fighte service, borodic aller determ, sher recture hard a public count in gradit with and another, would there ger sure with the a described trangle than Wellin was femeral we give up, and mend after after men become refrese went tiles mantime, me other cropped secondly given them given on well. I was thunbold for the final tangle because the supper. Her mather's counts names had believe, but she said ; "Why Nothe what is the matter ! You assume play that piece so beautifully. I smed. Mrs. Smeth, I know emently what is the matter; in the first place, the piece is entirely too difficult for her, and then her hand needs training, and again the has sever been tangles to observe forgoing. What she useds in 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 kingwipdge of the first principles of mostic, then a corporator can build you a fine and artistic house with resty and dall tools, and out of green impley. She then told me I might give her a few exercises if I could not beach her any other way.

After the mether left, I undertook to give Hellin a leason, and after asking her to take off her hangled rings and bravelets, telling her they would be very much in her way (though I don't believe that to be their only will, if then told her how incomery 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 leasons for one turni, and more said one word about a piece. The first piece I gave her was in Tux Houver; I seled her to solt her Manungto fead certain articles in it and see if sheefied not thing they were good, and I did not lorget to sake her how are Manuna liked these.

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 live pieces brillandly, one tunet do a certain amount of rudimental work. This experience, with many other similar ones, has cassed me to firmly believe that one of the carp best ways to reference the parents of our pupils is so get our based mention of interests into the boson of our pupils, and for each teacher in exact every effect possible to make those journalls must the domands of the inner.

### PLOTEAN AND JETSLIN,

ET &. L. WANDLEVERN,

WHAT SHALL WE DO YOU DESCURED T

Two values we without people or touchers of mentaling whichwill supply freedmans of thoughts and mentard or given a new toughter to the proteomics like measure to guirously.

A life which, by the many elementum and continuous and the duly appropriate the duly appropriate the duly appropriate the duly appropriate the second and makes account and the duly appropriate the second and makes account and the duly appropriate the second and makes account and the second account account and the second account account account account and account acco

à moramentali immatere, a immetter male denome temporacein ment composition ne l'expressage forme time immediant, creum tenne materiale time material de companyations accommande montant and morament de l'ille géorge destait su morames time accornel alcome.

Transferring from the same was all on all continued that we same appropriate from the continued transferring from the continued and the co

for three originalism. May see such to do? is a roolly imposed question. They seek some anward or reflection, and so some answer does not be considered those such to extend the summit. Comparisonally a singlety factor is such societies, does the industrial thore. What, then, what shey for I impose, they seek make their over inspection. This can be done. One who wishes may secrete encouragement, disaster soiten, new impulses, advanced those, removed right, from many families, actions of these, removed right, from many families, seems collarate in meetial percoupling; the result around because its watchfulness, sett, above all, for must take bimself to recopitate.

Three who much these lines, however, have another source of inspiration almost equal to personal companiously pounds of the design file work as possessit. You may come is contact with their mands, if and their personalities; you may guilten words of emotionagement and impiration from their experiments. Your parend will bring to you many from experiments. Four parend will bring to you many from you but which are brought described for away from you but which are brought describly to your home. You may learn how others are doing work and overcoming difficulties just like your own.

Marical history, past and current, is reviewed for your benefit. You read of great schools of music; of individuals who, by productions effort, have risen above their fallows; and as they rise, each little event of their lives and etroggles is discussed in your prosence. 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 pandsmosium reigned, and contrast such surroundings with your advanced opportunities for study, and when you remeasurer 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 contented with your lot, read, think, and dignet 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 Event offers you the "Flotasm and Jetaam" 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 halp 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 gether this fruit, it is our object to put before you makes which contain valuable auggentions in a way which will cause you to extract leasons for yourself in addition is any comments we may make.

What lemans do you draw from the following clipping? Bend it, sit down and arrivally think upon it. It such a feeling assault now? What is its effect upon the one, who purmits himself to be pessented by it? Pressly a Buller women to prore papilla upon et, taking this climping by your raft, and you will have done nomething toward inspiring pursuit as well.—

This artistation about in consummed by an awdul camber. The tensor maps to administ uncomology, day and night:

"The tensor maps to administ uncomology, day and night:

"The physical street as a line of the street and the wealth?" The primite maps. "How ofly it is for idente fellows in get almost staying two concerns and a Line's first and the street and a Line's district the universal at the artistic tensor in the properties." When it is not of concerns all at Line's distributions of the properties of the street in the street and it is not proposed as distributions. "The artistic maps is a substitution of the properties of the substitution of the street and the substitution of the substitution of

### LETTERS TO TRACKERS.

SI W & B. MATREWS.

I would like to sak what to do with a papit who plays very readily and a good grade of meste, and has a very sensitive car to music, but who cannot read. The mostly chores years old, but she has go to the theatre or cases and play everything she board as her return bosses, the above our bettermine and to describe to hereiten. She plays very britishantly and is destined to become a flar massishan, if I only can conceive a plan in which to make her read her sense. That is her easly drawback."

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 connot learn is by ear, such as Inventions of Bach and pieces by Solumean, 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 read ing 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 planes 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 withont 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 socurate and careful reading, so patiently formed by study for memorizing and careful proof-reading alterwards, 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 papil 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 excertain from her standing in school, all this improvement in reading will be sero to come. If, however, her music is a special exdowners, not accompanied with quickness of mind in other respects, it will be necessary to do a great deal more for her in dider to awaken her mind.

" Will you, please, kindly inform me if the depres "Will you, please, kindly inform the if the depressed tranship method is ranght in banding schools, and it, as one backer declares. Padernwalt and Sharwand use that method to playing?—I conduct the proper suching to these of hadding the hand to an arched position. Is it promited in an arched position. Is it provided and Padernwalt one for depression knowled and Padernwalt one the depression knowled method.

Artists of the grade of Sherwood. Paderweit, smally, who, do not tough easy our positions of the

The position of the hand on the httphosoid rantes cateminaly, assunding to the metion of the pass and the head. Sharwood has very short degree and structure presents grown difficulties in his housely. He is obligad to spread the hand our presty flat and one grite a good deal of lateral sem brotion, making his extenstone arpoggio wise. Mr. W. G. B. Seeboeck, for instance, has very long fingers and can easily play tenths like occurre and reach twelfthe without serious difficulty. Naturally, therefore, his fingers head themselves in a five-finger position upon the keyboard under circumstances where a hand like Sherwood's would be ex-tended to its utmost limit. Every good artist case 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 eeen 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 arge 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 "I have a young say who takes lessons on my pland and has an organ at home, and her Triends 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. Geld ch, and use pressure and loose wrist, and I cannot see way to organ should not be played the same way."

There are two differences between the piane 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 counds 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 induspose of organ practice on piano playing is to make it more timid and less brilliant. I have never known that piano practice unfavorably affected agan playing, when a pupil has once formed the habit of a legate and organ tonch.

One of the difficulties of living in this world is to so conduct oneself as to meet the approval of averybody 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 un 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 proludes and injure intelligently?' N. S. M.

A Bach fogue is a discussion of a musical subject; by which I mean a theme is given out in one voice, answored in another, and so on fatil all, the voices bave laken their turn at it. Mannwhile the voice which dret unavanced the ferms continues with a counter-subject. or constatuatet, while the mound reces is giving out the When the third evice begins the thome the second continues the commission and m on. After the first roles, all the openinating retemplating had their

" whech" at the principal throne, there is generally a modelating interheds, long or short, after which one of the resease somes in with the thome in a new key, genentily to be answered by one or more of the other voices in the proper relation for the new key. Then there foltown another interiude, and the fegue breaks out in a different apot. In order to play a fague 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 propponds the subject anew.

The quartion of playing a fugue intelligently has two sides, turning on the answer, whose intelligence. Four own intelligence is complete when you have ascertained the facts I have mentioned above; your heaver'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 thirteeuth 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 miner, in D mejor, 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 afterp 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 fogues 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 ffigue 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 CHORCELL.

"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 some thing that we may reasonably expect to "do well."

How may we know that we are engaging in the right

"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 Eruns, 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 sad all absorbing tore; for it demands our entire consecration. requiring, not only mental and physical application, but

Wall, then I satisfied that we are in the right work, we must be equipped for "doing it well"; and for this, we

First: Assiduousness - We must apply ourselves constantly to the getting of knowledge, and the studying of ways to impart it; it is not what we know, but what we are able to impart, that profits us as teachers.

I sometimes come screes a poculiarly worded expression, that serves me admirably in teaching ; for instance vin the Pebruary number of The Brone, the expression which Mr. Mathews mans, " the head riding on the tips of the fingers" in a legate forger phrase, conveyed to a "Muss" a much bennet idea of genting a smooth passage, than I had been able to give bur.

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

By the way, we have been having some rare chances lavely, through True Rross, of obtaining books that can give us solid information anthreal practical and. I refer to "Celebrated Practical" Anocdotes of Musicians." I hope you all have tham 1 if you have not this last, you must get it at once. You have no idna how these little scraps from the lives of musicians—amnosing, pathetic, serious, or instructive, help us to get acquainted with thom, 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 hith, imperceptibly, it may be at first, but none the less surely." Let us have lofty ideals, and pursue them with unflagging seal.

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 vexatious 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 awhwardness 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 Decause 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 independence of thought, independence 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 saif dependence; the brain grows more acuve, 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 wares.

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

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

We must ever keep ourselves in condition for doing our hest, and then we soom defeat.

Est sores your courage to the atlaiting-place, And we'll not feel."

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

About for the empty Of proc businessly or Throughout the hand t Pardon the parody.

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

Let us see to it that our off was are free from any such impulse. And then, with a work well chosen, and our-selves 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. s., by the repetition and sequence of leading motives, the proposal of a theme, and the due answering of it later—the relation of estion and answer, or of subject and predicate.

I have lately given considerable study with a selection of material for educating the pupil to this phase of music, and have arrived at the following: The siages to be covered are these: First, measure form (or the disposal of the movement within the measure, as helf 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 farnishes 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 ell, not to go faster than the pupil can follow you. Especially it is ind spensable 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 exquenced upon another degree. When this digree is exquenced upon another degree of the scale, it sometimes affired 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 exquenced on the next degree, higher, it gives us for a mid fa, and the third in minor, the also when sequenced upon the next higher degree. Such a figure

carried out through the octare, 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 arquence 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 on a method in a piano primer. The pupil has to learn to form triads, both major and minor (and perhaps diminished), upon avery degree of the ahrematic 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 swale, 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 bags.

Directly after this, or before it, must come some eartraining. I lately attended an exhibition of some pupils by my friend, Mr. Calvin B. Cady, and his pupil, Miss Julia Carathers, 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 papil wrote the alto under the soprane. 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 Handel 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 trausposition, which is a necessary part of making the concept musical. Later, things by Reinecke, Reinhold, Woiff, 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 mejor to minor, or vice versa.

The relation of question and answer, or of subject and predicate, is also semething 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 semething. In the Schubert walless there symmetries come in their most elementary form. In themselve 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 themselve work is analysed.

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 as its value. Then the instruction would probably be better done. But this brings up the question of exemble classes, and several others roughly important, which I will take up.—W. S. B. Margawa, Musical Record.

### A LITTLE TALE.

### at in an entra

A so may, my band derectors in the standard world of country, as the courses you may so well deress yourself of the class with which comes congressed, allows with which comes congressed, allows with which comes angewided, allows well arone one, contributed, only have to reaced your, that "messes as usey." "Are is long," said the poet. Moster is difficult, accordingly difficult. No laggest over successful to graphing a firm foothold within the discussion, and the portal to her liver of floiting to no functioning a partial that only the recent skill can be one instrument, also the dree classe consistent, or any other deliver who has attained consecutions, or any other deliver who has attained emperously to her actifus. You will moved all of pour according for the work to have?

Perhaps, too, you have been taid that talent is the rane your new of supercential musicianship. "Many men of many minds," rups the cid, althorative proverts, and this ha one of the quot mixings they harbor. Takent is helpful, containty, when used in connection with other attributes, but takent is not necessary. Takent is lary, as a rule, and scorns the directory of art.

" Ab air, do proches in mind from the phyliding harbaire in the raws Les's the bearing harm bublind?"

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

Some day you may wish to join the army of music pedagogues, and talent is not always to be preferred in the role of teacher. He who rides to the temple gates in a coach and four on the king's highway, is scarcely competent to place eignal lights of warning along the postable and mares of the stony fool path that, maybap, , were ment trend with your companions, the great majority. I hald that those who must needs contest every each of ground over which they travel will prove batter gardes than their more fortunate fellow journeymen. They know the exact tection by which success was wrongh; in all the attendant skirmishes, and will be unerring, patient leaders, sympathetic, too, since the sours of their crewbile warfare are ever-present reminders of the feedal 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 admosition to the shalf of trite nursury rhymne, for it will hold good as a rate of action from the cradle to the grave. "Let patience have her purfact work;" "Hante makes wante;" "Neese was not built in a day;"—I might bombard you with a magazine of such material as this, but let the focusing suffice.

How many imposent chords I have seen decapitated by impations (I should dislike to any shiftless) pupils in an aniton shurrying to the next key! Our friend, the linghishman, who accused all Americans of expecting to accomplish every undertaking in a quarter of an hour, was a shrawd observer; however (but there is no merit to an argumentum ad homiteen) I means forhow the enough that the motolism ope of a Christian could discover a gross big learn of bases in his English neighbor's orb.

A represent programity showning bey with the hopbound, and the relations to the annual map phoned upon the part. Many propile of monthly exacting, who cam rand expeligated products of policials ignormal when relatived of the principle action of policials ignormal when relatived of the principle action, and subject to beauty the principle of match, buy o severprised and state of a severy products of match, buy o severy matching action on, above, or building the state of

Where the language to being appealing given elected addressions. It is being a character for the united and presenting flagsonistication. A proportionally, allows some the confidence appeal occur product to the analysis occur occurrence and analysis for flags analysis occurrence and constitute insulational analysis occurrence that analysis will be analysis occurrence the analysis flags and occurrence that is a product the analysis occurrence and analysis occurrence and analysis analysis occurrence and analysis occurrence analysis occurrence and analysis occurrence analysis occurrence analysis occurrence and analysis occurrence analysis occurrence analysis occurrence and analysis occurrence a

In in said that Obserbes Dichesse severe allowed the allighteen inconvenient to compare his author. If a dog territoria across the street, he instrudiently draw out his more break and justed draws his improvement of the acrises. The lesses of this greak character delimentar is international, and class attention to details may be so supply for you.

Above all things, learn to think for yourself. Fust as the infant, struggling with its first step, much, despite a superstandance of laving assistance, make individual accretions if it he successful, so you must add your own best thoughts to those of palentaking instructors before you can make any real progress in the world of art.

Learn, too, the art of concentrating your thoughts. These busy, tireless children of the brain that occupy all of one's waking moments, and often trespose on the domain of aleep, are, unhappily, hopeless vagrants, and, like the wandering tribes of Arabia, seldom leave any monuments of skill to mark their coward peasage. If General Will Power would colonize these nomadio 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's 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 hithorto 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 over 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 religionsly, avoiding falso keys as you would an active crater. If there he a crescendo, make a crescende, and nothing else but's 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 sho Semue. Treat all signs of expression with due courses, 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 times 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 dervousees when playing in public, blusioni 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 "III pull chained tion (as, indeed, it is), how many more would get a peep into the Palacie Basaifat! In my opinion, fraquent appearances in public are more potent produced appearances in public are more potent produced in the production of soft possession they anything closs. Of course, at first there will be humilations galors, but these are the possibles frame imposses.

Hove enough from criticism. Recentarish criticism, if descrived, may be of inculcibility branche. It appears a cook, respective thing that every one shops inscinctively, but, drop the scales of concess from your open, and then growings object will resource itself into the mirror for which the frametic post sighted to his lapsace suggister—"if h, was some property the gilling to us. To see occured a as interes one and."

Discretis accept these to the sending of estimber on monte as financia in the class therein and justicular or that the house we that the book one that the

many, Theory, and Stakory, will also crowd themselves have pear heary days. The mathematician must not early knew to "terms the divisor, and multiply" when dividing fractions, but why each a transformation is necessary. So, it is not enough that the pupil in music abands knew 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 world players.

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

#### I NUGGETA.

ACTIVITY is essential to success. He who stops, staguates, 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 idlefor 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.

Sindy, 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 are pay handsome life-long dividends on the time spent in sequiring the same.—Record.

### EQUALLY EFFECTIVE FOR THE PLANIST.

Bilenco 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 heatens. Deliberately jours at such time, The contrast becomes in likelf impressive. Generally, it is not well to begin the mesic which follows silence after the measure of that which preceded it. Silence, in most cases, becomes a dissociating element between two musical expressions.

We say that north is an instantaneous art; that the position may crums and charge to soil his teste, and finally insers his work on the carrena to be admired, while the singer must apply his art instantly end has but an ever deduce memory on which to improve it. True, but he has resources which the painter and sculpture lack. Somes is seen, Skilling use it so so emballishment to soil. There are no never tried if? Then try it now, the soil end of the sond september as well as to be fitted which are perfectly sight and proper to use. Provided.

# RONDO, GAPRICE.



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Nº 1863

# PETITE MARCHE.



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# LOVE SONG.

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#### NOTES PROM A PROPERSOR'S LECTURE.

Av the present day almost everybody is studying music, and optimists rub those hands gloofully and talk about mathetic progress. It is so pleasant and consoling to look at the best side of things. I doubt, how over, if we love mumo more than our ancestors leved 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 shoop flock or cotesis into which we are gathered. Music belongs to our attire and not to our hearts, we desplay it as we display our huge belloon eleeves, for the admiration of others, and not for our own satisfaction.

Now let me tell you that the study of art is necless 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 mouth after mouth 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 us 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; heve you heard that scooping up to a note that does such bad service in amateur singing? Well, this is due to faulty fechnic.

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 mesters 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 personde you that art is something serious; something not to be mentioned in the same breath with caramels and diamonds. I find that at least tries tenths of the pupils who are studying here have but the veguest ideas about art. They are crafters, plant players, violinists, if you like, but not actions. They are anxious to take the shortest road to the singisty and playing of tunes, but their Valkalla is the next reception, where they have to dried the blood of their enemies where rivals on the only way now accupied by stribustion, that is metaphorically through spritally conside to project Labour

You may may I am constitud of repeating myself, but you asset a course me if I know on invisiting that you enhant and aspects as a resolution for times latest date provide because a Chapte contorus to maked the soles of year fibbone. or make a Bertheren mouse becomes with the cut and

tiat of your hodics. Art is so long and vanity so fineting, while wasted time is so abundant! I am so constituted that I profer to hear a good mandolin player to a bad violinist, and I comptimes wonder why Miss Alto should have taken to much time to minuaderstand the Panel song and the "Sweet Bird" of Handel, when she might have enchanted us with the manner is which she sings "Annie Laurie." It seems so painful to laborionsly toll up a high bill for the sake of laborrously toiling down it .- Leader.

### EMIL SAUSE 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 Robinstein 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 bours 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 sgility. 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 my-self giving entirely new interpretations to passages.

A FEW CONSIDERA ONS.

BY WILLIAM E DOGGETS.

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 publis the most a lentific and economical system of technic : economical particularly from the standpoint of time and vitality; all practice that is neutralizing in its effect, i. a., undoing of something that has already been done, duplicative or in any other way superfluous, should be rejected, and only those exercises and écudes 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 uniform patent process way, but try to minutely disgress the case of exchantadent 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, proporting, and amount of practice.

I do not believe five flague exercises are exitable for developing and maintaining a good technic; the fagure are of sarqual strongth, and if the sums amount of practice could be given to each, though they would all be Michgiboned the ratio of inequality would comein an changed; but on the contract, evine to the entered sernegreent of the alphig and week forces, we are compelled, in five linger expensions, to the the strong

fingers more than the week ones; third finger most, second and fourth next, and first and fifth least-a very unfavorable condition. In at least baif of the examples given us, the weak fingers of one hand are used with the strong fingers of the other, and as we equalize the strength of one band, 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 appengio 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 heautiful nieces. I think much of the pupil's distaste for exactice 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 megazines, and learn to cuil the most imnortant itams and make them but 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. 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 glimpsee 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 taken, needing buly the encouragement of an earnest tember to bring it to the front. Rosse their ambetton to do their very best, making the most of themactives and their opportunities. Three grants we must most and battle with, .- False Reading, Palse Time, Palse Fingering. Bill them, if possible, the quicker the hester Finally, remember Mendelmhon's answer when solved what was required to make a fine performer: "Thomas things: first, bond; mecend, beart; third, finguest." Done in up : I ment shop.

### IMPROMPTO OPINIONS OF PROMINERT MODICIANS.

- What tastrament, in your judgment, produped the most musical sension?
- 2. What new fields has the fature in store for musical composition?
- 3. What is your opinion of the influence exerted upon the community by the German brass hand, hand-organ, and other forms of street music?
- 4. What are your views respecting the qualifications of woman as a composer?
- The organ; because it approaches most nearly the harmonies of combined roises; it compasses most nearly the harmonies of nature and of other musical instruments.
- 2 Noble music for children.
- S. 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 phayed 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 siums, and to the cultivated musician, who, distracted by the discordant sound, 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 gublished, 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 transc; between them lies a field which Mendelssohn would have cultivated had he lived longer.
- 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.
- 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.

- I The violin.
- 2 By its expression to the imagination purely through advanced intelligence, whereby it might be comprehended through the eye, se a novel is read.
- 3. Upon those to whom the German brass band, orank pianos, etc., are music, the influence most be the same as that of more perfect performances upon others.
- 4. A woman simply areds the same qualities to become a composer of music that a man requires. Any distinction between the series on this point seems to me to be about. The future, I believe, will prove the trath of this statement.

B. J. Larg.

2 That depends on who are coming up to be the lead-areast to more row. If the same kind that bare been the real leaders from Bach to Brahme, if because to me that the development of pure moute for descriptibiled from resume time the theorem, etc.) will keep on in much the masse limen, the messers of expression changing alliced.

imporcuptibly from one generation to enother, as has heretafore been the ease.

- 5. Not for good, nor very much for bed, excepting for the increase of an unnocumary persons beer and tree.
- 4 I can but think that woman is coming in the feture more to the frunt in muchal composition; we have here at home dome conspicaces cases of this.

ARTROR POOTS.

- 1. Well what is the most musical music, any way? Every instrument has its own psenilar qualities or charactoristics, and in its way makes the most musical music. What is the noisiest noise, the greenest green or the bluest blue? Eard 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 dean, 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 dufing 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 bars, \* 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 violatis 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 autcome 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 ascrificed for depions 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 Resthoven. I hold a decidedly pessimistic view of the future of musical composition as a San art.
- I. Many forms of street mode are a delight to the malitized while patieful to the educated ear. I would not have these businhed, but I would have the government of every city wishhold a located from any performer or leastle of parferomers who could not pass an againstable before a based of maxical people through to determine upon their quality and translatons.

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

The Spire.

GRONGE L. OLOGODI.

### HOW TO REEP UP AN INTEREST.

BY R. G. 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 auticipated 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 imperstive 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 cooperation 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 accommand 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 belps 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 owercome 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 limit for himself; you will notice a decided improvement in the next lesson. There is nothing more trying to the listener; then a stuttering performer, and much of the blame in the came 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 carcless fuger-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 popula about me once a month, having them at those times play for each other. These Manical Gatherings bring about a happy social feeling between pupils and brancher, see well as among the popula, which strengthens confidence and respect on both sides. Teach the children except spracks at the instrument, and through the bryshy of the instruction, they will learn art for art's make.

#### THE ANATEUR MUSICAL SOCIETY.

SCHOOLS OF MERICAL SOCIETIES, PROGRAMMES, BOTES OF WORK, LIPTS OF BOCKS GORBIGES AND ARRESTS.

his connecemberations to the sugarisment about the addressed of Folia Oranizar Consum, 136 M. Mary, Arrest, Lodinappelle, Inc.

Tur following is a sketch of the Indianapolis Matines Masscale, by its founder: --

We had a very small beginning, even in my own partors, 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 pismo! 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 is our Society occurred to us. I can assure you it was a little difficult in those sarly 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 zanith 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 Propylmam, 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 arquaintance 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 Bushop, the Mendelesohn Quintette Club, and other gifted musicians here, to our great improvement and coi wment

We are the mother of several other Matines 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 formedin 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 sitain a higher standard in concerted work under experior leadership, and also to the region of literature; a glimpae 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 oratoric and a chorus of singers, giving illustrations of the several oratorics described in their paper. It convinced us our Scotiety is capable of taking up much more advanced york in that direction than we have hereinfere dine, and that if we keep a high ideal over before us and strive sealously to reach it we will certainly attain it.

ARRIV UNDERHILL COX.

Austres to Correspondents.

'A. M. H., Broomedray, Fa. ... We're to Marie Louise Muser, Corresponding Courseasy, 410 W. Second St., Duinth, Minnessea J. Masses, Taxas. -- I must refer you to The Rrene, beginning with the November, 1864, another, and containing in such another, ansays March, programmen, by laws, and bistoriast skendes of encountful Clabs. If there is any particular information, The Bruse 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.

The Reethoven Club of Mount Vernon, Ohio.

Among amateur musical societies the "Beethoven Club," of Mount Vernon, Ohio, seems worthy of men-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 munic in our midet, 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. Bix of the ladies are organists, four unite for mandolin and guitar practice; five others, with two gentlemen, form a septette for orchestral study, four violine, 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 YON 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 mon of muimagination-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 medicarity 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 perseverages the "carrière " will liken to the brilliancy of ashooting star, swin 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 anjoyment. Plano playing has a subjective and objective side, the gratification of the player and the graditorion of the andience, and I think the former is of greater importance than the latter. The extremes are often met with a people who sejay all kinds of music but cannot play, and people, who dannie others by their brilliant performance but year for themselves anly the gratification of their ambition. I remember the case of a man over 60 years of age communical to

take plage become and being made happy by acquiring the ability of playing a dones hymna in a very primitive manner. I also remember the case of a young lady playing before people who were talking and chatting and the time came to applied her, who only wanted to draw the extention of a couple of rich young meton her who happened to be present on that occasion.

Of these five requisities stated by Mr. Lebmann four

Of these five requisités 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 40 fe 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. P. 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 "Yarrup,"—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 real ze their error when they find that the despised teacher in their native town has been quietly turfing 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 flagers may be made dexterons; but if nature has depied 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. place of ranning after foreign notables the ambitious student should select a teacher in his native city and than sattle down into hard and assidnous work. thing is indisputable, music can be and is taught as well in America as in Germany or Prance, and here, which is an important matter, the moral atmosphere is more **Whiteholder** 

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### TRIALS AND TRIBULATIONS OF A MUSIC PRACER.

The Poets was Warre Twee too Moon Time ron van Monte,

### BY RALPH MAPSKAPE

. Or all the many disturbing elements is populs, the uses who compuls you to spand an hour for half an hour's lossess, is one of the most frequent and perhaps the most troublesome, interfering, as it often does, with the time belonging to another pupil. The mischinf thus done may be readily understood, and is a far worse evil than that of the pupil who aktps issues for all manner of unimperiant reasons, and then wants them deducted from the bill. In relation to the time pupil I will relate as an unstance a case that occurred to me when I first started my professional career as a music toseber.

One afternoon my bell was rong, and when I opened the door in answer thereto, I found a small, alim, 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 himma would like to see me about piano tessons.

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 onto 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 callione 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 latening 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 sacaped.

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 fitten minutes. "Mamma" then taiked for fitteen minutes, which, in fact, she kept up throughout the greater part of the lesson, and before I could lesson had to go through fitten minutes more solid talking. In fact, while I give this as a description of the first lesson, it applies closely to the subsequent once. "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, executed, "Now, my space is enough and I have a sister who is a agreent famoler in Boston."

Amy did not prove an apt echolar. To begin with, to show one what also could do, she played the C coals with now hand for one netawe, and with had finguring at that. ... One great drawback to the girl's progress was that her finger said where on absorbashly long that her fingers alld all over the keys. I suggested a cutting, but oras at once told in Amy's impulsive my that she was to nevertake the could not bege it, and she continued to

alide over the keyboard. I think it was at this lower. this the mother anappeared that the one work sich, a knowned to explain that "the ductor says there is noththe the matter with me physically," from which I noneffected that the discree hold the many clave on myself regarding her mustal condition. "Mamma" had the greatest preathle hick in has doctor, who, she said, had no portificate, but was a "landmark" in the enighborhoad. "Mamma" also had a decided aversion to paying in advance, sa " Amy might die and I would lose all that money." Whenever I started to go she would stop me with " Linton, 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 Walco.

At the second lesson the mother declared she wanted Amy to have a thorough education, with a good groundwork, 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 Kuliak's "Scenes from Childhood."

Matters progressed fairly well until one day Amy failed to know her lesson, and in accordance with oldestablished 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 PRANK L RYER,

I no not want any one for a single instant to get a wrong impression from this article. I have the witnest 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 disturber as the concert and experience. 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 or chaster. There is a comic side to it if you but look for

Look at those double-base players. See how they bend down to their work. Look at those follows pouring the water out of their horise; there is a storm coming and they are getting ready to help it. Here it comes, touder and louder, violins, 'celies, wind, brass, and drems. And now took at them,—each man working away as if his life depended on it—easing, scraping, and blowing for dear life.

Listen to the barroon. It is a little tale-bearer. "Sonad-so did this the did, he did," it retterates over and over. It is the clown of the erchestre, too, alverys relating fancy little stories. He one bearer than Mount or Beethoven was never of this. If you ever have the bloom my brether, and have an opportunity of hearing one of Meaner's seeme, are and may particular attention to the beamen, and if you do not smile inwardly ore long, I are much mireaten.

Then there are the chos and English horn. Those fellows are possimists, always speaking in that complaining tone, telling their listle tales of wos.

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.

Opers, 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 convisce me that a number of Wagner's operss were intended for comic operas, on'y 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 soraping away, did seem like a big farce. The dwarf, Mime, appears to be suffering with a pain of a stomachial character, and Erds, 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 Morgett's "Figure" 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 grambles 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 manuer 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 sonstas, which are too numerous too menuon.

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 seriouhness 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 and.

Avoid talking with one pupil about another.

Avoid all manifestations of impatrence toward your

Avoid irregularities.

A rold faintness of heart, especially so in the face of difficulties.

A road delaying present dary,

Avoid deliness as well as the appearance of your work being resease. - Kasa Mass. Marinel World.

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#### THE REED ORGAN

#### SC M. A. PRING

Law thus be a plea for the daspised read organ, use to make it appear to be that which is to use, but simply to gree it credit for that which it b.

Do you set, what can be done with the read organ? And do you my, nothing! You don't may to use and stone for the statue to your parter, yet you prefer it for the toundation of your house. Yes do not during your titerature, your science, your philosophy from a series of common school randers, and yet they surved you wall to your shildhood. You don't found your system of theology on " Now I lay me down to sleep," but ree acknowledge that the prayer on your baby lips belped to make your present religious state possible. We are too apt to despuse our own small beginnings, or at least to underrate them very much. How many of you, teachers, did not press out your first faltering topes on the keys of a melodeon or reed organ? And you have been measurably successful upon such a meagre beginmag; why should not others, if ofreumstances forbid their having a better one?

True, the reed organ has proved itself a nuisance, in a varie'y of yaya, to many a progressive teacher; and I confess to having found is burdensome at times, although, far from distiking the instrument. But, circumscribed and constitutions as it is in many paspects, it is with us, and around us, and in a sense, spon us, and we must make the best of it. Gity teachers may be exempt from the 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 month organ; but it is not the fault of these same Americans that each one of these mouth organs is not a concert grand plane or an organ that is worthy of the name; for they are ambitionsly progressive, and as rapidly as finances will per-mit, they advance through the intervening grades toward the most perfect instruments man's skill can produce. Nevertheless, in many humble homes, musical aspiratrons are never permitted to sour 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 wan of money in a piano, until their children have given some evidence of tasts or aptitude for the study of music. A pernicious practice, perhaps some think; but I am not prepared to say that it is altogo ber evil; for I contend that he who plays the piane and nothing but the piane, misses much of real beauty. Practically, what does such a one know of the mateined 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 once here and there who go on to the pipe organ, while it is the hundreds who never get beyond the pieno. Honce 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 dutibe this factor in our profession, but do we always appreciate its importance, its bearing upon our later work that must, of processity, be built upon the basis it turnshipen? One we tall approximately, how many of our pupils became discouraged and gave up the study anthrety, bremens the lessher showed a lack of interest in the looppus? Did we removed or how one pupil stumhint and blandared when he came to the plane, because we had been indifferent with him about his organ work? And did on our find it difficult to teach him to study the paradisartition of his phone, horseen we had neglected to pures out to kee the Cottoppinking quelifies of his organ ? A litherapy. By the many amendmentation, the spage of the organ has been frant, do we not often their it suit further by and spreads, on of every lon promissioners I comparisoner distant parting beauties who was been parting to the dense, proported so they thent, to beach all pupils that and appear is a much some in account district. They territories de plans voll; indiged, they have seen worther envision that had then me having equipped with the amountains writing that my body said blood the

organ. They excelent they have no taste for it, are ignoreses of the recurrence, here he knowledge of instanction books and organ massle, but what of thei? The invitable result is that their papels are playing piaces across, as for an possible, and that with a track their organ results. And perhaps they wonder that their organ possible becomes listing and once discouraged.

organ pupils become listing and once discouraged.

A great hisdrance to the way of secondal organ
teaching is the searcity of material to teach from. Few organ fustraction books that are to the market are of any use to a councipations teacher, and componers seem to think that the instrument is unworthy of their notice. As a consequence, pupils must feed on the very meagre food of much dilated plane music and puny, sickly waltees and marches. Almost every teacher has been tried by the cheep "methods" and "schools" which organ dealers are wont to bestow upon the unwary purobsect 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 entired 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 offinary teacher. Howover. 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 avention? 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, a lose music is almost entirely controlled by a reed organization call to mind some of the times when your own worship was sadly interfered with by the burgling playing of an untrained organist, and you will have an unanswerable argument in favor of a more careful, conscientious system of reed organ teaching.

## DESCRIPTIVE CATALOGUE OF BREET MUSIC.

### B GRADE I-X.

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85

Or	der by N	ambei	only.		
1654.	Beilo,	P.	Merry	Andrew	March.
Bright and spicited. Good for marching in achool.  Heating controls of forth and prime, legate and stac-					
	Planting of	WE LIVE	a of fortu :	ring brazie' jeili	TO WIND THE OF

- 1655. Goordoler, Richard. Silver Stream.
  (La Riviere d'Argent.) Grade i V.
  This composer always gives a pleasing moledy.
  This piece hos three light and smort are, is the faving. repling uppe, as the title segrets. The bove
  its under the hand easily for ingreds. Valuable his
  papels who are seenewhat hard to interest in their
  prottice.
- 1666. Goerdeler, Rinhard. Bomembrance Waltaba. Grade IV.

  Top has the preside sets aring well marked thy data, and then diamen. Therein and waltaba.
- 1651. Wobb, F. B. Op. 71, No. 1. In Supleasables, Idyll. Grade IV.

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- 1968. Bester, P. Ottieren, A. Spenssink States,
  Williams Wickense, Complex 515.
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  the of the profession and designated. This is not any
  time of the antique general princip.

- 1986. Horn, D. Hilgen, Walte, of the P. Greenber, Greenberg, Walter, Walter, and could be a supply for opening that and could. Success to desire the green, it is a great water for desiring. Principly close a tensor, exerted objects to desire and only in party of one of opening-special definition appears.
- 1660. Peters, M. H. March Funebre, Grade

  V
  Decidedry set of the ordinary. End and pleasing.
  A few weeky few incharing sed a clear melody from
  full chords. Unusual chord effect, pet not difficult.
  In to a grad flushery Right please for house plying.
- 1861. Geartler, L. Ceartle by the Ses.

  Pall of brilliant successes and life, and really
  quite grands so, Ancompanishes trapement she dashing waves, while the rouged correct of the barm cales
  and metody suggest the currence matta, and the wild
  crage of its standagm.
- 1662. Snodgrass, L. D. The Social Session. A Two Step Waltz. Grade 1V.
  Played fast it is polts. Not in the ordinary styls. Will please popils who enjoy a marked rhythm.
- 1663. Heller, Stephen. Op. 188, No. 9.

  Ourious Story.

  A fine study for firm time. Variety of nota lengths, triplers, eighths, douted eighths, effects with the destaken by a sixteenth rest, with six coults following on the same beat, long chords beld over into the next measure, six. Besides its value as sextudy it is a delightful piece of music. Bequires a tasteful rendition, but is easily appreciated.

- 1668 Webb, F. R. Op. 71, No. 2. The Boatman's Song. Barcarolle. Grada III.

  A fine piece. Not difficult for its grade; lies under the hand well. A good study for bringing out a mated r from small thorets. It has no extern

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  Each study dean with mone special of fixelity from its seemined studies of solid later meiodious and full, of shirting farmendos.
- Botatinain, J. L. Op. 800, No. S.

  Bonatina. Grade III.

  Amounted and edited by S. C. Bahr. An exertcol film treaty, bested toon, pleany of rubs and tight
  in any work. The Adaptin is a fire stody in short
  shords for the Eight-hand touch.
- 1678 Bach, Fugue in Chinor. Grade IX. This began is actuard "Courter" of Rock, and interdaged in the IX drade of "Nathers' Courte of Transitions," This is an assessment effection officed by 28, Mathematica.
- 1676 Bendal, Frank. Good-night. A. Bong Wilhoot Words. Is see its left to be the server syst. It has been been some the control of the cold in community that the Consideration the cold in the cold in the consequent point.

### PUBLISHER'S BOTES.

We have gains a lot of symphonics by Bouthowen, Momert and Hayda, for four hands, which we wish to dispose of. These copies are all new and in about force, ranging from \$1.50 to \$2.50 each in price, and some of them, byen as high as \$6.00 each. We are withing to dispose of theme at 50 cents, postpaid, until our sarplus stock is exhausted. We reserve the right to return orders unfilled in case we receive more than we can fill. This music cannot be returned. We are willing also to send one symphony each of Boethoven, Momert and Hayda for \$1.00. This music is excellent for sight-reading, for concert work, or for summer ammement. Our patrons have the choice of any one or more of the three authors, but we reserve the right to make the selection of the symphony, or symphonies to be sent.

2426 You have no doubt noticed our advertisements of the set of superb collections of Piano Solos, Four-Hand Volumes, English Songs and Ballade, etc., which has been, and is at the present time in the columns of Tax ETUDE. There is one volume, just as good as the others, but which has never been advertised, and therefore has been a little slow selling, "Classic Songs by the Best Composers," gems of vocal music of all varieties of grades. The representative composers of Italy, France, Russia, England, Norway and Germany have contributed their best. The songs will be found within the compass of the average voice, with a few exceptions. It is printed on fine paper and cover is illustrated by a portrait of E. Grieg. We have no hesitation in making the claim that this is, without exception, the best and choicest collection of songs ever printed in book form. Bound in paper and half cloth, \$1.00 and \$1 25, the price, respectively.

A NUMBER of our patrons have purchased through us the Davis Spring Back Piano Chair. It has, in each instance, given entire satisfaction. It rests the back while practicing, instead of tiring, as the usual backless piano etcol does. They are suitable for any one who sits long at their work. We have at the present time, in stock, a number of these chairs which we wish to close out and upon which we will make a special price:

At these prices we will crate and deliver at freight office; the freight, however, is to be paid by the purchaser.

Ir you have not tried a game of Musical Dominoes as yet, we would urge you to do so. Beside being entertaining, they are instructive. These two qualities have been so harmoniously blanded that the instruction in musical matters is never felt as a burdensome append age. We have just issued a new edition of this game, and have improved it in a humber of ways. Instructions go with each game, telling how to play some six different games, as well as a pamphlet explanding in detail how to manage a Dominn Party. These games sell for 75 cents each. Send for circular giving full particulars.

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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.

Tues 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 hus 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. 81, No. 8; Adagio from Op. 2, No. 1; Addante chiebre, Op. 14, No. 2; Bagatelle, in F, Minuet in G, Op. 49; Rondo in C, Op. 51. Slow movement from Sonata pathetique. There will sother pieces added before the volume is complete. They will all be arranged in order of difficulty. A portrait and exwill. 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 ou 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 apward 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.

1.1.1

A DEALER in Canada'has sent out warning to the music teachers in Canada that the Landon Organ and Piano Methode 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. Noton, Swing Song of Fontains, etc. We will climinate the objectionable neghors from all copies sent into Canada, and substitute new material, which we trust will bring back our lost patronage.

We still have a few planes which we will dispose of at a low rate, one square and two aprights. They will be add vary low, and there is a bargain here if only the insternments auxild be seen or compared. We have it is rather an important transaction to conclude through the matta, still the instrument quantum be bought anywhere low the price see sek. Any one wanting a good plane chesp should investigate this often. The square is made by Pressein, of Phila; one spright by Merrell Co., of Boston; the other by Keliner, of Haziston. A warrant for five years goes with each instrument.

Wa 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-ests 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 handreds 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 popils 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 eame musician, are also published by this house.

Two new Albums will be found in advertising colnums of this issue: the first, Wagner Liezt Album, is a collection of elegant transcriptions by Liezt 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 Tranmerei," by Albert M. Bagby. They are both well worthy a place in the library. As musical stories they are interesting, and Miss Tranmerei gives well-timed information as to Lissa'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 Balladh," at special price of 75 etc. postpoid, 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 enough it contains and requisiting several more copies to be sent. As we still have a faw

ted the offer will continue during this mouth.

"The Junior Church Organist," arranged and edited by Chan H. Mucus, advertised to this town under Choses Publications of Interest," is the intent enflowtion published for the argun, 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 natisfaction wherever it II may go.

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Is our advertising columns of this issue we give an illustrated "cut" of the newest, and certainly a most unique, instrument, the mandelin-banjo. It is a very pretty and gradeful 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 house

### THE PRIZE ESSAYS.

The prizes for the second series, for the best essays, have been awarded to Bartram C. Henry, Burlington, Iowa, First Prize, \$80.00, and John C. Fillmore, Milwanker, 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 those 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. Boot, 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 featival with which the acarion closes. Madame Blauvelt, the soprano soluist of this occasion, stands at the head of American stagers to day. As Dr. Robert Goldbeck has charge of the piano department, the session will offer nensual advantages to both singers and pinnists. Silver I she, where the school is hold, is one of the most beauteful and healthful resorts in the occurry.

Mr. F. W. Root will be remembered as one of the heat of that afficient corps of matractors at the Phillidelphia Summer Music School of 1894.

We learn, just as we are going to press, thus Mr. W. 5. E. Mathews intends to conduct a commer school to Change, beginning in sorty July. He will do all the ignaturely around the Thomes Clean, in which he will be nameted by competent theories. The extent will be in the enterest of Dr. Wist, Master's system of Touch and Tachesia. All who are interested to this matter one addona W A R Mathews, 1864 Audstanton Tours, Charage, 28.

### TESTINONIALA.

I am never aimid to recommend your special offers to any, for they have always surpassed my expectations Am serry I was usable to obtain any new subscribers to The Evuns, but all seem to feel it is too hard times, but if they but knew it, especially young plane teachers, it is harder times where there is no Evons. Louis Stone

The matronomes and other things, which I ordered at the last moment, arrived in time, in perfect condition, and I can bet axpress my admiration of a system that accomplishes so much in so short a time at the very busiest season of the year.

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

SISTER M. BOSE.

Four special offers always prove so satisfactory that we gladly avail ourselves of them. The ETUDE is eagarly 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 Francisc of the Face 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 Brude-another indispensable article from the deak of a musician; in fact, I could not get along without its help at all.

EMMA P. CARON. I received the book, "Celebrated Pianists of the Past

I find Gates' " Anecdotes of Great Musicians" to be and Gauss." 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 Asper Filler.

I wish to testify to the excellence and value of The ETUDE. It is stuly 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. Masse.

I am much pleased with "Calebrated 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 tenohers to this book, and have heard only favorable comments. In the past two year 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 in 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 varion or a good taste. I would use to near of what other bachers 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. LVMAN A

"The Musicians of the Past and Freeent roceives. 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 MRs. B. F. DaBois.

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JULIE RIVE KIEG.

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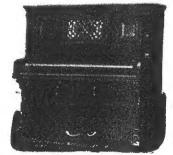
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