

THE PUBLISHER OF THE ETUDE CAN SUPPLY ANYTHING IN MUSIC.



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THE ETUDE.

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Musical Items.

HOME.

E. M. BOWMAN has resigned his position as director of the Music Department of Vassar College.

MADAME LOUISA CAPPANI is expected to return soon to her New York studies for one more season before retiring permanently.

The announcement is made that the American tour of Josef Hoffman will begin at the New York Metropolitan Opera House in the latter part of October.

Felix von der Strömsky, for a long time leader of the New York Arion Singing Society, goes to Cincinnati to take charge of the symphony orchestra of that city.

The large musical library of Chas. H. Jarvis was bequeathed to the Drexel Institute of Philadelphia. It will be placed in a room containing a piano and students of music will be free to consult it.

A special performance of "Krellworth," the new opera of Bruno Oscar Klein, was given at Hamburg on April 28th, on the occasion of the meeting in that city of the representatives of all the German opera houses.

A complete catalogue of Brahms's works was published by Breit & Co. in 1891. It is a large pamphlet of forty-eight pages, containing a classified list of all his songs, piano, chamber, and orchestral pieces, overtures, and operas, with all the subdivisions and arrangements.

Brahms's two living works, with every portion of his music, as far as a permanent version of music in Philadelphia. A guarantee fund is being raised. With this will be included a symphony orchestra under Director Hoffman.

The Kneisel String Quartette, of Boston, consisting of Messrs. Kneisel, Roth, Svencenski, and Schroeder, will give three chamber concerts at the Princes' Hall, London, on June 10th, 17th, and 24th, under the direction of Mr. N. Vert.

PIANO-PLAYERS will be interested in the fact that the sale of ivory at Antwerp, the principal market of the trade, during seven years amounted to 1,755,972 pounds, valued at \$3,524,000. The sale last year was 583,117 pounds, as against 493,830 in 1893.

An interesting programme has been arranged for the meeting of the Department of Music Education of the National Educational Association. The meeting is to be held at Denver, July 10th and 11th. Papers are to be read by leading educators of the country.

Mr. H. W. GREENE has recently finished a course of five lectures on the "Development of American Song." Each lecture was illustrated by appropriate selections. Mr. Greene showed the wonderful development from a few Puritan psalm-tunes to the present rich repertoire of American songs.

The New York Manuscript Society has recently taken into its fold a number of the older and better-known musicians, and now counts on its list over three hundred of the active musicians and music lovers in the country, among them Anton Seidl, Walter Damrosch, Emil Paur, and Theodore Thomas, for its musical directors; and Dudley Buck, William Mason, Harry Rowe Shelley, Arthur Foote, Xaver Scharwenka, Reginald De Koven, W. W. Gilchrist, Samuel P. Warren, from whose pens it expects manuscripts in the near future.

The surprising news comes from Leipzig that the leading German music publishers, Breitkopf & Hartel, have withdrawn from sale the German version of Praeger's book, "Wagner as I Knew Him." It has been shown by Mr. Chamberlain and others that the book is full of inaccuracies and false claims, but at the same time there are in it many interesting and obviously authentic anecdotes and facts for the sake of which it ought to remain in the market. The greatest blemish in the German edition is that Wagner's letters to Praeger were retranslated from the English, instead of being printed in Wagner's own words—an utterly absurd and inexcusable proceeding, since most of the original letters still exist and have been reprinted by Mr. Chamberlain in a separate pamphlet. From this blemish the English version is free.

Two happy days when Strauss waltzes will be played at symphony concerts are in sight. A few weeks ago reference was made to the fact that Mr. Theodore Thomas played two Strauss waltzes at his Chicago concert the past winter, and now news comes from Boston that Strauss has the first time figured last week in one of the Symphony Orchestra's programmes. Mr. Paur conducted the "Maiden's Farewell," "Maiden's Song," and "Maiden's Dance," which the orchestra conducted the "Maiden's

ness and go were unspeakably grateful," while Mr. Elson in the *Advertiser* had this to say: "One would almost as soon attempt jokes at a prayer-meeting as at a Boston symphony concert, yet Mr. Paur has some precedent for the introduction of this bit of humor, for Haydn's 'Surprise Symphony' has been given by a former conductor, and that contains one of the best-known of musical jokes in its very sudden drum stroke. But if musical jokes be allowed here one would plead for a performance of Mozart's excellent 'Musikalischer Spass,' in which that great composer pictures a country band leader trying to achieve a classical form and floundering about most wofully, being finally completely overthrown in an attempt at fugue. There was considerable humor in the orchestration of the Strauss number, the piccolo having some very showy work to do, and executing it remarkably well, and a very quaint duet between piccolo and bassoon calling for commendation also.

FOREIGN.

The Emperor of Russia has allowed the widow of Anton Rubinstein a pension of 3000 rubles annually.

QUEEN VICTORIA is said to have in her three castles of Windsor, Osborne, and Buckingham no fewer than sixty pianos.

BARON ROTHSCHILD has a piano which cost him \$12,000. It is adorned with allegoric paintings by Alma Tadema and Poyatner.

The pianist Slivinsky has recently been playing at Kieff, Russia, and created a big sensation, resulting in crowded houses.

EUGENE D'ALBERT has accepted the post of first conductor at the Weimar Opera, rendered vacant by the death of Eduard Lassen.

Among recent German publications is one by Max Klinger, entitled "Brahms Phantasie." It contains forty-one illustrations to compositions by Brahms.

OSCAR GOLDMARK has put the final touches to his new opera "Das Heimgarten am Heerde," the libretto being a dramatized version of Dickens' "Cricket on the Hearth."

Among the latest publications of Bote & Bock in Berlin are three pieces for piano by Dvorak—two minuetts, opus 38; Nocturne, opus 40; and Schottische Tanz, opus 41.

The genial composer Franz von Suppe is still very sick at Vienna. Should he improve sufficiently he will be taken to Gars for a change of air. He was seventy-six years of age on April 15th.

Heinz Osterhaus has just issued the fourth big volume of his Wagner Catalogue, completing the description of the composer contained in his Wagner Museum at Vienna, which has just been sold to Leipzig or Ruzmann for \$25,000.

BRUNSWICK, in Berlin, has published an English version, by A. B. Bach, of Brahms' recent collection of "German Folk Songs." There are forty-nine of them, harmonized by Brahms, some of them dating back as far as the sixteenth century.

An important discovery is that made in Bologna of the original music, written over three hundred years ago, to Tasso's pastoral play, "Aminta," and which will be performed at the Argentina in Rome at the celebration of the tercentenary of the poet's death, next May.

The most important music festival in Germany is usually the annual meeting of the Allgemeine Musikverein, which will be held this year at Brunswick, from June 12-18. Five concerts will be given, and among the soloists will be Lilli Lehmann, D'Albert, and Paderewski.

On April 1st twenty five years had elapsed since the first Berlin performance of Wagner's "Meisteringer," which there was such a noisy opposition at that time that it came near sharing the fate of "Tannhäuser" in Paris in 1861. Of the four leading singers in the cast—Mallingier, Brandt, Niemann, and Betz—only the last-named is on the boards to-day.

There will be a grand Mozart festival in Vienna next October, when the monument to the composer made by the sculptor Tlgnor, and placed behind the Opera House, will be unveiled. One hundred and four years ago, when Mozart died, the Viennese had so little conception of his greatness that they allowed him to be buried in one grave with five paupers.

It is well known that Hindel is much less popular in Germany than in England. This circumstance may account for the recent attempt of the Berlin Wagner Society to bring out the "Messiah." It was an odd thing to do, nevertheless, since Hindel was the only one of the famous composers of the past in whom Wagner took no interest. In the ten volumes of his works Hindel is not mentioned half a dozen times.

The Parisians were so enthusiastic over Paderewski's Polish Fantasia that he had to repeat it at three successive concerts. Alexander McArthur says of this fantasia that "the piano partition is of the most startling difficulty, yet there is not a bar written for mere effect. Even the glissandi represent and mean something only possible to represent by glissandi. The orchestration is superb. Fine as the piano partition undoubtedly is, that for the orchestra is still finer."

FRANZ VON SUPPE died May 21st, at Vienna. He succeeded Offenbach as a composer of comic operas and ranks well with Strauss. Fatenitz and Boccaccio, are his best known, and his overture to "Poet and Peasant" is played by every school. Von Suppe held high rank as a musician, having occupied the distinguished post of Royal Capellmeister of Vienna for many years. Born in Dalmatia in 1820, he was over 76 years old when he died. Of his other works his early opera, "Poet and Peasant," and his latest comic opera, "Donna Juanita," full of very tuneful and clever music, are the best known.

Ms. PADEREWSKI received a letter from an invalid English lady the other day requesting him, as she was unable to go to his concerts, to come to her house and play a few pieces, for which she offered him the munificent sum of \$2.50. This incident leads the *Journal des Debats* to relate a similar experience that occurred to Saint-Saens, when he was already a member of the Institute. A lady in the provinces, who was bringing out her daughter, and had made up her mind to get the best there was, regardless of expense, wrote to him that she intended to give a ball and wanted him to provide the music at the piano, for which she offered to pay him \$5 and a second class return ticket.

FLOTSAM AND JETSAM.

What shall we do for inspiration? We have said inspiration must come largely from within, and while this is true, we must feed the sources from which it springs, else our fount will run dry.

Reading, as we have already said, is a most important and satisfactory means for enlarging our resources. The reading and assimilation of a live journal is a source of inspiration which no teacher or student can afford to forego.

But reading brings us another fount of inspiration, which is inexhaustible in its supply.

Books! who can tell their value? There is an inspiration to the book lover in their mere presence. It inspires him to empty his file. To be surrounded by them is a well of inspiration, full, deep, and free. The music lover should be a book lover. The music teacher should be among the favored few whose very touch of the book permeates him in his sympathy with it.

Have you books? Do you ever linger before the ones which hold them, and drink in, through the eye, all that they silently yet powerfully teach?

Do you sincerely love books? Do you understand them and their language? Do they really tell you something, or are they silent, indeed, to your mental ear? If you will put yourself in sympathy with them, they will yield you an inspiration which cannot be excelled. But they do not speak to those who do not or will not try to understand them.

You need not rave over them, nor is it necessary for you to rhapsodize about them. If you truly want their inspiration you had better not buy them for their rare bindings. What you must do is to take them into your daily life; make yourself in rapport with them, handle them with confidence, which shows a complete understanding between you. Make them indeed your own, contents and all. Can you stand before your book-case and, as you look at the familiar form of some book, conjure up in your mental vision the story it would tell you, the instruction, the inspiration it contains between its covers? If you know your books you can do this.

How to use books is something comparatively few understand. Books vary; some claim your attention for a brief time, and are gone; others cannot be read hurriedly, but must be slowly and carefully assimilated. Then there are those reference books which you do not need to read consecutively. They are ready to supply information just when it is needed; they hold their stores of knowledge ready for instant use.

The choice of books is a matter to which you will need to give care. Books are like humanity; some of them are worthless or even worse. Your shelves should not be encumbered with useless books. There are too many which can give a reason for their existence. It has been said, "of the making of books there is no end," and as it was in that day so it is in this. Musical literature is steadily growing, so that you have a wide opportunity for choice. The teacher should know biography, history, aesthetics, theory, criticism, analysis, and form, as well as pedagogics.

Your library may not be large but it can be well-chosen and you should have it, whether large or small. Not only should you have it, but you should be able to use it intelligently.

Your library should be one of the most used implements of your daily work. Its contents should be familiar to you and you should be able to turn without delay to anything you need.

Your books should be to you a living personality; they should impress you with a sense of companionship. In them you should find a source of strength and assistance which is never failing.

Whether this be so is dependent upon you and your attitude toward them. They are always ready. If you have not cultivated a knowledge of them and their power, if you have not made yourself familiar with the right methods of using them, there will be no comradeship, no assistance, no inspiration. If, on the other hand, you study them, handle them, delve into them and get them to speak their inner thoughts to you, they will be a never failing source of inspiration which will make the loneliest, most remote field of labor congenial and pleasant.

Would you know more about books? Write to this column your inquiries. Are you a student of books and are they your friends? Write your experience to this column, that others may learn from them.

A. L. MANCHESTER.

SOME REFLECTIONS ON THE STUDY OF MUSIC AT THE PIANO.

BY J. H. SHAWWOOD.

ALMOST invariably if one sees a piano in this country there is a high, uncomfortable piano stool in front of it. Most of the piano stools are mounted upon a screw, causing the seat to turn around if the player reaches for high notes, and the screw is generally loose, or shaky, in the bargain.

I am at a loss for any good reason for the existence of these instruments. If a pianist would gain a light, easy use of the wrist, he or she should sit low enough to bring the elbow on a level or two below the level of the keyboard, maintaining an effort to hold the forearm and wrist up.

Such effort, doubtless difficult at the start, helps to develop the extensor muscles in a way to enable the player to cultivate more power of delicacy and expression in touch. The relative position of arm, wrist, and hand is such that the greatest flexibility and freedom of motion in all necessary directions is enhanced thereby. Such a position helps one to avoid the injurious pushing effort of a heavy arm and a stiff wrist, through which so many students unconsciously interfere with complete independence of fingers. Let a person try to play a complicated finger passage standing up, and it is at once apparent how much the wrist and arm interfere with both the flexibility and force of touch.

Another serious objection to the high seat at the piano is the tendency to stoop and become round-shouldered, to say nothing of the somewhat hard work and unnatural effort of sitting in such a position. I believe that physicians consider such efforts injurious to the health of women, if not possessed of robust constitutions. Nearly all the great concert pianists of my acquaintance have used chairs of ordinary height only, including such names as Liszt, Rubinstein, Von Bülow, Theodore Kullak, Anna Mohlig, Paderewski, D'Albert, etc. Two players of reputation that I remember who use high seats play with a rigidity of touch and stiffness occasionally that is undesirable.

In connection with this subject I have noticed that nearly all piano pupils are inclined to play too near the edge of the keyboard. It is natural to shrink from playing between black keys. Many players have this habit to such an extent that they have to stick out fingers straight in order to reach black keys in running passages. Particularly do they allow the outside of the hand to fall back and down. If one would resolutely set to work and practice finger and other exercises slowly, with the hands as much the other way as possible, much good could be accomplished. I frequently put the hand so near the name-board of the piano as to compel me to keep my fingers curved. In case of the hand being so faultily placed as to tip over toward the outside, such an effort, in combination with various movements to loosen the wrist, including a moderate roll in the opposite direction, would do much toward building up the weaker side of the hand.

But one great impediment to such a desirable attainment is not generally understood. I will try to explain it if possible. There are physical conditions of reaction, or contrary pressure, for almost any movement one may make. Those who would control technique, and through that control be able to coax or dominate the expression of tone at will, would do well to study into this subject.

For instance: If a player would control staccato playing in velocity—wrist action—he should be able to hold the forearm steady at the wrist joint. The effort to strike may cause the forearm to rise in contrary motion, and the effort of lifting the hand will let the arm fall; thereby a crisp touch and velocity are both hindered. Now this natural tendency to react causes abominable habits with the use of the fifth finger with many players.

They are told, according to the traditions handed down from the European conservatories, to "lift the fingers." They lift them as if the fingers were all alike, without discrimination, causing the knuckle joint (i. e., where the fifth finger is joined to the hand) to bear down until it becomes stiffened that way, and the motions of the finger become flighty and uncertain. Such a fault develops unfavorably for the entire hand, and can seldom be corrected at the keyboard. I try to hold the fifth finger down with my hand in the air, meanwhile holding the rest of the fingers up. Maintaining these positions I roll and otherwise move the wrist until I can tip the hand inward (i. e., raising knuckle joint of fifth and partially depressing the knuckles of second and third fingers).

In playing many staccato passages I would not allow independent joint action enough to raise the fifth finger at all, but when lifting it for finger exercises I would raise it only from one-quarter to one-half as high relatively as before. In fact, I never allow my fifth finger to raise high enough to be level with the back of the hand or I can't help it. The anatomy of the hand is such that combinations of positions with such principles act favorably all around.—Musical World.

LETTERS TO PUPILS.

BY JOHN B. VAN CLEVELAND.

To C. L. B.—You ask the question of questions, namely, how to so control the nervous system as to secure results in public commensurate with your real ability. It is certainly most bitterly discouraging, after long and expensive study, to find one's self unable to play with credit in the presence of others. The causes of this nervous tremor and chilly agitation, commonly termed nervousness or stage fright, are numerous, but may all be classed under two heads: First, physical weakness, which may blow in like the wind from every point of the compass; and secondly, self-consciousness, or hypersensitiveness to praise or blame, which is mental. If your nervousness and tremulous agitation, which defeat your artistic efforts, can be traced to physical causes, such as overwork, insomnia, dyspepsia, and any one of the thousand natural shocks which flesh is heir to, it should be attacked and overcome upon the physical plan. If, however, as is frequently the case with persons musically endowed, you are exceedingly alive to the state of sympathy or antipathy between you and your listeners; that is, if you have what the phrenologists aptly term "excessive approbation," the malady is mental and must be antagonized by mental remedies. All these may be resolved into one general maxim: Forget your audience and even yourself by an intense contemplation of the music itself. The faculty known in phrenology as "continuity," or the power of concentration, which enables one to connect a series of ideas as closely as an intricate, twisted watch-chain, is strong in the German mind but weak in the American. To this is due, in a measure, the wonderful erudition of the Germans, and the no less wonderful versatility of the Americans. The way to cultivate concentration is to concentrate; that is, simply exert your will, no matter how painful the effort may be at first, no matter how tedious the prolonged study. Test yourself day by day in the power to think of one thing with intense abstraction, that is, till you become unconscious of things around you, or, as we say, "absent-minded."

To L. M. W.—You ask if the author has made a mistake when he says that "Trilby" ran up to a high E flat and closed there, the composition being in A flat? Of course this is a mistake. I have not read "Trilby" as yet, and my knowledge of it is derived from reviews and conversations; therefore I do not accurately know the passage to which you refer, but of course brilliant display pieces for the voice, which end upon high notes, loud and prolonged, always conclude with the tonic, which in this case would be A flat. The close upon the tonic gives the only perfect sense of finish and satisfied completeness. It is true there are songs which close upon the third of the tonic triad, thus giving a dreamy and slightly incomplete impression, and there are a few examples of German songs which close even upon the fifth, giving thereby the most open and unfinished of all conclusions, as of an interrupted day dream, but these are rare in the extreme, and show-pieces would never thus end. I suspect this is simply one of those countless blunders which literary people make when they attempt to talk music. Shakespeare and George Eliot often allude to music and never make mistakes in its technicalities, but there are scores of instances in the writings of other reputable authors where egregious blunders are palmed off with all the unconscious innocence of self-satisfied ignorance. I believe that Du Maurier, in another place, says that one of his characters sang the "key of F minor." The tone F might have been struck by a single larynx, but since a key is a system of chords, it would be obviously impossible. The singer would have to have the three heads of the mythological dog Cerberus even to strike the triad of F minor, and that is only the corner stone of the key of F minor. The fact of the matter is that intelligent people are more lacking in knowledge of music than of any other subject of the first magnitude, and nothing is more needed than a movement looking toward the systematic education of the listening public.

To M. B.—You are mistaken in supposing that the study in question reads as if it were in the scale of G

major. It is distinctly in C major. Your error, I suppose, arises from seeing the two Gs immediately followed by F sharp—A; that would seem to indicate the dominant seventh of C, but instead of that the E flat clearly tells us that the diminished seventh chord of the sharp fourth, namely F sharp—A—C—E flat is intended. This is a very frequently occurring harmony and is commonly followed, as in this case, by the ♯ of the tonic triad. Melodies very often start on some other tone than the tonic. What made you imagine that if it were the key of G the B would be flat, I cannot imagine. The B flat would occur in the scale of G minor, not in G major, and whenever we say G we mean G major.

2. In the "Le Petite Rien," by Cramer, the turn occurring on the second of four eighths, and printed as four sixteenth grace notes, should really sound like four sixty-fourths, taking their gross time, that is a sixteenth value from the eighth so that it really sounds, in measure three, C, an eighth, C a sixteenth, D—C—B natural—C, four sixty-fourths, E flat an eighth, down A, an eighth.

To C. I.—1. You ask if it was overtones of the voice which you heard sounding like a soprano when playing a diatonic accompaniment to a tenor voice. I have never heard any such phenomenon nor, so far as I now remember, have I ever before heard of it. I dare say, however, that your conjecture is correct, that it was the reinforcement of overtones by sympathetic vibration between voice and organ. This phenomenon can be very clearly tested by putting down the damper pedal of the piano, then singing into the instrument without touching the keys. In this case not one but many overtones will be plainly audible.

2. Yes, I heard this gentleman distinctly say "yes" when asked if the name should be pronounced EE-ee, and also when pronounced EE-ee, the accent being on the second syllable in both cases. He is a Belgian, and all the Belgian musicians I have met pronounce both French and German with a thick, obscure accent, which inclines me to think that the name of this particular artist has a veiled sound somewhere between A and I.

3. The name of the renowned pianist is pronounced Yoseff, with the accent on the second syllable. De Reszke is pronounced di Reskē, with the accent on the second syllable.

4. You ask how to play the Dotted movement of Chopin's F sharp major Nocturne, Op. 9, No. 2. First I must premise the general statement that the notation of Chopin's music is lamentably obscure. Rubinstein said that the pedal marks in Chopin are nearly all wrong, and Niecks, his greatest biographer, says that he was impatient and careless in the irksome task of writing his music; often making a slight sketch and leaving some of his pupils to complete the manuscript. The way this tone-figure is printed is a mere jumble of meaningless confusion. It is a junction of two voices, the one containing two, the other four notes so fitted to each other as to make the impression of quintuplets. It should really sound as if printed: Upper voice, fourth space E sharp a quarter—D sharp a sixteenth—these two occupying exactly the time of one regular quarter. The lower voice should sound; first line E sharp, a sixteenth—G sharp a sixteenth—B a sixteenth—down D sharp an eighth, these summing up an aggregate of five sixteenth values crowded into the time of a quarter. The double stemming of the notes is misleading, for the pedal completely unites all sounds into one of those liquid, composite murmurs of silvery dissonance of which Chopin was so fond. The only real difficulty in the passage is the deciphering of the hieroglyphics, in placing the eighths and quarters of the left hand against these quintuplet undulations of the right hand, simply divide in sixteenth time and bring in whatever belongs to the second eighth of the quarter, just after the third sixteenth of the quintuplet. Play the passage with that fluttering agitation which suggests a rising gust of half-painful emotion.

The Italian (sings): "How many voices shall I sing?"
The Professor: "Do you want an encore?"
The Italian (sings): "Of course!"
The Professor: "Ours."

HINTS AND HELPS.

—Where sympathy is lacking, correct judgment is also lacking.—*Mendelssohn*.

—Reflection, and plenty of it, is absolutely necessary before undertaking anything, and you should strike to such purpose that all obstacles fall to pieces before you. There are only two means of strength in this world—prudence and patience.—*Berlioz*.

—It is an open question as to how much heredity has to do with the musical ability possessed by a child; but one thing is sure, a mother's influence is all-powerful in molding the child's taste, inclinations, and progress, when it becomes old enough to begin the study of music. Words of suggestion and encouragement from mother will count for more with a child than any other one thing.

—What is the use of always letting on that we are great men? How many have regretted that they have received homage before it was due? Only to him who knows how to make use of blame can praise be salutary; who, without wrapping himself up egotistically in himself, keeps his admiration fresh for the different, and to him foreign kinds of mastership which he finds in other men. Such an artist long preserves his own youth and strength.—*Schumann*.

—Any one who has heard and studied a great deal that is good, ought to need no teacher to spur him on. The student should always bear in mind the greatest models, and emulate them, playing a great deal with accompaniment; he should become more and more familiar with masterpieces, and enter earnestly into a sense of their beauties; then the gradual development the pupil attains will place him above the common run of amateurs.—*Moscheles*.

—It is the decision of the Russian Government to create in the universities of the Empire chairs of popular music. The occupants will be charged with the duty of collecting national airs with scrupulous exactness, without alteration or accompaniment. The exhaustive research in contemplation is of great importance. More thorough interest will be awakened in other countries, and an enrichment in melodic material will result.

The same work ought to be thoroughly and completely done among our own aborigines, and done soon.

—Some of our English contemporaries have been very much exercised of late on the subject of originality in music. Here is what Goethe says on the subject, but in relation to literature in general: "People are always talking about originality; but what do they mean? As soon as we are born, the world begins to work upon us, and this goes on to the end. And, after all, what can we call our own, except energy, strength, and will? If I could give an account of all that I owe to great predecessors and contemporaries there would be but a small balance in my favor."

MUSIC, HOME AND WIFE.

The club would not be so much blamed for keeping men away from home in the evening if the wives did not make the grievous mistake of giving up music after marriage.

The average man is tired when he gets home from business, and after dinner he needs some diversion from the day's routine. It was her musical ability that attracted him to his sweetheart, perhaps, or even if not an expert in the art, he no doubt, counted it a charming accomplishment that she could play Chopin expressively and sing old Scotch ballads with sentiment and feeling. But after marriage too many women seem to become entirely indifferent to the æsthetic influence of music in the home, though they are quick to bewail the fact if their husbands drop any of their efforts to please.

In the days of courtship, the sweetheart nearly always finds his fiancée at the piano, her willing fingers bringing forth soft, rippling strains that seem to envelop her in an atmosphere of ideal feminine refinement. But when sweetheart has become betrothed, the grating of his latch-key in the lock is all the music that greets him on his home coming, unless the maid servant is humming "After the Ball" as she sets the dinner table.

HOW TO WORK, OR THE TRUE GRADUS AD PARNASSUM.

BY L. F. BROWN.

You lack of knowing how to work—how to study a piece of music so that every hour of practice may tell—much precious time is being wasted. What the student most needs is a few underlying principles which, if followed out, will insure a correct method of study and practice. His teachers are supposed to supply him with all needful rules, but teachers themselves are only students a little farther advanced. The following principles will, I believe, be accepted by experienced instructors as lying at the foundation of success, and as, therefore, being absolutely of the first importance.

First Principle: One thing at a time. Beginners should not play from notes without first acquiring a correct use of the fingers, hands, and wrists, as well as a reasonable familiarity with the letters or pitch names as applied to the staff. The latter can be most easily gained by daily practice in describing the staff position of tones as they are played upon the piano, and *vice versa*. The neglect of this important exercise is a serious mistake, occasioning much loss of time. And I should here remark that, commonly, it is not well to practice with both hands until every difficulty has been studied with each hand separately.

It will be best, in most cases, to read through a new piece or étude a number of times very slowly, paying special attention at each repetition to some one essential particular. The first time through, be sure of the right notes; the second time, be equally careful respecting the choice of fingers, marking all the doubtful places as soon as decided upon, and always taking care to finger similar or analogous passages consistently. The third time, make a special study of the rhythm and phrasing as indicated by the values, positions, and grouping of the notes, counting as minutely as may be necessary in order to make everything perfectly clear. The fourth time, decide upon the kinds of touch which will be most in keeping with the character and meaning of the music regarded as a tone poem, or that will be most useful from a technical standpoint. Next, give attention to all signs of expression, etc., etc. Lastly, when the piece is sufficiently well learned, adopt a definite tempo, always so slow that there will be little or no stammering. Practice often with a metronome, gradually increasing the tempo as greater facility is acquired.

Second Principle: A little at a time. Not only should we attack the difficulties one at a time, but we should also exercise care in determining the amount of work to be undertaken. Many discouragements arise from carelessly attempting too much.

When a pupil begins to be disheartened, one of the best remedies is to give him something easy, a composition of genuine merit, and insist upon its being thoroughly learned. This done, let him take something a little more difficult, and so begin the foundation of a repertory of pieces perfectly mastered and memorized, the selections being made with special reference to his peculiar tastes and proclivities, as well as technical ability.

Third Principle: Ascertain the exact nature of the obstacles to be overcome. Make a distinction between difficulties which can be mastered in a single lesson, or in a short time, and those which require the patient study of months or years; and when the latter are fully understood and the most approved methods of surmounting them have been decided upon, adopt some well-defined system of practice, devoting to each of the more important ones a definite amount of time daily, renewing the attack each day with all possible mental alertness, as if entering upon some favorite and absorbing game. This persistent struggle against particular obstacles, however, should not be allowed to so completely absorb the energies as to cause us to overlook considerations of still greater moment. While the method of work, in so far as it relates to the accomplishment of whatever we undertake, is all important, it is quite possible to undertake tasks which are not worth the doing.

Therefore, while aiming to do one thing at a time, a habit at a time, and to understand fully the nature of a

difficulty before grappling with it, we must not forget the importance of wise aims and well-laid plans.

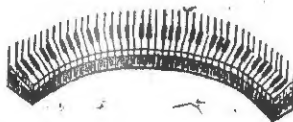
Fourth Principle: Plan wisely, consulting the cost.

Unless the general plan or educational scheme be sound and practical, the observance of rules respecting mere details will not suffice to insure good results. Night here is found one of the most common causes of failure. To plan wisely, one must have, first of all, one object or ambition strong enough to dominate every other. Then, as to counting the cost, the simplest and most rational way is to make the acquaintance of successful artists who have, in some sense, reached the goal of their ambition, and learn from them the real facts as to how much help they received from teachers and how much improvement came from hard study, self-help, and experience; and, finally, how much time and money they expended.

Then, provided good critics, other than our personal friends, recognize in us gifts of a superior order, a very little arithmetic will enable us to estimate and decide whether we are sufficiently well equipped with brains, nerve, muscle, and money to justify us in entering the contest for distinction.

And, finally, no matter whether the learner possesses much or little genuine love for art, no matter whether his ambition be to win the applause of the multitude and be named among the leading pianists of his country, or whether it be to shine in drawing-rooms, or to please papa or mamma, or even though music be studied merely as one branch of a general education, with no intention of ever becoming a player, still these fundamental principles, which may be summarized as doing one little thing at a time, and doing that little thing well, with a definite end in view, will, if thoroughly grasped and faithfully adhered to, insure the greatest possible success.

CRESCENTIC KEYBOARD.



The above title is given to a semicircular or crescent-shaped form of a finger-board, for the purpose of facilitating the performance of music on the pianoforte, organ, etc., in the crossing of the hands, in the reach of the octave, etc., which require less movement of the hands and the body; less exertion; less reach for the octave, etc.

This form of finger-board is identical with the one now in use, except in the semicircle, as shown above, which is thus different from the straight keyboard. The device can be readily attached to a piano or organ, simply by turning four thumb-screws underneath the apparatus; it can be placed above and back of the main finger-board, thus forming two banks of keys—two manuals, as it were—or it can be the main finger board itself.

To discover the value of such a contrivance, first play, for instance, Wm. Mason's "Silver Spring" upon the curved keyboard, then try the same piece of music upon the straight finger-board and note the difference. The circular or curved keyboard admits of free action to the continual crossing of the hands, while the straight finger board does not admit of this free and convenient play of the hands and fingers. In the octave, for example, in which the third and fourth (little) fingers play such an important part, the convenience of the curve is happily felt; while in the performance of arpeggios, broken thirds, sixths, etc., or when the two hands play close to each other at the extreme ends of the piano keyboard, this convenience is also felt. This arrangement, for instance, makes the skips shorter for the left hand; it allows the performer to play without bending the wrist sideways, and gives no excuse for the contortions so often displayed by the man who puts the right foot on the *loud* pedal, and the left foot—nobody knows where. Small hands or short fingers soon discover the value of such a contrivance, and, besides, there is a better chance to hit the key named at, which certainly would avoid me many flats for A flat, B flat for D flat, F

sharp for G sharp, etc. There can be no tramping of the muscles or awkwardness in difficult passages; twelve hours' practice a day upon the curved keyboard is less tiresome than six hours a day upon the straight finger-board. Of course, this statement has reference to the advanced student.

The crescent shape style of finger-board is arranged similar to my armonica, which could not be played upon quite so readily if the glasses were placed in a straight line. The above described finger board may be recommended to take the place of the good old style keyboard, as it is less tiresome to the performer and far more convenient. The curved finger board is especially adapted to children and is most convenient for the lady pianist. The philosophy of the thing shows for itself without any further explanation.

Musicians in the past, during the Mozart and Beethoven period, required no such contrivances as curved or crescentic keyboards for the performance of music written within the compass of five octaves. Man's reach has not been extended since then, but the keyboard has. In the present era of the seven and one-half octave keyboard, the pianist uses the semicircular form that requires less reach, facilitates the performance of music thereon, and allows him a better handling of strength for a greater amount of practice, thus giving the practitioner a greater command of the instrument in a shorter time; with less fatigue.—FREDERICK GROSS, in *The Leader*.

THEIR CHARACTERISTICS.

Liszt was tall, angular and thin. His hands were very large, and his fingers so long as to enable him to cover an octave and a half. His side face bore a striking resemblance to that of Calhoun. His marvelous dexterity at the piano was the result of native talent, aided by almost incredible labor. As a child he practiced ten hours a day, and increased this time as he approached manhood.

Wagner had a clearly molded, classical face, with thin, cynical lips, which seemed to wear a perpetual sneer. He was exceedingly vain, greatly disliked to hear words of praise given to any other composer, and rarely spoke in even faint commendation of the greatest of his predecessors.

Schubert was so prolific of songs that he never remembered, a few days later, what he had written. A friend placed one of Schubert's own songs before its composer two weeks after it had been produced. The latter had forgotten it, and asked whose it was.

Cherubini so closely identified his sympathies with his work that when writing a pathetic passage he would cry like a child. He was often found in tears over his score, and some of his manuscripts are thus so blotted as to be almost illegible.

Donizetti was of a melancholy temperament, and subject to fits of mental depression without visible cause. During his last three years his melancholia became so pronounced that he was incapable of giving attention to his work.

Sullivan does not write more than one or two songs a year. He receives hundreds of poems for music, but generally does not read them.

Halévy liked smoking, and always composed best with a long pipe in his mouth, the bowl resting on the floor.

—A musical instrument, the like of which has never been seen before; is the outcome of many years' hard thinking by a Swedish electrician and musician. There is a frame, and on it are hung a score of tuned bells, a series of steel bars struck by metallic hammers, a row of steel strings of necessary tension, a xylophone and a fraudulent bagpipe, made out of a bar of steel and an electric current. The operator can sit at the keys a few feet away or a hundred miles—it doesn't matter which so long as the connecting electric wires are fixed up. For a beginner I should recommend the hundred miles radius. The keyboard, which is like that of a piano, but with fewer keys, is equipped with switches, so that one set of instruments or the whole lot may be operated at once.

BOXING AS AN AID TO PIANO PLAYING.

BY FORDYCE HORTON.

I imagine that not a few readers of this valuable paper are in about the same condition (pianistically speaking) as was the writer, when a few years ago he had begun to indulge in that excellent physical diversion, boxing. Now I had the best instructor (in the manly art) to be found in D———, yet I must confess that after six months' training I was looked upon by him as a rank failure. I felt so myself, as a boxer, but I learned more practical knowledge from him in that time, of the use and control of physical force and muscle applicable to judicious pianoforte playing, than of any instructor of the divine art I ever went to. Reader, did you ever connect boxing with pianism, by thought or act?

No! Well let me state an existing, self-evident similarity. A professional boxer can, when in perfect condition, undergo more physical strain and activity throughout his entire body than can any other man (blacksmiths or butchers not excepted). He can exert himself so that in three hours he weighs several pounds less than at first; yet he becomes rarely tired, "fagged out," as we say. And so the professional pianist in a two hours' recital of modern piano music, does almost easily and with no subsequent physical inconvenience what would tear loose tendons, break joints as well as bring about felons and bruises on the hands and wrists of one not trained, could he be forced through it. The boxer trains his whole body, mostly, of course, his arms, and where we need special development, he needs a heavy, ponderous, steel-like stiffness, notably the clenched fist and impact wrist to be like a bar of steel when he strikes from fingers to elbow, but the principle exists in both, the same—that of summoning force and distributing it without fatigue. That is the one thing that bothers pianists and boxers alike. I was told how to properly deliver a blow with ease. It was simple. The palm of his hand was a temporary opponent, and I had to send my glove against it impelled by all the force I could summon from the balls of my feet to my finger tips, yet (as he always exacted) sudden and complete relaxation must ensue in every muscle affected just as my fist came in contact with his hand. Done very slowly, this was my continual exercise every day. Gradually a minimum of speed with decreased force was introduced or led up to, till, finally, great speed in delivering blows with no force whatever was instituted. This was the climax in the technical exercises of a student boxer; of course, eventually came an insight into the various blows, their usage, etc. Finally comes the first appearance in public, before critics and admirers, but, dear reader, I graduated in less than the prescribed time.

But doesn't it sound like training one for piano playing, quite as much as for boxing? So I thought, and I shortly after applied a semblance of those principles to my piano practice, to my complete bewilderment and satisfaction. In Bach playing, for instance, our fingers have to undergo many phases of condition. We may have to strike slowly with immense force, again medium in speed and power, or lastly, very fast, facile, and with no attacking power whatever. Now let's set about obtaining a condition that will enable us to make use of either of these three cases at random and *ad libitum*. First take any five keys and rest the five fingers over them and practice elevating the finger tip (slightly curved) as high as possible, then driving it against the key with all possible force; and, mind you, the elevating is to be done rather slowly, but the descent furiously swift. Now you will notice that when your finger is at its highest elevation, sustained by all the force applicable from the elbow to finger tip, the wrist and extreme forearm will be very rigid. Now just as the finger in its descent has forced the key way down, relax those rigid parts most completely, emphasizing it by four or five elevations and depressions of the wrist, the finger, meanwhile, resting lightly on the key and with no pressure. This of course must be done in turn by each of the fingers and more advantageously in other keys, particularly major flats or sharps. The stiffening of the wrist

and extreme forearm occurs as the natural consequence of summoning force to bear on any one point. The boxer's arm and shoulder are like steel just as his fist bores his opponent, yet in the tenth of a second coming are soft and flexible as one can imagine muscles might become. This relaxing and contracting alternately, if continued, brings about that wonderful coordination of our wrists that make endurance and ease possible. Watch the wrist and make much of these changing conditions. Then on to the second exercise, where with the same keys and fingers do a little differently. Raise the fingers not so high as in the first, do not move so slowly but more equal in ascent and descent and with considerable, not extreme, force, and a good deal of pressure with each finger tip as it hits the key, retaining this pressure till it is again started upward, the wrist meanwhile kept flexible continually, in spite of the finger pressure, by use of the up and down movements. The tendency of the wrist to stiffen will not be so apparent in this exercise, because of the diminished force employed in striking. For the third, employ only gradually attained speed, with a light, feathery tone produced with scarcely no elevation of the finger tips are striking, and no pressure whatever. The wrist is here, of course, perfectly loose and light, with no strain thereon at all. Here keep it relaxed by the up and down movements if necessary.

The result, dear reader, of these three simple exercises will be very marked and astonishing if persisted in even for a few weeks or months at the utmost, and the tone of one's playing, aside from the benefit he feels, will be most noticeably improved. The first exercise developing a strong, yet unharsh and singing tone, the second, a good, healthy, every-day, usable legato, and the last, a light and facile execution with its consistent tonal quality. A child can be made to understand it perfectly, so I have found in my teaching, and its very simplicity commands its preference as a means of development to many of the cumbersome, dense, piano technic methods published and used. Get your pupils interested in it, try it yourself, and by the gradual application of the principles involved to scale, arpeggio, and later all styles of finger involved passages, most notably Bach's Well-tempered Clavier, you will surely be convinced of its worth and as well be enabled to answer most promptly and efficiently the questions suggested in the forepart of this article.

Leipzig, Germany.

THE COUNTRY TEACHER.

BY ANNIE L. PATSON.

MOON has been said in the columns of THE ETUDE about the country teacher. Would it be helpful to your readers to learn of the experience of one of them?

Realizing that the country teacher was peculiarly liable to rustiness, and often being too busy to give much time to her own practice, she has subscribed for THE ETUDE for years, and feels that to it she owes much of her success, for from its columns she has received the inspiration to do thorough work. Let her tell you how. It was only carrying out the idea (so prominent in THE ETUDE's columns) of doing more for the pupils than just hearing and giving a lesson that led her to hold a supplementary class on Saturday afternoons, once or twice in the month. These classes have been mostly piano recitals, but sometimes classes in harmony, etc. Of whatever nature they have been very successful, for none of the pupils have played at these meetings and have taken lessons any length of time have become those disagreeable people who might play to their friends, but are afraid to do so. In fact, most of them are pleased to play at a little parlor or church entertainment.

The idea of pupils' musicales has been still further carried out by devoting a whole evening to one composer, Mendelssohn, Schubert, Haydn, Weber, and Wagner being on the list.

THE ETUDE called her attention to the musical game, Allegretto, and later to the Musical Dominoes. She has used them much in these Saturday classes, and found the pupils interested in studying the rudiments of music if they were taught in games.

She saw the advertisement of Edward Baxter Ferry

in the columns of THE ETUDE, and secured his services as a recitalist. This led to her studying with him in the summer vacation, a pleasure and profit for which she is indebted indirectly to THE ETUDE's advertising columns.

She has formed the habit of taking notes as she reads this paper, that she may have the plans of the peddling at hand, for she often lends it to other teachers and musicians.

She has often availed herself of the offers of works at reduced prices before publication, and has been much pleased with those purchased, but when she invested one dollar for the four volumes of Mason's "Touch and Technic" she little dreamed of the wealth of profit and pleasure that the investment would bring to her. Of course, she experimented with herself at the first opportunity, and it took but a short time to learn that it was worth using with her pupils. How successful it has proved may be shown by the facts that her own playing has improved to the degree that even unmusical friends remark about it. Her advanced pupils think they have improved more in one year than in five of the old way of practice, and the children have become so interested in their technic that they are in danger of neglecting the practice of their pieces.

Thorough study of the four books of Mason's "Touch and Technic" and a close watching of the columns of THE ETUDE for ideas concerning it from some of the best teachers have enabled one country teacher to raise her standard of teaching to an unexpected height. As her motto is "Excelior," she still reads THE ETUDE, and expects to do so as long as she teaches.

TEACH MUSIC.

BY CARRIE A. ALCHIN.

THERE is no art or science that is so little understood as music, so little known about the comparative merits of its works and workers. As a consequence, there is no other branch of education that is carried on with such a diversity of methods and with such unsatisfactory results. "Why is this thus?" is the question continually arising. Are we teaching our pupils to think, to hear, to feel, to discriminate? Are we not giving more attention to the *how* instead of the *what* which naturally precedes it? Just now, when thoughts of our best teachers are centered on the problem—the best development of the child mind,—the *what* of teaching is an important element.

Nothing will interest a child unless it can be comprehended. Does a child get a correct conception of the relative pitch of sounds or of the relative length by teaching it the characters that represent them? Students learn so much about notes and signs and so little of tones and their language; the eye is directly cultivated and the ear is left to absorb what it can. Can the tone deaf understand the language of music any better than the color blind can paint?

Let us, then, teach *the thing itself*; after that, its representation. In other words, develop first the perceptive faculties. Teach the relationship of tones, how they attract and repel one another, the color or quality of each, as the strong tones, the leaning or going tones, the hopeful, reverential, etc. With the development of tone sense, much care should be given to one sadly neglected feature, rhythm—the very life-blood of music,—an element so important, yet how little understood. If ideas control activities, as we all believe, the result of all this mental training is intelligent music thinking, music hearing, and an understanding that is the true basis of skill. It is both simple and natural to comprehend the melodic, harmonic, and rhythmic content of their work, and the pupil memorizes without any effort. The clearing up of ideas will take care of memory.

—When a child can play three pieces well, and with a thorough understanding of them, it has learned more than if it could play a number of pretty pieces without understanding a single one of them, and without playing any one of them correctly or tastefully. —Kosmoff.

MUSIC IN EDUCATION.

BY H. W. BALLOU.

There is a wide-spread, deeply-rooted idea that music appeals wholly to the emotions, makes the nervous tingle, sets the pulse into unnatural rapidity of movement, and therefore is not infrequently harmful to body and to mind.

A musician is one whose soul like a star dwells apart; who knows nothing but music; who is impractical and unbusiness-like; incapable of appreciating the wonders of physical science or the abstractions of metaphysics, in fact, an idealist who has little in common with the simple affairs of every-day mortals, who dwells

"Above the smoke and stir of this dim spot
That men call earth."

But music may be, nay, must be a matter of mental capacity, a means of mental training, if one is to arrive at a high state of artistic attainment. The very first step in mental discipline is the fixing of the attention, the directing of the mind to the special work in hand, the concentrating of the thought upon a definite task. No true work can be done without the mental concentration. In learning to play the pianoforte, the position of the hand, the method and quality of touch, the unconstricted condition of the wrist, all demand close attention, concentration of mind. In learning to sing, similar demands are made upon the mental faculties. The pose of the body, the management of the breath, the position of the tongue, the easy, open condition of mouth and throat are matters of thought, undivided thought if the work is to be well done. The conscientious student of the violin, or, indeed, of any other instrument, will be called upon to exercise the same mental concentration. The very first lesson in music is, therefore, a lesson in mental discipline.

Closely connected with attentiveness, almost inseparable from it, is accuracy, a most-important factor in all successful labor. The correct perception of distance as related to the keyboard, the unerring stroke of the finger, surety of touch, the use of the right finger or the appreciation of intervals in singing, the placing of the voice, in short, the habit of doing everything exactly right, of perfection at every step, are matters of close application, of accurate mental perception, and lead to mental growth and mental power.

In studying music the pupil enters a fresh field of investigation, is awakened to new ideas, new trains of thought, learns the vocabulary and grammar of a new language, unlocks the treasure-house of new intellectual delights.

At each lesson new difficulties are to be overcome, new victories won. The mind grows in strength of purpose, in receptive power, in breadth. The intellectual exercise and the consequent pleasure are akin to what the mathematician experiences in solving some difficult and fascinating problem, or to what the student of literature experiences when delving in the golden mines of poetry.

There was a time when pupils in school were compelled to learn all their lessons *verbatim et literatim*. The pendulum has now swung to the opposite extreme, and memory is almost neglected in mental work. Yet an accurate memory is a very important part of man's equipment for the battle of life. The memorizing of passages of prose or poetry exercises and strengthens this wonderful faculty. Furthermore, when we learn by heart passages from the Bible, from Shakespeare or Tennyson, from Addison or Hawthorne, we not only exercise the memory, but we also gain a knowledge of the correct and elegant use of words, and of the logical sequence and development of thought. We acquire accuracy and refinement in speaking and writing, compactness and closeness in thinking, and, best of all, we fill the mind with scenes, images, thoughts of beauty, power, or delicacy. In memorizing music we have the same general result. The retentive faculty is made quick and sure, the study of harmony is made more easy, more interesting; fluency, correctness, elegance of composition are acquired. So logically does one phrase of a great composer lead to another, so naturally do the musical thoughts follow one another, that the thoughtful

student learns to compare with naturalness and simplicity, and to avoid all sentiment and turgidity. Again the combination of intellect and emotion in music tend to develop in the character, refinement, kindness, graciousness, a love of beauty in all its various manifestations. Like the higher forms of art, like literary study and criticism, music appeals to both mind and heart. Emotion is guided by intellect, intellect softened by emotion. Music opens the golden gates of the temple of beauty, purity, and love of right. It arouses to a passionate devotion to all that is most noble, most lofty. It feeds and refreshes that part of our nature that is so often worn and wearied by the daily cares and vexations of our monotonous existence, assures us that we are not wholly earthy, but that somewhere within us exists that heavenly spark which makes us immortal beings, created for high duties, noble pleasure, and a lofty destiny.

IS IT A WASTE?

"If I cannot become an artist I will let music alone," was the remark made to us recently. "No one should touch music who cannot excel in it. Look at the hundreds and thousands who are hammering away at the piano; scratching for dear life at the violin; yelling solfeggios at the top of their voices. Are they not just wasting time that would be better spent in washing dishes or doing some other useful work? What does it all amount to? Why all this waste?"

Well, let us see if it is a waste. It is true that all cannot become artists. There are many who do not rise above mediocrity. But a very small proportion of those who study music attain to a degree of skill and perfection in it sufficient to attract public attention, and but precious few rise so high as to receive public recognition for their accomplishments.

Granted. But is it in any wise different in other professions, in other business, in other arts? Do all rise to the top in other pursuits in life?

All railroad men cannot rise from the position of section hand or clerk to that of president of the road, or even to be boss of the shop, though some have done so. Shall there be no section hands or minor offices therefore? Sailors cannot all become captains. Shall there be no men before the mast, then? There will always be more privates than generals, even in Kentucky.

Is all effort useless that does not result in perfection? Is there not some profit and pleasure to be derived from the comparatively humble position of a high private in the rear rank?

Does not each sphere of business or social life furnish its own compensations? Does not the child student get about as much satisfaction and help from his pictured and big-lettered primer as does the cultured sage from his books?

Each in his way, and on the line on which he lives, and each according to the fitness with which his work is performed, gets pay and pleasure as he goes along, and to each his satisfaction is commensurate with his ability to receive it.

So the Visitor would regard the study of music, even if there is no purpose in making it a profession, and if there be no hope of spending time to excel in it. A superficial knowledge of it is better than none. It is right, also, to study music for the mere pleasure to be derived from even very ordinary attainments in it. Even the pursuit of it for far less noble ends is not without its benefits. Art for art's sake, and doctrine, but art for the people's sake is just as worthy, helpful, and ennobling.

There are many who, whether the time nor the expense for an artistic course of musical study. Two or three "quintets" or "quartets" or two at most, is about all that the great majority of people can give to it. They love music. Shall they not be encouraged to take even a few lessons in it? Is this wonderful art, though they may never get to the vestibule of its temple? If

"The better the teacher, the better the student."

It is also better to have a teacher who can give the beautiful Tone-World than to have one who can only give the study of it.

If the Moon, one cannot enter Canaan, the next best thing is to stand on Pagan's Mount and view the "land which is very far off."

Though the sunlight is perfect brightness, yet the starlight is not to be despised. "And even one star differs from another star in glory."

Walking is nobler than creeping, but creeping is better than no locomotion whatever.

Despise not the day of small things. Give everybody a chance.

The supply is inexhaustible. Let whosoever will, draw from the Fountain of Song.—*Musical Visitor*.

WEALTH AND POVERTY OF MUSICIANS.

PROBABLY Nero, the Emperor of Rome, was the richest musician that ever lived, but it may be contended that he did not make his wealth in the musical profession. Yet this is only partially true, for many of his courtiers were glad to curry favor with him by flattering his musical vanity and paying him enormous sums for his professional services, and he is said to have once received a sum equivalent to \$30,000 for one night's musical services, which puts the price paid to Patti to the blush.

Among the real composers of the old school we seek in vain for a wealthy man. Palestrina lived and died poor, although not in extreme poverty. Di Lasso came the nearest to being a rich man, because of the constant friendship of the Duke of Bavaria. Handel lost a fortune in trying to establish Italian opera in London, but subsequently regained more than this amount by the great success of his oratorios. His friend Mattheson was wealthy, but made his fortune rather in diplomatic service than in music. Beethoven died at least well out of the reach of poverty, spite of the fact that he represented himself as very poor to those who came to him in his last illness. After his death there were several bank certificates and bonds found hidden away in odd corners of his chamber. Bach was poor throughout his career, a fact to which his very large family may have contributed. At his death, to the everlasting disgrace of Leipzig, his wife was allowed to go to the poorhouse, where she died. Mozart died so poor that he was buried in a common grave in the Vienna cemetery, and all trace of his body has been lost, although there is a certain doctor in Germany who claims to possess his skull. Schubert was probably the poorest of all the great masters, and some of his songs were sold for the meager sum of twenty cents! At his decease it was difficult to raise enough money (by the sale of his few effects) to bury him. Wagner is a representative of the two extremes, wealth and poverty. In Paris at one time he felt the direct pinch of want, and no musical work was too humble for him to try. He arranged cornet solos, four-hand adaptations of operas, and even tried to get an engagement as a chorus singer in one of the cheap Boulevard theaters. When, years afterward, he became the intimate friend of King Louis of Bavaria (it may be remembered that it was at this court, centuries before, Orlando di Lasso won wealth and renown), Wagner for the few last years of his life lived as a prince. In Venice, where he spent the vacation that terminated in his death, he had a retinue of servants and attendants, a family tutor, etc., and he lived in a palace fit for a king. When he composed, his study was decorated to correspond with the subject on which he was at work, and laces, fine velvets, flowers, and perfumes lent him aid in stimulating the inspiration of the great composer of music drama. The picture is in vivid contrast to the poor Schubert dying almost alone, and to Mozart buried like a pauper, but Wagner was the modern exception, and there are to-day more poor and struggling musical talent and perhaps geniuses than there ever have been wealthy musicians.

"Where sympathy is lacking," said Mendelssohn, "correct judgment is also lacking." This should be kept in mind by teachers and critics. If the teacher is not en rapport with his pupil he cannot be of much service to him. If the critic or casual listener is not in sympathy with the performance his writs go moot-gathering, and an unbiased opinion cannot be formed.—*Musical Visitor*.

THOUGHTS FOR YOUNG TEACHERS AND PARENTS.

BY HARRIS M. SPAN.

Nor long since I read an article in a prominent musical periodical written by a lady who seemingly sees nothing but the dark spots in a teacher's life, and closes her article with the question, "Who would be a music teacher?" I answer most emphatically—"I." After years of experience, I can say honestly, were I to choose my profession again, I would make no change. Do I hear some one say, "Then you have not had many trials?" Indeed I have! Their name has been legion. My life has not been different from that of any hard-working teacher, but do not the greatest pleasures of life come from hard fought battles and victories won? Like Bunyan's Pilgrim, we must meet all obstacles bravely if we wish to make a successful voyage of life.

If any one is looking for a profession in which he can "be carried to the skies on flowery beds of ease," he would better speak for a berth in the first air-ship that comes his way, and ride through space. Possibly he might be so (un)fortunate as to find such elysian fields, for they surely do not exist in this rushing, work-a-day planet of ours.

There are times in every teacher's life when clouds are so dense as to portend a genuine cyclone, but if, after weeks of seemingly unproductive toil, just a faint light begins to glimmer through the darkness, be encouraged, for the feeble light may astonish you by growing—even unto the perfect day. The seed sown upon what you may have deemed stony ground may sprout suddenly and grow far beyond your expectations, while the seed upon which you have lavished your fondest hopes may sprout, but wither by the wayside, so deceptive are the things of this life.

I believe one of the greatest barriers to happiness in a young teacher's life is discontent—wishing for the position of some who dwell on the heights. Do not, think I wish to put a damper on your ambition to rise in your profession; I say "Amen" and "God-speed" to all ambitious teachers, and only ask you to remember that no Parnassus was ever scaled at a leap, and if you will just stop to consider the weary years of step by step by which these musical cliff-dwellers have reached their present altitude, and could look behind the scenes and see how far fame fails in bringing unadulterated happiness, you would be better contented with your mission of keeping the lower lights burning brightly yet a little while longer, remembering that the lights along the shore are just as important as the beacon-light on the great watch-tower.

I believe one of the most exasperating things a teacher has to deal with is *inattention*, lack of concentration, and I've always found the inventing of a story illustrating the piece under consideration admirable for correcting this fault. It seems to awaken enthusiasm, however dormant it may have seemed before.

You may think you are not sufficiently imaginative, but try it persistently, and you will surprise even yourself, and will be rewarded by the increasing animation in your pupils.

I have found one of the greatest helps in sight-reading is a thorough knowledge of chords and their relations, and always have a *child* finish every scale with tonic, dominant, and sub-dominant chords in that key. Those of you who have never tried it will be surprised to see how quickly the average child will grasp them. When the child is sufficiently advanced you will find modulation a very pleasing study.

Take a composition of medium difficulty, but rich in modulating chords, and say to your pupil: "We will now take a short journey; will travel in a circle and stop at every station (calling each chord a station) long enough to study the characteristics of the inhabitants," inventing some little story for each chord. For instance, speak of all minor chords as one family, having a vein of sadness in their history; then of their gliblicking major relatives, whose lives seem all sunshine. Then speak of the pleasure of reaching home again and hearing the familiar voices asking about our journey, and we reply: "Although we forgot some people who were reserved

and whose acquaintance we did not make easily, altogether we had a very pleasant trip."

Perhaps this may seem too visionary or impractical to some of you, but I have only to say—try it.

Never leave a pupil with simply a lesson from a technical standpoint, but always leave food for thought. Only a word or two dropped at the right time and place may help a child over a difficulty that might otherwise prove a great stumbling block.

I find teachers who are full of enthusiasm for their work are generally successful, and the result of the work of a teacher who gives herself unreservedly to the work, making remuneration only a secondary matter, cannot be estimated, for it sometimes takes a lifetime of unrelenting toil to accomplish solid results.

If parents could only realize how very much a teacher's burdens might be lightened by insisting upon regular practice hours, I know they would insist upon it, instead of allowing the child to snatch a few moments at such irregular intervals. I insist that a child can have a regular time for practice just as well as a regular time for meals. If they can only have fifteen minutes at a time, do have it at the same time every day, and have the child understand that nothing but sickness or death can interfere. Then parents may begin to look for satisfactory progress, and the child will become much more interested than if allowed to practice in such a desultory manner, which, if persisted in, will ruin any child's musical future, no matter how bright it may have been in the beginning. Many parents think because they are not musical themselves they can be of no assistance. But I say, yes; you can assist us in many ways, and we need your help continually, for there is no profession fraught with greater responsibilities than that of the teacher, and we would like to be able when our life's work is done to exclaim with the poet,

"Let music cheer us last on earth,
And greet us first in heaven."

And there we shall solve the mystery—why, in weaving our web of life, the lights and shadows have been so variable.

THE PUPIL OF TO-DAY.

BY A. E.

WHAT is the reason that there is such a difference in the parents of to-day and when I was a child? It never occurred to my mother to consult my pleasure or convenience about my practice hours. My teacher laid down the law, and she saw that it was carried out. I had so many hours a day to practice, then I had plenty of time for play; but I knew the work had to be done first, and I never questioned my mother's right to control me. Now, my patrons will come to me and say, "You must talk to my little girl and try and see if you can't make her practice more; she doesn't practice as much as she ought to, and I can't do anything with her." If a parent cannot control a child, how do they expect a teacher to do it? The teacher can put in the music hour faithfully, but cannot go home with the pupils or do their practicing for them. I think one great trouble is in not beginning right. They ought to have a regular hour to practice, and practice by the clock. Habit is everything in this life. Music does not come by inspiration. It is dry and uninteresting at first, and then is the time a pupil needs encouragement, and when they begin to put both hands together, the left hand playing the notes in the bass staff, it is like the crisis in a spell of fever—then is the time they need careful watching and good nursing, and all the help they can get. It is the duty of parents to see that there is a regular time to practice, and to see that it is done. They owe it to the pupil, they owe it to themselves, and certainly owe it to the teacher. How many teachers (myself with the rest) have worked so hard with a pupil the first five months of the year, and felt that the next five months would show the work that had been done, when that kind of a thunderbolt would be hurled at you: "I have concluded to stop my daughter from music this five months. She has so many studies at school, and they are crowding her so, that she won't

have any time to practice, and I feel that it would be throwing away money; but she can take again next year." The one thing needed in this world is good, practical common sense. Wouldn't it be better to drop one of the studies at school and go on with the music? Some will take five months, then stop five months, then it will take another five months to get them where they were when they stopped the first five months; besides, they are not apt to take the same interest in it again. If there is any curtailing of expenses to be done, the music lesson is the first thing thought of.

How many music pupils took the money that was to pay their next year's tuition in music to go to the World's Fair? There are few music teachers that could not add some names to the list. Music will never be brought up to the standard it ought to be in America until parents learn and realize that it is a study the same as any other school study, and cannot be picked up and thrown down at will, and, surely, there is nothing in this world that pays a larger interest on the money invested, for what is a home without music?

MUSICAL INDIVIDUALITY.

BY JANE KINSOLVING.

"WHEN God created man His master-stroke was breathing the breath of life into him," remarked the teacher to the pupil. "Had He not done this, of what account would man have been? Now, you have completed the mechanical part of your labors and find an inanimate thing which naturally displeases yourself and others. Breathe life and soul into it and you have a 'grand finale.' You played the same thing the second time, that you did the first, is why your hearers were disappointed."

"Indeed, I did not," protested the Miss, who did not quite comprehend.

"Not the same selection, certainly," said the teacher. "To use my previous illustration: Had the Creator gone on creating a world of men and given none life, how much difference, think you, would there have been in the last man and the first? None, except in form or feature perhaps. So in your music, it all lacks life, thought, feeling, and soul. One piece differs from another only in form. An artist never imitates, but creates."

"Yes, but the artist, Miss Grant, paints his own picture; while I am only dabbling on the production of another, making it more defective all the time."

"His picture is not new, dear; we all have it hidden in our minds, or we could not understand it. He took material as old as the world and glorified it with his own thought. So may you take the material at hand, put your very soul in it, think it, feel it, and then put your fingers on the keys, and tell it to the world. Your programme will say the piece was Chopin's, perhaps. It was when he thought it, but now you think it and 'tis yours. Chopin could no more play your conception than you can his. Your seal is upon it if the impulses of your soul breathe forth from it. It is then no more Chopin's than the artist's picture is the property of the man who invented paint. Chopin gave you the material and the coloring is yours; just as the artist is indebted to the inventor for paint, but to himself alone for the disposition of it.

"Don't wonder how some one else disposed of this passage or that, for it didn't mean to them what it does to you. When you attempt to master a composition put your individuality, your inner self in it. Let it be an outlet for your character. Never imagining it too insignificant to concentrate your best and noblest efforts upon. It is what you make it,—odious, if conventional, but beautiful if it speaks the soul's language. Originality in any form of life is perfection in that form."

"Remember ever that, 'The hand can execute nothing higher than the character can inspire.'"

—Let us beware of losing our enthusiasms. Let us ever glory in something, and strive to retain our admiration for all that would ennoble and our interest in all that would enrich and beautify our life.—*Phillips Brooks.*

No 1812

RUSSIAN DANSE.

INTRO.
Moderato.

GUSTAVE MICHIELS.

Musical notation for the Intro section, Moderato tempo. The piece is in 2/4 time and D major. It consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *pp*, *f*, *mp*, *rit.*, and *p*. The section concludes with a fermata over a whole note chord.

Allegro. ♩ = 126

First system of musical notation for the Allegro section. The tempo is marked Allegro with a quarter note equal to 126 beats per minute. The notation continues on two staves with various dynamics and articulation marks.

Second system of musical notation for the Allegro section. The piece continues with intricate fingerings and dynamic markings.

Third system of musical notation for the Allegro section. The music features a mix of chords and moving lines in both hands.

Fourth system of musical notation for the Allegro section. This system includes detailed fingerings for both hands, such as 5 4 3 2 1 and 5 4 3 2 1.

Fifth system of musical notation for the Allegro section. The final system of the piece, showing the concluding measures with a final cadence.

This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The notation is handwritten and includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a similar rhythmic pattern. The second system continues the piece, with the treble staff featuring a series of eighth notes and the bass staff having a similar pattern. The third system shows a change in the treble staff's melody, with the bass staff maintaining a steady rhythm. The fourth system introduces a new melodic line in the treble staff, while the bass staff continues its pattern. The fifth system features a treble staff with a series of eighth notes and a bass staff with a similar pattern. The sixth system concludes the page, with the treble staff featuring a series of eighth notes and the bass staff having a similar pattern. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout the piece to indicate changes in volume. The notation is written in a clear, legible style, with some minor ink smudges and corrections visible.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the bass staff.

Second system of musical notation. The treble staff begins with a piano (*p*) dynamic marking. It continues with a melodic line and a bass accompaniment. A forte (*f*) dynamic marking appears later in the system.

Third system of musical notation. The treble staff features a melodic line with various note values and rests. The bass staff continues the accompaniment with chords and single notes.

Fourth system of musical notation. The treble staff includes a melodic line with some accidentals. The bass staff has a more active accompaniment with eighth notes and chords. A dynamic marking of *f* is visible.

Fifth system of musical notation. The treble staff shows a melodic line with accents (>) and fingerings (2, 4, 8, 5). The bass staff features a steady accompaniment with chords and a dynamic marking of *sf* (sforzando).

Sixth system of musical notation. The treble staff contains a melodic line with fingerings (1, 2, 3, 4, 5) and a final triplet. The bass staff has a simple accompaniment with chords and a dynamic marking of *ff* (fortissimo).

No 1797 The Woodchoppers and the Linnet.

LES BÜCHERONS ET LA FAUVETTE.

The Woodchoppers and the Linnet are most beautifully depicted in this pretty piece. Strong and rhythmical sound the muscular strokes of the woodchopper's axe through the woods; short bits of song, now cheerful and then more melancholy, accompany their work, and when at noontide they rest for a while, and the woods and the air are still and calm, a linnet appears on a branch and sings them its merry little song. Their respite finished they bestir themselves again, and resuming their work with renewed strength, they bring it to a satisfactory close.

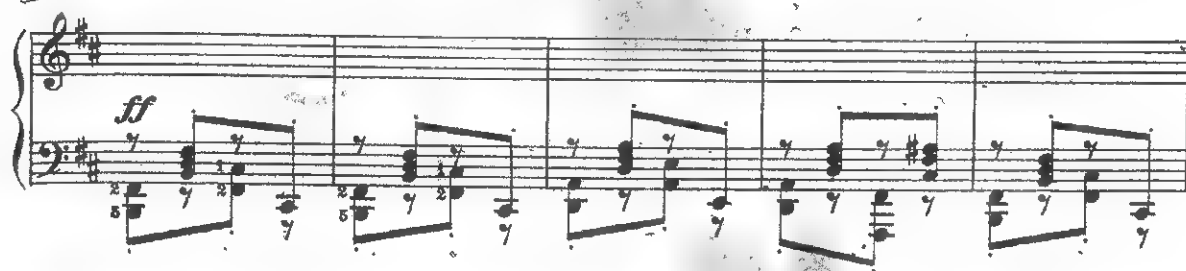
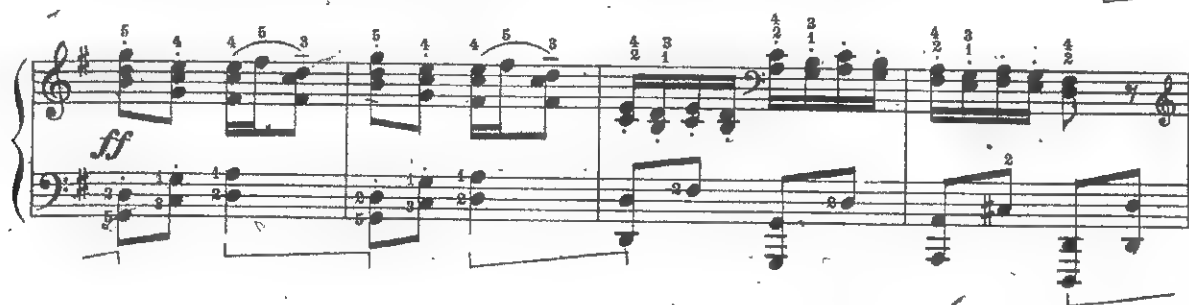
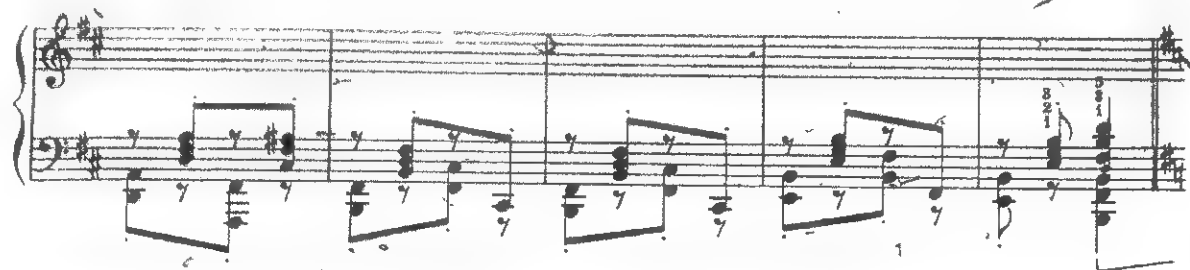
Edited by Constantin Sternberg.

BENJ. GODARD.

Allegro moderato.

Small hands may omit the smaller printed notes, the fingering applies to those only.

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Small hands will find these eight measures facilitated in the left hand, by omitting the upper octave upon the second and fourth eighth notes; the somewhat coarse staccato touch must not suffer by the facilitation, however.

ben tenuto

pp

pp

sempre pp

pp

cresc.

pp

un poco rall.

mf

dim.

pp

Here the Pedal change must be very quick so as to enforce the post harmony, and still catch the lowest tone of

the next chord, unless it can be stretched in which case the Pedaling of the preceding chords may be repeated.

a tempo

rall.

pp

a tempo

cresc.

mf

p

cresc.

mf

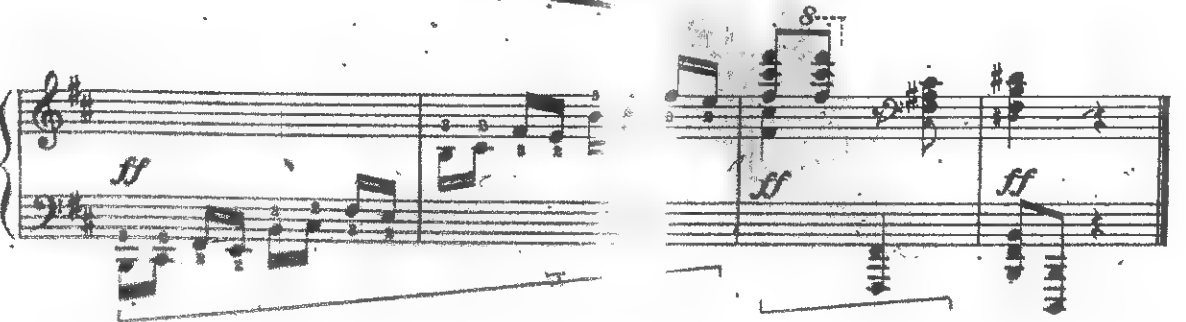
cresc.

cresc.

ff

ff

These chords must be firmly (though still softly) held down throughout the measure.



IDYLLE.

Edited by Carl Hoffman.

HUGO REINHOLD, Op. 27, No. 8.

Con anima.

p

legato sempre

espr.

cresc.

f

espr.

ritardando

molto

a tempo

p

dim.

pp

legato

First system of musical notation, measures 1-4. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a supporting line with eighth notes. A slur covers measures 1-4.

Second system of musical notation, measures 5-8. The treble staff features a complex melodic line with many beamed sixteenth notes. Fingerings are indicated by numbers 1-5. The bass staff continues with eighth notes. A slur covers measures 5-8. The instruction *crescendo sempre* is written below the treble staff.

Third system of musical notation, measures 9-12. The treble staff has a melodic line with fingerings 3, 1, 5, 4, 1, 4, 5, 4, 2, 4, 2. The bass staff has a line with fingerings 1, 4, 3, 2, 1, 1, 2, 5, 4, 3, 2. The instruction *rit. mf* appears in measure 10, and *f* in measure 11. The instruction *p a tempo* appears in measure 12, and *legato* below the bass staff.

Fourth system of musical notation, measures 13-16. The treble staff has a melodic line with fingerings 1, 2, 3, 1, 4. The bass staff continues with eighth notes. A slur covers measures 13-16.

Fifth system of musical notation, measures 17-20. The treble staff has a melodic line with fingerings 1, 3, 2, 5, 1, 4. The bass staff has a line with fingerings 5, 1, 3, 2. The instruction *poco accel.* appears in measure 17, *rall.* in measure 18, and *a tempo* in measure 19. A slur covers measures 17-20.

GAVOTTE DU PALAIS ROYAL.

The Gavotte together with the *Minuet*, *Musette*, *Sarabande*, *Chaconne*, *Tambourin*, *Bourrée*, *Courante* and *Gigue* are Roccoco dances. This term applies to compositions of the fifteenth, sixteenth and seventeenth centuries. The form of "antique style" is used by modern composers.

The metre of a Gavotte consists of four quarters, its movement is an *Allagretto* and its rhythm generally contains the accent on the first and third of each measure.

The periods of a Gavotte commence upon the last half and end upon the first half of a measure.

Edited by F. von Westernhagen.

Tempo di Gavotte. M.M. $\text{♩} = 72$

MAURICE LEE.

The musical score is written for piano and bass. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Tempo di Gavotte' with a metronome indication of 72 quarter notes per minute. The composer is Maurice Lee, and the editor is F. von Westernhagen. The score is divided into five systems. The first system starts with a mezzo-forte (mf) dynamic and a 'grazioso' character, followed by a crescendo. The second system continues with a 'poco cresc.' marking. The third system is marked 'poco marcato' and 'cresc.'. The fourth system features 'cresc.' and 'poco dim.' markings. The fifth system concludes with a 'cresc.' marking. The notation includes various note values, rests, and fingerings throughout the piece.

First system of a piano piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The tempo/mood is marked *mf grazioso*.

Second system of the piano piece. The right hand continues the melodic development. The tempo/mood is marked *cresc.*.

Third system of the piano piece. The right hand has more complex fingering with slurs. The tempo/mood is marked *cresc.* and *grazioso scherzando*.

Fourth system of the piano piece. The right hand features a series of slurs and ties. The tempo/mood is marked *poco cresc.*.

Fifth system of the piano piece. The right hand has a melodic line with slurs. The tempo/mood is marked *p*, *espréss*, *p*, and *schierzando*. A *sostenuto* marking is present in the left hand.

Sixth system of the piano piece. The right hand continues the melodic line. The tempo/mood is marked *poco*.

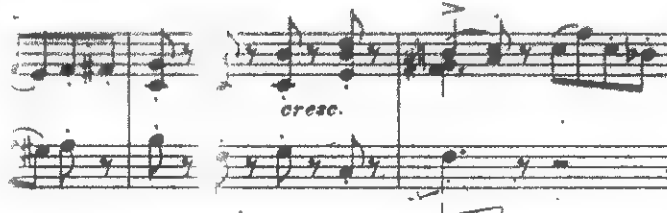
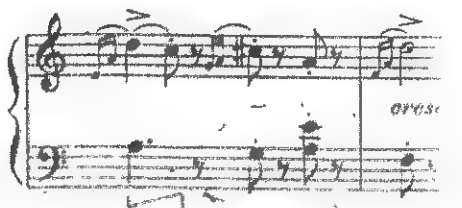
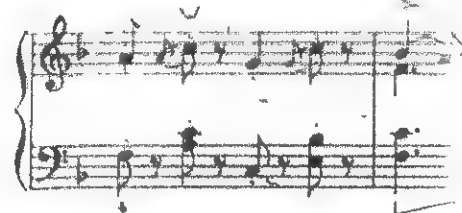
cresc. *molto cresc.* *f*

p delicato e leggiero.

cresc.

f risoluto *ff* *ff* *p legg.*

molto cresc. *f risoluto.* *ff* *ff* *p scherzando*



The musical score is written for piano and consists of two columns of staves. The left column contains six systems of music, and the right column contains six systems. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and features include:

- Dynamic markings:** *cresc.* (crescendo), *p* (piano), *p grazioso*, *f* (forte), *pp* (pianissimo), *marcato*, *resc.* (ritardando).
- Tempo/Character markings:** *poco a poco ritenuto*.
- Performance instructions:** *8.* (octave), *2* (fingerings), *3* (fingerings), *4* (fingerings), *5* (fingerings), *6* (fingerings), *7* (fingerings), *8* (fingerings).
- Other markings:** *marcato*, *resc.*, *pp*.

PHRASING.

BY H. A. SMITH.

The art of phrasing well, is one of great importance in the intelligent interpretation of music, but, strange to say, it is the very subject that has been most neglected. Neglected because it has not been fully understood, because it has been improperly taught, because of the great diversity of opinion concerning what the "phrase" really is, and because of the incorrectness of many so-called standard editions. Phrasing involves no new principles; it is only the carrying into effect those long existing. Truth has always existed though we have not always perceived it. Principles, not rules, are the expression of truth in some of its many forms.

Principles yet undiscovered pervade every form of art. Gradually they are being brought to light, and the whole world of thought is amazed at their simplicity, increasing our growing wonder that they were never revealed before; and so the principles and bases that underlie a correct phrasing are few and simple. They contain the harmonic, the melodic and the rhythmic principles. No more, no less. Consciously or unconsciously we form our opinions, largely from those of others, and the few authorities here quoted will at least serve to refresh our minds, perhaps enlarging the horizon of them.

Palmer's Piano Primer says: "The phrase is a short tone chain which makes sense but not complete sense."

Grove says: "Just as the intelligent reading of a literary composition depends chiefly upon two things, accentuation and punctuation, so does musical phrasing depend on the relative strength of the sounds, and upon their connection with or separation from each other."

In instrumental music . . . the phrasing must be the result of a just application on the part of the performer, of the general sense of the music and of the observance of certain marks, by which the phrasing is indicated."

Marchant, in his work on phrasing, says, "When one phrase follows another it is the performer's duty to make the division clear. This is accomplished by ending the phrase softly, and then giving a slight increase of force to the first note of the new one. . . . and the effect may be assisted by slightly shortening the last note of the first phrase if the character of the music will permit. . . . but there is another very important idea to be considered in the Rubato effect, a gradual hastening of the time in order to gain intensity in approaching a point of climax, or gradually slackening the time on approaching a point of repose." Ridley Prentice says, "The chief thing is to lift the fingers lightly after the last note, thus creating little breaks."

Amy Fay says, (M. T. N. A., Report 1887). "The slur should be strictly observed. Piano teachers are very neglectful of this. Pupils should be taught to lift the hand before and after the slur. A correct phrasing depends upon this." W. S. B. Mathews, in his work on phrasing, says, "A phrase is a succession of tones having a determined motion and repose. . . . and phrasing is the expression of the individual ideas which a piece contains. . . . Continuity of thought must exist in the player's mind, otherwise the playing becomes fragmentary. . . . Phrasing therefore implies intelligence."

The farthest advance and the greatest innovation in making the subject more clear, at least to the eye, is the system employed by Dr. Hugo Riemann. He says, "The employment of the slur as a sign for legato playing is quite abandoned. . . . The new office of the slur is to indicate the articulation of the musical thought into the natural divisions. . . . The natural point between phrases is the dynamic zero—that is the point where the *fiancissimo* and the new *concedo* begins. In regard to the rendering, we must warn particularly against making the boundary of each phrase by a perceptible pause. Mr. C. R. Oddy says, (John Lister's letter) that "Any pause is the basis of motive, while the return and sequence are basis of the phrase. Phrasing lies in the basis the Indian method of drumming, and this Indian drum basis is the secret upon the drum side of the phrase. Many phrases marked are wrong. These marks had their origin in the Indian drumming, being

used to indicate the up and down strokes of the hand." Riemann says, "The singer who feels what he sings and marks the accents and phrases in a man of taste; but he who can only give values and intervals without sense of the phrases, however accurate he may be, is a mere machine." Julius Krieger says, "A phrase of music cannot be changed without destroying the author's intention and a phrase cannot be conceived from the intelligent reader."

C. W. Landon says, "The whole subject of phrasing is in more or less of a muddle. Authorities disagree. Yet the rule is, that the first note of a phrase should be accented and its last note made soft and short." From the preceding the following definition has been formulated. A phrase is a succession of tones that makes sense but not necessarily complete sense. The true bases of the phrase are its harmony, its melody and its rhythm. The interpretation varies with the sentiment to be expressed.

Suppose we review some of the definitions given. Opinions are good for what they are worth but what they are worth is also a matter of opinion. No person lives so entirely within himself as to receive no impress from his surroundings, hence the authorities quoted may be the thread that will help untangle the skein. Many of the definitions are by far too arbitrary. There are so many exceptions to every rule that even a general one is oftentimes worse than none. The rule that the first note of the phrase must be accented cannot be made to apply in many cases. Neither is the last note of the phrase made staccato in numerous instances. To say the melodic or the rhythmic or the harmonic structure alone furnish the basis of the phrase is not enough. They all go hand in hand and must not be separated.

All the numerous marks in Riemann's editions have no meaning unless the player is master of the thought presented. Marks in themselves, only serve to direct the attention to certain effects. Herein lies the danger of too profusely editing and annotating, the student's attention many times being directed to the marks alone and not to the real meaning they are intended to convey. When they do this they do too much (or too little) causing the student to rely entirely upon the revision, forgetting that he too has a right and an individuality which, when dwarfed and absorbed by another, becomes only a parody and imitation. Such editions as Riemann's are, however, especially good for advanced and serious students who can apply and compare the same with other editions and who will retain that which is good and by fitting it into that niche best adapted to their temperament and ideas, will gain many valuable helps.

In no case, however, should the phrase be taught from a technical or physical basis only, viz.—that "The hand should be lifted at the end of every slur." No teaching can be more fallacious. Ideas, not things; mental concepts, not mere motions. Always work from the inner consciousness outward, from tone effect as principal, motion and muscle as subordinate and secondary, for the hand will only express what the mind and character can prompt and inspire. Again the Rubato effect is most important, but describing one landscape does not make the description equally applicable to all. So the rule that "There should be a gradual hastening of the time toward the climax, and a retarding from the climax to the end of the phrase," can only be made general in its application. The same remark also applies to the last note of the phrase, which in many instances is actually made longer.

In regard to the "slur," the first thing to do, is to disabuse the mind of the fact that in the average edition it means anything. Imagine a man setting up type in a language the letters of which he does not understand. His attempt at punctuating the same so as to express the best sense will be about as successful as that of the music engraver who, in numerous instances, has not even a smattering of musical education, but who systematically arranges the page in a manner highly pleasing to the eye, but most diametrically so far as an audible expression of the musical sense is concerned. Even Von Bülow did not hold to the phrasing of his own editions of Beethoven, nor can you always recognize the intention in Riemann's books.

The phrase mark then should mean a great deal of it

should mean nothing. Interpretation is never free-lance. It must be definite, but it should always be intelligently so. The subject of phrasing deserves in interest the more one studies, for it is the musical rhetoric that brings obscurity out of its hiding place, giving it a new meaning. It also brings intelligence out of a meaningless chaos of sound, oftentimes transforming the whole musical thought, and investing it with new color. It defines the form more clearly, and as Schumann says, "Only when the form grows clear to you will the spirit become so too."

CHOOSING A TEACHER.

BY M. E. L.

We who have studied music are often led to wonder why those who have not studied it made such odd and seemingly senseless remarks regarding the study of it and seem to have such strange ideas about it, and these same people, we know, are quite reasonable on other subjects. One of the first and most injurious of those ideas is the very common one, that so many have, that a person whom they know to be an inferior or even a poor teacher for advanced pupils, will do "well enough" for a beginner; that a superior teacher is not likely to have so much patience with the first lessons as one who is apt to make mistakes themselves.

What an absurd idea! and we hear it advanced by persons of high standing in other sciences. A good and true music teacher is also a good and true sympathizer, and no one can feel more keenly for the trials of a beginner than one who thoroughly understands those trials, as any one who has loved music enough to become a thorough teacher must understand them; why do not people apply the same reasoning in choosing a music teacher as they would in choosing a teacher of any other science or classic (and music is both a science and classic or perhaps I should say a classical science)? If parents wish their children to study Greek, Latin, Philosophy, etc., they do not think—"well, that poor young man who wishes to study for the ministry has, we know, studied Latin; his mother said the other day that he was through the first principle; he will do for Willie to begin with, and the money we pay him will help him a little instead of putting more money into the pockets of Prof. —." This, as an act of charity to the young man, is very nice, but as a means of forming a good basis of educating "Willie" in the classics any one will say is worse than nothing; in the way of (most likely) giving Willie wrong ideas of pronunciation and the few words of which he learns the meaning will not be, by any means, sufficient compensation for all the bad habits he is likely to form; and how much more so is it likely to be the case in the matter of music study, where there are so many bad habits to guard against and where, if good habits are formed they are not likely to be forgotten.

In this matter there is one thing I would like to ask parents and guardians: will you not apply the same reasoning in finding a music teacher for "Minnie" as you would in choosing a professor of languages for "Willie"? The teachers who have studied with professional masters are more likely to know more and to know better how to impart their knowledge, and to have more patience, than one who has never studied out of your own little town; and it is to those living in the smaller towns that these remarks apply; people living in large cities have other ways of knowing to whom it is best to send their children for instruction; the same rule applies to musical matters that holds so good in other cases—"the best is the cheapest" and surest and also "the best is none to good." The consideration that some have for putting "pin money" into the pockets of young ladies who ought to be studying themselves is not worthy a thought; a great many of them put on a pitiful face about having to earn their own living; let them earn it by teaching or doing something they know how to do, instead of pretending to give instruction in music when they do more harm than good.

When those who have control of the musical education of the young encourage and employ only those who are conscientious and thorough, then we will have an end of so much of the mis-called "music," and though we will have fewer people calling themselves players, we will have more real music and musicians.

WHAT SHALL BE TAUGHT BEGINNERS.

In beginning music, as in every other art, the first step is a critical one. An injudicious teacher often gives the child such a distaste for music, that the first impressions can never be obliterated.

It is necessary to win at once the respect and confidence of the pupil, and to inspire her mind with enthusiasm for music. If the teacher is endowed with a love for her profession, and with a tact for imparting instruction, the lessons can be presented in such novel and beautiful lights that the child will never weary. If the pupil is habitually listless, the teacher must be in some measure to blame, and she should try to discover wherein lies the fault. It may be in the dull, mechanical manner of presenting the truths she has to impart. In adopting the feminine gender, I do so advisedly: for whatever may be said of the more advanced grades, I am confident that woman alone is capable of judiciously dealing with the tender mind of the young pupil.

With young beginners, either Landon's "Pianoforte Method" or Goldbeck's "Primary Instructor" is unexcelled as a guide. Each of these works falls in readily with Mason's "Touch and Technique."

No one book can contain all the teacher needs, and she should be constantly on the alert to seize upon and incorporate into her work any hint, wherever found, that may aid or strengthen.

Many teachers object to the teaching of the scales, until the child has become somewhat advanced in note-reading, and until a correct position at the piano has been acquired. I find this a useless delay. I would never use the notes in teaching the scales, but would instruct the child at the beginning to form them by steps and half-steps.

This is not so difficult to accomplish as some suppose. If the teacher is sufficiently clear in her explanations, and withal possesses the requisite patience, the child will soon understand the construction of the scale, and can soon form a scale upon any given keynote. The common chords, too, are readily mastered if the teacher presents each step clearly.

This is a good introduction to harmony, and I do not find my youngest pupils unable to grasp these initiatory steps.

A child taught in this manner will in a few months evince a much greater mental development than one who has been confined to mere note-reading, however well graded the lessons may be.

It is to be taken for granted that much of the lesson hour is to be devoted to acquiring correct position and touch.

To be musical, one requires to be in a musical atmosphere; and to create this atmosphere for the pupil, the teacher should spare neither pains nor expense. Upon my table I place books, pictures, cards, games pertaining to music, that I think likely to attract my pupils.

I have made a novel use of the game of biographical cards issued by Mr. Presser. As these cards were not intended for the use to which I put them, I draw a pencil mark through all that is not to the point, leaving but the dates of birth and death of the musician, and the titles of his most prominent works. Each takes a card during the week and is required to memorize the items mentioned. This proves an easy and pleasant way of teaching individual history, and is an agreeable task to the pupil. The same interest could not be elicited by the use of a voluminous book, and the cards answer the purpose until further development.

My pupils delight in gathering facts concerning these musicians from every available source, and vie with each other in this study. The elegant life-size portraits of the great masters adorn my music-room. Smaller prints and photographs of lesser lights and of famous singers all receive their share of attention from enthusiastic pupils.

A never failing source of delight is found in the recent publications of Mr. Fremont, "Fragments of the Past and Present" and "Anecdotes of Great Musicians." These books contain all the stories of success and my pupils eagerly seize every opportunity to read them. The great musicians thus become living personages to their students.

they are naturally interested in their work. I find this is bearing good fruit in forming their taste for a good style of music.

WHY SO MANY FAILURES?

BY HENRIETTA MAJOR.

Too many of our music students have no definite purpose in mind in their study of music. Some take music lessons simply because other young people are doing the same, or because they imagine it will give them more prominence in society, or perhaps they think to appear more intelligent and refined if they carry a music roll and have a piano at home.

Young people who have no higher aspirations than these will never rise above their ideals. Yet every teacher has in his experience met with some such pupils; indeed, they may be found in almost every class.

In a list of examination questions for a class in the music department of one of our Universities, one question given was, "Why do you study music?" This was perhaps the hardest question in the entire list. Some of the answers were, "Because mamma wants me to," and, "Because I like to," and "I do not know."

It is the teacher's duty to instill into the mind of the pupil a desire to study music for its own real worth, and its value in connection with his education. Instead of this he is often allowed to work along and get through without any personal interest on the part of the teacher.

Lack of courage to continue in the close, earnest work necessary to success often robs the world of the influence of a person of talent. "When you face a difficulty never let it stare you out of countenance," is a very good motto for people deficient in this quality.

Children and grown people alike crave encouragement from their associations. The co-operation of parents and teacher will help greatly in satisfying this desire and establishing self-confidence in the student. So not only courage, but encouragement as well, are desirable for a music student.

Another necessary quality in the study of music is a strong intellect. When we open the music page and read the symbols through which the composer has expressed his deep emotions and inspired thoughts, we are powerless to interpret all he gives us without strong and healthy mind.

Mere feeling and emotion are not sufficient to interpret Beethoven, Wagner, and Schumann, but well-developed brains are necessary. It is said that Beethoven wrote in his note book the following couplet, which all would do well to remember:—

"He who the poet would understand
Must go into the poet's land."

Carelessness on the part of the student in practicing is the cause of a great many failures. Thought and good judgment are very essential. Careful self criticism is lacking in too many cases where pupils do a sufficient amount of thinking, but do not bring their execution up to their ideal. When studying music, why not plan the work thoroughly, with success as the object to be attained, and work according to the plan, instead of drifting away into indolence, and finally coming to shameful and reproachful failure?

We often meet people who have a desire to play as well as some person they have heard, or one with whom they are acquainted. We admire their ideals, but wonder that they do not devote the required amount of time to becoming such a performer. They probably know that at least three or four hours a day of patient, earnest work, and this alone, will lead to such proficiency, and it must be kept up for months and years.

So many are not willing to work for what is so worthy their attention, but would rather lose an hour than devote it to the attaining of anything so useful and so comforting as music when once attained.

To him who accomplishes much this day has many hours, but to him who does nothing it has not time, though it seems a long time from sunrise to sunset. He has not even half an hour.

PIANISTIC MANNERISMS.

There is a lot of what Josh Billings would call sound "horse sense" in the article in a recent issue of our contemporary, the *Musical Standard*, entitled the "Pianist Interpretation." The writer animadvertes upon the modern tendency among pianists to sacrifice the spirit of the composition in order to pose as distinctive interpreters. Simple compositions of simple sentiment that we have held dear appear when played by them uninteresting and fearfully distorted. "We are far from having a rooted aversion to novel performances," he writes, "always insisting, however, that they must appear to represent sincerely the composer's meaning. This quality, alas! too many of our modern pianists (and their various imitators) do not with any conviction put forth. One lives in an age of 'tormented' and merely eccentric readings; familiar compositions are given an effect that are obviously foreign to them, and lovers of music are asking, with plenty of justification, what will be the end of it. Will there be a return to the merits of the past?"

An absurd value is given to every phrase—as if it were a separate composition—nay, every note, with a very weak regard (in some cases a total disregard) for the true and whole spirit of the work performed. Light was not an abuser of the *tempo rubato*; his interpretations were ever of the greatest musical worth. His reading of a composition differed, truly enough, from that of the ordinary or even celebrated player; but all the variations that existed were consequent upon his interpretation of the spirit of the composition he had in hand, and not upon a desire to make his listeners gape at detached singularities in his reading. This tinkering with the text to which the writer alludes is most irritating, especially when the divergence from the spirit of the composition is made—as it invariably is made—for the sake of mere technical display. And we cannot help concluding with the writer that "this sort of thing will last so long as the human race admires acrobaticism, whether it takes the elemental form of standing on one's head, or the more cultured form of digital dexterity on musical instruments."

But will this worship of virtuosity in the narrowest sense of the term last, or will there come a time, as the writer suggests, when pyrotechnics on the piano or the violin—for the latter instrument affords equal if not greater scope for meretricious display—will cease to charm? The ultra florid type of vocal music so fashionable at one time is now no longer cultivated, not because our singers are one whit the less expert in the management of their voices, but because vocal gymnastics no longer delight. The fearsome cadenzas wherewith singers were wont to embellish some simple air have their counterpart in the trills and runs which modern pianists now import into a simple piece. Not when the pianist elects to perform some piece of the free-fantasia kind need one object to the slight elaboration of a theme? One may applaud or refrain according to the feelings which compositions of this kind awaken. But when a familiar and loved work is distorted by the mannerisms and interpolations of the performer out of all resemblance to itself, one has a distinct right to protest. Virtuosity in the full sense of the word, by which we comprehend temperament, intuition, mechanical skill, and all that enables one to perfectly interpret good music, is and will ever remain an inestimable thing; but the desire and digital ability to translate a musical poem into the language of the "complete tutor" is no indication of its possession. —*Musical Notes*, London.

Pupils may be sure that teachers do not find fault with them merely for the pleasure of finding fault. If the teacher is worthy that respect which leads pupils to study with him, he doesn't find fault except when it is necessary, and then he does it with dignity. If the teacher is constantly fault-finding, and does it in an irritating manner, you had better leave him at once. Now and then we learn of a teacher who gets his pupils so nervous that they burst out crying. It is not well to remain long with such a teacher. The pupil goes to him with fear, which spoils the first of the lesson. At a lesson all should be joyful and dignified. —*The Pianist*.

PUSHING AND PULLING.

BY ORSON A. BROWN.

What can be more interesting than the teaching of beginners, or, I might say, the studying with beginners? We should make ourselves a pupil with our pupils. We have to keep ourselves in a position to be able to see the point of the lesson in hand in the same light with the pupil, and then bring him to our better and clearer light. The teacher should be ready at each lesson to step to the pupil's level of knowledge on the subject, then, having in mind a goal for that pupil to reach, he must keep himself the companion of the pupil until the goal is reached.

Oh! yes. I hear your objection to this pretty theory on the ground that some pupils will not be companionable, and will not walk conformably by your side along the unroyal road to learning. But there is this about it: if one is entrusted with the guidance of an obstinate pupil, and is competent to guide, there can be no power in that pupil to prevent the discerning teacher stepping to the pupil's level of knowledge and then keeping himself on the alert, ready to step in front and pull, or to step behind and push. We shall always find a sufficiency of pushing or pulling to do, and we must own that we need it. We should not keep in good working order without it, and, no doubt, we all find that not one of the obstinate ones will fit any set of rules we had previously so fondly formulated and fastened in our minds. We discover there are different ways of pulling: sometimes by the hand and sometimes by the ear; and there are different ways of pushing: sometimes a gentle pressure of the hand is enough, and sometimes we must bring to bear our whole weight against the opposition. Woe unto the teacher if this exertion does not count, and glory to the pupil if it does!

It seems sometimes if there were more invariable rules to lay hold of in teaching we would have many rough places smoothed down for us,—if we could do anything by rule, in fact. If we all had our pupils from the beginning, there would not be so much pushing and pulling to be done.

USE OF THE METRONOME.

BY M. L. KARR.

Do many teachers realize, I wonder, what an effective ally they have in the metronome? There is a new school of teaching most successfully in operation and growing in popularity, one of whose most distinctive features is the use of this little instrument. If the backward spring of the finger is properly taught, and accurate attention to rests insisted on, the metronome's aid in practicing pieces and exercises is invaluable. It encourages precision, promptness, and accuracy—nay, insists, with its strenuous monotony, on all these.

It is the foe and vanquisher of nervousness and inability to play in public. If a pupil has conquered herself, her hands, and her feelings sufficiently to play a composition up to time, by the metronome, with freedom, abandon, and ease, indicating the *ad libitum* passages without losing the beat—a thing I have often heard done by small children—she can play that piece before any number of people with assurance and modesty—a happy combination for an artist of whatever age. It is self that must be conquered, spasmodic, nervous, entangled self, before anything can be done in public; and this calm, unemotional, logical little ticker is a support beyond words in the battle.

It is most helpful, too, in the studying of technical work. A teacher can judge for herself with what rapidity little fingers can practice scales and trills, and can tell the child exactly what is to be done—which is generally all that is needed, most children being willing to work when they know exactly what is expected of them. Here the driest detail work will be done by a child if he knows you expect it, and if he knows just how to do it. Then, too, early practice with the metronome gives solidity to the whole time sense and a healthy basis for all children playing later on—a true and lasting

and not a helpless following of the feebleness of one's fingers or one's thought. The playing of all the scales, for instance, first in quarter notes, then sixteenths, then thirty seconds, to the metronome, at from 80 to 300 beats in the minute, cannot fail to give accuracy to the time thought as well as facility to the fingers.

There are some, of course, who will say that such training makes mechanical players. I cannot agree with them, and I speak from personal experience and observation. It no more makes the playing mechanical than following the conductor's wand makes the orchestra mechanical. To be an artist one must be able to play in perfect time—slow, fast, or anywhere between; then one must be able to leave the time at will. This is not the same as having the time leave the player, and that is the effect if one is not able to play by Maelzel's wonderful invention.

There is still another use to which the metronome should be put in education. What teacher does not know the forward, perhaps brilliant, child, who comes in radiant some morning and announces: "I have been trying Chopin's Prelude No. 8," or, perhaps, "the Twelfth Nocturne, and it isn't so very hard. I think I could learn it in a little while." You spend no time in arguing, but adjust the metronome, call the child's attention to the figures at the beginning of the piece, and lo! the composer's idea comes home to him and saves him many a long hour of unnecessary work and possible attachment to a false rendering. It is possible to give the composer's intention of many masterpieces, and place a child on a correct time standpoint as to them long before he has the technical ability to really play them for himself. While very young, the words *allegro*, *allegretto*, *andante*, *andantino*, come to have a very definite meaning for him, and his powers of musical thinking are greatly increased thereby, and he can judge very correctly what he can do himself with artistic effect. He knows how fast he can play octaves, chords, arpeggios, and trills, and he sees what must be done to give a proper rendering of a certain composition; he either takes it and plays it correctly and easily, or he leaves it alone, and that this is a gain what teacher will deny?

In short, it seems to me that the teacher who refuses to use the metronome refuses a most faithful and reliable ally, and the teacher who does not know its possibilities or who has never thought of applying them to teaching, would do well to begin at once to cultivate them as widely as possible.

LISZT AND MENDELSSOHN.

"You know," said Liszt, "that Mendelssohn, who was the most zealous musician that ever lived, always had a dislike for me, and on one occasion, at a soiree at Dr. K—'s, he drew a picture of the Devil on a blackboard, playing his G minor concerto with five hammers, in lieu of fingers, on each hand. The truth of the matter is, that I once played his concerto in G minor from the manuscript, and as I found several of the passages rather simple and not broad enough, if I may use the term, I changed them to suit my own ideas. This, of course, annoyed Mendelssohn, who, unlike Schumann or Chopin, would never take a hint or advice from any one. Moreover, Mendelssohn, who, although a refined pianist, was not a virtuoso, never could play my compositions with any kind of effect, his technical skill being inadequate to the execution of intricate passages. So the only course open to him, he thought, was to vilify me as a musician. And, of course, whatever Mendelssohn did, Leipzig did also. However, I was, once, more than fully revenged on him.

"I well remember meeting him at dinner at the Comtesse de P—'s, in Paris. He had been casually witty and vivacious at dinner, so that after dessert the Comtesse asked him if he would not favor us with one of his best lieder, or, in fact, anything he chose to select. He most graciously condescended to sit down at the piano, and to my astonishment, instead of treating us to one of his own compositions, he commenced my Rhapsodie, No. 2, which he played so abominably badly in comparison with the magnificent and the sweetest that most of the guests, who had heard it played by myself

on previous occasions, burst out laughing. Mendelssohn, however, got quite angry at their mirth, and improvising a finale after the 50th bar or so, dashed into his Capriccio in F sharp minor, No. 6, which he played through with elegance and a certain amount of respect. At the conclusion we all applauded him, and then, when he begged me to play something new and striking, as he somewhat viciously referred to my compositions, I determined I would have some revenge and fun at his expense. So I seated myself at the piano, and announced that I would perform the Capriccio, Op. 6, Mendelssohn, arranged for concert performance by myself.

"In a second the guests had comprehended that I intended being revenged on Mendelssohn for butchering my poor Rhapsodie, although, I suppose many thought it a rather hazardous attempt to play a difficult composition in a new garb or arrangement on the spur of the moment, especially with the composer sitting within two yards of the keyboard. However, I did what I had announced to do, and at the conclusion, Mendelssohn, instead of bursting out with indignation and rage at my impudence and liberty, took my right hand in his, and turned it over, backward and forward, and beat the fingers this way and that, finally remarking laughingly, 'as I had beaten him on the keyboard, he thought his only way for vindication was to challenge me to box, but that now since he had examined my hand, he would have to abandon that decision.' So everything passed over smoothly, and what might have been a very unpleasant meeting turned out a most enjoyable *contre-temps*. However, Mendelssohn forgave, but he never forgot."

A. STRELEZKI.

MUSICAL PREJUDICES.

If our thoughts be kept free and broad, our actions generous and noble, our charities and sympathies large and human, says a writer on "Prejudices," then, and only then, do our prejudices disappear. I once heard a pretty young girl say—

"I don't care for Wagner's music because I hate the Germans!"

What did it mean? Only that she was very silly and very uncultivated, and that she never met any Germans, and she was born with her prejudices, and was in a fair way, in her narrow limited circle, to die with them! If she went to Paris, and her prejudices were favorable ones, they would be equally foolish, because they would have just as little *raison d'être*. The best bred people I have ever met show no strong prejudices—men and women of the world prove their tact, their good breeding, their instinctive refinement by the apparent absence of all prejudice. It, therefore, seems to bring us to the conclusion that the prejudice is rather a vague matter after all, perhaps engendered in a peevish mood, an excitable or nervous disposition or temperament. It is not intended to do any one any harm, and perhaps harms more those in the possession of it than anything or any one else. The tolerance we crave in others will also make all prejudices disappear, when we ourselves are also tolerant.

I would say to young teachers, be thorough; be sure that a pupil understands everything as you go along. Encourage them to ask questions; sometimes they are ashamed to ask for fear you will think they ought to know; the smallest things will often make the largest stumbling blocks. I try to make them feel free to ask anything, and that it is my business to see that they understand. Be firm and decided; let them know the lesson part is strictly business. Study the disposition of a child. Different dispositions require different treatment; diagnose the case; and if you have no remedy on hand to suit it, invent something, and keep trying until you find something that will give you the result desired.—Mrs. A. B.

Tom Hayes: "Have you given up the idea of taking singing lessons?"
Carrie F. Allen: "Yes. I found it would take me three years to learn to sing as well as I thought I sang already."

TEACHING AND PLAYING.

Must the best piano teacher of necessity be a brilliant performer? For the advanced pupil, Yes, decidedly; that is to say, the teacher of such scholars must have been capable at some period of his or her existence of both interpreting and executing such works as are expected to be taught, probably in later life. I use the term existence purposely, for what artist who has ever had hopes of better things can settle down without many pangs to the thankless task of teaching as a vocation? His art is admired but not understood by people generally, and his fate is that of being unappreciated, except, perhaps, by some few pupils who overcome the enormous difficulties which seem never ending to the eager student, until, by ceaseless toil and energy, he understands what music is, what she demands from him, and the rich stores of delight she holds for those who finally do reach the stage where they can soar in ecstasy with the artist teacher into those realms of fantasy which some composers have thrown open for all to enjoy who will.

The comprehension and appreciation of the truly beautiful in music welds a peculiarly irresistible link of sympathy between human beings, quite apart from the sympathies of other pleasures and amusements, and in being faithful to her charms we can oftentimes forget completely that we live among the cares and troubles of this dear old tiresome world. Therefore, my brethren—if I speak, perchance, some words of comfort to the artist teacher, and if I fail, forgive me—my intentions are honest, and it is said: "Tis a woman's mission to solace." Nicht wahr? My remarks, therefore, refer principally to those who have spent both money and years of hard study in the effort to become artists in their profession. Supposing that they have reached the goal of their ambition, and fate, perhaps, does not seem propitious in decreasing them their rightful places on the concert platform, or for some reason inexplicable they appear to lack the power of fascinating and subjugating an audience (and how many really fine pianists there are who do just at this point lack this?). It is to these I would endeavor to give a morsel of comfort by showing that when (possibly) compelled to teach, their labors and assiduity have not been in vain; they have for all time an undoubted superiority over the inefficient exponent.

The un-original remark has often been made to me that a good performer is not always a good teacher. Very true, and why? Because one must learn to teach by studying the best methods of correcting gradually, and eradicating, as far as possible, all that is faulty in the pupils committed to one's care.

Now, it is at first a very difficult thing for an artist to remember much about his own rudimentary lessons, so that if called upon to teach a beginner, he has practically to traverse old ground, grown strange with the lapse of time, and he finds himself scarcely able to comprehend the obstacles which to an ordinary beginner seem almost insurmountable; for here is verily a diversity (as to the amount) of natural aptitude for music vouchsafed to us mortals. What for one person is a difficulty not requiring special effort to master, has for another a magnitude very considerable, and perhaps this very difficulty (now brought to the teacher's notice for the first time) never even existed for him, or if it did, he has forgotten all about it, and can only remember how easily he learned when he was young. Such a one I think should begin by teaching only advanced pupils, then gradually accept those in the medium stage and finally (if called upon to do so) beginners. After he has done this, there comes a time when he (almost without intending to do so) forms his own method of teaching, and will find actual pleasure in watching the perfection of his ideas being worked out by others, and for this the beginner is necessary. Then also, to the weary brain it is sometimes a risk to give a rudimentary lesson—no rest to the voice, it is true, for the need of much speaking is greater than ever, but it is somewhat of a relaxation from the extreme nervous tension produced by much and attentive listening.

I think the art of piano playing can be made, by modern methods, a far pleasanter and more interesting study than it has been in the past, but my views of the way

thereof are not required just here, as I will return to my main point with a query. Has any teacher ever escaped this remark being made to him by some pupil or other—"I know how it should be done, but can't make it sound right"? An earnest young student once told me that for several years she wandered along in that horrible maze of difficulty and distress, her whole being permeated with the understanding and comprehension of beauty in music, which she could not express to her own satisfaction in playing. Her teacher, the best available and a very eminent man, realized nothing of this, for she was a shining light among his other pupils, having brilliant technic, etc., and it was not until her final studies had been completed at a famous conservatorium that she knew where the difficulty had lain in her earlier studies. She had been told about phrasing, etc., but the practical illustrations had been wanting, for her teacher was no exegetist and did not profess to be one in the higher sense of the word—hence her difficulty.

So many of the finer touches of the keyboard cannot be taught by words alone, and one practical showing how is worth a whole volume of instruction; therefore I contend that successful artistic teaching requires the teacher to have possessed at some time of his life a technic attaining to virtuosity, and a comprehension sufficient to execute such compositions as he in after life teaches, and the more he retains of his virtuosity the greater influence will he wield over his pupils. (This will be especially the case if the scholar's opportunity to hear much music be meagre.) To the brilliant pianist it soon becomes a regretful fact that (striving for a livelihood will deprive him of the necessary time he requires to keep in concert practice, and he finds out only too early that it is utterly impossible to keep his technic from growing rusty.

Few people except professionals know what it means to acquire a good technic, nor how grudgingly those in possession of it yield to the necessity which compels them to neglect it even temporarily. The classics are the backbone of every artist's education, and we reverence them accordingly, but we owe it also to our contemporaries to give their works (when we can conscientiously do so) the just appreciation for which the dearly loved masters starved in a less appreciative age.

Thus the up-to-date teacher finds it necessary to familiarize himself with all the new music which is good and refreshing, and the practice which this entails with the playing necessary while giving lessons will enable him to retain quite enough of his former virtuosity and give all aid as to style, general interpretation, and even tempo, necessary in artistic teaching. A goodly number of years may go by, nay old age may come, before he is compelled to admit that his technic "had to go."

KATE OCKLETON-LIPPA, *Musical Courier*.

PLAYING FOR PUPILS.

BY A. VIRT.

OWEST a piano teacher to play for his pupils? The question may seem very paradoxical, but the answer is more complicated than it appears at first blush. Piano teachers may be divided into the following classes:—

- I. a. Teachers who cannot play.
- b. Teachers who would like to play but cannot.
- II. Teachers who can play but will not play.
- III. Teachers who can play and will play.

The majority of teachers, unfortunately, belong to Class I. They may have been able to play at some period of their life, but owing to force of circumstances were compelled to give up practicing. Consequently, they remain silent altogether, in preference to giving their pupils a slovenly performance.

In passing over the inefficient teacher, who has never had an opportunity of developing his talent, but may be imbued with the best intentions, I wish to speak of the celebrated masters to whom pupils flock from all parts of the world,—men like Lebert, Plaidy, Villolois, and Deppa. Such men may or may not have been pianists in their youth. Generally, they have not been. Their genius manifested in their ability to impart the art of piano playing theoretically.

Lebert was the most characteristic representative of the non-playing class of teachers I ever encountered. It is true that he had a knack of playing the right-hand passages of a Mozart concerto or a Hummel rondo, in contradistinction to Prof. Pruckner, who played everything with the left hand (a habit as delightfully confusing to the less advanced pupil as it was beneficial to the technic of the Professor), thus constituting a kind of Siamese-twin relationship between the two principal Professors at the Stuttgart Conservatory. One day I was successful in coaxing Lebert into playing the Adagio of Beethoven's "Moonlight" sonata, which I was studying at the time. There was about as much "moonlight" and poetry in the performance as is generally to be found on a bleak December afternoon. But in spite of his shortcomings, Lebert did have his own method of inspiring his pupils. When he got his Stübel (diminutive for stick) and sang along all out of tune, and shouted and danced and coughed and grew red in the face, until you thought he would burst a blood-vessel, and beat time on the piano, and then on your shoulders, and literally punched the inspiration right into you—why, one got up from the piano with the satisfaction of having accomplished something. Poor old Lebert! He had his failings, but few understood Bach, Mozart, Weber, and even Chopin in his more sentimental moods better than he did.

Teachers constituting Class II are the virtuosi who, either on account of laziness or jealousy—not wishing their pupils to learn their tricks—do not play for their pupils. These men are concert-players, have their minds occupied with their personal affairs, and teach incidentally—"for revenue only."

Class III constitutes the ideal teacher. The representatives of this class are such men as Leschetizky and Theodor Kullak. They understand the art of piano playing practically as well as theoretically, and combine both in their teaching. I heard Kullak, who was then 63 years old, analyze and play Mendelssohn's *Variations for Anna* with all the brilliancy and fire of a youth of 18. At one of the class-meetings Leschetizky, after going over the composition in a general way, played Chopin's B minor Scherzo in a way I never heard it played before, and I suppose I never shall again. It must not be inferred that either Kullak or Leschetizky played every piece for each pupil. Far from it! Instances like those mentioned above were very scarce. Louis Brassin, at one time at the head of the piano classes at the Conservatories of Brussels and St. Petersburg, a fine pianist and great teacher, never played a note for his pupils until they were "finished." He maintained that by this method the pupil's individuality was not stunted and reached its full development. In concluding, if I may be permitted to state my personal experiences, I would say that among the formidable array of eminent teachers whose tuition I enjoyed—Lebert, Pruckner (Stuttgart), Kullak (Berlin), Marmontel, Theodor Ritter (Paris), and Leschetizky (Vienna)—there was not a single one who made a general practice of playing the pieces under consideration from the first to the last note. From which fact I may perhaps be justified in drawing the conclusion that the playing teacher of international reputation is rarely or perhaps never to be found.

HOW TO SING A SONG.

WHY will so many singers think only of the music and not of the words they sing? The audience want to know what the song is about. The singer has to do justice to the composer and the poet; and it is a great fault to attend mainly to beautiful formation of tone, and to neglect the enunciation of the words. It is only by a due attention to words and tones that vocal music can receive a proper interpretation.

Having chosen your song with a due regard to the sense of the words, let your first effort be to gain a pure and distinct enunciation of them, by reading aloud, with perfect articulation, the words which you wish to make your own. It is well to commit them to memory and recite them several times. Be careful as to a well defined contour of various accents and emphasis on the most important words, and also as to the phrases, or words which are grouped together.

THE MUSICAL LIBRARY IN THE HOME AS AN INDICATOR OF MUSICAL CULTURE.

BY U. W. UHLM.

I am as fond of looking over the contents of the music stand as some persons are of looking out their window and watching the people pass by. As they find an amusement in making suppositions in regard to the character, occupation, and the like of the passers by, so do I find a charm in making conjectures upon the musical culture of a home in looking over the music I see.

In many a house the piano is merely present because it has become fashionable and is considered an indispensable adjunct to the parlor furniture. Even a library cannot be considered a truly infallible indicator of more than ordinary culture, for libraries can be bought, ready made up by the dealers, who furnish the cases and fill them with an encyclopedia and standard works of literature, the whole forming a glittering array of volumes in the choicest bindings. Fortunately, a musical library has not yet become a matter of such display, therefore its make up will really exhibit its owner's taste. On account of the piano being found in nearly every home and its literature being so great and varied, it will be possible to make correct conjectures of the state of musical culture of any home by looking over the music. There are no two faces exactly alike, neither are our tastes, consequently these collections will present as many variations as there are players. One is a beginner, the other an amateur, and another a professional. The one is an energetic person and wants music of such nature, the other is sentimental, and a third loves music of display. The one is well educated, the other is not. The one is young, the other is old. The one has heard many great artists, the other only a few or none. The one reads much about music and knows something of its history, another does not dream of the existence of such a thing. The one has had a good teacher, the other was not so fortunate. Now think of the various combinations of these and other conditions, and you must admit the variety great, if not interesting. A pianist's library begins with his instructions and grows with his skill on the instrument. At first it will consist merely of an instruction book and a few short pieces. A little later Clementi's, Kuhlau's, and Dassek's sonatas will be added. Little by little the music will accumulate. Upon the teacher rests the responsibility of founding the collection and of educating the pupil's taste. Therefore, in the little collection of a tyro, you can judge the teacher. It is true, even beginners have different temperaments and tastes, which the teacher has to consider. The one wants plenty of amusement, pieces with catchy airs, the other can more readily understand and love a piece which is more than a superficial melody. The one can appreciate only the sensual element of music, the other also some of the emotional and intellectual. The one is of a conscientious mind, the other of a careless disposition.

It is perfectly correct to say, that when a pianist's collection contains the works of Scarlatti, Handel, Bach, Haydn, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Schumann, Brahms, Field, Chopin, Henselt, and Liszt, it possesses the cream of all piano literature. But it takes a long time and numberless hours of practice before a player arrives at that goal of enjoyment. Only a few reach that point. Many never think of going that far. They are satisfied with the productions of lesser minds, who are always in the majority. This contentment of theirs is also their bane. What you would condemn as a source of harmless pleasure to them, therefore do not spoil their enjoyment by trying to force upon them what they cannot understand. You have to consider their taste and not simply your own. Do not forget that it has taken you years of hard study to become what you are, and you cannot reasonably expect a cultivated taste of others who did not have the time to devote to art nor your opportunities.

Nature's garden is great, in it every one can find a flower or tree that delights him, and so in musical literature a great garden, in which every one can find something that delights him, corresponding to his feelings and mood. The one has pleasure in something that is great

and lasting, the other in something that lives and blooms but for a day! Not all collections are built up by the teachers or accumulated by the players, some consist principally of pieces that have been inherited. Only too often do they then contain old-fashioned and trashy music. Woe to the teacher who is forced to use it in instructing the pupil of the house! Parents ought not to hinder the teacher in giving better music than they have on their shelves. They may consider it a saving of money if he uses that material, no matter if it is poor, while in fact they are insisting upon their child getting an inferior musical education.

Music progresses as well as any other art or science, therefore do away with the lifeless and out-of-date stuff.

Others again have heaped together a big collection of music, and yet there is not a sign of a backbone of musical culture in it. In vain you search for the sound food the great masters have given the world. Even where you find these works, look whether they are clean as snow, or whether they have been well-thumbed. By this sign you will be able to detect the pieces which are the player's favorites. When you have discovered them, then you can tell what sort of a person the player is musically.

MUSIC AND CHARACTER.

BY J. M. P. ALDOUS.

I HAVE thought much of late years concerning the study of music in a light in which I have never heard of it being considered hitherto, namely, as a training of character to meet the requirements of every day life. We have continually put before us many of the advantages to be gained for the young by a systematic study of music; the provision of a pastime that is harmless in itself; that is ennobling if pursued in its higher branches; and that helps to keep young people away from undesirable occupations and associations. But, in addition to this, there is a view that ought to weigh heavily with parents in choosing for their children the best teachers and the best music. If we carefully consider the requirements imposed on a pupil by a conscientious teacher, and which will be implicitly followed by the conscientious pupil, we shall see that in the study of music as much as, if not more than, in any other branch of study, qualities are called into play which are supremely necessary for the successful carrying out of life's daily duties.

For the practice of the necessary finger exercises and technical studies the pupil needs to exercise in a high degree: (1) *Patience*, when he wants to throw them away and get on to music proper; (2) *self-restraint*, when he wants to rush on and play at a faster rate than he is prepared for; (3) *concentration of mind*, without which the practice of technical exercises becomes automatic, and then thoughtless and worse than useless; (4) *system and arrangement*, without which a great deal of useful time will be frittered away; (5) *preparation for the future* (thinking ahead), as every one knows, a prime necessity in music, getting the fingers ready for what is coming, and the hand in the right place for the next notes; (6) *self-criticism*, so as not to be satisfied with one's performance of even the simplest passage, until not only are all the written signs perfectly rendered, but the inner musical sense revealed as well; (7) *self-reliance*, for the pupil is left to his own devices between lessons and must be his own teacher all that time; (8) *pluck and determination*, to withstand the discouragements and difficulties that will assail even the most talented pupil. And in the more advanced musical life there is a large call for (9) *clarity*, to keep one from speaking ill of other teachers and players, and to make one content to do one's own work to the best of one's ability without interfering with one's neighbors; and (10) *perseverance*, for having put one's hand to the plow there is no looking back; there is no standing still; you advance or you retreat. A few moments of proficiency having been obtained, you cannot rest on your laurels and enjoy it, for you will soon drift down stream. It is as if we were rowing on a stream with a constant pond at the end, which would, for our health, be avoided. If we ever land we are assured the

stream into the freer and more invigorating regions above; if we stop we drift down again to stagnation. But on our stream we cannot row little enough to keep stationary—it is onward or backward.

Without continuing farther in this strain, I have said enough to prove the value of diligent music study from a worldly standpoint. Look at these ten qualities which are called into play continually in music study:—1. Patience; 2. Self-restraint; 3. Mental concentration; 4. System; 5. Preparation for the future; 6. Self-criticism; 7. Self-reliance; 8. Determination; 9. Charity; 10. Perseverance.

Who will deny that a daily practice in this decade of virtues is in itself a valuable training for any one; and is there any other study that needs for its proper pursuit such an array of valuable qualities of character?

I commend this view of the matter to every one, and should like to hear other peoples' ideas in the same line.

DEFECTIVE FOUNDATION WORK.

BY M. HAUGHL.

SOME defects have been observed by one who has in turn been pupil and teacher in the various methods used, and which are an injustice to pupils. I refer primarily to foundation work. Never in earlier days could I read music readily, and I asked my teachers why: they said, "some could never read rapidly, and it was considered a special gift with some." The truth was I had never spent five minutes memorizing the notes above the treble, and below the bass staff; so I went halting and crippled along. While I did in time acquire the facility to read, it was never proportioned to other work in quality.

I have questioned many on this point, and have found that pupils are pretty generally left to themselves in this matter. I myself, have had no trouble in making good readers of pupils, for I attack all the weak places first. It is required that they first write the notes of the F clef, then memorize, then play. In this way all the powers of the left hand are developed to compensate for the natural skill of the right hand. This creates an equilibrium of hand force. Then the same attention is claimed for the right hand, then both are written together, memorized and reviewed. Thus, is given a preliminary knowledge of structure which later merges into musical form. Pupils should have a concept in the mind of what they are about to attempt when they play. Unless they have it they cannot make the fingers express it. Let them understand that they are presenting a picture; that the tones are the colors, and modulation the shades; while the hand is the brush and the performer the artist. Let them realize that over the whole composition they must play a chiaroscuro, as over a landscape. The youngest pupil can appreciate a picture in color, before they can one presented by words. A picture appeals vividly to the imagination, exercised as it is constantly in music.

Rarely ever are pupils taught to work for a single aim. To tell a pupil he must acquire technique, touch, expression, etc., is to discourage him at the outset. Put a cornerstone in the structure you are raising. Accuracy is the best; then add the others slowly as you build. The legato touch is a constant stumbling block. Few teachers can define it, and demonstrate it clearly. I owe to the Bruns all that I know about it. I first teach how to get the pressure on the key from the devitalized arm, and when it is thoroughly understood I name the touch.

At one time I was the pupil of a graduate of a German Conservatory and a pupil of Sir Charles Hallé, and from the instruction under this teacher, I did not succeed in learning the legato touch.

Teacher: "Johnny, go in the bedroom at once! You neglected your piano practice to day and I am going to beg you for it. Don't you know that you can never become perfect in music without practice?"
Johnny: "Yes, but practice is my enemy and I cannot make my practice music."

Questions and Answers.

PUBLISHER'S NOTES.

(Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. To prevent fraud, we reserve the right to publish or not to publish any question, and we reserve the right to publish or not to publish any answer. Questions that have no general interest will not receive attention.)

W. K.—The work has been adapted for self-instruction in harmony in Howard's "Course in Harmony."

G. U. A.—The embellishments in Peters' edition of "Bach's Inventions" have always been a drawback to that edition, so much so that the publisher has recently issued an entirely new edition, edited by Rutherford, the number of which is 7792. This makes the first edition of this work, which was No. 201, entirely obsolete, and no teacher should use it with a pupil. In filling orders for it we always substitute the later edition. The best edition of these inventions is the "Schirmer Library," edited by Wm. Mason.

L. L. B.—Page 9, Mason's "Tough and Technic," Vol. III, Illustration No. X, is the chord of the Seventh of d chromatically altered, the a being made flat. No. XIII is the chord of the Seventh of f sharp unaltered with the e chromatically altered, although not indicated in the notation.

H. H.—Metronome marks are never given in THE ETUDE; however, you wish to know the tempo of a March, Waltz, and Redowa: These are indicated on the Pocket Metronome and are as follows: The Waltz is given at 300, which is a little fast, and 180 would be better. The Redowa is the same as a Mazurka, which is 132. March time would better be placed at 120.

C. L. C.—The chord in Chopin's "Grand Valse," Op. 42, sixth page, seventh measure, should be played as an arpeggio and held. The English language has no equivalent to the umlaut of o in Loebhorn, which is the same as oo. The nearest we can come to this sound is to pronounce the oo as a long i; therefore, Laych-horn, with the accent on the first syllable.

The word No. in connection with opus means that a set of pieces have been sold by the author to the publisher at one time and under one opus, each piece having a separate number. Often the numbers in an opus have some inherent relationship, e. g., the whole set belongs together. A good example of the first kind is Beethoven's opus 2, and a good example of the second is Schumann's Kinderscenen, Op. 15, Nos. 1 to 13.

M. W. E.—In the "Spring Song of Mendelssohn" the grace notes throughout the piece should be played before the beat. In other words, the principal note should fall exactly on the beat. Mr. Cady, in his selections from Mendelssohn's "Songs Without Words," makes the following observation regarding these grace notes:—

"The arpeggio tones must not sound as though washed together, or like an incoherent falling over any way to get to the top tone and snap that off. They must, every one, sparkle like dewdrops in the morning sunlight, the principal tone being simply the crowning one. These two elements, the melodic bass and rhythmic harmony, require the most careful thought, strongest power of conception, and patient efforts at the realization of detail."

E. J. D.—The best thing we know of for gaining a rapid knowledge of the notes is a little method by Mrs. A. T. Abbott, called "A Method for Gaining a Perfect Knowledge of the Notes, etc."

J. F. P.—There are a number of studies that could be used to advantage for phrasing studies in Grade III. Much, however, depends upon what you understand by Grade III. We reckon on a scale of from I to X, and we take it that you mean the third grade in this scale. The collection by Macdougall, called "Studies in Melody Playing," Vol. I, would be excellent; also Heller, Op. 125 and some of the separate studies of Op. 47, particularly numbers 19, 2, and 4.

2. For finger technique for the same pupil use Gurilt, Op. 82, numbers 2 and 3, and Bruner, Op. 23.

J. M.—The following mentioned collections of duets are among the most popular of the present day: "Popular Gems for Four Hands," "Classical Gems for Four Hands," "School of Four-Hand Playing," Prosser, in three grades; the "Price Four-Hand Playing Collection," and "Popular Four-Hand Collection."

2. For a pupil who has just finished the first part of the "New England Conservatory Method," the following might be recommended: Mathews' "Graded Course," Vol. III to IV; "Loebhorn," Op. 65, Book III; "Heller," Op. 47, Book I, and "Doering," Op. 6, Book I.

Octavia.—Your question—What grade of Mathews' series is most profitable for a pupil in the third grade?—is not clear. If you mean Mathews' "Graded Course," Grade III is what you want; if you mean his "Studies in Phrasing," Book I will answer.

L. L. B.—Ocell Chametade is a French contemporary composer. Born in Paris. Sister-in-law of Moussikoff; pupil of Savard, Le Couppuy, Godard, and Marsick. An excellent pianist and one of the most talented lady composers living. Has composed a concerto for piano and orchestra, orchestral works (Symphonie Ballet "Calistopie," etc.), 14 compositions ("Air de Ballet," etc.), and songs, and is at present bringing out more new things than any of the leading writers. She is destined to take high rank as a great composer.

If a person is not musical piano-forte instruction after a certain point is not a waste of time. It may be said, "Suppose there is latent talent?" To this we reply that, as a general rule, musical talent develops early or not at all. It sometimes, though very seldom, happens that a musical organization exists with a naturally imperfect ear. In this case it may be worth while to cultivate the ear. But when the ear is dead and there is no natural taste for music, we may conclude that the soul is sterile and will not repay cultivation. —Hawaii.

To those of our patrons who desire to keep up their interest in music during vacation we would suggest the exceptionally fine line of musical novels. Here are a few of the best with prices:—

As it was Written. Laska.....	\$0.60
Appassionata. Keating.....	.60
Daughter of Music. Colman.....	.60
Only a Fiddler. Anderson.....	1.00
Otto's Inspiration. Ford.....	1.00
Spellbound Fiddler. Janson.....	1.00
Minor Chord. Chapple.....	.60
Miss Traumerel. Bagby.....	1.60

VACATION offers an excellent opportunity for arranging the course of study for the new season. We have a catalogue of musical literature that would be of valuable assistance for this work, which we will gladly furnish for asking.

We will consider it a great favor if our patrons would send us a programme of their "Commencement Music," as they will be valuable to us for future reference, and will help us to a better knowledge of the style of music most favored for this occasion.

Good games are always a source of amusement, and are especially welcome when compelled by bad weather to remain indoors. Provide yourself before starting on your vacation with Allegro, Musical Authors, or Musical Dominoes; all are excellent, and with any or all of them in your trunk you have the means of making enjoyable and instructive many hours that otherwise, perhaps, might be very tiresome and unprofitable.

We note an improvement in the new lot of Metronomes which we have just imported from France, namely, the "Attached Key." It is made as part of the Metronome and is always in place when wanted. The advantage of this is as readily appreciated as that of the modern stem-winding watch over the old fashioned key-winder. The same low prices are quoted on these as the old style sold for.

It is very important that the pupil's interest in music does not die out during the summer months. We will propose one plan to keep it alive. Have those of your class, who are not already readers of the journal, take THE ETUDE for the three summer months; we will make an unusually low price for this purpose. Send us only twenty-five cents for each three months' subscription. The months can be June, July, and August, or July, August, and September, as the teacher may choose. These three months' subscriptions will not be entered on our books, but will be kept on separate slips. The plan has worked in the past, and there is no reason why it should not be continued. The pupil will surely return to you in the fall with increased interest.

The special offer on the volume of "Gems from Beethoven" will positively expire June 20th, when all who have subscribed in advance of publication will receive their copies. The front cover is printed and the contents of the volume will cover some seventy pages, with a biography and portrait added. Send in 30 cents for a copy of this volume, or \$1.00 for four, before it is too late.

Mr. PARSONS, the head of the firm, sails for Europe on June 8th, to be gone for the summer. He will visit the great capitals of Europe, and will, no doubt, return with a stock of new ideas and much improved in health.

Notwithstanding our many efforts to impress on our patrons the necessity of placing their names on packages of returned music, we receive them daily with nothing whatever on them to tell from whom, or even where they come from. The postmark on packages being, as a rule, very indistinct, if there at all. During that month

we expect a return of all On Sale music which you do not intend to use, and a settlement of the balance; therefore, do not neglect to place your name on all packages returned to us, that the whole matter can be settled quickly and satisfactorily to both of us.

In the June first statement we will send you a gummed label to be used in returning your On Sale music, having an address printed thereon, and a space left for you to place your name and address in order that you may receive proper credit for the returns. Just as soon as the package is received we will take a list of it and send a copy of this list to you, and also a statement deducting the amount returned from the whole amount originally sent you; this will show the balance due us for what you have kept or used.

During the summer months is a good time, when, with most of our patrons, other work is slack, to do a little soliciting. We would remind you of the valuable premiums which are offered to those securing subscriptions for THE ETUDE, both cash and merchandises. Send to us for a copy. We will assist you in every way possible—either we will send you a number of sample copies, or, if you will send us the names we will mail sample copies direct to them; you can then see them or write yourself to obtain the subscription. Remember that for four subscriptions we will renew your own for one year free.

This is to those whose subscriptions expire this month: In the envelope containing the notice of your discontinuance you will find a circular containing a special offer for the obtaining of one other subscription, to send with your own renewal. The premiums offered in that circular are more valuable than we have ever given before. It will be scarcely any trouble to obtain one subscriber from among your pupils and friends, and thus secure some work which you have been, perhaps, wanting or needing. We are making this exceptional inducement to obtain the renewal without delay, and to enlarge our subscription list and thus better the journal. We hope you will appreciate our efforts and try for this one subscription.

We would call attention to the Diploma published by this house for the use of schools or private teachers; it is so worded as to be applicable to both. It can also be used for any branch of education. Lithographed on parchment paper. Send ten cents for a sample.

TEACHERS who will continue their work through the summer can obtain small selections from us to assist them in their work, to be returned in September. We can promise them even better attention than otherwise, as during the summer months our force is just as large, excepting vacations, as it is in the busiest winter seasons.

When in need of any music or musical goods of any description, no matter how small the order, send to us; it will receive our usual prompt and efficient attention. We are always willing to open new accounts with responsible parties; do not, however, neglect to send references; any responsible person in your town, or, better still, the dealer with whom you have dealt.

To teachers wanting positions, colleges or conservatories wanting teachers, or to one having an announcement of musical matters to make, we would make mention of our Special Notice column. This reaches the cream of the musical profession, and, although it has been used to quite an extent successfully, we feel sure not as much as it might be. Keep this in mind when any of the above circumstances happen to you, or when you have anything to sell or to buy out of the usual line. The price is three cents per word per insertion. Do not have your answer sent in our care, but direct, if not to your name, to your post-office box.

Our patrons in Canada will kindly take note of the following: In sending remittances to us do not send Canada postage stamps—anything else, bills, post-office money orders, bank drafts, etc., but we positively can not accept postage stamps, as we have no use whatever for them and have more now than we can dispose of.

We expect returns of all On Sale music during June and July. In sending music out from here we get the benefit of special express rates accorded to publishers; in returning packages from a distance, if you cannot get these prepaid printed matter publishers' rates, it is often cheaper to return by mail in four pound packages.

Our advertisement column gives notice of a "New Edition," complete in *One Volume*, of Theo. Kullak's celebrated *Ops. 82 and 81*, known as "Youthful Days" (*Kinderleben*), or "Scenes from Childhood." These are conceded to be by far the best of this well-known writer's easier compositions, all ranging from Grade 2 to 8 in progressive order, and each of the 24 pieces in the volume is a characteristic tone picture of the most artistic order. This work heretofore has been published only in sheet music form and in two books at \$1.25 each. This new edition is published abroad, printed from new and large plates, on finest paper, and bound in convenient form, same size as Ed. Peters. We have laid in a large supply of them, as we are confident that at the price, \$1.00, being less than half the former price; we shall receive many orders for it. Bear in mind it is complete in one volume, the price only \$1.00 and this, subject to our usual discount to teachers.

TESTIMONIALS.

I received Vol. IX of Mathews' "Graded Course for the Pianoforte," and find it as useful and interesting to teacher and pupil as all the preceding numbers. The course is very fine.
MRS. J. H. RYAN.

The five grades of studies by W. S. B. Mathews came to hand two days ago. I am delighted with this course and shall adopt it permanently, after having tried many instruction books and studies.

MISS LEONORA ARAT.

I have just received from the publisher a copy of your "Anecdotes of Great Musicians," and am certainly very much pleased with it. This book should be in the hands of every music student, and it will go far, I think, toward awakening an interest in the minds of all "musicians" music pupils, to study more into the lives of these truly great people. I take great pleasure in reading it myself, and also recommending it to my pupils.
H. BERT KING.

I have examined the "Eight Measure Studies" of Wilson G. Smith, and find them interesting and of great benefit to advanced players as well as those of the intermediate grade.
MRS. D. HAYS.

Received the "Celebrated Pianists" safely, and by glancing through I am already convinced of its superior worth, many times more than what I paid for it.
CHAS. H. ELWELL.

I received the music last summer in two parcels, and was very pleased with it. I will send for more later on, and will recommend your music to all my friends for its excellence in every way.

M. STEVENSON.

Among your numerous excellent publications, I greatly value "Pedals of the Pianoforte," by Hans Schmidt. The simple sight of such a work alone ought at least to make an impression for the better on those indiscriminate users of the so-called "lead" pedal. How delightful to have so much useful information, with rules, reasons, and examples put in such convenient forms for reference and study, as this manual.
MRS. S. BRYAN.

We thank you especially for the extra trouble which we notice you took to fill the order correctly and promptly.
BENJAMIN STARRS.

I cannot speak too highly of *The Etude*. Do not see how any teacher can afford to do without it.
ANASTAS HYNAN.

I read everything almost that is published in *The Etude*, and think each year is better than the last. I am also delighted with "Mason's Technique," and now it is together—how good!
MRS. J. J. CONNOR.

I am delighted with Clarke's "Music Tablet."

J. G. WATKINS.

The Etude is a grand music journal. I could not get along without it and wish every one interested in music would subscribe for it.

ELLA SHONAKER.

I have given a faithful trial to the Mathews' "Standard Piano Course" from Grade I to Grade IX with better results than any other system I have ever tried. Most of my pupils are in Grades IV to IX. All of these take great pleasure in the studies, and, without urging, bring them to the same speed and finish required for their best pieces. In these useful and enjoyable studies the hardship of learning is reduced to the lowest possible degree.
M. K. BRANHAM.

Everything from Fresser is all right. *The Etude* in particular is a great help to
F. D. COURTS.

I want to give my candid opinion concerning "Howard's Harmony." It makes a practical application of harmony study to music by insisting upon original exercises under each new topic. It is the only manual of harmony I have ever seen which makes of its readers real music thinkers.
J. DUDLEY HALL.

I am much pleased with the bust of Liszt, which arrived yesterday.
BLANCH MERILL.

SPECIAL NOTICES.

Notices for this column inserted at 5 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

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Murray, whose advertisement has appeared in *The Etude* as lecturer and instructor in the Mason Touch and Technique, and who will be remembered as one of the faculty of the Philadelphia Summer Music School of the season of '94, desires to announce that after June 15th she will be located at Erie, Pennsylvania, where she will receive a limited number of pupils in that method. Mrs. Murray selects this city by the lake on account of its well-deserved reputation as a delightfully cool summer residence. Address until June 12th at 1708 & 1710 Chestnut Street, Philadelphia, Penna., and after that at 160 East 8.7th Street, Erie, Penna.

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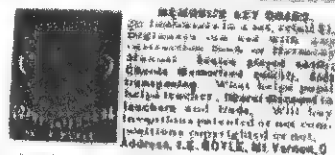
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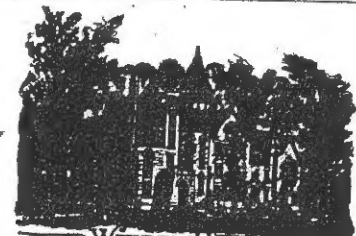
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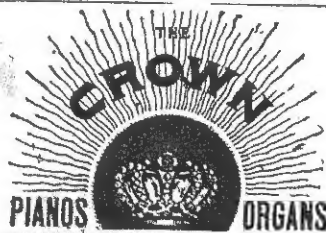
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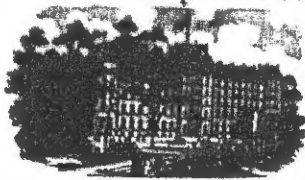
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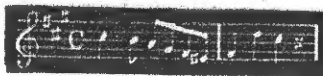
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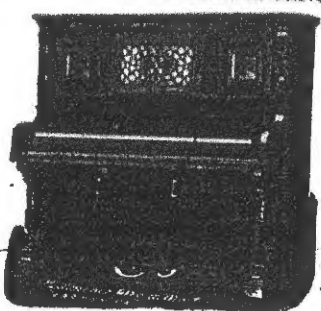
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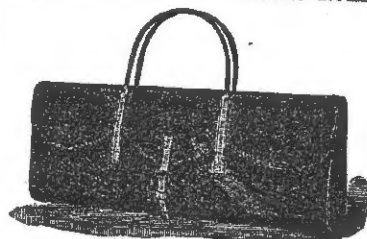
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