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THE ETUDE.
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Musical Items.

HOME.

Covent Garden Theater has just had its orchestra sunk 3½ feet below the level of the seats.

M. E. M. BOWMAN has resigned from the directorship of the music department of Vassar College.

WALTER DAMROSCH will conduct the opening concert of Paderewski in Carnegie Hall October 30th.

It is rumored that Antonin Dvorak is to become an American citizen on his return to New York in the fall.

CLARENCE EDDY, the well-known Chicago organist, has been engaged for a series of four organ recitals at Queen's Hall, London.

WALTER DAMROSCH is said to have cleared \$75,000 with his German opera season. He deserves it for his pluck and perseverance.

Mr. GEORGE HENSCHEL and his wife are expected to give a series of song recitals next season. Mr. Henschel will also conduct his *Stabat Mater*.

RAFAEL JOSEFFY, the pianist, appeared in the Superior Court recently and renounced his allegiance to the Emperor of Austria, as a preliminary to becoming a citizen of the United States. Mr. Joseffy lives at North Tarrytown.

FRANK OSBORN, now considered one of Europe's greatest violinists, has been engaged for a tour of forty concerts in this country. He is already booked for a number of orchestral concerts. The date of his debut has not yet been decided upon.

The annual meeting of the M. T. N. A. is held July 2, 3, 4, and 5, in St. Louis. Prof. A. A. Stanley, of Ann

Arbor, Mich., is President. An unusually good programme is expected and considerable enthusiasm has been aroused in St. Louis over its coming.

MUSIC has the prestige of twenty-two centuries of age. Two years ago there was discovered, in excavating the temple of Apollo, at Delphi, the site of the ancient oracle in Greece, two stones covered with Greek inscriptions. They contained a hymn to Apollo, accompanied with the music. It is to the credit of the French Archaeological School that it succeeded in deciphering these stones and transcribing the music and rendering it at the French School at Athens.

ADMIRERS of Liszt will find several chapters of "Miss Tramerel" of interest to them. In that "Weimer Idyl" Mr. Albert Morris Bagby gives a realistic picture of the great master among the students of various countries who crowded into his parlors to get the benefit of a lesson from him. During Liszt's residence at Weimar that famous city was, indeed, nothing but a large conservatory of music, but as the Philistines were, after all, in a majority, they passed a law prohibiting the playing of any musical instrument in a room with doors or windows open on the street side. We become familiar in this sketch with some of the tricks used by various pupils to ingratiate themselves with the master, and with his alternately brusque and kind ways. He had his favorite pupils, and one of these favorites is the heroine of Mr. Bagby's love-story.

FOREIGN.

RICHARD GENEE, the composer and poet, is dead. He was born in 1825.

M. DUROIS said in a recent address that Gounod called Bach "the Moses of Music."

A DRESDEN dealer recently paid \$2500 for the original score of Wagner's "Tannhauser."

ROBINSTEIN'S sacred opera, "Christus," recently given in Berlin, met with but a moderate success.

A RECENTLY discovered opera by Haydn is soon to be presented at the Royal Opera House in Dresden.

SCHLOSSEK, the original Mime in Wagner's "Der Ring des Nibelungen," died recently at Magdeburg.

LEINCHAK, a Gypsy, has just completed a tour of Siberia, where he has been giving a series of successful concerts.

THE wife of Sims Reeves, the noted English tenor, died June 10th. She was formerly a noted soprano singer.

PADEREWSKI has nearly finished his opera. The subject is modern, and the scene is laid in the Carpathian Mountains. It is to be produced in London.

JOACHIM, who has never been in Rome, is awaited there with great expectations. He will be accompanied

by the young 'cellist, Hensel, who is a nephew of Mendelssohn.

JOHANN STRAUSS was the first conductor who ever played pieces by Wagner and Liszt in Vienna—selections from "Lohengrin" and the symphonic poem, "Tasso."

MANY interesting manuscripts have been discovered in the musical library at Gotha relating to the history of that theater. Letters from Louis Spohr and Andreas Romberg are among the treasure trove.

A BURON comes from Italy that Baron Franchetti, the composer of "Araucan" and "Christopher Columbus," has the intention to build in an Italian city—Bologna is named—a Wagner theater after the Bayreuth model.

THE woman composer is steadily coming to the front. Recently a Miss Edith Greene gave an orchestral concert in London, at which two compositions of her own, a symphony and a sonata for pianoforte and violin, were performed.

DURING last month the old Leipzig Gewandhaus, which contained the historical Concert Saal, has been razed to the ground, and with it has also disappeared the adjacent building, which had been the home, from its foundation in 1843 to the year 1887, of the world-famed Conservatorium der Musik.

It is proposed in England to celebrate in November next the 200th anniversary of the death of Henry Purcell, the chief glory of the English School of Music, and to raise an appropriate memorial in his honor. The Dean of Westminster having given his cordial permission, the celebration will begin on Thursday, November 21, the date of Purcell's death in 1695, with the performance of some of the finest of his sacred works on a grand scale in Westminster Abbey, where he was organist for fifteen years, and within the walls of which he lies buried. For a memorial, it is proposed to provide a suitable case for the magnificent organ in the Abbey, which still contains stops believed to have been part of the organ on which Purcell played.

At a recent performance in Berlin of Bach's superb B minor Mass an attempt was made to make the orchestra conform, as far as possible, to the conditions for which Bach wrote. There are in his score trumpet notes so high that they cannot be produced on the modern instruments; therefore smaller trumpets were specially constructed for this occasion; their highest notes were found to suggest the sound of a clarinet, and were softer than had been expected. The oboes employed in Bach's score are the obsolete oboi d'amore, half way between our oboe and the English horn or alto oboe. Specimens of these instruments were borrowed of the Royal Museum, and the players had to practice some time before they felt sufficiently familiar with them to undertake their task. Besides these instruments, flutes, bassoons, strings, and organ were used.

ONE WAY TO ABUSE CLASSICAL MUSIC.

BY M. E. LAWRENCE.

In treating this subject I think it best to give a bit of my own experience in studying music, but first I wish to compare my book of Beethoven's sonatas (which was the first classical music I was provided with) to a literature student's copy of Virgil. I went through my volume of Beethoven in the following manner: four pages for a lesson; no matter how I played them, I advanced four more pages, making eight pages a week; the chief object seemed to be to "get through Beethoven." I had an idea that the sonatas were all he had ever written and I was anxious to "finish him." I went through that book without ever having it told me that there was such a thing as a theme, without any idea that there were lovely melodies in the base and middle parts to be brought into prominence, without knowing there were such matters as accent and rhythm to be applied to a composition. In fact, I knew very little except notes, and knowing only that I was a tolerably quick reader of the notes, and so I got through somehow, but only "somehow." But any one would ask, how was it I did not realize I was not learning all I ought. I was enough of a musician, naturally, to recognize and enjoy the lovely melodies and harmonies, and I thought that was all there was in music. I had then read very little musical literature, and was sublimely unconscious of anything further, and thought I was "studying" and becoming a great player. I had the misfortune to go to a person (assuming the name of "music teacher") who had great power of personal fascination, and who made me believe she was one of the best teachers on the continent, and that I was one of her best pupils, and so I was satisfied and she was quite satisfied to take my money and blind me by her cuteness. I took (what were called) lessons from her for several years, when many instances occurred to open my eyes and tell me that I was not gaining all the instruction I should.

One means that led me to think there was a great deal of wrong in the matter was the reading of a little book by Franklin Taylor, a "Primer of Pianoforte Playing," in which the scales and other matters were explained sensibly; after that I went away to study and found that I knew next to nothing and had to be, in a musical sense, "made over," and now I am like all made-over articles, not half as good as those made from the bright new cloth by one who understands how to do it. Even a first-class dressmaker cannot make much from a suit which has been out and fitted badly first by a second-rate "hacker." This, I know, is a very feminine comparison, but it is a true one, and the dress, if it had feeling, would feel badly at being used so, knowing it could never take rank with those who had been treated rightly.

Now, to go back to my comparing Beethoven in music to Virgil in classical literature. Imagine a boy wishing to study Latin. He, of course, knows his letters in English and is good at spelling, has a fine sense of rhythm, and enjoys the flow of beautiful poetry. A book of Virgil is given to him (the first classic he has ever handled, as my Beethoven was the first I ever had). He is told to take the first page for a lesson; he spells and blunders through, finds the meaning of a few of the words in his dictionary, but has to leave most of them, not knowing anything of derivation or conjugation; but his teacher has the power of making him think he is learning the Latin language, and he comes away from his lesson day after day with the assurance that he is getting on finely; he gets a little ghost of an idea of the story, finds a little pleasure in the beautiful flow of the rhythm, even though the words are pronounced wrongly, and so on. This any one would say is absurd nonsense. Yes, in regard to literature it is; but why not in regard to music, also? The case of the boy with his Virgil is supposed, but it is only a parallel with my own experience with my Beethoven, which case is not a particle overdrawn, and might be much more highly colored without overstepping the line of truth, and most likely there is not a small town on the continent but that is imposed upon in this same way by persons wishing only to make money, and who do it by their glib talk and smooth manners.

The boy studying Virgil wants some one who knows how to point out to him the beauties of the language, how to translate it so it may seem beautiful to those who do not understand it; so those studying music want some one who knows how to point out the construction, the relation of the harmonies, the beautiful melodies which so often seem hidden to those not knowing how to find them, and everything else that only a first-class teacher can show.

Are people never going to banish these frauds, calling themselves music teachers, by employing only those whom they know to have studied in good institutions? It seems an easy thing to do, especially when by employing these second- or fifth-rate people the musical education of the country is being injured.

I hope my comparison of Beethoven and Virgil was not a blind one. To me, a phrase of Beethoven seems to require as much and as careful study as a sentence in Virgil.

"MUSIC IS NOT MUSIC IF IT HAS NO SOUL."

BY ANDREW GREEN.

It has been said, and it will bear repetition,—in fact, it cannot be urged too often or too earnestly,—that "Music is not music, if it has no soul." This fundamental truth has not been sufficiently insisted on. The great error of the generality of people of our day is that they judge music to be beautiful only in as far as it pleases the ear; all the arts, in fact, are judged by the masses from the standpoint of the senses. Art is not sensual, it is intellectual, a Divine creation, a wonderful invention of the good God, to give man a foretaste of the rapturous beauties of heaven. It speaks to the soul; and when it does not waken an echo there, it is not true art; for the province of art is to give expression to the sublime, the true, and the beautiful. This is the truth that must be proclaimed to the people; and it is our duty, ladies and gentlemen of the profession, to proclaim it,—at the lesson hour, in the concert and lecture hall, at private and public gatherings, whenever and wherever a fitting opportunity offers itself, we must proclaim the good and denounce the bad. This is our mission.

The taste of the masses at present is in a very sickly condition. We are progressing? Yes, both ways. A few lovers of true art are moving onward, raising the standard; but the majority are going back. It is pitiable to a thinking mind to see a crowd of otherwise intelligent men and women go wild over a piece of the "After the Ball" type; it is lamentable to know that parents desire their children to learn such trash; it is provoking to see that the generality of second-rate, and not a few that pass as first-rate, professors assist their pupils to learn such stuff. No, the masses are not progressing. True, there is a greater percentage "talking music" at the present than there was fifty years ago; but "talking music" does not mean progress in the art. It would mean progress if we had no fady-fady, lucre-craving professors; if we had professors who teach more than the mere technicalities of their instruments; professors who have enough grit and self-sacrifice to refuse to teach bad music. Bad music is demoralizing. How, then, can any man with a conscience be second to its propagation?

To be true to the cause of art we must fight the "fadism" of the present. The musical future of the growing generation is in our hands. If we are true to our calling, the general tone of the music of the future among the masses will be better. But a single effort on the part of one or the other individual, magnanimous teacher will not effect it; we must unite and take our stand and make a strong fight. We may then hope to accomplish at least something.

It may be well to draw the attention of teachers to a truth that is all important in the work of musical training. There are two elements in man, viz.: the spiritual, or intellectual, and the corporeal, or sensual. Since the Fall man's tendency is to the sensual. See the avidity with which youth, how intelligent or gifted soever, takes to anything that is "catchy" to the senses, and how backward to perceive moral or intellectual beauty. It shows that from the effects of sin our nature has been

perverted leaving the sensual in the upper hand. Now, artistic training must help to correct this perverted order of things. The senses must be brought under the intellect; they must be taught to serve, not to rule. To effect this we must train the intellectual and restrain the sensual; we must feed the intellect on good, substantial nourishment and wean the senses from what is purely sensual. We do not allow children to feed on sugar alone simply because their palate craves it, but while we aim to please their palate, our chief concern is to supply them with wholesome, nourishing food. Thus, also, should we do in developing musical taste. Don't feed the sensual taste alone, but give the child something that is substantial and melodious and pleasing to the ear at the same time. Be careful, however, to insist on the thorough mastication and digestion of such musical food, else it will harm rather than benefit; it will not nourish, but disgust.

The pupil must from the very start be trained to good music. Of course, a wise consideration must always be had for the pupil's capabilities. Some are bright and will more readily be led to an appreciation of good music, while others are dull and slow to perceive any beauty beyond what appeals to the senses. These latter must be handled carefully; they must be led step by step into the light of the truly beautiful. Indeed, we must always employ good music, never trash; but let the melodies at first be very striking. Look more to melody than to depth of thought and beauty of sentiment; then gradually draw them on to something heavier and more substantial.

It is just here that many young and inexperienced teachers fail. In their enthusiasm for the sublime they indiscreetly lead the pupil into deep water before he is able to paddle in a tub. Such mistakes cannot but result ruinously.

The writer was once selecting a song for a recital for a pupil, a lad of some thirteen years. I finally settled on Berthold Tours' "The New Kingdom." I sang it for the lad to show him what it was and about how it ought to be rendered. When I was through I asked him how he liked it. "That isn't nice," he said, "it hasn't got any pretty melody." "Well, Harry," said I, "you must not always look to the melody alone in a song, you should rather look to the words and the sentiment and to how the sentiment is expressed." "If doesn't matter what the words are," he insisted, "just so the melody is nice." I argued calmly with him and convinced him of the ridiculousness of such a statement. Had I been otherwise than calm and patient I would have failed and perhaps ruined the future musical prospects of this promising young fellow. As it is, I have made the first step toward his successful training. I give this merely as an example of what shallow ideas young people (it will apply to many old ones equally well) have of what is beautiful; and also to show how careful and patient we must be in disabusing them of their mistake.

To be successful the music teacher must have patience in abundance. Oh! you will get so sick of some pupils that are continually whining for "the flesh pots of Egypt," you will feel so provoked at parents that repeatedly insist on "Why don't you give my daughter such and such a piece?"—trash, of course. But be patient—be patient; don't let your zeal run away with your prudence. Your vehement denunciation of bad music and your eloquent defense of true art will not effect nearly as much in such cases as a few calm, well-chosen words of good sense. Should the case become desperate, then be firm as a rock and as true as steel to your sense of right. Rather sacrifice your last pupil than second the propagation of bad taste. Lovers of art must be willing to make sacrifices for the cause.

I have a musical friend, who, is a beautiful example of this self-sacrificing spirit. Fidelity to the cause cost her many a pupil and earned her the displeasure of friends, who deemed her stilted. Yet with patience and perseverance she is accomplishing much good; she has turned the tide of public sentiment in her neighborhood, so that, where a couple of years ago she could hardly get an audience, she now has many admirers. Would there were more such heroic spirits in the profession! We need them.

LESSONS IN LISTENING.

BY JOHN A. VAN UYLEN.

Efforts are inclined to think that listening is an easy, passive use of the wondrous auditory machinery which the molding finger of God has placed in our bodies, but this is a hurtful fallacy. Many a concert-goer settles himself comfortably and inertly in his chair, satisfied to let the sonorous waves with which the air of the concert hall is charged break over and around him till he is submerged in the tingling, thrilling, stimulus of the beautiful sounds. This is bathing in music and is not wholly without use, but it is much better to swim in music. By actively exerting the mental faculties in conjunction with the nerve sensations and in superintendence of them far greater results both of pleasure and profit may be attained. The swimmer bathes, but he also secures exercise, and it is better to swim in music than merely to lazily float and lie in it, lax and languid. The various kinds of music make a widely diverse appeal to our nature which is so marvelously complex. There are compositions which quicken the pulses, set the blood dancing, and stir up rhythmic motions without going farther; and at the other end of a long series we find works, such as the fugues of Bach, the symphonies of Beethoven, the music-dramas of Wagner, which challenge the intensest exertion of all our highest faculties of mind, heart, and soul. Nevertheless, these consummate master pieces keep a firm hold upon the groundwork of the senses, the physical nerves, for they are sonorously beautiful as well as intellectually interesting and emotionally stimulating. A vast amount of piano teaching falls short of a genuine musical quality by the extra emphasis which it lays upon the mechanical acts necessitated by the keyboard, acts which result in a form of skill both difficult of attainment and beautiful to observation; yet this is only the outside of music. The vital germ of the precious art-work remains far within, unattained. It can never be too often repeated that a technician is not necessarily a musician. That there is no absolute marriage between the piano and virtuoso vanity,—that the keyboard is not merely, per se, a kind of idealized trapeze, we are certain from the fact that all great composers with the single exception of Richard Wagner were pianists. Look at the list: J. S. Bach, Joseph Haydn, Clementi, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Schumann, Chopin, Liszt.

These men could not only perform astonishing feats of agility and strength, but were great creators of beautiful works. Much attention ought to be given by piano teachers to developing in their pupils the sense of hearing and the art of fruitful listening.

A few of our more advanced teachers are beginning to turn their attention to this aspect of musical pedagogy and are inventing ingenious devices for the help of students. The culture of the ear should be applied to four special sides of tone as an artistic substance. These four are: a, pitch; b, duration; c, intensity; d, tone color. Under the first head, which is not only the most important but the most difficult, systematic drill should be applied to tones first singly, the differences of pitch being studied in those which are immediately together in the series.

b. The characteristic sensation of intervals, that is of two tones heard together and mutually modifying each other, should be minutely memorized. Third, the more difficult task of analysing chords of three, four, and five notes should be attacked, and, lastly, the power to discover key relationships and their countless fluctuations. When this much has been done it is a matter comparatively easy to learn absolute pitch, at least with tolerable perfection, though the skill attained by a tuner may not be necessary even for a consummate musician. Now let the pupil be carefully drilled in recognizing a score or more of the most important tone figures, beginning with groups of three notes and not going higher than seven. As examples, I will mention a few of the most distinct and often used tone figures. Three notes: dotted eighth, sixteenth, and eighth; also triplet of eighths, and dotted quarter tied to eighth followed by two eighths. Four notes: sixteenth and three quarters; and quarter, two eighths, and a quarter and dotted quarter, eighth and

two quarters. Five notes: quarter, tied to a sixteenth, then three sixteenths and a quarter. Six notes: dotted eighth, sixteenth, eighth, and three eighths. Seven notes: quarter, dotted eighth, sixteenth, and four eighths and the like. These little diagrams should be made familiar to the mathematical thinking power of the pupil through much practice, till, out of the most complex surge of music, even from the giant polyphonic climaxes of a Wagner music drama the beautiful, striking bits of tone-figure can be at once extracted, like tinted shells cast up by a wave from the ocean's bosom of mystery.

c. The question of intensity should be called to the student's attention for two cogent reasons, viz.: first, that it is vitally important to the emotional expressiveness of all music, and, second, because it is inherent and fundamental to the pianoforte. The name "pianoforte" (soft loud) contains a perpetual exhortation to the piano player to love shading and to do so on accents. Intensities fall into five general classes, namely, first mezzo, that is, neither soft nor loud; on each side of this, loud "f," soft "p," and still farther on the very loud "ff" and very soft "pp." Though it may seem like an extra refinement, it would be well if the teacher endeavored to subdivide each of these five into the minor gradations, thus making an aggregate of fifteen various intensities, a number not by any means impossible to the sonorous wires of the modern grand piano.

d. Tone color, which is the special and peculiar prerogative of the orchestra, may in some slight sense be cultivated upon the piano, since it is possible to produce tones in which snariness and sweetness are prominent and others in which stinging, tingling, silvery metal-clang is predominant. The chief exercise, however, for the piano student's mind and ear must lead toward the recognition and rigid exclusion of all impure, harsh, and sensuously ugly vibrations. An effort should be made to keep attention well fixed upon the sounds elicited during all practice and, second, to train the mind in receiving, recognizing, and classifying the audible impressions delivered at the doorway of the ear. Many special devices have been suggested along this line, and to no part of musical education could thoughtful inquiry be directed with more advantage. The grafted fruit is the best. Let us upon the sturdy stem of mechanical drudgery graft the choice and budding twig of musical imagination.

THE MUSICIAN'S OREED.

BY ALBERT W. BORST.

I believe in music as a divine gift, inspiring man to thoughts of the good, lofty, and beautiful, and helping him on the road to true happiness.

I believe that he who is a priest in the Temple of Art ought to use every legitimate effort to obtain adherents to this high standard of belief.

I believe in having every child encouraged to sing, and, if possible, to be taught the elements of music. All art is a discipline of the mind.

I believe in the doctrine of work, whereby alone one can be of use to one's fellow men.

I believe in the early development of ear-training, attention to phrasing, and all that tends to make the pupil something more than a mere musical box.

I believe in the duty of studying all forms which serve to build up art, but *I believe* in giving attention to the outward signs, in order to point out what is implied by them.

I believe in listening attentively to good music of every kind: songs, instrumental solos,—especially chamber music, and orchestral symphonies. Also in advancing the cause of music by attending lectures and conventions and reading the best articles in our musical journals.

I believe that the musician should be cosmopolitan in the choice of study-pieces for his pupils. He who constantly tramps the same road, sees little of the movements of the outside world.

I believe in doing my utmost to foster the imagination, as without this gift any high realization in art is impossible.

I believe in seeking, whenever possible, inspiration from the workings of nature.

I believe in the value of becoming acquainted with some of the leading principles of sister arts as a basis to better work in our own branch.

I believe that mere display is of little moment. As the quiet streams are usually the deepest, so the musician's life must not be to simply splash on the surface.

I believe that as the Church is the real foster-mother of music, so it ought to sanction only works of a high order.

I believe in the practical and moral advantage of learning how to subordinate one's views, by studying the role of accompanist.

I believe in punctuality and regularity in my ordinary engagements.

I believe in being courteous to my fellow-laborers.

I believe in devoting at least as much time to the emotional as to the technical work. The province of music ought to lie more in the world of thought than in that of mere passing, sensual gratification.

I believe in the forgiveness of our failures, if we regard them as a warning to use more care for the future.

I believe in the communion of good teachers whereby interchange of thought acts to each other's ultimate benefit.

And I believe in the everlasting life—i. e., the permanent good for the whole human race—of every fine and noble work that has been brought forth by the great composers of all times.

MUSICAL PRODIGES.

The *Lancet* has published an article on the "Pathology of the Musical Prodigy," writes a correspondent of the *American Register*, of Paris, and declares that there is not an instance on record in which true greatness has been attained by the "forcing system," to which it affects to believe the prodigy is subjected. Now, beyond a few generalities and some bold assertions easy of disproof, not a scrap of evidence has been advanced to show that pianoforte playing is injurious to a boy; while, on the other side, there is abundant evidence that the prodigy pianists enjoy excellent health.

The roll of honor teems with the names of great musicians who began life as musical prodigies. Take, for example, Madame Schumann, one of the finest of living pianists, who came out at Leipzig as a prodigy of eight as far back as 1828, and is still a busy teacher. Take Liszt, who appeared at Oldenburg in 1820 as a prodigy of less than nine, and at the tolerably ripe age of seventy-four played the piano in London in a manner which we all know. Take Rubinstein, who had a concert tour before he was ten; Joachim, who made his debut at Pech at the mature age of seven; Arabella Goddard, who at six became a pupil of Kaikbrenner, and had to practice for two hours a day; or, if it be desirable to go further back, take Clementi, who was a church organist when he was nine; or, instancing a few leading men of the present time, Mr. F. H. Cowen, who published his first waltz at the age of six; Sir Arthur Sullivan, who played the clarinet as a boy, and published an anthem when he was thirteen; Sir John Stainer, who was organist of St. Benedict and St. Peter at thirteen; and Debussy, who played the fiddle in his native village as a boy of seven.

That the close study of music does not hurt even the very young is further exemplified by the number of eminent men, from Lloyd, Maas, and Sims Reeves downward, who have been choir boys. If the *Lancet*, or any other paper, has a surplus sympathy for the young, it might be employed for the benefit of tiny errand boys, who labor ten hours a day for less than as many shillings a week.—*The Leader*.

In their first learning of notes they shall be taught the great purpose of music, which is to say a thing that you mean deeply, in the strongest and clearest possible way; and they shall never be taught to sing what they don't mean. They shall be able to sing merrily when they are happy, and earnestly when they are sad.

A NEGLECTED BRANCH OF PIANO TEACHING.

BY J. H. MOORE.

It is true that in the history of an art a period of creative production is followed by a period of theoretical analysis, it is equally true that with this analytical spirit goes hand in hand an increased pedagogical activity. It will scarcely be disputed that to the last few decades the prerogative pedagogic may fitly be applied. For the tendency to discover new ways of imparting executive proficiency has never before in the history of music been equalled. Such indeed has been the advance made in this direction that it has become possible for individuals of not more than average aptitude to secure a degree of finger dexterity formerly within the reach of only a few exceptionally gifted virtuosi.

This, however cannot be said to fully embrace all that which the now prevailing art of teaching has added to the transmitted time-worn systems of instruction. The term *Technic* has become enlarged in quite another direction. Not mere dexterity, namely, is its present object, but thanks to the combined efforts of many, among whom the American fraternity of teachers, Mason at head, stands foremost, *technic* has come to mean, over and above mechanical skill, the ability to produce all tone shades necessary to interpretation in its highest sense, to produce in other words what we all know as Musical Touch.

But is the final goal already reached when we have imparted to the young art disciple the ability to perform in a faultless manner passages bristling with difficulties, and to draw from the chary piano a deep soulful tone? We have provided him, it is true, with the tools, the most excellent that can be imagined, for higher interpretation. And yet, after all, how utterly helpless in so many cases is he to put to actual use what has been acquired by his long and arduous labor. He possesses the tools, but, alas, he does not know how to handle them. His fingers have the ability to produce melody, real expressive melody; but the mind, which in the last instance determines the artistic character of a performance; is unable to dictate to them that which constitutes expression, because it has not been taught what it is that constitutes expression.

And can expression be taught, it will be asked? Is not musical feeling a divine spark, a free gift, laid down in the infant's cradle, or then forever denied? To this must be replied that the highest excellency in any avenue of human activity can never be reached by teaching alone. No amount of instruction can make a great philosopher, a great poet, or a great statesman. But from this it does not follow that a child of only ordinary endowment cannot be taught to think logically, to compose a good letter, or have a sound opinion in matters of politics. If the highest excellency is beyond the ken of instruction, a reasonable amount of proficiency can most assuredly be attained by wise and persistent training, and where there is existing a native germ, however insignificant apparently, the solicitous hand of the skilled gardener may in time produce a beautiful flower.

The task to arouse the latent emotional faculties, it needs hardly be said, is not without difficulty. Musical feeling, it is clear, cannot through words be directly imparted, although a suggestive title, or a well adapted poetical picture may often prove of much help in impressing on the pupil's mind at least the general character of the prevailing mood. But wherever this is not practicable, a different course must be pursued. And this course consists in endeavoring to make the pupil's performance, by means of word and example, as much as possible like the ideal which stands before the teacher's mind, trusting that what is mere stimulated expression, may in time strike roots, may serve to awaken the slumbering forces latent in some degree in all who love music, and which only need to be stimulated and nurtured to begin to unfold themselves.

But right here lies the weak point in current piano teaching. If a pupil plays a selection in a dry, mechanical manner, correctly perhaps, but without a trace of sympathetic glow, the teacher will probably shrug his

shoulders, tell the culprit that his playing is stiff, and meanwhile persuade himself that he has done all that stands in his power—select a new piece. Perhaps he will console himself by the fond hope that at some future time the pupil's heart may be touched by the life-giving breath of music's power; that the scales perchance will fall from his spiritual eyes, and the darkness be turned into light. How, or when, this miracle shall take place he little troubles himself about. Sometimes, if the pupil can be prevailed upon to bring himself under the constant influence of good music well interpreted, the dormant seed may be fructified, his musical imagination may begin to expand and to gain strength. But how few are these musically converted; and how many, on the other side, are the musically dead in spirit!

Why not extend the guiding hand to the weak? Why not offer him the staff, artificial and slender as it may be, whereon to try the first tentative steps? Why leave to chance what by painstaking care can be safely predetermined? Surely the excuse that our system of notation is inadequate to fully convey the intentions of the composer cannot exonerate the teacher for leaving undone what by proper means might be accomplished. This very excuse is the strongest argument why he should supplement what is wanting.

In the course of the instruction hour, this can be done in two ways. By illustration through actual performance, and by communication of the general rules, or principles, governing expressive interpretation. That the best results will follow if the two means are combined, will scarcely be doubted. Since, however, the professional teacher, only in rare instances, can command the time to keep at his fingers' end a repertory comprising the entire list of his teaching pieces, and since one or even a repeated hearing of a selection would not be sufficient to impress upon the pupil's mind more than the mere general emotional tone of the piece, oral communication suggests itself as the most practicable and the most time-saving expedient through which to reach the end in view.

These rules may be divided into two classes; those which deal with rhythmical fluctuations, and those that deal with dynamical nuances. For in the right distribution of rhythmical and dynamical light and shade alone differs an expressive interpretation from the merely correct rendition. That the dynamical shading is in a great measure an indispensable requirement of expressive playing is generally recognized. Both, however, ascendances and descendances, as well as accents, are not to be employed in a haphazard way, but are largely dependent on the direction of the melodic motion. Ascending sequences, be they of a melodic character, or merely brilliant ornamental passages, are interpreted by the mind as a removal from a normal level, an increase of effort, and are accordingly rendered with increasing strength. Descending sequences, identified with an approach toward a point of departure, a relaxation of effort, are given with diminishing strength. This rule, the most fundamental and the most widely applied rule of musical expression, holds good of melodic motion in its narrower and in its most extended meaning. Each motive has its melodic dynamic climax, centering generally in its highest note, which, therefore, must be brought into stronger relief. Each phrase again reaches a climax on a more extended scale, which is confined not only to its highest note, but to its highest motive. Sudden accents likewise, usually indicated by visible signs if demanded, are found to fall with preference on the highest notes of melodic groups. Instances which fail to conform to this rule are comparatively few, and in no wise detract from its value as an almost unailing guide to natural and effective rendition.

With regard to fluctuations of tempo, it is necessary to observe the utmost caution, since here more than in any other direction there exists great danger of exaggeration, which, if not avoided, is sure to lead to mannerism and sentimentality. It cannot be disputed that playing in rigid time is as incompatible with musical expression as playing with a uniform degree of loudness. There is, as the saying goes, no music without time; but no more can there be expressive music in, perforce strict time. The most careful dynamical shading often fails to give to a phrase its desired character as long as the tempo is

rigorously adhered to. A melodic climax, for instance, whether consisting of one or more notes, must generally be slightly prolonged, so that its relative importance is clearly brought out and perceived by the listener. That the prolongation is only minute, an almost imperceptible lingering, equalized, moreover, in most cases by slightly accelerating the less important members of the group,—needs be especially emphasized. Again, isolated and brilliant ascending passages require an increase in speed as well as an increase in loudness, while descending passages of the same character become more impressive if slightly retarded. Ascending melodic sequences, however, are frequently rendered with increasing breath as they approach the melodic climax.

It becomes of importance when giving these general directions, and others which apply to special cases merely, to call the pupil's attention to the fact that, while they convey a broad truth, they still apply with greatest force to slow lyric movements. In rapid pieces the rhythmical propensities predominate to a degree which make a frequent interruption of the rhythmical current, amounting to a violent banking of the expectation, degenerate into mere caricature. This, however, must not be taken as impairing in any way the intrinsic value of these rules. Expressive music in the true sense, that is to say, music which possesses that speaking quality which sets the innermost fibers of our being to vibrating, which seems to become the utterance of the hearer more than the utterance of the performer or composer,—expressive music as we find it in a Beethoven adagio or in a Chopin nocturne, is with preference in slow time. So far, then, from detracting from their value, they are merely limited to their proper sphere, where they are of the most signal importance.

All fluctuations, moreover, be they rhythmical or dynamical, are relative. A *crescendo* prescribed in a passionate movement may within the brief space of a few measures carry us from the most delicate pianissimo to the most tempestuous climax. The same in a tranquil piece demands merely a subdued *mezzo forte*. The prolongation of a note of great melodic weight likewise may be quite considerable in a slow piece, while the same amount of retardation in a rapid movement would betray ill taste. Discretion, therefore, in the use of these nuances, based on a clear recognition of the relative importance of the parts conspiring to a whole, must be the chief aim of a study of expression. No doubt it is a laborious task to lead a pupil so that he may discriminate where, and in what proportion, to employ rhythmical and dynamical light and shade. But by profuse and detailed illustration on special instances, his mind in time learns to feel intuitively what treatment each passage requires; and this once reached, it is only a short step to the acquirement of free, spontaneous expression.

One danger, however, is sure to prove fatal to the attainment of an impressive style of playing, namely, the pernicious habit to select pieces which are technically beyond the pupil's ability, and whose contents are beyond his mental grasp. Perfectly correct rendition of all difficulties of technic, phrasing, etc., is absolutely indispensable before the study of expression can be undertaken with the least semblance of success. As long as the mind is preoccupied by the details of execution there can be no hope that the inner meaning will fully reveal itself. A surplus of mental force must be reserved for the higher æsthetic faculties in order to secure artistic interpretation. But if this danger is studiously avoided, and the course here indicated faithfully and persistently pursued, the half hidden spark of musical feeling slumbering in every true lover of music will in time surely be kindled into a bright flame. The ranks of "advanced players," we cannot conceal it from ourselves, will thereby become thinned. But, after all, what has advanced playing as currently understood to do with music—music pure and simple?

"Lost yesterday, somewhere between sunrise and sunset, two golden hours, each set with sixty diamond minutes. No reward offered, for they are gone forever."
—Horace Mann.

HOW TO SUCCEED IN MUSIC TEACHING.

BY G. H. ADLER.

This article is written not for the few fortunate and gifted teachers who have met with success in their own ways and methods of teaching, but for the thousands of well qualified but poor and struggling teachers in our smaller cities and towns, who feel that they are not successful and who wish to know how to get, and—having gotten them—how to keep music pupils, to so interest them that their music study will be a pleasure to them, and at the same time to please their parents and make them feel that their money is well spent. For the benefit of these teachers I will tell of a way which has proven successful with me in keeping a class thus interested and the parents always in harmony with the work.

In the first place I endeavor to be generous. Parents are quick to appreciate any little generosity which may be shown them both in money matters and in time, and an occasional odd lesson coming perhaps at vacation time, which I have given free and not charged to the regular account, or a little extra time on the lesson hour, has always been appreciated. I have in mind one teacher—a most excellent musician—who never, if possible, gave more than the exact money's worth; charged her pupils full price for their sheet music and studies, and showed in many ways that money was the prime object in her teaching; consequently she could never keep her pupils for any length of time, and after trying several different cities and towns, always meeting with the same result, finally gave up her teaching entirely.

One thing to which I attribute the goodly share of success which I think has been mine in music teaching, is my Theory and Harmony Class, which meets every Saturday morning from eleven to twelve o'clock, and is free to all pupils of about fourteen years of age and under. They each come with a blank music book in which a harmony exercise is written, the smaller ones writing simple chords, intervals, scales, etc. It takes but a few moments to look over these exercises, cross out the mistakes and have them corrected, the same exercise to be transposed into different keys until thoroughly understood, and a short exercise assigned to be written at home for the next lesson. The pupils are not required to buy a harmony book, but exercises are taken from a number of different harmony books that I have in my music room. After the regular harmony work a few moments are devoted to ear training. Several notes, short runs, arpeggios, etc., are played upon the piano, the pupils all listening; then certain ones called upon to write the same upon the blackboard. Some of the little ones pick this up very quickly, and after humming over the notes will write them correctly the first time.

Then there are usually a few events in the life of some great musician written upon the board to be copied by all the pupils in their blank books, and studied during the week, to be questioned upon the following Saturday morning; also, lists of musical terms, the definitions to be written out by the pupils, then the terms erased and supplied again by the pupils, according to the definitions. Then come questions and answers from one pupil to another in regard to events in the life of any composer they may have studied; photographs of all the old masters being at hand, and to the interest. A short article is sometimes read aloud to the pupils from THE ETUDE, or musical anecdote from some of the works at hand.

Of course, all these things may not come up every "Theory Day," but as many different exercises as possible are taken up in the first half or three-quarters of an hour. Then, if the work has been well done and the questions answered promptly, the rest of the time is devoted to some musical game. I have several different kinds of "Musical Authors," also "Musical Dominoes," "Allegretto," etc., which the pupils take the greatest delight in playing, thus learning without effort something about musical notation and acquiring a knowledge of musical history quite surprising. Some of my little pupils talk among themselves about the great musicians in quite a mastery way, and yet it has all been learned not anxiously and in a pleasant way, while many would

have rebelled had they been required to study the same out of some book.

My pupils always come promptly to the Theory Class, are seldom absent or even late; they come with bright, happy faces and set to work with the greatest energy; they have perfect freedom in the Theory room; but little talking is done until the harmony exercises are all written and corrected; so anxious are they to get to the more interesting blackboard work, questions and answers, etc., and with the prospect of a game at the end if the work is well done, they work like little beavers.

I think no one would have doubted the success of a Theory Class conducted upon this plan, could he have looked in upon my class last Saturday morning; some of the little ones, in their eagerness to work rapidly and well, had slipped from their chairs, dropped upon their knees, pencil in hand, with the blank music book on the floor in front of them, entirely oblivious of anything but the work in hand.

Once a month, instead of the regular work, a "Theory Recital" is given at which each pupil plays some piece or étude, usually from memory, and at the end of each quarter an evening "Musical."

Parents and friends are always welcome to visit the Saturday morning class and see what work is being done.

That which is learned willingly is usually well learned, and this has proven with me the most successful way of teaching my pupils something about harmony, musical history and the composers whose works they are studying, at the same time making the work enjoyable. And that it is enjoyable is very evident, one little girl remarking the other day that she could "hardly wait for Theory Day to come," and the rest seem equally interested. The class is dismissed at twelve o'clock, but is at liberty to remain until half-past twelve o'clock, a liberty of which they are not slow to take advantage.

The children are interested and the parents are pleased; the pupils receive a free lesson each week, while it takes but one extra hour of the teacher's time, which will not be a loss in the end, for it will bring many new pupils.

HOW TO REACH THE PUPIL.

BY NELLIE M. HAM.

FOUR R'S.

HAS any teacher thought of the reason many parents have for giving their children lessons? And that this reason explains how so much of the teacher's careful, conscientious work appears to be lost?

Of course, we, as teachers, say "Music is the holiest of arts." It is a help in developing the emotional, aesthetic, and religious nature, and should be studied to these ends." But alas! if we ask the average parent his reason, what will we hear? something after this style: "Oh! I want my daughter to play in public;" "Music is a fashionable accomplishment;" "I should like my daughter to be able to entertain my friends," etc., in varying phrases, but all tending to one thing,—music is learned for the sake of display, or, as Handel's father expressed it, "more entertainment and pleasure."

Now this reason is, of course, grafted into the child, and is productive of certain results, which are soon noticeable. Indeed, by these results the teacher, although the parent may never have stated his reason, can judge it correctly. It is a truth well known that our work soon deteriorates if the motive thereto is ignoble; and it is just as true in music. Of course, the teacher, in beginning instruction, will try to cultivate the ear and inner musical sense. He will place importance on a good touch and tone production. He will try to impress his pupil with a sense of the dignity, beauty, and grandeur of music. But all these things are Greek to the parent; they cannot be displayed, so he wants none of them. What he does want is, a few finger exercises, to be supplemented by an unlimited diet of pieces; and he judges the teacher's ability by the number of pieces the child can play. What wonder, then, that the teacher's careful effort to do true teaching is well-nigh useless? He has his pupil but sixty minutes in the week wherein to make an impression, while the parent's daily, hourly influence is entirely in the opposite direction. Recall No. 1, the child's motive is wrong, caused by

the wrong motive and false ideas of the parent. Recall No. 2 usually brings matters between parent and teacher to a head. The parent wants the child taught pieces, and states this fact and the style of pieces in unmistakable language. The pieces will probably be of the stamp of the following, which the mother of one of my pupils brought to me recently: "Siegel's Grand March;" "Peaches and Cream Waltz;" "Silvery Waves;" and "Maiden's Prayer." Such sweetmeats—adulterated trash—will never make a musician. Yet this desire is the logical outcome of the false idea of the parent. The one thing is dependent on the other. Plainly if the disease lies with the parent, then with the parent must begin the remedy. The parent's blunder arises from his ignorance of the true beauty of music; therefore the remedy I suggest, and which will have its reflex action on the pupil, is, "educate the parents." But how? First, have a confidential talk with the mother or father, perhaps both. I have known much good come of a teacher having a good understanding with the parents. Let the teacher, with all the tact and finesse at his command, explain his aims in teaching and his desire to make a good musician of his pupil. Show how that trashy music will never help to this end, but good music will. The parents naturally wish their child to get on well, and also wish to do the best for her. Let the teacher enlist their confidence and help, and all will be well.

Having succeeded in gaining permission to continue instruction in his own way, the teacher will bend all his energies to his pupil. Educate eye, ear, and hand. Make every piece a study. Select at first pieces of decided rhythm and melody, and gradually lead up to higher forms of composition. Teach theory, the elements of harmony. Show the innate beauties of each composition studied. In short, make a musician of the pupil.

There are a few ways to more directly reach the parent, which may be briefly suggested:—

1. Have descriptive recitals, which have been previously described in these pages. Do not forget that a liking for severely classical music will not be acquired all at once, but must be led up to by degrees.
 2. Give recitals yourself. Let the pupils prepare short biographies of the composers whose works you perform. Call attention to the beauties and characteristics of the composition.
 3. Give short lectures on musical subjects, either in connection with recitals or separately. Much good has been done parents in this way, especially in small towns, where musical culture and interest are frequently at a low ebb.
 4. Assist in getting up some good concerts in your neighborhood, and make it your business to see that the parents of your pupils as well as the pupils themselves attend. Taste is greatly cultivated by hearing good music. If possible, give the pupils beforehand an outline of what they will hear. Afterward require their impressions of what they heard, and how much they remember of it.
 5. Circulate musical literature in the homes of your pupils. Possibly some parents will subscribe for THE ETUDE. If not, lend. They will be torn? Oh! yes, but no matter, you will be doing good. Require pupils to read certain articles. I frequently write questions which require the article to be read, in order to be answered correctly. Lend any musical work, especially any of a racy, descriptive character. Saturate both parent and pupil with musical knowledge and ideas. Do not forget to call on the parents occasionally,—in short, educate the parents in every possible way. Probably each teacher can discover new ways for himself.
- An immense amount of work? Oh! yes, but was anything worthy ever accomplished without it? And this brings us to the last R, Reward. Not money. No, it can but partially recompense us for untiring vigilance. But the knowledge of having educated a number of individuals who in turn will diffuse their taste and knowledge through the community, and assist in raising music to a higher standard throughout the country, and of taking smooth paths for teachers, who may come after you in future years,—this is our reward, and, fellow-teachers, is it not worth striving for?



RUBINSTEIN: THE MAN AND THE MUSICIAN.

BY ALEXANDER MARTHUR.

With the death of Anton Rubinstein has been broken one of the last and strongest links binding us to the musical history of the middle and early parts of this century. As a child in Paris, Rubinstein met and played to Chopin. As a youth in Berlin he knew, personally, Mendelssohn and Meyerbeer. Liszt and Glinka were his intimate friends all through manhood. Tchaikovsky may be said to have studied under him at the St. Petersburg Conservatory. And in the sixties and seventies, when Rubinstein traveled from city to city like a conquering hero, here producing his operas, there enrapturing the hearts of thousands by his unparalleled playing, he was living and working through the same years that saw the recognition of Wagner's extraordinary genius.

Rubinstein's fascinating personality was welcomed on all sides. In the court life of Russia he played a prominent part, directing the amateur forces of the brilliant and gifted Russian aristocracy that formed a coterie surrounding the Grand Duchess Helen; and in the art life of St. Petersburg he was one of the governing spirits. Outside of Russia, in every city of Europe his genius quickly won him recognition, and with the exception of Liszt no other musician of the century was so surrounded by men and women of brains and position.

Notwithstanding this, and the consequent catholicity and broadness of ideas which one would imagine should follow, as a musician, or perhaps it is better to say as a musical thinker, Rubinstein was singularly old-fashioned and non-progressive in his ideas.

His veneration for the classics was almost fanatical, and for him the last word had been said in music when Chopin laid down his pen. In the genius of his contemporaries he had absolutely no belief. The compositions of Berlioz he considered wild and unsatisfactory; Wagner he disliked; Liszt as a composer had no place in his respect; and he looked askance at Tchaikovsky.

Remembering Rubinstein's position as a composer, at first glance a certain sequence of ideas would lead one to suspect that the inevitable jealousy commonly supposed to exist between "two of a trade" was at the bottom of this. But any such suspicion wrongs Rubinstein. He was not a man of that sort. For four years I studied his modes of thought and character minutely. I saw him in many trying positions, and was often surprised to find how little outside things, especially personal crosses, disturbed the serenity of his convictions, and how free he was from those petty jealousies and weaknesses too often found in the character of artists, great or small.

In his incapability to appreciate the compositions of his contemporaries Rubinstein was absolutely sincere. The mere fact of his acknowledging this incapability actually shows the honesty of his character and convictions, since it was a brave thing for a man of his position to fly in the face of the acknowledged and cherished ideas of his contemporaries, if for no other reason than for fear of ridicule; and Rubinstein was not a man to brave ridicule if he could by any means honorably escape it.

Rubinstein himself was sometimes puzzled, even more than were others, by his antipathy to the music of his contemporaries; and once, when discussing this question, he said to me, "I cannot understand it or myself. I can seemingly explain it only by supposing I was born too soon or too late."

The real explanation lies, however, in the fact that Rubinstein's genius was essentially lyrical and subjective. He never tried to paint the human emotions in tone-colors, as Wagner did. He invariably sang about them, and of them, without ever thinking of creating their musical prototypes. With him it was song first and song last and song always. Therefore, he differed from Wagner and failed to understand him.

It was a subject Rubinstein's intimate friends frequently discussed with him, and many were the battles fought in the cause. On one occasion he grew positively angry, and cried out, with his usual impatient toss of the head:—

"You find it good; I do not. Wagner has sent music to the devil and to chaos. He has been original at the expense of true art, and all who follow him—since not one in a thousand will have his cleverness—will find themselves in the end only doomed to wander in a wilderness of barrenness and darkness. Their labors will produce nothing that can live. As for this motive business you all rave over, what is it? Where is its beauty? Can one call it art? Must a singer come on the boards with his photograph pinned off his breast in the shape of a motive? No, and again no. It is false; and so I can only regard it."

When it comes to a matter of opinion emphatically expressed by a great man, all arguments must cease, since of all things a great man's rooted opinion is most difficult to remove; the more one works at it, the closer it seems to stick. This was certainly so in Rubinstein's case. He disliked Wagner intensely, and was sincere in his dislike. It was a positive pain for him to see his pupils or those who surrounded him become Wagner enthusiasts; and enthusiasts all who admire Wagner are bound to become. I have many times seen him sit at the symphony concerts in perplexed wonder, listening to the thundering applause that followed a Wagner number. He seemed unable to grasp the reason, and surely there was absolutely no sham in his dislike; it came from his very soul.

It must, however, be remembered that against Wagner the man and Wagner the composer—even when half Europe was abusing him—Rubinstein never uttered a word. He was utterly above this. He was one of the few artists whose personal dislikes were limited. It was against Wagner the innovator and teacher that he spoke.

To Rubinstein art was essentially a cause, and genius was great only when it laid a stepping-stone for those who followed. A great name had no attractions for him. He thought it greater to be the founder of the St. Petersburg Conservatory than to be Rubinstein the pianist-composer. In this he was essentially unselfish and lacking in egotism. Therefore, when he waxed wroth against Wagner, it was simply because he believed Wagner's influence pernicious for the future of art.

For the famous composers of the latter half of the last century and the beginning of this,—Haydn, Mozart, Beethoven, Mendelssohn, Schubert, Glinka, Schumann, and Chopin, including the father and forerunner of all, the immortal Johann Sebastian Bach,—Rubinstein had a positive adoration. It was a lovely thing to see him enjoy their music. His intense pleasure was really rare to witness. He seemed to enjoy with every nerve and fiber of his being. His whole body vibrated, as it were, to the rhythm of the piece. Throughout the playing his exclamations of joy were accompanied with a brighten-

ing of the eyes, a breathing enthusiasm; and it was often difficult for those beside him to respond to the exuberant force of his delight, so great and continuous was it.

The famous C Major Symphony of Schubert, the greatest of the Beethoven symphonies, with some pieces of Mozart and Schumann, were to him never-failing sources of pure delight. In contradistinction to this, it was really a study to watch him sit out a piece of Wagner's with head bent, immovable, remaining indifferent to the excitement of those around him.

It was strange that, like Chopin, Rubinstein had an antipathy to Liszt.

"Liszt!" said Rubinstein to me once, with a shrug of contempt. "He is a comedian."

In Rubinstein's eyes, to be a comedian was the greatest of all sins. Of all men he hated deeply anything insincere or false. Time and time again he spoiled his own artistic success by reason of his bluntness and outspokenness. Anything that Rubinstein ever said to you—provided always you were not a woman, and the speech a compliment—you could rely upon as coming straight from his heart, and as being absolutely the mirror of his feelings. He could not lie or pravaricate, nor could he even utter the conventional falsehoods of every-day social life.

Liszt, a brilliant man of the world and a born courtier, was the direct antithesis of this. No human being, even his most intimate friends, could ever be sure of Liszt's real feelings. Only when he made sacrifice, great and noble sacrifices,—such sacrifices as only Liszt could make,—could one be sure of them. But the real Liszt was an enigma and a puzzle. He never forgot the world; therefore his words and actions were more or less all spoken and arranged for the gallery. All his life he posed, and posed excellently; and it was this marked characteristic of his personality that made Rubinstein, near as were the relations of the two great artists at one time, distrust him.

Antipathy is one of the most curious and inexplicable attributes of the human character. When it arises from nationality, it is stronger than reason and stronger than will—it defies explanation; but very often we can trace the beginning of an antipathy in one great man toward another to some careless or thoughtless action in youth, and such I think was the case in that of Rubinstein.

As a boy Liszt was Rubinstein's ideal. In his manner of using his hands, sitting at the pianoforte, and tossing back his hair, Rubinstein imitated enthusiastically the great Hungarian pianist; and when he found himself next to penniless in Berlin on the death of his father, and forced to shift for himself to gain daily bread, he hastened to Vienna to find Liszt, believing that the latter would acknowledge the kinship of art between them, and put him on the highway to recognition and fortune. As it happened, Rubinstein must have arrived at an inopportune moment; for Liszt dismissed the young artist with the assurance that he must make his way unaided, which was certainly cold comfort to one whom very hunger had driven to seek protection, especially as Liszt himself had received hospitality at the hands of the Rubinsteins in Moscow. Of course, Liszt did not mean to act cruelly, and later, when he found Rubinstein living in an attic in dire poverty, he atoned for all this; but youthful impressions are strong, and the young Russian's sensitive feelings had been wounded too deeply for cure. Hence, probably, his antipathy. Later in life all proofs of friendship on Liszt's part were unavailing. In dire necessity Liszt had failed him, and Rubinstein did not forget it, nor could anything make him believe in the sincerity of the great Hungarian artist.

There is no doubt, also, that at times Liszt was capable of great hauteur in his dealings with his brother artists; and it was this, undoubtedly, that caused the split in the Chopin-Liszt friendship. Chopin could not stand Liszt's meddling with his compositions, and Liszt was unpardonably egotistical in this. It displayed itself in another form toward Rubinstein—that of criticism. Liszt probably meant well toward the young Russian composer, and his advice was at all times excellent; but the noticeable haughtiness of tone throughout keenly annoyed Rubinstein; all the more so, as he had little faith in Liszt's criticism. Of course, the result was inevitable.

—Century Magazine.

(Continued on a separate page.)

Nº 1881

LULLABY.

Sweet and low, sweet and low,
Wind of the western sea,
Low, low, breathe and blow,
Wind of the western sea!

Over the rolling waters go,
Come from the dying moon, and blow,
Blow him again to me;
While my little one, while my pretty one, sleeps.

Edited by T. von Westernhagen.

Andante. $\text{♩} = 66$

ALEX. GUILMANT.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The tempo is marked 'Andante' with a quarter note equal to 66 beats per minute. The dynamics are marked 'p' (piano) at the beginning of both staves. The instruction 'avec simplicité' is written in the left hand. The melody in the right hand is a simple, flowing line with fingerings indicated by numbers 1-5. The bass line provides a steady accompaniment with simple chords and moving lines.

The second system continues the musical piece. It maintains the same two-staff structure. The right hand continues its melodic line with various intervals and fingerings. The left hand continues its accompaniment, with some chords and moving lines. The overall mood is calm and soothing, consistent with the 'lullaby' title.

The third system concludes the piece. It features a 'rit.' (ritardando) marking in the left hand, indicating a gradual deceleration of the tempo. The melody in the right hand comes to a gentle close. The bass line also concludes with a few final notes and chords. The piece ends with a final cadence.

First system of musical notation. The upper staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4). The lower staff contains a bass line with slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4). A *cresc.* marking is present in the first measure.

Second system of musical notation. The upper staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 5, 2, 5). The lower staff contains a bass line with slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5). Dynamic markings include *dim.*, *p*, and *pp*.

Third system of musical notation. The upper staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 5, 4, 3, 2, 1, 3). The lower staff contains a bass line with slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 5, 2, 1, 3, 4, 5). A *cresc.* marking is present in the final measure.

Fourth system of musical notation. The upper staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 5, 4, 3, 2, 1, 3). The lower staff contains a bass line with slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 5, 2, 1, 3, 4, 5). Dynamic markings include *dim.*, *p*, and *pp rit.*

No 1816

To Mr John C. Vollbracht Baltimore, Md.

3

IN GYPSY LAND.

Allegro. $\text{♩} = 120$

FRANK L. EYER, Op. 10.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a trill-like figure in the third measure. The bass clef staff contains a rhythmic accompaniment. A dynamic marking of *ff* is present in the second measure of the bass staff.

Second system of musical notation. The treble clef staff features a melodic line with a slur. The bass clef staff has a rhythmic accompaniment. A dynamic marking of *p* is located in the second measure of the bass staff.

Third system of musical notation. The treble clef staff contains a melodic line with a slur. The bass clef staff has a rhythmic accompaniment. A dynamic marking of *f* is located in the fourth measure of the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur. The bass clef staff has a rhythmic accompaniment. Dynamic markings of *ten.* are present in the first and third measures of both staves.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur. The bass clef staff has a rhythmic accompaniment. Dynamic markings of *f* and *p* are present in the second and fourth measures of the bass staff, respectively.

First system of a piano score. The key signature has two sharps (F# and C#). The music is written for both hands. The right hand features a melodic line with a long slur over the final two measures. The left hand provides a steady accompaniment. Dynamics include *p* (piano), *f* (forte), and *p* (piano).

Second system of the piano score. The right hand continues with a melodic line, featuring a *pp* (pianissimo) dynamic marking. The left hand accompaniment remains consistent. The system concludes with a double bar line.

Third system of the piano score. The right hand has a more active melodic line with slurs and fingerings (1, 2, 3, 4, 5) indicated. The left hand accompaniment includes some chords. Dynamics include *p* (piano).

Fourth system of the piano score. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes some chords. Dynamics include *f* (forte).

Fifth system of the piano score. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment includes some chords and fingerings (5, 1, 2, 3, 4, 1). Dynamics include *f* (forte).

First system of musical notation. Treble clef, bass clef. Dynamics: *p*. Includes fingerings (1, 2, 3) and slurs.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*, *f*, *p*. Includes fingerings (1, 2, 3, 4) and slurs.

Third system of musical notation. Treble clef, bass clef. Dynamics: *ff*. Includes fingerings (1, 2, 3, 4) and slurs. A section of the treble staff is marked *l.h.* and *r.h.*.

Fourth system of musical notation. Treble clef, bass clef. Includes slurs and ties.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f*. Includes slurs and ties.

First system of a piano score. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. The music is in a minor key, indicated by the key signature.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more complex accompaniment with some chords. A dynamic marking of *mf* (mezzo-forte) is present in the right hand.

Third system of the piano score. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment.

Fourth system of the piano score. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment. The instruction *con massima espressione.* is written above the system, followed by the measure numbers *66-69*.

Fifth system of the piano score. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur over the first four measures. The bass clef contains a rhythmic accompaniment of chords. A dynamic marking of *mf* is present in the first measure.

Second system of musical notation. The treble clef has a melodic line with a slur and fingerings (5, 3, 2, 1, 5) above the first five notes. A measure number '1228' is written above the staff. The bass clef continues the accompaniment. A *simili* marking is at the end of the system.

Third system of musical notation. The treble clef features a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment with slurs.

Fourth system of musical notation. A tempo marking *Tempo Ino* $\text{♩} = 50-54$ is centered above the staff. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment. A dynamic marking of *mf* is present. A *simili* marking is at the end of the system.

Fifth system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment with slurs.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic marking and contains a series of eighth notes. The bass clef part features a steady eighth-note accompaniment.

Second system of musical notation. The treble clef part includes a dotted line with an '8' above it, indicating an octave shift. The bass clef part continues with eighth-note accompaniment.

Third system of musical notation. The treble clef part features a piano (*p*) dynamic marking and includes a dotted line with an '8' above it. The bass clef part continues with eighth-note accompaniment.

Fourth system of musical notation. The treble clef part includes a dotted line with an '8' above it. The bass clef part continues with eighth-note accompaniment.

Fifth system of musical notation. The treble clef part includes a dotted line with an '8' above it. The bass clef part includes dynamic markings: *rallent.*, *morendo*, and *p legatissimo*. The system concludes with a double bar line.

Triumph March.

Maestoso. $\text{♩} = 66$

F. SPINDLER, Op. 249, No. 3.

a) The short horizontal lines show the places where the damper pedal is put down and taken up.

b) Let the grace notes be played in such a way that they

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have a place in the preceding measure.

c) Hand staccato.

d) A trifle slower and with great emphasis.

First system of musical notation, consisting of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef continues the melodic line with some slurs and accents. The bass clef continues the accompaniment. A dynamic marking of *f* (forte) appears at the end of the system.

Third system of musical notation. The treble clef features a descending melodic line with slurs. The bass clef has a similar descending line. The system concludes with the markings *diminuendo* and *poco rit.* (poco ritardando).

Tempo I.

Fourth system of musical notation, beginning with the tempo marking **Tempo I.** and a dynamic marking of *p* (piano). The treble clef has a melodic line with slurs and dynamic markings including *crescendo*, *poco*, and *a poco*. The bass clef provides accompaniment with slurs.

Fifth system of musical notation. The treble clef continues the melodic line with a *f* (forte) dynamic marking and the instruction *sempre crescendo* (always crescendo). The bass clef continues the accompaniment.

Sixth system of musical notation. The treble clef features a melodic line with slurs and a *ff* (fortissimo) dynamic marking. The instruction *staccato* is present. The bass clef continues the accompaniment. The system ends with a final *ff* marking.

MINUET.

from Sonata Op. 49, No. 2.

Tempo di Menuetto. $\text{♩} = 112$

L. van BEETHOVEN.

The musical score is presented in five systems, each with a treble and bass clef. The first system begins with a piano (*p*) dynamic. The second system features a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The third system includes a mezzo-piano (*mp*) dynamic and a piano (*p*) dynamic. The fourth system contains a crescendo (*cresc.*), forte (*f*), and piano (*p*) dynamic markings. The fifth system concludes with a piano (*p*) dynamic. The score includes various musical notations such as slurs, fingerings, and dynamic markings.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The tempo marking *allegro.* is present in the first measure.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings. The left hand features a rhythmic accompaniment of eighth notes.

Third system of musical notation. The right hand continues the melodic line with slurs and fingerings. The left hand continues the rhythmic accompaniment.

Fourth system of musical notation. The right hand continues the melodic line with slurs and fingerings. The left hand continues the rhythmic accompaniment. The dynamic marking *p* (piano) is present in the second and fourth measures.

Fifth system of musical notation. The right hand continues the melodic line with slurs and fingerings. The left hand continues the rhythmic accompaniment. The dynamic marking *pp* (pianissimo) is present in the fourth measure. The tempo marking *rit.* (ritardando) is present in the first measure.

a tempo

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system starts with a piano (*p*) dynamic. The second system includes a crescendo (*cresc.*) and a mezzo-piano (*mp*) dynamic. The third system also features a crescendo (*cresc.*). The fourth system has a forte (*f*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte diminuendo (*f dimin.*).

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is one sharp (F#). The piece begins with a piano (*pp*) and *rit.* (ritardando) marking. The first system includes a *p* (piano) marking. The second system features *mf* (mezzo-forte) and *cresc.* (crescendo) markings. The third system has an *mp* (mezzo-piano) marking and another *cresc.* marking. The fourth system is marked *f* (forte) and includes the word "Coda". The fifth system has a *p* (piano) marking. The sixth system concludes with *mf*, *cresc.*, *f*, and *pp* markings. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks such as slurs and accents.

A LETTER TO PARENTS.

BY EDWARD VON ADLUNG

FEELING convinced that all parents are anxious to know on what depends the musical progress of their children, I venture to offer the following synopsis of the requisites of success: Progress is not always in direct proportion to the physical and mental capacities of the pupil; on the contrary, it happens frequently that highly gifted children soon tire of continuing music lessons and take to singing, or to belaboring the violin, mandoline or—the banjo, while those less talented, with an equal love for music, but possessing less vanity and more perseverance, become an ornament to society and an overflowing source of pleasure to themselves and the home they call their own.

These are the requisites of success:

I. LOVE FOR MUSIC.

It is desirable that parents have it, or at least one of them; such being the case the child will get instruction for music's sake, for its ennobling influence on his mind, and not merely for the purpose of coming up to the standard of society—of playing Liszt and Chopin. It is, however, absolutely necessary that the pupil himself has it—a love to foster which is the sacred duty of both parents and teacher. This love must be developed and nurtured by guarding the child against contaminating influences of bad music and of places where bad music is made. Music is much like literature; it may be bad in its tendency, or the subject though worthy may be poorly worked out. Both have a pernicious influence; the latter perhaps the worst. The selection of music belongs to the teacher; for he alone knows what is good and within the limits of his pupil's power.

2. A GOOD TEACHER.

Do not listen to the recommendation of your friends or acquaintances; they all imagine they know the best or perhaps the cheapest teacher; their opinion is always more or less one-sided; but go direct to the teacher who charges the highest price; if you cannot afford to engage him ask him to send you a teacher of his selection; good teachers never recommend their cousins or "friends," but those whom they deem worthy of the public's confidence. A good teacher must be esteemed, not only for his efficiency, but also for his character. Efficiency and character are both equally important and must be of sterling quality. Once engaged, the teacher must be trusted and treated as any other true gentleman or lady. He contributes his share to moulding the character of your child as well as any other private teacher, and perhaps more; it is in his power to do so if not harassed or counteracted by your wishing him to use this or that method, or to teach such and such a piece.

When lessons have been missed by the teacher by the express wish of the parents the latter are generally reluctant to pay for such missed lessons. They think, what, shall we pay for work that has not been done? They do not consider that the only loser is the teacher, for by agreement he expects to earn so and so much a month or a quarter, as long as he does not break said agreement by his own fault, but under circumstances finds himself so many dollars out of pocket, though he was willing to give those "missed" lessons some other time. The parents, however, are just as much out of pocket at the end of the month or quarter than they anticipated to be had no lessons been missed. Thus they unknowingly save money at the expense of the teacher. (The mistake is that they think themselves to be the losers, while in reality the pupil is the loser if the teacher does not make up such lessons. For wherever there is loss on one side there must be a gain on the other, and whatever is saved is gained. Such fallacious notions are only to be regretted as they often lead to an estrangement between the teacher and the employer.

3. A GOOD INSTRUMENT.

What is a good instrument? An instrument that possesses an even touch, not too light nor too heavy, and that will keep in good tune for about half a year. Any conscientious teacher will tell you how important it is to secure a good touch and to develop the musical ear from

the very beginning. But how is that possible if the piano is out of tune and out of repair? If your piano is old, but of a first-class make, a thorough repair will answer the purpose, but the work must be done by a skilled hand—an expert from a factory. If you choose to buy a new instrument let your teacher (whom you honor by your confidence in his honesty), select one for you according to your means; it is better than selecting one yourself, for besides not getting it any cheaper it may be a poor instrument (with a poor action, or unseasoned wood or not keeping in tune), after all the praise the vendor naturally bestowed on it. That you have to protect it against dampness and dust is needless to mention. If the teacher selects it he holds himself responsible. (A good way to keep your instrument in tune is to make arrangements with a tuner by the year.)

4. REGULARITY IN LESSONS AND PRACTICE-TIME.

Irregularity breeds Carelessness and Carelessness kills Zeal. He who wishes to become a pianist knows no vacation. The recommencing of lessons after vacation feels always awkward, and it takes a couple of weeks and a couple of lessons before the pupil is again in good trim. In a similar manner "missed" lessons affect the pupil. The same holds good in respect to lost practice hours. Accidents and illness are unavoidable, but all other reasons for missed lessons and lost time are avoidable and vanish before a determination of the parents. Such avoidable omissions always "tell in the long run," and many times a year or more of lessons have to be added for no other reasons but that of allowing the pupil to omit lessons or practice on account of holidays, picnics, parties or little ailments, as headache or even a sore finger. A sore finger does not prevent a child from practicing exercises with the other hand, studying the analysis of a piece, or taking a lesson in musical history or musical theory.

5. OPPORTUNITY OF HEARING GOOD MUSIC.

The further the pupil advances the more important it becomes for him to hear good performances of good music. These are rarely met with in small gatherings in the house of some friend; more likely in concerts given by traveling artists of repute. It is in Europe where great artists are frequently invited to private circles. Here they come like comets, with a manager who rushes them through the large cities according to a premeditated time-schedule. Where there are colleges of music or conservatories good music may be heard performed by the members of the faculty or their best pupils selected for that purpose. In larger cities the pupil ought to get access to oratorios and symphonies—besides the regular opera.

6. PLAYING BEFORE COMPANY.

Playing before company when properly encouraged imparts to the pupil confidence in his powers and infuses him with fresh vigor for new efforts of progressing. But some precautionary measures must be taken to secure these results, for without them the pupil may either become utterly discouraged and wish to never have learned how to play, or he may overrate his powers and consider himself a finished player ready to dispense with taking lessons and fully able to teach others. First of all he must never play before any person without the consent of his teacher. Second, let him play the primo of some four-hand piece with his teacher for the second. Then practice some pretty four-hand piece with some friend, to be played before company. Then the teacher may give the pupil an opportunity to play some solo in a recital class of his own. Solo pieces ought to be performed from memory. The most frequent cause of nervousness displayed on such occasions is, however, the habit of looking at the keyboard when playing from music. The hands depend too much on the eyes and do never become accustomed to measure distances. Nervousness is a great drawback to performing before an audience. It is caused not so much by an inborn shyness to meet the gaze of strangers and to be criticized by them as by the fear to break down. This fear is frequently well founded and may spring from different causes. The piece chosen may be too difficult, or, if not, may not have been studied with the necessary care and patience of going into details.

As long as the pupil feels that the piece is difficult he ought not to be allowed, less urged, to perform it before company. There are teachers who, yielding to the request of parents, select some brilliant but difficult pieces which are, after all the trouble taken, of no credit to the performers nor to the teacher because they induce nervousness and, at the best, are played indifferently. In conclusion I should say that there ought to prevail harmony between parents, the teacher and the child. Only when this threefold harmony is interrupted a change of teachers may be advisable, which, otherwise, should be anxiously avoided; for it invariably involves a loss of time and practice. It takes very long until the new teacher has sounded his pupil sufficiently to decide on the proper steps to be taken for his benefit and to continue where his predecessor stopped.

THE LACK OF PUBLIC SYMPATHY FOR MUSICAL ART.

While we cannot deny that the public are very fond of music, we have good reason for affirming that they have little genuine sympathy with art. If any musical incident is placed before them in strongly attractive terms, they will go out of curiosity, but with no desire to help the undertaking along. They seem to have no local pride in the successful productions of our citizens; but if these go abroad and become recognized celebrities, they pull up their shirt collars, and strut about with an air of magnificent importance, saying, "That's us!—we did it!" as though their liberality had fostered the talent which the world admires. This is Pecksniffian, to say the least of it, and though it is a cheap salve for consciences not easily abraded, it does not deceive those who have the interests of art at stake as to the fact of the selfish callousness of this self-satisfied public to all their efforts in the cause of art.

Consider music alone. What does not society owe to the beautiful art? Half the houses in the city owe a large proportion of their social enjoyment to its humanizing and refining practice. In our churches, where once the pulpit orator was the attraction—this came after religion was superseded by fashion—the most secular and seasons music now is relied upon as a means of drawing congregations to the sacred edifices. Men of all associations march to music, and men are blown to their graves by cornets and bass tubas. The theaters make music a special attraction, and the Italian opera companies are the idols of the various classes of our music-loving public.

Music and its professors literally owe nothing to the public; the public, on the contrary, are largely their debtors. What little patronage has been vouchsafed has been grudgingly and selfishly given, for we seriously believe that no such thought ever entered the head of any one of our citizens as to subscribe or purchase his ticket on the principle of encouraging or benefiting the cause of art.—*American Art Journal*.

Some players have a great fault of playing their pieces either too slow or too fast; or perhaps commence slow, and play quietly for a while, then, becoming excited, play quicker and quicker, eventually finishing with such rapidity as to destroy all proper effect. To avoid this, the pupil must practice even those pieces which have been already played well as composedly and stately as when they first began to be studied; and in so doing, the fingers must not be allowed to indulge their own fancies, or to be in the least degree inattentive, for the fingers are disobedient members if they are not kept well under subjection, and they are apt to run riot as soon as they have gained some degree of fluency.

Patient practice goes for naught without artistic guidance. Place a gifted child with an incompetent music teacher and you destroy much that nature has done. No amount of genuine and diligent study can obliterate bad precepts from the impressionable mind of youth. If you cannot give your child the best of musical training, give him none. Let his time and your money be devoted to a better purpose than the development of a musical nuisance.—*Louis Lombard*.

SELF-CRITICISM, AN IMPORTANT FACTOR IN PIANO STUDY.

BY A. L. MARSHALL.

It is the saying, "It is the mistakes which educate," is true, then of great value to the pupil is a proper knowledge of these mistakes. An inexperienced teacher is astounded at the false conceptions, current among the majority of really earnest students, regarding the essentials of piano playing and their proper carrying out. It does seem, at times, as though a mind capable of grasping and developing other difficulties is utterly at sea when piano study is attempted. Wrong ideas as to the true object sought after, wrong ideas as to what steps are necessary, wrong ideas as to how these steps must be taken, will be met, ear, mental processes, efforts, everything at fault, and, what is worse, too often a very apparent inability to catch the teacher's meaning when the proper methods are patiently and fully explained. A teacher once said to me, "My greatest trouble lies in getting my pupils to know and appreciate what I mean," and I do not doubt but that many ETUDE readers have thought or said the same thing.

A most important part of a teacher's work is criticism. To criticize effectively he will need to possess knowledge, discrimination, and tact. He will find it one of the hardest things to do well in all his work. And when he has done his best, he will too often find an almost complete inability upon the part of the pupil to profit, to any great extent, by his criticism. The pupil does not know how to unite by reasoning two known facts. He knows them but cannot bring them into a harmonious relationship and use them in the discovery of other outlying facts and conditions. Here is an obstacle to satisfactory progress of formidable size. How is it to be surmounted? By educating the pupil's self-critical faculties, beginning at the foundation and going systematically through a course of training which will develop the reasoning powers, enlarge the understanding, and widen the pupil's point of view.

The mechanical difficulties of piano playing, as well as the intellectual, are all subject to the will. They may be obstinate but they will eventually yield to the superior force of the will. But to this *only* will they yield, hence it is clear that if we expect to overcome them we must first train and strengthen the mental processes and bring directly under their control the various mechanical efforts involved in piano playing. The mind rules, but not until it has subdued, and it subdues only when its effort is put forth continuously and in the right direction. In consequence of the pupil's misapprehension of what is right in his study and his lack of logical powers, self-criticism is the path to be followed, because to walk therein involves self-scrutiny, as well as wider observation, comparisons, and a logical summing up of results.

Criticism, as already indicated, presupposes a knowledge of the subject to be criticised, more or less acute powers of observation, discrimination, and impartiality. The extent and value of the criticism will depend upon the proportionate presence of these elements. It is not to be expected that the piano pupil will have them in any great degree unless he be given especial instruction in them. A very prevalent weakness in many systems of teaching is the expectation that time will develop certain needful faculties without definite instruction along such lines. The "sweet by and by" is very alluring to us all. Thus it was with ear training. For a long time nothing was said about it by the average teacher, time being supposed to do the necessary work of giving a keen musical ear. The result was a crop of piano pupils with no musical ear at all.

The same condition of things obtains, among the majority of musical students to-day in the matters of keenness of perception, discrimination, observation, and other kindred faculties so necessary to true musical culture. To change these conditions, self-criticism must be taught just as ear training is now taught. The elements of criticism can be learned from the beginning, if the teacher so please. It entails more work upon him and will undoubtedly require much patience and repeated

explanations, but it can be done and will result in higher musicianship for the student.

As to the how I can only hope to make the most pertinent suggestions in a paper of the length allowed this, leaving the problem to be more fully worked out by the reader.

In the first place, be sure the pupil, from the beginning, knows what he knows. There is such a thing as knowing a thing and not knowing that we do know it. Ground the pupil in the theory and practice of the subject, however simple it may be, and then see that he can explain or transmit his knowledge. Secondly, call attention to details, talk about observation, let the pupil see that you notice everything, even to an ink-spot upon the paper. It may be well to be a little ostentatious with it and to follow this up with continued allusions to the great value of watchfulness, discrimination, perception, observation, or whatever you may think best to call it. In the third place, enlarge upon the differences between the good and the bad, why one is good and the other bad. Show your own discrimination and explain how and upon what you base your judgment. At the same time, cultivate impartiality by being impartial yourself, and by demonstrating how prejudice and narrowness of conception can be overcome by striving to see all sides before attempting to form an opinion.

And while all this is being done with regard to general criticism, fill your pupil's mind with the importance of being able to intelligently and impartially judge his own work. Let him covet your praises, but teach him to also respect his own opinions, provided he has learned to form them aright, showing him that this power of forming correct judgments is what you are teaching him to do, and, above all, do your teaching in a thought-arousing manner. Be keen and incisive yourself—analyzing, of course, your method, style, language, and bearing to the personality of each pupil—and let the atmosphere of your music room be one of vigorous thoughtfulness, keen perception, and logical deductions. Direct your energies toward awakening the mental activity of your pupil, keeping in view the mastery of mind over matter. Get your pupils to thinking and the rest will follow.

Explanations will, necessarily, be repeated, perhaps, many times, and many efforts meet with failure before success is attained; but persistence in such a course of training coupled to a constant encouraging of the pupil in the forming of opinions and judgments, kindly pointing out their weaknesses in either knowledge, discrimination, or impartiality, or, if they be wholly wrong, setting them right without wounding the sensibilities, will develop a class of pupils who will have acquired the important faculty of intelligent self-criticism.

A FEW MORE DON'TS.

BY Z. G. HOLMES.

When you get a pupil who has studied with other teachers *don't* try to prove that every fault he has is a consequence of erroneous teaching. It will take some time and acquaintance with your pupil before you can decide whether the faults are due to wrong or careless instruction, or to wrong or careless application of instruction.

Don't find all the faults you can in the first lesson with such a pupil. It discourages always, and in some natures rouses an antagonism, often coupled with distrust, which it takes time to overcome, and for such time as it takes diminishes your usefulness.

Don't forget to impress firmly on your pupil's mind that you and he are working together to overcome and eradicate all faults and defects, and are equally interested in the success of your combined efforts.

Don't be personal in your criticism. Let it be direct and decisive, but see that there is no wrathful temper showing in your doing of it. *Don't* criticize like it was your precepts that were not followed, your rules that were violated, your directions that were set aside. *Don't* put yourself in the place of your art. Make your precepts, your rules, your orders be impersonal that your art shows behind you as real master.

Don't let parents or pupils dictate to you in regard to the means for or the mode of instruction. This is your province and no one else's. Be as patient, as accommodating, as tolerant as you please in other matters, but in the what and how in matters musical you must govern.

Don't pretend with your pupil. Be absolutely honest in your statements. Do not exaggerate either fault or merit. If you praise, be moderate, rather sparing, and always judicious, that your pupil may learn to prize your approval. If you censure, be moderate and show that you do not seek nor enjoy the opportunity to do so, but rather regret that doing it is necessary.

Don't have hobbies, and don't ride them all the time. I do not suppose that many teachers are entirely free from them, but the less prominence we give them the better it is.

Don't forget that to teach music means to train the fingers, the ear, and the understanding—the fingers to do, the ear, to judge, the understanding to perceive and direct. This much must and can be done for all pupils, though, of course, with varying degree of success, but in addition to this is found those with the precious boon of musical instinct, taste, soul, or whatever name you wish to give it, who require at your hands special care, effort, and attention; see well to its development; nourish it, tend it, guide it most carefully; and woe unto you if, when it asks bread at your hands, you have for it only a stone.

Don't forget that although you are a teacher you are also a learner—your pupil is your teacher, and your growth as teacher depends greatly on how you study and utilize these lessons. The instruction you receive thus is of a kind that you cannot obtain in any other way or by any other means. I know I have during a day's lessons received that which has made me feel richer in means, stronger in courage and love of my work, and grateful and happy in feeling more able to show the way to, more able to point out the wealth and beauty of, our art.

Don't forget that in all your doings and dealings with parents, pupils, or fellow-teachers, one great factor in success is tact. Study it, cultivate it, make it your second nature by its steady use, and your professional life will be much smoother and pleasanter.

STUDY ESSENTIAL.

Students should not be disturbed in their study by the oft-repeated remark that there are great singers who sing naturally, never having studied voice-culture. Many pupils have had friends advise them not to study on this account, saying that if they really have good voices they will "come out" naturally. This advice is born of serious ignorance. The advisers have poor judgment or have been deceived. There are those who claim that they never took lessons, and yet they sing well. One of these, who is quite well known, took only one term of lessons, and makes his boast of it. He neglected to add that he then married the daughter of the singing teacher, and lived in the family for many years. Another who made a similar boast found it necessary to leave music and enter the shoe trade about the time he was forty years of age. Now, without doubt, there are persons who have good voices, and who use them well, who, by exercising care and judgment, do not need to study with a teacher. Such cases only prove the rule, for not one person in a hundred uses his voice well enough to make this a safe course. Nor can any one by his natural or untrained voice do good singing for many years. Certainly such a singer could not sing the masterworks at all, and the true life which belongs to the voice would never be lived.

ARTISTIC HONOR OR VULGARITY.—As Beethoven regarded his art as something sacred, which he placed higher than all philosophy, so has a refined artist an innate horror of all vulgar, frivolous, and effeminate music.—*Ambras.*

PERSONALITY IS THE MUSICAL LIFE.

BY VOLAN ARDREWS, M. A.

There is need in the musical profession for teachers, both men and women, of powerful personality...

We know that music stands for the power of the unspoken. It is impersonal. We have all heard the immortal works of the masters interpreted by men and women whose lives were earthy, sensual, devilish.

Observe, however, that the men who have most honored music in our land and other lands were men of strong character, high ideals, and, generally, this magnetic personality. Read the life of Lowell Mason, who was a model for every American teacher...

Comes the despairing question from the student or the young teacher, How am I to obtain this power? The answer is clear and unmistakable from life.

Speaks Mrs. Browning in "Aurora Leigh," that perfect epitome of the artist's life:

No perfect artist is developed here From any imperfect woman. Flower from root, And spiritual from natural, grade by grade, In all our life.

All our human relations, as also our gifts and talents, are for our development. Never are they to be despised. In some quarters we hear it given forth that the artist must remain celibate, wedded only to art...

Listen to Browning, the teacher and seer:

Let us not always say, "Spite of this fish to-day I strow, made head, gained ground upon the whale!" As the bird wings and sings, Let us cry, "All good things are ours, not soul helps flesh more, now, than flesh helps soul!"

If space were adequate I would quote the whole noble poem, "Rabbi Ben Ezra," the creed of all who believe in the larger life. It resolves into this: Be something, then do something. Have faith in God, faith in yourself.

REMEDIES EFFECTED THROUGH THE MEDIUM OF FOUR-HAND PLAYING.

BY G. S. HILL.

First pages of Ten Etudes are constantly filled with suggestions which may be practically applied, and they are given in plain language to the young music teachers who are striving to bring their own work to a high standard.

...people, suggesting that all teachers occasionally desire to find some means of helping those who are doing unsatisfactory work; I refer to those who are of sluggish temperament, and to the bright ones who do careless work.

This year I feel safe for the first time that I have found an effective remedy for both types. I believe that the proper practice of four-hand playing is productive of certain results which are otherwise unobtainable with the class of pupils mentioned...

I believe that both require that form of coercion which is brought to bear upon them in four-hand playing, as an amount of active mental attention is compelled which is an entirely new sensation to some.

Playing with the teacher seems to be a remarkable carrying power to the pupil. I often notice that passages of comparative difficulty are played with little hesitation when the same passage played alone would cause a stop and several blunders before it could be mastered.

I commence by calling attention, first, to the position of the hands on the keyboard, and, next, to the time measure of the piece, and I request the pupil to count aloud with exactness; after playing it through slowly a few times, attention should be called to the idea which its name suggests, to the principal motive as it occurs, and to the terms of expression.

In this way the pupils' range of musical experience is rapidly enlarged, his power of musical discrimination is increased, and a perfect little tone poem is comprehended, perhaps the greatest gain; it bears on all manner of progress, in that quick help work has been compelled, for all the details of musical notation have been perceived with accuracy and with rapidity.

As pupils ordinarily take but two lessons a week, the work may be divided so that at one lesson the pieces and studies may receive attention while at the other the time may be given to technic and four-hand playing.

"I have used the School of Four-hand Playing," compiled by Theodore Presser. The pieces are most carefully selected and perfectly graded, and are well suited to pupils who are playing W. S. B. Mathews' first three volumes of "Graded Studies."

I have written of my trial of four-hand playing because I do not remember to have seen as much said of its advantages as has been said of so many other helpful mediums; and by my own comparatively meager experience, I have become so convinced of its possibilities for good, that I hope other teachers will seek the same source of help.

BOHEMIO.

A lady from the rural district took her daughter to town, and after consulting a number of professors respecting her musical abilities, returned home very much discouraged, and reported to her husband the result of her expedition...

Diagon and not another her voice in the microphone. The soon he pulled a looking glass down her throat, and said that the pharynx was too small, and the typhoid bone and the polytonic were in a bad way.

Elder Berry—Our soprano was sarcastic again to-day. Dr. Thirdly—What did she say?

Elder Berry—She thought no one should be put on the Music Committee until he had passed a civil service examination and demonstrated that he knew absolutely nothing about music.

"I understand," said Mrs. Connoisseur, as she swept into her box at the Auditorium, "that Max Bendix is to play the solo parts to-night."

"Aint that nice!" responded Mrs. Parvenir. "He's a regular masterpiece on the fiddle."

"Ahem, yes. Had you heard that he has a Stradivarius?"

"No! Is it possible?"

"I heard so."

"Where did the poor fellow get it?"

"They say he got it a year or two ago, when he was in Europe."

"Well, that's jest awful. Can't nothin' be done for him? 'Spose he'll go jest like Barrett. Seems as if the cholera and all them dreadful diseases comes from Europe, and—" the rest was drowned by the beating of the kettle drum.

"I have a wonderful ear," said a conceited musician in the course of conversation. "So has a jackass," replied a bystander.

"Now, which kind of music do you desire to be proficient in?" said the professor to the new pupil. "Oh! classical, by all means," replied the young woman. "I am very glad to hear you express this preference."

Indeed, a little learning is a dangerous thing. Biding home with a friend the other night, in whose church home a new organ is being put up, he remarked that he regretted exceedingly the lack of means which prevented getting the principal stops, the "Hallelnjah," and "Gabriel's Trumpet," but here is a case: A rather imaginative youth visited a well-known minister during the past month, and after hearing a performance on the organ by Dr. —, sent the following account of the noble instrument to one of his friends:

"There are considerably over one hundred manuals and twenty five pedal organs. The compass is twenty-three octaves, being identical with that of my voice. One of the pipes goes right up to the top of the tower, and protrudes slightly. When it rains, the water runs down and pushes out the oboe and cornopean stops. Dr. — used the tuba stop in the pedal of the fugue in the chaunt and reached a note twelve octaves below middle C. The voluntary was a fugue and fanfare, with Neapolitan sixths and other things in it." The dear old boy!

A man and his wife bought a music-stool. After a time they brought it back to the upholsterer, declaring with great repletion that they "could make nothing of the daised old thing; they had twisted it to the right and left, and set it on its head, and rolled it on its side, and never a note of music could they get out of it."

Hostess: "Are you a musician, Mr. Jones?" Jones (who is dying to give an exhibition of his ability): "Well, yes, I think I may lay claim to some knowledge of music."

Hostess: "I am delighted to know it. My daughter is about to play, and I should be very glad if you would kindly turn the music for her."

AS PUPIL AND TEACHER.

M. L. MCCOY.

FOR PUPILS.

You are studying music, in view of becoming a piano teacher, and wish to know what the prospects are for a successful career in America. Although advice is cheap, one may profit, especially in this profession, by the experiences of others.

First of all, construct your foundation of solid rock; you will need it. You are fortunate in being able to study under one of the best, if not the best, teachers in the country. He is not only a king of pianists, but also a conscientious, painstaking teacher, the latter element so seldom found in great artists. "As the twig is bent the tree's inclined," so it is of the utmost importance to have the correct start. We hear much about systems. Each little invention or discovery at once does the name of "new system." After all, the best system is that which accomplishes the greatest amount of work with the least energy. It is not the virtuoso, but the music. The grandest element in the system you are studying is the economy of nerve force,—the ability to produce tone without a great show. The pianist who must needs raise his arms a foot high in order to produce a tone which could be had with the falling of a finger, if done right, at once invokes our sympathy. We are apt to forget to listen to the music, the acting becomes so interesting. Watch carefully and memorize all the little points your teacher calls your attention to. One pupil who studied with your teacher had a habit of writing out every little point and detail after each lesson, and he now looks upon this book with pleasure as an almost complete system. It is very valuable in teaching. Take advantage of the opera, grand concerts, chamber musicales, and recitals of all kinds where good music is played. You will learn something from each one you attend. Look well to your health. If the body is not well the mind cannot be. Loose clothing, plain, nourishing food, a well aired, sunny music room, and a brisk walk every afternoon after the day's work, are indispensable to every piano student. Nearly all pianists are nervous, but if attention and a little common sense were given to the needs of the physical as well as mental this state of things would not exist. Why, even a ring impedes free circulation. Delaarte practice is excellent rest from sitting posture. Five minutes at a time with windows up is as good as a mile's walk. In your technical studies analyze every movement with close discrimination and ascertain why it is better to do so and so than some other way. Don't be afraid to ask questions. It takes a bright pupil to be an intelligent questioner.

It is a good plan to keep a tablet and pencil on the piano and write down questions as the difficulties occur. Supply yourself with plenty of the best works of the great masters, all the standard compositions, in fact, also be in touch with the modern composers' works. Whenever you hear a piece that you like at a concert, underline it on the programme and get it. Try it over, examine the details, and lay it away for future use.

And when shall you begin to teach? Ah! that is the question. It is the custom for conservatory pupils in the first year to commence teaching. It might be well enough if they taught only what they had gone over, but in a medley number of pupils some are farther advanced and require higher studies, which the young teacher has as yet no knowledge of. This is gaining experience at the sacrifice of others. Parents and guardians are too careless in the selection of teachers. The consequence is that the really good teachers have twice the amount of work with pupils who have made the start with poor ones. Tearing down and rebuilding the technic is a severe trial. So whatever you do, don't touch until you are able. That small word a b-b-a means much. It is a mighty ocean, the tributaries of which are "character, knowledge, wisdom, application, memory, courage, and patience."

Character is one of the essential elements to a teacher. It is the crown and glory of life and is human nature in

its best form. We admire men of intellect, but we treat men of character. A teacher needs to be both admired and trusted. Common sense is indispensable, and can be cultivated, so, also, a good memory. In fact, as civilization advances, we find that the mixture of thought, application, and perseverance in any art forms an element so alike to genius, that we are unable to make a distinction. It has been said that any one can do what any other one has done. Set your standard high and draw yourself up to it. "If Alps rise up in the way, tear them down." If you wish success, give all the elements you possess toward success and it shall be given you. If you fail, because you are wanting in something. In this material age we are too apt to be discouraged by the failures of others. It would be well to follow the example of the spider. Keep constantly building your web. If it is brushed down or blown away incessantly, build it over again.

When you label yourself as teacher, you at once accept a crown of roses and thorns. Sometimes the sun will not shine for days, but go ahead in the shade and keep your eyes open for the silver lining.

After you have gained a mastery over technic, a knowledge of style, an understanding of the works of the great masters, and become a thorough and accomplished player, it will seem hard indeed to begin in the kitchen of life as a menial servant, but servant you must be in order to gain experience. As pupil you have reached the higher rounds of the ladder, but as teacher you must come down and once again work up. It is similar to the graduate of college, who as teacher takes the first grade and once more goes over his A-B-C's; or, to the student of medicine, who, after an interesting career of study and fellowship, is graduated and locates in some distant village without money or friends, but he puts his shingle in a conspicuous place and commences to make himself known. For a time it is hard, but for a time only. Courage and energy laugh at adversity. The music teacher's early trials are perhaps more severe than those of other professionals, therefore greater preparations must be made. A school teacher moves along by grades and deals with pupils of a near age. A music teacher grapples with all grades and ages at the same time.

Parents may help or hinder a teacher, but generally the latter. A celebrated piano teacher of this city, foreign by birth, is said to ask of each new pupil in gruff tones: "Have you a mother or father?" If an affirmative answer is given his face assumes a contortion so objectionable that the poor pupil is dumfounded and in the dark. But the professor evidently has had unpleasant dealings with parents and is in pursuit of pupils without these appendages.

The more considerate teacher would solve out these parental difficulties, explain his system and wishes, give orders of no interference, and thereby command respect. Americans are anxious to improve their condition. Many were deprived of higher education, but are anxious that their children shall have every advantage. The forming of a class is the difficult point. One cannot very well choose at first, but as the number increases, dull ones may be dropped out. People must know you in the vicinity you wish to teach. The church is a good promoter. You will be judged at first by your own playing, so at the end of your finger tips you must have many and varied compositions to give forth. As you advance in favor your playing will not be the main element, but your pupils' playing, and as you are to be thorough your pupils will take some time to build up a technic strong enough to master even simple selections before the public.

There is nothing so detrimental to the young class as this continual appearing in musicales. An occasional exhibition is wholesome, but a continuous exhibition is most unwholesome. It creates vanity, carelessness, and a superficial style of playing. Let us imagine you have labored hard and earnestly to the point where your pupils' playing adds to your favor. You have had some over two years. Some are your own production, others you are making over. You are beginning to be happy. Your good work is showing. Suddenly Miss B leaves town on a visit for an indefinite length of time. She might have told you some weeks before, but you are not

supposed to have any feelings. It worries you. Her technic was improving rapidly and she promised much pleasure. You go bravely on a few weeks. Charlie B's doctor advised his mamma to discontinue his music lessons, as the half hour's practicing a day was too much for his nerves. You remonstrate, but doctor knows best. Courage again. You add a new pupil, commence A-B-C's again. Three of your young students get the measles, one after the other, but Fate decrees that children must have such things. Time goes by and you are once more prospering nicely. With the exception that Daisy Miller could not practice during the severely cold weather and again in the heat of the summer, and that Miss Brown had company from New York for two months, your pupils have given you no cause for worry. "There is a destiny which shapes our ends." Your most earnest workers cling to you. Such trivial things as weather, company, and slight illness never interrupt the sincere pupil. As you work along on the road of thorns and dust you will occasionally meet a fresh, bubbling spring, and here and there in most unheard of places sweet buds and blossoms of promise. When your good work has reached the point that makes you distinguished, you have then but to hold forth your hand and independence is yours. The thorns will not disappear entirely, but the roses will be in greater numbers. "Hope is like the sun, which, as we journey toward it, casts the shadow of our burden behind us."

THE ART OF TEACHING CHILDREN.

THE question is often asked—"How do you interest children?" Well, the truth is, that children interest me more than grown people, and are far easier to instruct than older persons. They are, to me, the most delightful students I have; and when I find a child has talent, right then she enters my heart, and the ways and means to instruct her suggest themselves. The first idea in my mind, and the one to which she quickest responds, is to love music for its own sake; to look on the art as something sacred; to find real pleasure in practicing well, if it is only one half hour's time. About children's practice, and I mean small children (I have several in mind as I write), I find the best plan is to systematize their work, or divide it into parts—say first their finger and arm gymnastics, then their simple technical exercises, scales, studies, and, last, their little five-finger sonatine or piece. Each lesson I require some work done alone, be it ever so little. Even with children I begin to watch the development of tone, the quality of tone, and with pleasure I think of the result—in musical, artistic playing in a child. I watch carefully to keep a child from becoming self-conscious, for that is an arch-enemy to beautiful piano playing. I have in my thoughts now a little student of eight years, who in her simple grade was a little artist, and certainly would not fail to entertain a real musician. Totally unconscious of self, she sat at the piano and was herself so wrapped in what she was playing, that others could not fail to see the artist-child she was. I loved her, she loved me, and we both loved music.

M. L. MCCOY, Berlin, Germany.

RECEPTIVE, BUT CRITICAL.

If your eagerness for musical knowledge and proficiency, be somewhat critical. Endeavor to apply the principles of sound reasoning and practical sense.

Select the best concerts. To listen to some of the masters in music, and pay strict attention as to how they secure such wonderful results, is very often more beneficial to the student than a half a day spent in self practice.

Be critical in your own practice also. Study systematically, but don't try to jump to the top at once. Learn each lesson well, and each succeeding one will be much easier.—Review.

—To fear to make mistakes causes mistakes.

PUBLISHER'S NOTES.

We have on hand between forty and fifty copies each of the following named collections: "Youth's Treasure," in two volumes, consisting of forty (twenty in each book) classic pieces by modern masters for the young, arranged in progressive order—all carefully fingered, Grade II to III. Schumann, Beethoven, Weber, Schubert, and other celebrated writers are well represented. We do not know of any collection that will give young players a better opportunity to study and play the "Masters" than these two volumes. The regular price had always been 75 cents each.

The third collection is a fine "French Edition" of Mendelssohn's "Songs Without Words," complete, in large octavo form, printed on fine paper and carefully fingered—equally as good for ordinary use as the large editions. This has also sold heretofore for 75 cents. These represent the last of a large number imported by us some time ago and which we now wish to close out to gain room. To make them move quickly we offer them at the very small price of 35 cents each, or all three for \$1.00, postpaid.

The special price quoted on the Beethoven, Mozart, and Haydn Symphonies for four hands in May issue brought many orders for them; there are still a few left, however. A prompt order will secure them. There is nothing better for sight reading during summer. While they last the special price is 50 cents each, or three for \$1.00.

If you are contemplating refurnishing or decorating your music room during the summer, bear in mind that we can furnish you many "helps" at trivial cost in the way of full-size portraits of great musicians at \$1 00 each, or framed from \$3 00 up; busts from \$1 25 up; cabinet size photos at 25 cents each, etc. Ornaments of this kind are great helps in making an attractive studio, and many have found them very useful as an aid to interest and hold a pupil's attention. We will cheerfully send catalogues and furnish any information desired to any who may be interested.

If you want anything in the musical line to take on your vacation, remember that we can supply your every need. We have a complete stock of college songs, glee books, collections for voice and piano, also latest and best collections of banjo, mandolin, and guitar music, or for any other instrument.

We can supply you with the best strings at the lowest prices, for any instrument, and any other "trimmings" that you stand in need of. If you want to purchase a mandolin, violin, or anything in this line, procure our prices before placing your order. We are confident that our quotations will decide you in our favor.

The volume, "Selections from Beethoven," is on the market. All special offers are herewith withdrawn. This volume is one of the most important works we have ever issued, and we predict a large sale for it—the best of Beethoven's music, culled from the very highest authorities, revised by our leading teachers. The most difficult has been avoided, and the small, trifling compositions as well; arranged in progressive order as to difficulty—in all, it is a volume to suit the average musician's ability. Typographically it is no exception to our usual work—if anything, more care has been given to it. The best of paper has been used, and we can say it is a volume that no musician should be without. The thousand and more advance copies have been sent out, and any word of commendation that those who have ordered can give will be thankfully received. It retails for \$1.50, with a liberal discount to the profession.

Send us copies free to any one wishing to canvass for The Etude. Send for our rates and premiums. Four subscriptions will reward your own for one year.

Complete Descriptive Catalogue of our sheet music and music books, with rates, mailed free to all teachers.

colleges, conservatories. Don't forget to get our terms, especially on On Sale music, before buying elsewhere.

For summer reading we can recommend nothing more pleasing and interesting than "Anecdotes of Great Musicians," published by this house several months ago. The work is compiled by W. Francis Gates, and only well authenticated anecdotes have been included. Valuable information as to biography and history is obtained by the reading of this work, without the usual dryness attending it.

For special occasions we are very willing to send good music out on selection, to be kept only a stated period, for summer teaching, concert work, etc.

One of our most strict rules is the return of all On-Sale music from all of our patrons during June or July. If you have not yet attended to this, kindly do so; we will then immediately forward a memorandum of what you have returned, and a statement showing balance due. Do not forget to place your name on return packages, and do not return a small package by express from a great distance; four pound packages by mail is much cheaper—we have explained this more thoroughly in past issues.

For your summer vacation—rainy days, for instance—take one or more of our musical games with you; they are not only very interesting, but instructive. Allegretto, price 50 cents; Musical Dominoes, 75 cents; Musical Authors, 85 cents. Will send description of each if desired.

In the June Publisher's Notes we made an offer for three summer months' subscription to THE ETUDE, either June, July and August, or July, August, and September, for 25 cents. The results have been very gratifying. A number of teachers have sent in long lists of their pupils. Thus for a trifling sum your pupils' work will be kept up considerably during the summer, and their return in the fall to musical studies insured.

Under the head of "Choice Publications of Interest" we have, during the last few months, gathered together a number of very good musical works published by other houses than our own. We expect to make this even more of a feature in the future. We can recommend any of these works, as they have been examined by us with this purpose in mind. Send all orders to the publisher of THE ETUDE.

Composers of music thinking of doing summer work, which is quite customary, will keep in mind our extra quality, own make of manuscript music paper; this will stand erasures several times, and compares favorably with the best that is on the market at the present time. Also our three-pointed music pens. Send six cents for two samples, or thirty cents for a dozen.

TESTIMONIALS.

I thank you very heartily for favors in the past, and shall not fail to recommend your house and THE ETUDE whenever opportunity offers. Through your publications I have been enabled to keep in touch with the modern methods of teaching piano, which otherwise might not have been the case, as I never have been able to visit summer schools nor to take any special courses since coming here.

I hereby acknowledge the receipt of "London's Read Organ Studies," No. 2. The book gives perfect satisfaction. Will be pleased to recommend it to my friends.

I have read your "Anecdotes of Great Musicians" with pleasure and interest. I find so many things that are pleasing to relate at my weekly musicales, as the anecdotes are both interesting and instructive, and many times illustrative of the music performed. Not only are the "Anecdotes" well chosen, but your prefatory and explanatory remarks are especially in the point and are instructive as well as interesting reading.

Your "Eight Measure Studies" received some time ago. I have given them a good trial and feel convinced that they are the best studies for their purpose that have ever been placed upon the market. I would recommend every teacher to give them a trial, for they are superior in every respect, and are evidently the result of practical teaching.

SPECIAL NOTICES.

Notices for this column inserted at 1 cent a word for one insertion, payable in advance. Copy must be received by the 25th of the previous month to insure publication in the next number.

A GENTLEMAN WITH FOURTEEN YEARS' experience of Piano-teaching desires situation in Conservatory of Music as teacher of intermediate department and privilege of studying the higher branches of music with a thorough teacher. C. C. R., Medora, Ill., P. O. Box 78.

ONE OF THE MOST UNIQUE MUSICAL ENTERTAINMENTS is "The Soul of a Song," by S. Las G. Pratt. The entertainment consists of a series of beautiful views in which the melody of "My Old Kentucky Home" is used to illustrate various scenes from Pan to Wagner. It is highly instructive and entertaining and very suitable for either school or private entertainment. Mr. Pratt can be addressed No. 224 Central Park W., New York, N. Y.

AWARDS SOUVENIR OF MUSIC AND MUSICAL INSTRUMENTS at the World's Columbian Exposition, giving the full text of each and every Award for Musical Instruments and allied industries, and Musical Compositions from every exhibitor in every country, at the World's Columbian Exposition, Chicago, 1893. Sample pages, prices in different bindings, with rates of combined Subscription with THE PASSTO, forwarded to any address. THE PASSTO CO., Publishers, 324 Dearborn Street, Chicago, Ill.

WANTED—A POSITION AS TEACHER OF Piano, Singing, and Harmony in a Conservatory, College, or Seminary in any part of the United States. Twenty years' extended experience in the profession. Address E. von ADLUNG, 153 East Tenth Street, Oakland, Cal.

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A MUSICAL EDUCATION FREE—TWENTY Free Scholarships.—Madame A. Pupin, Concert Pianiste and Teacher of Artistic Piano Playing, will soon publish a unique little book entitled "Daily Messages in Different Tongues." This book comprises a selected verse from the New Testament for every day in the year; this verse will appear on the same page in English, French, German, and Italian, proving an agreeable and valuable aid to language students; besides this, the verses for each day in the week will have a different aim—a command for one day, a command not to do, a promise, etc., etc. This book will be sold only by subscription, price 80 cents. The first twenty persons sending in 150 subscriptions before August 15th will be entitled to a course of 30 weeks' piano instruction free. Send stamp for particulars to MADAME A. PUPIN, Chickering Hall, New York City.

MUSIC SCHOOL, 106 EAST SEVENTY FOURTH Street, New York City, Miss Mary H. Burnham, Principal, reopens October 14th. Resident and Visiting Pupils. Memorizing and Sight Reading a specialty; Harmony, Analysis, Musical Dictation, etc. A new method of physical culture for pianists. This massage treatment for hands and arms is under the direction of Mr. Gustave E. Anderson. Vocal music and sight reading under Mr. Frank Damrosch. For terms and further particulars apply for circular. MISS MARY H. BURNHAM, 106 East Seventy-fourth Street, New York City.

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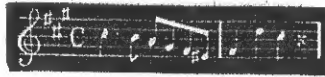
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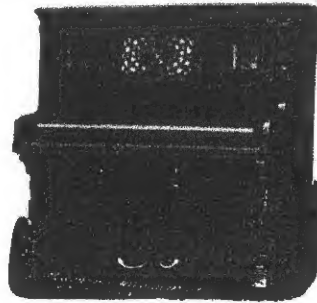
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