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# THE ETUDE.

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## Musical Items.

### HOME.

FANNIE BLOOMFIELD ZEISLER, the American pianist who created such a sensation abroad last season, is preparing for an active season at home.

LEOPOLD GODOWSKI whose piano recitals last season in Philadelphia created so much interest, goes to Chicago to be associated with William H. Sherwood at the Chicago Conservatory.

DR. GEORGE S. ROOT, whose name is known wherever patriotic song is heard, died rather unexpectedly in August, at the advanced age of 75 years. He was a long and active life. His war songs did as much, in their way, as the arms of the soldiery. He was an aggressive, active thinker, and his long life was filled with good works.

FRANK OSBORN, the Bohemian violinist, who has been engaged for a tour of the United States, will make his debut with the New York Philharmonic Society on November 16th, at the opening of the fifty-fourth season of that organization, and will play the Dvorak 4 minor Concertos. The opinion formed by the European critics is that the Bohemian is a true artist.

The latest summary of the prodigies before the world makes known the fact that there are eleven pianists, nine violinists, five cellists, and one guitarist before the public in the various continents of Europe who are estimated to be worth by their musical proficiency. This does not take into account a Hungarian residing in the Jewish, a Frenchman moved on the side French, and a Swiss transfer on the penny whistle.

The following candidates passed the examination of the American College of Musicians in New York in June last: For the Fellowship degree, Joseph N. Ashton, Salem, Mass., and William E. Crosby, West Medford, Mass., in the Special Theory Department, both with first-class honors. For the Associateship degree, Joseph W. Akerman, New York, in the Organ Department, with first-class honors; Jenny M. Wickes, New Hamburg N. Y., in the Pianoforte Department, with second class honors; and Emily B. Owens, Fordham, N. Y., in the Pianoforte Department.

An English writer has collected data regarding the various sums commanded by Mme. Patti during her career. According to this authority it appears that at the outset she was engaged by Mr. S. Rakosch for American appearances at a salary of \$300 a month for the first year, \$600 for the second year, and \$800 for the third, and culminated with \$1000 for the fourth and fifth. Her five years' engagement in London with Mr. Gye, which began when she was a girl of 18, was at practically double these terms—\$900 a month for the first year, then \$1000 \$1250, \$1450, and finally \$2000 two performances each week being given. The present terms of Mme. Patti's services are \$4000 for three songs.

AN Eastern potentate recently tendered a breakfast at his magnificent new palace near Hyderabad to the Viceroy of India and his staff. Whether he borrowed an idea from Mother Goose, or whether his imagination was inspired by the same Muse that inspired her, we cannot know, but certainly appreciation is due to him for making "a true story" of that fascinating rhyme about the "four-and-twenty blackbirds baked in a pie." It all happened at his breakfast. "Large, but not suspiciously large, cakes were handed round," writes one of the guests. "As they were opened a little wax-bill flew chirping out of each, and alighted on the flowers and shrubs with which the table was covered, or flew about the room. There were sixty guests, so that when the pies were opened no fewer than sixty birds began to sing."

HENRY E. ASSEY announces that Mme. Lillian Nordica has been engaged for the coming New York season of opera. Jean de Reszke will be the leading tenor, and Edouard de Reszke the basso. Kaschmann will be the baritone. Mrs. Calve will sing in "Carmen," "La Cid," "Mefisto," and "La Navarraise." Mme. Melba will join the company at the close of her concert season, and Mrs. Sembrich will also be heard. Mrs. Marie Brema, Mrs. Schalk, and Mrs. Mac-tell will be the contraltos, and the tenors will include, besides De Reszke, MM. Constantin, Roncato, and Mangione. M. Morel has not yet decided to return, but a second and third world have been engaged, as well as Pichon and Chastelary. "Don Juan" and "The Barber of Seville" will open November 16th, either with "Carmen" or "Tosca" and "Linda."

### FOREIGN.

PADAREWSKI is having a new Scotch fantasy for the piano written for him by Sir Alexander Mackenzie.

THE Russian Music Society, with permission of the Emperor, is collecting money for the Rubinstein Fund, the interest of which is to be used to help deserving students of music. A statue of the musician is to be erected in the yard of the St. Petersburg Conservatory.

ANOTHER sketch book of Beethoven's, probably that for the year 1809, has been found by Herr Guido Peters, of Berlin, among his father's papers. It contains the draft for the concerto in E flat and the Choral Fantasia, and the sketch for a patriotic song, which he never finished.

"TANNHAUSER" was given nine times out of the fourteen performances of grand opera in Paris during the month of May, the receipts averaging 22 000 francs a night, 5000 francs more than the average of the other pieces, which were "Faust," "Sigurd," and "Samsom and Delilah."

THE Tonic Sol-fa Association's annual choral festival at the London Crystal Palace passed off successfully recently. There were concerts of 6000 juvenile executives and 8000 adults. This system of musical teaching, which, if not invented, was at any rate perfected by the late John Curwen, continues to bear rich fruit.

MUSICAL composition, says Strauss, was much easier in 1820 than it is to day. In order to write a polka one had no occasion to study the whole range of musical literature, like a patent examiner in search of "interferences," nor was it necessary to read up on systems of philosophy. It was enough if a composer had a good idea in his head.

TILOVA's statue of Mozart is to be unveiled next April. It represents Mozart bareheaded, and in the costume of the last century. He holds a partition in his left hand, and he is surrounded by Cupids. On the pedestal is "Digerum laude virum Musa et Mori." Below this inscription there are scenes from "Don Juan" in his relief.

THAT will be published immediately "Borodin and Liszt," translated from the French of Habets by Mrs. Newmarch. The book will be in two sections: "Life and Work of a Russian Composer," and "Liszt as Sketches in the Letters of Borodin." The translator will add a preface dealing with the development and present characteristics of Russian music.

DETERMINED efforts are again being made to lower our pitch to the diapason normal. Mr. Robert Newman writes that it will be used at his forthcoming series of promenade concerts in the Queen's Hall, and it is also said that the Philharmonic Society will adopt it next year. We sincerely trust that these laudable intentions may be carried out, and that at last insular prejudice will give way to common sense.—London Athlete.

## WHEN TO BEGIN.

In the biography of the world's greatest musicians it is recorded that sound artistic precepts and correct technical habits were inculcated during their childhood. The philosophy of such potent history ought to suffice for the guidance of American parents who intend to make professional musicians of their children. But does it?

In this country the majority of pupils begin to study music seriously only after completing an academic or collegiate course. How unwise this delay! Music is unlike law, medicine, and other sciences that cannot be undertaken by children. On the contrary, it has been demonstrated repeatedly that the highest technical results become possible only when musical training is given before the body has reached its full growth. Parents who wish to give their children the proper musical opportunities cannot choose their children's profession too early. For many vocations, but particularly for that of music, the most precious time of life is youth; then, no hour should be wasted in unkindred work.

In this age of herculean competition, where the battle of life is waged so fiercely, the gods join in the combat and excellence alone survives. Though at times the world may want to be deceived, it generally pays only a net price for what it gets, whether it comes from the heart, the brain, or the hand; thus the incompetent artist must eat less than the skillful artisan. Even within the confines of his own profession, the musician must heed the lesson of Jack-of-all-trades and be content with the hope of achieving greatness in one branch of his art; for to do so in many is a human impossibility. His success, then, will be proportionate to the quality rather than to the variety of his work. In the great factory of modern life all labor is done through infinitesimal divisions. This is indeed the age of specialization. Therefore guide the first steps of a child with one unswerving purpose, and let the aspirant after the Muses' laurels be led in its swaddling clothes to the portals of art.

The hours needed for the musical, no less than for the general education should be carefully allotted. Certainly it would be well if a child could learn everything. Our span long lives, however, ought to remind us that our study days are numbered. While a musician should be generally cultured, he does not need to become an expert mathematician. The science of mathematics, though not studied for itself, is no doubt valuable as mental discipline, but who can prove that the study of music is less adequate for the training of man's faculties? History also, as taught in most schools, is to a musician and, it might be added, to many other men, disproportionate to the effort and the time it demands. The same objection may be offered to other studies that are of doubtful use to the future musician and which might advantageously be omitted from his curriculum. Time should be given to studies in proportion to their value in one's life work. Artists will get better results by storing their energies for art.

Of course, no father should lay down rules for the education of his child until he has considered carefully the future conditions of its life. But if it exhibit unmistakable signs of musical aptitude, the parent ought to take immediate steps toward its physical and mental training with one single motive. Music, like Aaron's serpent, should eat all the others.

In childhood, when the body is pliant, the mind receptive, and the memory retentive, the needful habits of body and mind must be acquired. The child ought to begin the practice of singing or playing long before its muscles and bones have attained their complete development; they should grow into or be molded by the instrument or the vocal requirements. Youth, too, is the best season for gathering any assimilable knowledge, and music is overflowing with simple facts that cannot be memorized too soon or acquired too fluently; since these must be learned sooner or later, time might as well be saved at once for their acquirement, especially when it is remembered how much more easily the child imbibes and retains new facts than the adult.

Custom rules man in his minutest actions. Education is but early habit. Let the child intended for a musician hear all the good performances and play well

the best music available. In this manner it will acquire good habits and tastes. Music has such a power over the young! Melody, harmony, rhythm, enter the hidden recesses of the infantile soul and leave their imprint forever, making the child musically refined and discerning long before it can understand either cause or effect. While ugly sounds make it shudder, beautiful ones evoke its sweetest smile. The child does not analyze sensations, and so much the better, for this very process would blunt them. Happy state of the heart when it is not cross-questioned by the mind! Youth reflects less than age, and on this account feels more. It apprehends the hurricane with all its fury, or the saphyr with all its charm. Is it unreasonable, then, to think that music—pre-eminently the language of the emotions—might be studied with profit when man is most susceptible to emotional influences?

The good qualities of children as students are not sufficiently appreciated. Young girls and boys are less vain than adults. The child seldom questions rules. It is filled with a holy wonder at the omniscience of its parents and teachers. It never thinks it knows it all. Youth always seeks knowledge.

Harmony, counterpoint, and orchestration, it is true, cannot be undertaken by children, but the young man, who has learned early in life all the simpler facts and rules of music can progress in these higher studies as soon as his mind is mature enough to grapple with the problems of musical composition. Those who have not had the preliminary training until the age of 18 or 19 may lose two or three years merely to get fundamental principles which, acquired so late, are easily forgotten. In the beginning, the study of harmony is almost always dry, meaningless, and even repugnant, except to the student who has laid a foundation in childhood; to him it is interesting. Not only does he understand the first lessons, but he enjoys them, for they demonstrate to him theoretically what he has already experienced and appreciated in practice. The true evolution of education lies from the concrete to the abstract. What one has already discovered by personal deductions and sensations is so much better understood than that which is accepted passively from a teacher. Those who studied music in youth find almost unaided the chord of relations; others detect them solely through the rule of thumb. And when the technique of composition has been acquired, the musician who begins in infancy expresses his thoughts in a flowing and elastic style, while the writings of others are usually, at best, severely correct.

The boy who studies music when very young may become an excellent musician even before adolescence. If gifted, he may at that period begin to use the technique of his art as a means of individual expression and no longer as an end in itself—in a word, he may develop into a true artist at an age when, notably in this country, many would-be musicians are yet at the alphabet of the art. Had this talented lad started late he could not have reached beyond mediocrity, though his gifts were of the highest order.

Consequently, if you wish to make a professional musician of your son, begin his training in tender age, when the simultaneous and spontaneous education of all his faculties and senses is commencing. From that time let him study only that which is essential to make him a complete man and artist.—*Viola World*.

## ORGANIZE! ORGANIZE!!

BY L. B. SMITH.

Music teachers, have you an Association in your locality? If not, try to form one; think of the good to be derived from it, the help both to teachers and pupils, the protection to teachers alone. The many little annoyances caused by a negligent or unconscientious pupil can be guarded against, the great resources of so many pupils when they flatter themselves ill-used—changing teachers—can also be done away with, as the result of a Teachers' Association would be a schedule of prices,

rules, etc., to be adopted by all its members, and to be used by them all alike.

The older teachers are rich in experience, the young graduate in music has the latest method of smoothing the path of the musical beginner. What days of discouragement, failure, loss of pupils, and troubles caused by lack of experience and unfamiliarity with the latest methods of teaching might be saved by the interchange of musical elements to be found in a Teachers' Association.

The small towns and cities need them the most, for in small localities, and especially those remote from large musical centers, are musical jealousies most rampant. Clerks, merchants, doctors, and school teachers all form Associations for mutual benefit and protection. Why not music teachers? No true musician is jealous of another, and all should be willing to give from their store of knowledge and eager to learn from others. Again:—try to form a Teachers' Association in your locality, work with ever so small a nucleus, and work for the best good of yourself and pupils, and I believe your work will so stand out among its kind that those outside will be glad to join you. To me, this is the only way by which the highest grade of musical teaching can be obtained, as well as the only preventive of the evils of the profession.

[The following synopsis of Beethoven, Mozart, and Haydn sonatas for teaching purposes, from so eminent an authority as Mr. Emil Liebling, will be of value to our readers. We take pleasure in presenting it in so succinct a form.—*Ed. ETUDE*.]

BEETHOVEN, MOZART, HAYDN, AND OTHERS  
FOR TEACHING PURPOSES.

BY EMIL LIEBLING.

- Of Op. 2, No. 1, use the three movements with the exception of the Andante.  
In the Op. 2, No. 2, omit the finale.  
Op. 2, No. 3, entire.  
Op. 7, skip.  
Op. 10, No. 1, use the first movement only.  
Op. 10, No. 2, use the first movement only.  
Op. 10, No. 3, skip.  
Op. 13, entire.  
Op. 14, No. 1, use only slow movement.  
Op. 14, No. 2, slow movement.  
Op. 22, use only the minuet.  
Op. 26, omit finale.  
Op. 27, No. 1 and 2, entire.  
Op. 31, No. 1, skip.  
Op. 31, No. 2, D minor, entire.  
Op. 31, No. 3, entire, beautiful.  
No. 49, Sonatina for use in a Foundling Hospital.  
No. 53, entire.  
No. 54, skip.  
No. 57, entire.

Mozart for teaching purposes:—Use Cotta Edition.

- No. 1 in C.  
No. 2 in G.  
No. 3 in C.  
No. 6 in F.  
No. 9 in A, omitting the fourth variation and minuet.  
No. 10.  
No. 12.  
No. 14 in D.  
No. 16, omitting the andante.  
Also the Fantasia in C minor and gigue in G minor.

Haydn.

Use only 7th Sonata, Cotta Edition; omit the andante.

Hummel.

Use Sonata in E flat, first and last movements.  
Sonata in F minor, first and last movements.  
Rondo, Opus 11, in E flat, La Bella Capricciosa.

Opus 11.

Consolation, omitting introduction.  
Sonata Op. 10, No. 2, G minor.

Field

Rondo in E flat, Fourth nocturne in A major.

For teaching purposes use Loebhorn's three sonatas.  
Op. 101, master works, six sonatas by Schyze, Op. 76—entirely practical.—*Musica*.

## A LESSON IN CONCORDS AND DISCORDS.

BY E. VON ADLERHO.

Strike down at the piano, or still better, at a "cabinet organ." Strike and hold down two keys that are close together, such as *e* and *f*, or *c* and *d*, or *f* and *g*—how ugly! You soon release your grip on them, for you cannot endure to hear those two sounds any longer! That is what is called a *discord*, the worst discord two different sounds can produce; so remember, the worst discord is produced by striking two different sounds whose distance from each other is but a "half tone." If we widen the distance a little by another half tone, or altogether two half tones, *e* and *f* sharp, or *c* and *d*, or *f* and *g*, we obtain another discord, not so intolerably ugly, which may be called *mild* compared with the former. Suppose we start every time from *c*, and by adding always another half tone investigate the quality of the different intervals until we reach *c* an octave higher, numbering each by the amount of half tones; we obtain the following schedule:—

- 1.—harsh discord.
  - 2.—mild discord.
  - 3.—sad, melancholy concord (when struck softly).
  - 4.—bright concord.
  - 5, 6, and 7, indefinite, neither concord nor discord—we call them neutrals.
  - 8 and 9—concord, respective inversions of 4 and 3.
  - 10.—a mild discord, inversion of 2.
  - 11.—a harsh discord, inversion of 1.
  - 12.—the octave, the inversion of a doubled single tone, hardly deserving the name of interval.
- Next let us try to combine these eleven intervals. Two intervals combined form a triad.  
1 does not allow of any combination.  
2 may be combined with 3, 4, 7, producing mild discords 3 4 and 7 2, 2, and 2.

- 3 produces concords 3 4 5 6, 3, 3, 3, 3.  
4 produces concords 4 5 6 and one discord 4 3.  
5, 6, and 7 (neutrals) may become concords by either inversion or addition.

6 By insertion 2, by addition 3 4, 5, 6.

6 By insertion 2, 3, by addition 3 4, 5, 6.

7 By insertion 3, 4, by addition 3 4, 5, 6, 7.

8 combines with 7, 8, 9, 10, producing 7 8 9 and 8 9.

9 combines with 6, 7, 8, 9, producing 6 7 8 and 9 9.

10 combines with 4, 5, 6, producing 4 5 6 and 10, 10, and 10.

10 being a mild discord has the power of modifying, or rather softening, other combinations remarkably when forming their boundaries.

Strike 4, 5, 6 and add respectively 3, 8, and 4, to produce the sum or outward boundary, 10, and you will notice at once the change in the effect; even a discord, as 3 or 4 improves by adding 5 and 4, viz.: 3 4 and 5 4.

11, like 1, does not allow any combination.

By combining more than two intervals we would obtain tetrachords, pentachords, and even hexachords, such as 1 2 3 4 for example, the sum or circumference of which would amount to 17. Though the latter may be represented by our letters *e* and *f*, each accumulation is extremely rare and generally substituted by similar combinations where some of the intervals are omitted.

The instance, instead of 3, namely 2 = 17.

We make use of every note through the mentioned above, but only as "padding" once, followed immediately by repetition, being justified by the laws of composition.

## A PARALLEL.

BY HARRY WELD.

Harvest the two professions of *Music* and *Medicine*, in particular between the music teacher and practicing physician, there runs a striking parallel, which I will endeavor in the following article to draw correctly for the benefit of THE ETUDE'S readers.

At the top of the professional medical ladder stands the *progressive, wide-awake physician*, who avails himself at once of every new discovery in science, and who applies it in his treatment of the case before him. Having first made a careful diagnosis, he takes in account the individuality of the patient, his previous mode of living, his habits, diet, etc., and frequently the prescription for the same disease in different cases varies considerably in kind of medicine and quantity of dose.

When players of the piano, who may have had quite a long time of practice, apply for further help to the *progressive, wide-awake music teacher*, he examines them carefully and may find cramped muscles in arms, wrists, and fingers, or disobedient nerves which prevent hands and fingers, and in organ playing the feet, from performing independent movements; or he discovers over-excitement of the nervous system in some, sluggishness in others. Then there are the daring, or the timid; the bright, or the dull; the poetic, emotional, or the frigid, mathematical pupil. In each case, the progressive teacher of to-day modifies his teaching in accordance with the individuality of the pupil; he uses curb and bridle with some, whip and spur with others. He adapts his selection of technical exercises, of studies and pieces, to the nature of the student.

With a quick, clear eye and a fine ear he discovers the cause of the shortcoming of his pupil, be it lack of mental discipline, or undeveloped rhythmical sense; be it faulty fingering, or a clumsy touch, stiffness, and awkwardness of the actions of arms, wrists, and fingers. He applies the proper set of exercises and studies adapted to the case in hand, and having explained to the pupil the cause of the fault, he leads him gently but firmly to their correction, without discouraging him.

Clear and concise in his explanations, he is quite ready with apt illustration by a story, or even by a joke. He stimulates and interests his pupil to interpret master works according to their own understanding, not to follow and imitate him.

The ideal music teacher shows to the pupil that *technic is not the end and aim of music study*, but simply her obedient handmaid, ever ready to help in producing artistic effects.

He makes sure of driving home his lesson until the pupil plays music, as the composer intended it to be, tinged with the player's own nature.

When this is done, and then only, music will pass through the soul and fingers of the player and find a ready response in the heart of the listener.

Sometimes candidates for the favor of the divine art present themselves to a proficient teacher to finish with him. In many such cases he has to change his professional status and assume for a while that of a washerwoman to wash out every particle of the starch of conceit before he can hope that the seed of his instruction may flourish and bring forth fruit.

The second class in the medical profession contains the *old school, conservative doctors*, who prescribe, as they always did, the same drug, the same dose for the same disease, no matter what kind of a patient they may have to treat. They hit and they miss, just as nature helps or hinders them.

The music world has the exact counterpart of this kind of a physician in the *conservative, straight jacket teacher*, sometimes irreverently called an *old fogey*.

This petrified specimen of a music teacher, respectable and respected though he may be, uses the same twofold instruction both, the same exercises, studies, and pieces for the various grades of pupils, by which he has made players of them—yes, players of what? Not of music, but of notes, notes, notes, and notes, and notes.

and short, swelling and diminishing. All expression marks are conscientiously observed, the tempo is taken correctly, the pedals are used rightly, but what of it? It remains an *automaton-jangle*, void of spirit and soul, and only the ignorant, or the personal friends of the innocent performer, are pleased.

Outside of the *longfully* guarded circle of the medical profession there is a vast dark continent, shrouded in mist and mephitic vapors, where "quacks" are sitting on dead branches of trees ready to bounce upon their prey as vultures watch for a prospective carcass. Unluckily for humanity, fools enough are left in this world who will use the same patent medicine for removing corns from their toes or tuberculosis from their lungs.

Now look for the parallels of these quacks among music teachers! Adverse to the progress of music in America, the legitimate and competent music teachers are surrounded by a large crowd of dilettant teachers, (about a hundred in this class to one of the first), who are not as yet restrained by law, as they should be, from assuming the position of the former.

The young lady or young man in a family, after having taken a few terms of music lessons, deem themselves capable of imparting to others what they have learned in music.

They gather a dozen children in friendly circles or in the neighborhood and earn by so called teaching a few hundred dollars during the season. The money comes very handy for lace, gloves, a new gown, or a lovely bonnet, or for a smart sail boat and a gay summer vacation trip. Fond parents look with approving complacency upon their accomplished children and encourage them; for it fills the young lady's leisure time, or keeps the young man from sowing wild oats, and—saves money to the economizing father.

Musically speaking, they are hardly capable to "count three," or to spell c-a-t. They measure carefully which notes stand above one another, to know which have to be struck together, or they teach religiously what they find printed, black on white, even if it be *misprints*.

Public opinion cannot as yet discriminate between good, bad, or indifferent music teaching, and music is still considered by a large majority of the people as an amusement instead of an essential branch of education.

How many promising talents are thus nipped in the bud, how many faulty habits are engendered, which later years cannot eradicate! The mischief is constantly being done, and a vast amount of mediocrity in music performances is the result. Music colleges, music clubs, good concerts, music journals, and music literature are steadily raising the standard of music in America, but only when the thoroughly equipped, divinely gifted teacher, who has enthusiasm for his calling, is recognized as such by public opinion, will America take her place in music culture side by side with the old countries.

And so in the medical profession. Not all who cry out, "Lord, Lord!" or who have an M. D. affixed to their name, will be recognized in the community as deserving a place on the top of the ladder, but only those who, besides their knowledge and skill, bring to the sick chamber enthusiasm, magnetism, and the good cheer of a friend.

## TRUE TO ART.

Here is an anecdote which has appeared in many of the Italian newspapers:—

General Tournon, on his way to Ravenna, began a conversation with an old man who sat opposite to him in a railway car. Musical topics were touched upon, and the General expressed great aversion to German music, while the other man declared that Germany had surpassed Italy in music.

The General became more and more excited in maintaining his opinion, and finally exclaimed:—

"You may say whatever you please, but I, for my part, care more for a single act of 'Rigoletto' than for all the German operas put together."

Whereupon the other man bowed and said:—

"I thank you for your very kind appreciation, for I am Verdi; and I adhere firmly to my opinion."



## LETTERS TO TEACHERS.

BY W. C. A. MATTHEWS.

PHRASING, AGAIN.—I am asked the old question whether one ought to "wipe off the keys" with the fingers at the end of a phrase. And the correspondent goes on to say further that the enclosed example (a so-called "Alberti bass" of four sixteenth notes to a beat) does not seem to her to require separation between the groups, although it is marked with a slur over each group of four notes.

This brings us again to the faulty concept of phrasing, for which in some cases, perhaps, I am in part responsible.

Phrasing is not primarily nor mainly a matter of separation, although this aspect is perhaps emphasized in my Book I of Phrasing. When I made that book (which I believe was the first collection of studies undertaken to afford specific directions for dividing music pieces into phrases), I had in mind the playing of the fluent young woman, who, having been taught in a small place by a teacher only half able to keep up with her unusual talent, goes on and plays a raft of very difficult things without the slightest intelligence, but with truly marvelous fluency. My first idea was that this kind of person needed mainly to learn how to divide her phrases from each other, and so I emphasized this aspect of the art in my text. But a true idea of phrasing is exactly the opposite, namely a *joining together*, until the idea is complete, and then incidentally separating from the idea next following. And so I would say that to phrase properly is primarily a matter of finding out where an idea begins and ends, and of so treating it that it really does begin and end thus to the hearer. And the process of making it begin and end at the proper place, to the ear of the hearer, will be much more a matter of rhythmic symmetry, measure, and a growing intensity, followed perhaps by a decreasing intensity, than of any actual separation between tones.

In short, phrasing corresponds in musical delivery to oratorical punctuation in language, where division is indeed a noticeable feature as between successive ideas, but where the connection of words into phrases, and of phrases into sentences is a much more important and vital matter. And just as in speaking it is not so much a question of breaks in the continuity of the verbal delivery as it is of emphasis and intelligent crescendo and decrescendo, so it will be in music; the *idea* is the thing, and the division only accessory to our more readily noting that the idea is complete.

I have sometimes wondered whether there is any such thing as a law of pauses in music. If you notice, the breaks in continuity of tone obtain are much less relatively in slow melody than in fast and thematic work. I fancy the actual break for emphasis is about the same in one case as in the other,—since in the slow movement when the composer wants any kind of large break in continuity he will prepare it unmistakably by means of a rest. But in thematic work the repetition of the motive and its climbing up the scale of intensity through the mysterious but potent influence of harmonic march is the element upon which the composer's meaning turns. Hence we separate the repetitions of the idea, as far as we can, without breaking the flow of the time, and each motive repeated on the up-hill course takes on a stronger emphasis. Nevertheless the separation is only accessory, and it is by no means the central thing in phrasing. So I beg to say that in all my editions where I have placed a double bar line like a "••" between the notes, I mean thereby to indicate the phrase to the eye, but in many cases I do not intend that it should be cut off.

Now an equally proper way of concluding a phrase, by "wiping off the keys," as the correspondents express it, there is in one way. Here on the most decided phrasing of all, where a phrase is composed of a little figure or two notes repeated over and over, the break between the phrases is not necessarily very great. But the first is a few notes or a good phrasing for the organ is arranged upon this sort of motive, and the direction is to play it as quickly as possible, and the second is a few notes or a good phrasing for the organ is arranged upon this sort of motive, and the direction is to play it as quickly as possible, and the second is a few notes or a good phrasing for the organ is arranged upon this sort of motive, and the direction is to play it as quickly as possible.

for in this the last of one little figure is the first tone of the next. If this sort of composite figure occurs in very rapid playing, it may happen that the shortest possible intervals upon the last tone of each group will be long enough. But this is one of those things which are local to the pianoforte, and based upon its faculty of prolonging tones after the fingers have left the keys. And upon the violin there is also a local factor in phrasing, namely, the time taken in reversing the movement of the bow. This, when carried out in a jig, bowing in opposite directions with each successive tone produces the effect called non legato, in other words an individualized effect, in which each successive tone has the effect of an additional chapter or step in the melody, instead of an entire figure appearing thus, as is the more common way.

In short, in phrasing all signs fail "in a dry time," and there is no kind of reason or rule which can be made to cover all or any very large proportion of cases. One must know the ideas of the piece he plays, and so deliver the melody that mainly the leading intention of it appeals to the hearer; but when he looks at it more closely he will find it also made up of smaller unities, each of which stands out to some extent clear and apart from the rest.

But as for giving a rule of touch for "wiping off" the last note of a phrase, no good musician would dream of such a thing. It might be one degree of staccato, and it might be another.

I am also responsible for a certain heresy concerning the meaning of the slur. I have taught that it implies that the last tone under it is to be staccato as compared with the next following. This is sometimes the case, but never solely because the slur requires it, for I am assured, upon authority which I cannot doubt, that the slur has in it one meaning only, namely, that all tones under it must be connected with each other. Even this rule is sometimes broken, as when a slur is carried over a phrase in which certain figures occur where the flow is interrupted by a rest. This sort of thing happens in Chopin, and there are many cases where a phrase contains a minute break or interruption as a part of its piquancy, yet the slur is carried over it. So in these cases the slur means that the phrase as a whole is to be connected, and above all made to bring out a single idea; nevertheless this idea may be capriciously broken at some one point (usually after a point of considerable intensity), without thereby breaking the phrase as a whole.

I am assured that under no circumstances does the slur require the last tone under it to be disconnected from the next tone following it under another slur. Sometimes this break takes place, and sometimes it does not, so they say. And when it does occur, it is because the idea requires it; and when it does not take place, it is because the idea is intended to run through more than one phrase. Just as the violinist sometimes connects the successive phrases as closely as he can and still reverses his bowing.

Short ideas repeated are generally emphasized, and this happens by means of staccato upon the last tone. Long ideas, on the contrary, are often connected as closely as possible. So after all no very positive rule can be given.

Moreover, there are very many conventional applications of the slur in music, where a break is not intended. The case mentioned by this correspondent is one of the kind. I have several times attempted to give a rule covering these cases. The nearest I know of is this:—

A slur running exactly over a rhythmic group (as over four sixteenths in 3-4 or 4-4 measure) is almost invariably conventional and placed there because the engraver thought it looked well, or because the editor found it there and omitted to remove it, or because—namely, some work of the high grade of that of Dr. Mason's Book's Two Part Inventions contains a few cases of this sort. Such slurs mean simply that the tones under them must be played legato. The slur always means this, and it never means anything else, although it is sometimes placed on so to strongly imply something else.

A slur running from a point in one rhythmic group to the corresponding point in the next rhythmic group, is almost invariably conventional and marks the boundary of a musical idea. The degree of separation which is to be made between this idea and the next following will

depend upon the nature of the passage and the movement. But the slur shows the boundary of the phrase, with whatever this implies.

The slurs mentioned by my correspondent therefore were conventional, and she was quite right in not feeling willing to effect breaks there in the music.

I am inclined to think the art of phrasing can be approached better from the musical figures than in the way I have tried in my Book I to approach it. But the material in Book I is of very great importance, and a better lot of practice for melody playing cannot be found.

But there is no more a rule of a touch for ending a phrase than there is a rule of smile for leaving a room appropriately. To employ the Delartean numerals, sometimes in leaving a room you ought to employ smile No. 6, and sometimes No. 7, or No. 19, or the very potent No. 67. But this is another question.

## THE USE OF THE METRONOME IN PRACTICE.

WHILE the metronome might be of the greatest benefit to one class of students, it might be of vast injury to another. The impulsive, careless pupil could be made more accurate and painstaking, while the same work might render more mechanical the pupil who is inclined to lose sight of sentiment and the true meaning of music. The use of the metronome will not make any one mechanical. It may increase or develop the tendency, but its use will never injure any really musical nature. The danger in accurate technical work does not lie with the musical, for, generally speaking, the musical nature is careless, lazy, impulsive, and impatient, and the more speedily this is overcome and counteracted the sooner will the desired results be obtained. The danger is with the unmusical pupil, and here disastrous results are seen, because the building is going on in the wrong direction. Since perfection in the artistic depends so much on the mechanical, why refuse anything that will aid its development?

The use of the metronome is invaluable in all finger exercises, scale, arpeggio, and octave work. Do you exercise for velocity? How can you gauge your work accurately without using the metronome? What is the object of the exercise unless you can know to a certainty that you are playing with more ease, lightness, and speed this week than you were the week previous? The exercise takes on a new importance when you can begin each morning at a slow tempo and work up to a rapid one! Why can you not accomplish this without the use of the metronome? Watch your own work or that of your pupils and you will soon have your answer. You will notice that all will go smoothly and evenly with the strong fingers, but when you come to the weaker ones there will be an unconscious slowing up in your time.

It appears that the late Franz von Suppé had not seen Italy for half a century, and was surprised to find his "Fatales" and "Boccaccio" so popular there. These two operettas brought him a handsome fortune, whereas his most famous orchestral piece, the overture to "Poet and Peasant" (which has been arranged for fifty nine different combinations of instruments), was sold by him for twenty florins (about \$3). For his song, "O du mein Oesterreich," on the other hand, he received 40,000 florins. He always enjoyed excellent health, and was a great worker till a few years ago, when his eyesight failed and the loss of his only son prostrated him. He knew almost all the great musicians of his time, and in his villa at Gars the rooms are adorned with portraits of Rossini, Meyerbeer, Liszt, Wagner, and others, with autograph dedications. Von Suppé has left an almost complete opera, composed for a libretto taken from a book by Ludwig Heid and Victor Leon. It will be completed by a Viennese composer for Director Jarman, who intends to produce it in the opening performance of the Gars Theatre, of which he has undertaken the management.

—Don't you see for the conclusion of song by solo. "Fatales" and "Boccaccio" so popular there. These two operettas brought him a handsome fortune, whereas his most famous orchestral piece, the overture to "Poet and Peasant" (which has been arranged for fifty nine different combinations of instruments), was sold by him for twenty florins (about \$3). For his song, "O du mein Oesterreich," on the other hand, he received 40,000 florins.



## WHY WOMAN IS NOT A COMPOSER.

From the cradle until this day, April 8, 1896, woman's career has been uneventful.

She was a middle-aged woman when she opened her eyes upon this world.

She had no childhood, no dreams of impossible happiness, no illusions; she had only Adam. True, she must have had longings for something better than she had known; for she it was who first yearned for knowledge and ate the "fruit of that forbidden tree, whose mortal taste brought death into the world." From that fatal day until this her longing for knowledge has been answered by pointing to her sole vocation, matrimony.

Milton's conception of Eve was that she was a creature so inferior to man that knowledge must be administered to her in homeopathic doses.

Subjection produces guilt, and woman stifled her longings for knowledge in order to please the arbiter of her fate. She early found that beauty was her only weapon. To please the eye of man, she has been swathed from the cradle to the grave. Her form has been bound so tightly that her lungs have never known the luxury of a breath of pure air. Her arms have not had full sway, for even to this day it is an impossible feat for a woman, when dressed, to raise her arms above her head. Her feet have been distorted by forcing them into unnatural shoes. From earliest childhood she is told that she must cross her hands thus,—she must keep her feet so,—little ladies do this and that.

In the last century, during certain hours of the day, the neck was encased in a high, stiff collar, in order to increase its length, and the ears were bound down to prevent them from growing; they carried heavy weights upon the head during part of the day, to make them erect. The hair was strained over an immense cushion, which was built up to last for some time; and the victims slept on a wooden pillar to preserve the tower intact. They were encircled with immense hoops; and the straight jackets with which they were laced were drawn together with silken strings strong enough to form a hangman's rope.

These laces, after being adjusted in the corset, were fastened to a high-posted bed, and the poor young creature gave a bound forward, and she was "laced" for the day. Sometimes she fainted from the pain—more often she did not, and frequently she was made to sleep in her straight jacket to form her figure. What aspirations could a creature so tortured cherish? She was educated for her vocation, however.

She was taught embroidery; she could work a sampler and make prodigious cats and dogs in cross-stitch; she could stitch and fill and hem.

She could fashion her own garments; she could paint a watermelon by theorem; she could write a letter, if the spelling were not an object; she knew a few words of French and she could play. Fortunately for the "professor" of music, she could play—for company.

She was not taught music, for music is the work of a lifetime; and she must complete her education before eighteen—nay, our grandmothers thought it well to be married at fourteen.

The conditions are somewhat improved now-a-days, and are still improving.

It is said that if a girl is really musical, she forsakes her music after marriage.

As for the mother, the true mother, the little voices, the little hands fill her life.

The sleepless nights, the anxious days, the cares and responsibilities, are such that a mother often dies under them. Here the fashionable woman, the mistress of a household, is overwhelmed with social duties. She has neither time nor strength to devote to her own improvement. Here were the foundations well laid, and genius has come, she could not fill her station and lead the double life of a musician.

It is said that the greatest that devotes her life to the one object will be the greatest musician, and she must be a T. artist.

There were T. artists in Europe. They had a conception of music, and they were not afraid of it.

We have studied this book a long time; and they are

excluded from the hands of the world, and off from interest in domestic life. There are single women among us always, but think of the position to which, until recently, they have been assigned. Not until the latter part of this century has woman, as woman, had the respect of man. His love has been here—love for the mother, sister, wife; but for the woman neither respect nor love. Read the pages of popular literature, and you will find that the single woman has been the butt of sneer and jest.

No plot was complete without the inevitable "old maid," who carried all the bad news, disseminated all the slander, and who harried the innocent heroine. Her disappointment, her lack of a vocation, has set her teeth on edge. She is angular, sour, and vindictive.

With such a picture of single life, is it wonderful that mothers have urged their daughters into matrimony, and tortured them to make them beautiful, in order to attract the stronger sex? What girl would dare all this to be a musician? True, many of the noblest of our women have remained single, and certainly some of the most beautiful have lived a lonely life, rather than wed uncongenial men; but at the early age at which one must begin music, no girl can voluntarily elect to be the butt of social ridicule in order to master her art. The traditions are against her, and she has submitted. Of late years, woman has asserted her womanhood. She has a right to exist, not only as a mother and wife, but as a woman. She has not yet brushed away the cobwebs from her eyes; she has not adapted herself to her new environments; she has not yet thrown aside the shackles of her physical disabilities. She is daring to exist; that is much.

When she discards the trappings of her long bondage; when she frees her limbs from fetters of lace and cambric, and feels the muscles in her slender arms expand; when air shall fill her lungs, and her foot shall gain an elastic tread, she will begin to think for herself. She has seen nature through man's eyes; let her use her own. She has listened to his interpretations of nature's harmonies, and has echoed them with more or less success—let her listen now with her own ears. She can never be original until she thrills with her own strong pulse-beats.

Man must gain all his inspiration, especially in music, from nature. Let woman drink from the fountain head, and she may hear new voices. She may sing new songs. There are harmonies that have never been interpreted, for nature has her feminine side and she has not revealed all of her secrets to man.

There will yet arise a Sybil whose voice will proclaim the oracles of music and of art.

## "TO BE OR NOT TO BE."

BY N. H. ROGERS.

"To be or not to be is the question," whether it is wiser for many to plod along as "second," "third," "fourth-rate" teachers, or whether it would not be wiser, foresooth, to be "first-rate" in some other life work more suited to natural abilities. We may, to use another's illustration, represent life by a table; the various parts in life by holes of different shapes and sizes; as square, oblong, triangular, and round; the people of the world by blocks of wood of corresponding shapes. We shall more often find than otherwise that the triangular person has placed himself in the square hole, the oblong one in the triangular, while the square person has inevitably squeezed himself into the round hole. They either jumped into the first hole they saw open, or because women are also dined in so nicely, they could only see themselves in the same place.

The error committed in the choice of a life work is sometimes amazing. It is better, would be so if we could forget how narrow, but for reaching a life suitable way to, not only to ourselves, but to others. It is not enough that the person looks within you to find the fountain of wisdom along the well-trodden path to man's reward, and that you are not afraid of it. There must be an illumination of the "building inward," and the light must be put on the fire. Success is not a matter of

hard for you. Don't ever expect help or appreciation from the community where you reside. Oh! no! You may, possibly, earn it, but, in the meantime, you must love your work so much that outward things will neither discourage, appeal, nor fatally hurt you. From within must come the help and inspiration.

Be conscious within you of feeling this thought of the poet:—

"Yes, I have found the work at last  
Which Providence alone foretold,  
And determine for me to rest,  
Save where I labor at my best."

Examine yourself and your position well; don't plunge headlong into art. It is a weary round of toil to become a musician, and whoever wants easily and quickly to begin money-making would better by far seek another field.

If music speaks to thee in an alluring voice, if she sings to thy heart and looks "Fair as the moon, clear as the sun," you may know "she holds thy heart forever, and you will bless her night and day; where'er you wander, she will ever be on thy way." To the true lover of music, it is as necessary as the breath of life itself to his happiness. He will follow it where'er it leads, though the way looks dark and weird. It has somewhat the same fascination for him that a golden thread in an intricate piece of embroidery has for the eye. He will forever follow it, seeing it here blending, now there almost lost, but never quite, among the dark threads, glistening only more beautiful by the gleaming of contrast. The musician will ever find work and a wealth of happiness in his beloved art, work and unhappiness outside of it. "We are not born," says Goethe, "to solve the problem of the universe, but to find out what we have to do."

He subscribes for and reads the leading journals of music. He makes self-improvement a part of every day's work, he keeps up a practice that will enable him to always play well, and with increasing knowledge becomes more useful in his beloved art work. He is never satisfied with the results of his work or with the amount and quality of his knowledge, for he knows that the self-complacency of "knowing it all" shows a standing still, nay, more, a retrograde, for it is either forward or backward we go. Thus to expose what is to many the undiscovered land of music, is not to discourage, but to warn.

## THE GIFT OF SONG.

The Vocalist, in its usual pithy way, has the following to say on this theme:—

"Thousands of persons might learn to sing who never know that they have voices. The human voice, cultivated to such extent that it can be used comfortably to express emotion in song, is the most precious gift which one can have. Beautiful eyes, lovely complexion, graceful figure, and all other things which we look upon as desirable, are nothing as compared with a sweet voice. Do not deny that. How can one best interest a gathering of cultured guests; how best serve in the home to lighten its cares; how best participate in the service of the church; how stimulate and stir into activity saddened or crushed lives, how do anything of higher life better than through voice and music! But a few in each city know what it is to sing well, or be trained for the useful office of singer, in whatever sphere that may be. It is said that it is so. Why is it? Because no one tells the possessor of a good voice of his fortune, until after he has become absorbed in business or she has become engrossed in household cares. Every teacher has people, past middle life, come to him for a few lessons, who might have been trained to be excellent professionalists, had they begun study in early life. It is a very sad thought that these people wasted a precious gift, nay, the most precious gift which God gave them."—The Home Music Journal.

Therefore things were improved upon a good nature that the numerous number of some who claim to be its leading practitioners.



## WHY GOOD MUSIC IS GOOD.

A CORRESPONDENT boldly asks the following question: "Why is good music, good music?" doubtless meaning to ask what is good music. Under one form or another this question is being continually asked and answered, and as the subject is of great interest and importance it may not be entirely useless to again consider it, says the editor of the *Leader*.

Now, other things equal, the highest form of music is the best music, and by the highest form is meant the most complex music. Roughly speaking, the line of the evolution of music has been from the song of the savage to the symphony of Beethoven. Music has evolved along this line because taste has evolved along this line, and what is best in music is the outcome of what is best in taste.

Looking at another aspect of the subject, music chiefly appeals to the emotions, and its evolution in this direction has been a change from appealing from the lowest to the highest emotions, as where the savage works himself into a frenzy, a passion, by singing and dancing, while the civilized music lover listens to a Beethoven symphony and feels lifted into a higher and nobler world. To complexity must be joined this feeling of exaltation, this lift in the direction of ennobling idealism.

Again, the savage musician appealed but to one or two low feelings; the best music of civilized musicians stimulates all the higher emotions. To complexity of design and the power to exalt must be added the power to appeal to a great number of the higher emotions, which, however, must not be exercised to the point of exhaustion, not beyond the point of pleasurable feeling. In a rough way we have reached our rough rule for guidance, and now let it be put to the test.

Suppose it be asked: Why is not the best dance music as high in the esthetic scale as the best vocal music? In the first place, the feelings that it arouses are of a lower kind. Contrast the feelings aroused by the "Beautiful Blue Danube" with the feelings aroused, say, by the "Erl King." The one, despite its beauties and artistic worth, sets the feet in motion or in imagined motion and lifts one no higher than the pleasures of the ball room, pleasures that are personal and consequently egotistic; the other arouses emotions of a higher order and quality; these are the feelings of mystery, unselfish grief and pity, and there are the added pleasures, intellectual and emotional, connected with the name of the author of the poem. Then the pleasures aroused by the Strauss waltz are not only comparatively low in the scale, but they are of one kind; while the feelings aroused by the Schubert song are not only comparatively high in the scale, but they are of various kinds and by their variety are opposed to monotony.

What then is the esthetic value of a popular song and why is it not good music? Take "Ta-ra-ra-boom-de-ay" as an example. The pleasure it arouses is simple and of the cheapest and most vulgar kind; it is connected with shameless dancing, it has not one of the merits that belong even to our rough definition of good music. Take as another example the popular "Washington Post March." Here everything is as simple as in the music of barbarians: the pleasure is low in degree, a pleasure aroused rather by rhythm than by music, and the pleasure is monotonously of one kind. Now think of the "Dead March" in "Saul" or of Mendelssohn's wedding march in his "Midsummer Night" music. The former is make believe, the latter real music.

From an art-view point, then, it is not enough for an individual to defend the value of any piece of music simply because he likes it. Before the music can be called good music it must possess the qualities of good music, and some of the chief qualities we have attempted to define. These qualities have not been consciously made, they are a part of the evolutionary history of the human race. Man went naked and man was a cannibal; civilization decrees that he shall clothe himself and refrain from eating human flesh. There may be beings born in civilized life who prefer the old prehistoric and barbarous costumes, but the fault is in their taste and not in civilization. The same holds in the arts; some may prefer primitive music, but so easily as we have passed the condition of nakedness and of cannibalism, so surely

has civilized taste passed beyond the condition of liking simple music that appeals only to the lower emotions. Present taste may be a fashion, but it is a fashion that changes by being made better and not worse. Under no conceivable circumstances consistent with progress can it ever be possible for art-educated men to prefer a waltz to a symphony, although it may be that in the future a more complex form than the symphony may be found.

Good music, then, is not the best music, but it is good in proportion as it approaches the best; it must appeal to the educated art taste of the era in which it appears; it must not be vulgar or trivial, it must not confound sentimentalism with sentiment, it must be uplifting and not degrading, and its popularity must be supported by the generally received canons of true art. Good music is not necessarily symphonic music, it need not be bewilderingly complex, it need not necessarily appeal to the highest emotions, but it must not be barbarously simple, nor must it appeal to the lowest emotions. Art lovers should struggle up to the height of good music, so that they may learn to like better music in preparation for that most ennobling and most exalted of all pleasures, the appreciation and enjoyment of the best music; and this best music is not song, dance, or opera, but the symphony.

## NO ROYAL ROAD.

THERE is a craze nowadays to obtain, without the prolonged period of close study that was formerly deemed indispensable, results which only the slow but sure development of time can ever bring about. Singers expect to plunge from mild amateurism to artistic position after a brief period of probation at one of our schools of music; pianists impatiently leave the fundamental principles of tone production and touch, and hasten after machines, under the idea that increased agility of finger necessarily means increased musicianship, and in all departments of studentship do we find the same fever spirit of hurry so characteristic of the age. The obvious result of all this is the yearly casting upon the world of an ever increasing band of superficially-trained and consequently narrow-minded teachers, to the permanent detriment of the art of music; and the consequent misguidance of that large amateur world which rightly looks up to the artist for instruction and guidance. I am confident that the schools of music have much to answer for in this respect. The army of singers, whose minds on the technique of their art are, as a rule, a perfect blank, that are without discrimination sent forth into the world to swell the ranks of an overcrowded profession, is a frightful blot on their efficiency as educational centers. Their unfortunate habit of accepting any candidate for instruction, apart from their musical merit, is reprehensible in a high degree, for by so doing they partly lose their educational aspect and degenerate into the speculative. Again, it is more often than not the case that a young student leaves the walls of the institution in which he has been trained without the slightest knowledge or having received the smallest assistance in the important art of conveying his knowledge to others. I know that good teachers are not to be manufactured by oral instruction, but every teacher who is qualified to speak on the subject will bear me out when I say that a large amount of knowledge necessary for a teacher can be given in that way and in no other.

The moral of all this seems to show that we want those who are in a position to do so effectually to place before our younger musicians a higher standard of life and work. At present the world finds it difficult, sometimes impossible, to distinguish between the artist and the charlatan. Do you think if artists lived up to their musical income, so to speak, that the world would have any such difficulty? Assuredly not! While our large institutions send out incompetency into the world with the dignity of musicianship (!), while the artists who practice around us are content with a low ideal and a still lower attainment; while our concert halls are disgraced with the typical benefit or ballad concert passing before the world as art (!), so long will the latter come

to discriminate between the false and the true to the injury, socially and financially, of artists everywhere. Lastly, it is too often forgotten that the artist must, individually, make his own position, and there is practically no limit to what he can do in this respect. Society welcomes the man of capability and refinement with open arms, and I hold that in proportion as a man is faithful to his artistic trust, so is the measure of his success as an artist, for fidelity invokes respect, and respect opens to him many avenues of usefulness and honor forever closed to incompetency and mediocrity.—*London Musical News*.

## GUILMANT ON AMERICAN MUSIC.

ALEXANDER GUILMANT thinks and observes as well as plays. He has formed decided opinions on this country and on its people, and expresses them as follows:—

I am perfectly convinced that music will be developed to a degree of undreamed-of beauty at some future period in America and by the Americans. Why should it not? The American temperament is essentially poetical. That is, perhaps, an astonishing assertion, but the proofs of it are continually before our eyes. The most commonplace process of manufacture is seen by the American continually in a new light, and in the crucible of his imagination is entirely transformed. His inventive genius—that is, the consecrated expression—is called into play by the most insignificant object. The world had been going on for a long time before an American, seeing a needle, thought that the hole was bored at the wrong end, and the sewing machine was invented. A man only thinks original thoughts whose brain is, if I may use the term, on fire, and everything is presented to that man's imagination in a novel manner. In other words, he is a poet. Inventive genius applied in that direction is practical poetry, for poetry is only the presentation of an old truth or idea in an original manner. When, therefore, the course of time shall have so organized the pressing necessities of life in America that they are provided for with the mechanical regularity that obtains in Europe that same inventive genius that has placed America at the head of mechanical science will seek an outlet in a new direction. It will be applied to the arts, and a strikingly original and beautiful school of music, painting, sculpture, and literature must result.

Even in Europe, four centuries, during which music has been sedulously cultivated, have not produced an overwhelmingly long list of composers of the first rank. Therefore, America should not be impatient because there has not been born to her a Beethoven or a Wagner. Her time will come. The Americans are serious. They study assiduously and assimilate what they learn in a marvelous manner. The programmes of the concerts given in this city contain almost every new musical work of importance long before it is produced in London, so great is the eagerness to be an courier with the progress of art in Europe. The ultimate result of this devotion, allied to the artistic temperament which, I think, is indisputably a birthright of the nation, cannot fail to be an original development of the art as well as of the artist.

Katherine II spoke of music as follows: "I would give my life to be able to like and appreciate music; but do as I will, music is to me only noise and nothing else." Beaumarchais suffered also from "melophobia." He says: "Anything not worth saying is sung." Théophile Gautier called music the most costly of noises. Fontenelle, who invented the saying, "Sonata, what wouldst thou from me?" declares that he never could understand three things: "Play, women, and music." Napoleon I asserted that music made him nervous; still he had the band play daily in front of the military hospitals, "to encourage the wounded." It cost Napoleon III an effort to suffer music. Victor Hugo allowed himself to be importuned for a long time to consent to have his verses set to music. "Have not my verses sufficient harmony not to require the disagreeable noise?"

(The following is a valuable truth so usually that we put it in italics and hope our readers will perceive its utility. — *Illustration*.)

### FRIENDS AND THEIR FRIENDSHIP.

RALPH WALDO EMERSON in one of his radical utterances said: "A friend may well be reckoned the masterpiece of nature." The Sage of Concord was, of course, using the word "friend" in its highest and most exclusive significance. He was speaking of that person who regards another's honor as dearly as his own, and who would risk a blow from the hand he loved rather than win a smile by cheap words of flattery. What a pity it is that friends, the masterpieces of nature, do not more plentifully surround those who are attacked by the dread fever that urges men and women to play or sing in public.

"My friends tell me I have great talent." That one sentence outweighs the judgment of teachers and critics and the callous indifference of the public, and leads on to the inevitable "fiasco tremendo." A year or two ago a very handsome young woman appeared on the stage for the first time as a singer in opera. The house was filled with acquaintances of herself and her parents, and there was a general air of expectancy. The young woman entered and was received with such applause as is rarely accorded to a tried favorite. Her grace, her beauty, her lack of self-consciousness, won for her sympathy and admiration.

Presently she opened her mouth and sang, and then it was known that nature had gifted her with a voice of unusual power and beauty. But it was also perceived that she had not learned how to use that voice. She placed some tones between her teeth and others in the recesses of her throat. She vocalized so badly that though she was singing English words, not a syllable could be understood. Nevertheless, her friends applauded her enthusiastically and strewn the stage at her feet with roses. Some of them rushed behind the scenes and told her that she had achieved a triumph, and that she would undoubtedly be sought out by such men as Abbey and Grau and would be a great operatic star.

The next day the newspaper critics told the young woman the simple truth. They told her that she had very precious gifts—youth, beauty, and a lovely voice. But they told her also that she had no knowledge of her art, and that before attempting more she should go and study for at least a year. This advice was received with pain and astonishment. What had all the applause and all the flowers signified, if not victory? The friends hurried to her house and told her to pay no attention to the newspaper critics. They were a set of sour, bilious degenerates, who saw no good in anything and were ignorant of the art they pretended to criticize.

To prove that the critics were wrong an engagement was secured for the young woman to sing at a concert given by one of the great representative musical organizations of the city. After that concert a critic, whose knowledge, honesty, and judgment are unquestioned, sat down and in all kindness told the young woman of her faults and urged her not waste her great gifts, but to study. The critic's advice was received very coldly, and the adulation of friends poured healing salve upon the wound which it made. The young woman did not retire and seek to perfect herself by study. But note the sequel. She never got another engagement to sing at a high-class concert, and her latest appearances in public were made as the prima donna of an obscure comic opera company.

To this day the young woman probably believes that her success was checked by the machinations of the New York critics, who were unwilling to see their judgments disproved. If she only knew how little value is placed upon the dicta of the New York critics by their confidants of other cities! Yet Boston echoed New York's verdict.

But the friends were faithful unto death, were they not? Oh! yes; the friends are no doubt still telling the young woman that she is the equal of Melba. But Messrs. Abbey and Grau have not yet offered her an engagement. The story is told simply because it is one of a thousand. Not a season goes by that it is not repeated in one form or another half a dozen times. How many young women come forward with piano recitals,

for instance, utterly unprepared for the ordeal of facing a disinterested public! And how much care is taken to prevent them from facing a public of that kind? A hall is so very easy to get; so is a piano. Tickets are given away by the score to friends and to friends' friends, and an audience is secured. Three times out of five it is mainly composed of people so ignorant of piano playing that when the young woman plays a Liszt rhapsody they fancy she is doing something technically beyond the reach of other pianists.

Applause and flowers are rained upon the palpitating young debutante, and she retires from the stage convinced that she is a rival of Aus der Ohe and a very good second to Paderewski. If the critics tell her otherwise the next morning she does not believe them. It is so easy not to believe people who speak ill of her. Besides, all her friends tell her that she has great talent, and so she feels that she has reached the topmost round of the ladder.

Well, let us suppose that she believes it sufficiently to get up a second recital. This time she will have a larger hall. Of course, she has to pay rent for it; but no matter, that will all come back through the box office. The tickets and the advertising cost something, too. But still no matter. Have courage! "All my friends tell me I have great talent." At last the big day arrives. Papa comes home after a hasty visit to the box office and says: "My child, I have sent a few tickets to your friends. It would not look well to have the back rows empty." The concert takes place. Immense applause! Profusion of flowers! The young artist in a state of exaltation.

And the next day? Papa announces sadly that the total receipts were \$7.50. The newspapers dismiss the affair with cool paragraphs. And the gifted young artist seeks pupils at \$2.50 a lesson, in order that she may help papa make good his loss on her account. And she lives for many years afterward—teaching, teaching, teaching.

But her friends? Ah, they all tell her that she has great talent! They are true and faithful, the good friends, are they not?

### REAL STUDY AND ITS RELATION TO "PLAYING BY EAR."

BY MISS ANNA HEUBERMANN.

It scarcely ever fails that in a class of music students there are one or two who have "always played everything they heard by ear," and others who "could not for the life of them pick out a tune on the piano." Strange and anomalous as it may seem, the latter, in the course of time, generally become the better players. Why is this? Surely those who are naturally gifted should advance more rapidly and readily than those not so gifted.

To play even the simplest little period by ear (not by rote, which many aspirants to the name of prodigy confound with the former) three things must necessarily be present—the sense of rhythm, the sense of melody, and the sense of harmony. No matter how far we advance in musical understanding, these three points always remain the foundation. The child, then, who can play by ear has an essentially musical nature, and under proper conditions can become a good musician. But what is frequently the result? Talent and perseverance are not always found together, and it is too often the case that after a few desultory attempts to learn the notes and to play from them the musical child finds that he can with much less trouble play something that sounds quite like the exercises (which he remembers from having heard it played by the teacher) and so does the best he can with the least exertion. At the lesson he may be obliged to read, but the practicing is again done as carelessly as before, and so he drifts on, never making more effort than is unavoidably necessary to get a rudimentary idea from the piece, to be filled out independently of the composer's wishes. It is not at all unusual to find musical children who have extensively studied music for years not able to read even the scales accurately.

Many good teachers, when such a pupil comes to them for instruction, at once strictly forbid all playing by ear, and place all old pieces under the ban. As a consequence the pupil loses interest, and soon gives up the study of music altogether, continuing his haphazard playing to the end.

In the meantime the other child, less gifted with musical ability, but ambitious to play, applies himself assiduously to overcoming the preliminary steps. By genuine work he finally acquires some of that with which nature so lavishly endowed his more fortunate friend, and finally becomes a far more musical interpreter. For a conscientious adherence to the composer's intention is the first requisite of a good interpreter.

What results might not be attained if the first could be induced to apply himself with the fervor of the second? How can that be done? Individual cases demand peculiar treatment, yet there are a few points that may be applicable to all. In the first place, playing by ear should not be discouraged, but encouraged. Even if it is crude it is the germ of a great possibility. But all such playing should be done outside the regular practice hour, so as not to interfere with study. During that hour all blind "feeling for notes" should conscientiously be banished. Outside the practice hour no restriction should be placed on playing by ear. Rather half an hour of application and then half an hour of recreation, than an hour's mixture of the two. And, secondly, the study of harmony should be begun early, so as to give reasons for things that were hitherto done by instinct. It is remarkable how much interest even the most indifferent student will manifest when he realizes that he has been applying unconsciously the laws of such a bugbear as harmony. And to what heights may he not attain, after all! The wonderful extemporaneous playing for which Beethoven, Liszt, and other great musicians were noted was in reality playing by ear, supplemented by a far-reaching knowledge of harmony.

### QUALITY, RATHER THAN QUANTITY.

THERE seems to be a growing disposition upon the part of pianists to see how large a number of pieces they can present at their concerts. Instead of learning their solos perfectly, and producing the greatest possible effect with each, they often play some of them in a careless and ineffective manner.

I have heard, in later years, pianists of great reputation play some of their selections in a manner that gave me the impression that they were tiresome and ineffective, while probably the real reason lay in the fact that the players had not sufficiently studied and developed the full resources of the pieces.

The two pianists who impressed me the most favorably were Thalberg and Gottschalk. There was a degree of completeness and perfection in their playing that was truly delightful. I never heard either of them play a piece that was not enjoyable.

It is quite certain that their concert repertory was much smaller than those of more modern pianists. It is said that Thalberg never played a piece in public—even of his own composition—without the most careful and extended study.

It is the same with singers. The two greatest sopranos ever heard in this country were undoubtedly Jenny Lind and Adelina Patti. It is quite true that Jenny Lind's repertory for the concert stage was extremely limited, and it is the same with that of Patti, judging by the more modern standard.

On general principles, it is better for an artist to perform a certain number of selections in a perfect and effective manner, than to try to impress upon the public the extent of their memories. The question should not be, "How many pieces does the performer sing or play?" but, "How do they render the selections on their programme?" — *Musical Record*.

— *Bellows*: "Does your daughter play on the piano?"  
— *Old Farmer* (in tones of deep disgust): "No, sir. She works on it, pounds on it, rakes it, scrapes it, jumps on it, and rails over on it; but there's no play about it, sir."



# MINUET. from Op.31, No.3.

Moderato e grazioso. ♩ = 90

L. van BEETHOVEN.

(a) *p*

*cresc.*

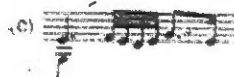
*p* (b)

(c)

*cresc.*

*p*

a) The upper part with a strong singing tone.  
b) The sudden beautiful modulation to be heard.  
Copyright 1886 by Theo. Presser &



First system of musical notation, featuring two staves with complex piano and bass line notation, including fingerings and dynamics like "cresc."

TRIO. Poco animato.  $\text{♩} = 108$

Second system of musical notation, marked "TRIO. Poco animato.  $\text{♩} = 108$ ", showing piano and bass staves with dynamic markings like *p*, *sf*, and *cresc.*

Third system of musical notation, marked "poco stringendo" and "a tempo", showing piano and bass staves with dynamic markings like *p*, *cresc.*, and *f*.

Fourth system of musical notation, showing piano and bass staves with dynamic markings like *f* and *p*.

a) or

1809 - 2

b) The hands to be suddenly drawn back at these staccato chords.  
c) The majority of modern Pianists would hold the  $\text{♩}$  for four measures here.

*Tempo primo.*

8

*p*

*cresc.*

*p*

*cresc.*

*Coda*

*cresc.*

*decreso.* (a) *oa* *lan* *do* *u.c.* *pp*

a.) *Calando* usually implies a slackening of the tempo, as well as a *dim.*  
1809-8



## Aschenbrödel.

Cinderella.

Carl Koelling, Op. 323.

Andante

PIANO. *p*

The first system of musical notation is for the piano. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The tempo is marked 'Andante'. The dynamics are marked 'PIANO.' and '*p*'. The music begins with a half note in the treble and a half note in the bass, followed by a series of chords and single notes.

The second system of musical notation continues the piano part. It features a series of eighth and sixteenth notes in the treble, with corresponding chords in the bass. The notation includes fingerings (2, 5, 5, 5, 5) and a slur over a group of notes.

The third system of musical notation continues the piano part. It features a series of eighth and sixteenth notes in the treble, with corresponding chords in the bass. The notation includes fingerings (5, 4, 5, 3, 5) and a slur over a group of notes.

The fourth system of musical notation continues the piano part. It features a series of eighth and sixteenth notes in the treble, with corresponding chords in the bass. The notation includes fingerings (5, 4, 5, 3, 5) and a slur over a group of notes. The dynamics are marked 'cresc.' and 'dim.'.

*poco a poco cresc.*

5 3 5

*pp* *ritard.* *a tempo* *p*

Allegro.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The tempo is marked 'Allegro.' The music features a lively melody in the treble with eighth and sixteenth notes, and a supporting bass line with eighth notes and chords. The system concludes with a double bar line.

Allegretto.

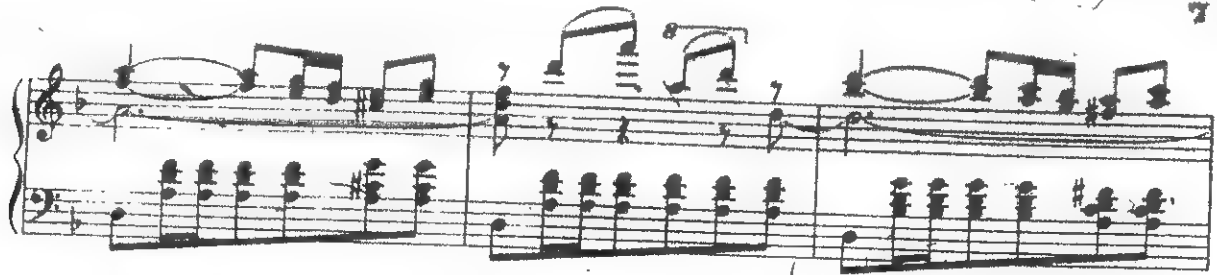
The second system of musical notation continues the piece with a change in tempo to 'Allegretto.' It begins with a 'ritard.' (ritardando) marking in the bass staff. The treble staff contains a melodic line with slurs and fingerings (2, 3, 4, 5). The bass staff features a steady accompaniment of eighth-note chords. The system ends with a double bar line.

The third system of musical notation continues the 'Allegretto' section. The treble staff shows a melodic line with various ornaments and slurs. The bass staff maintains the eighth-note chordal accompaniment. The system concludes with a double bar line.

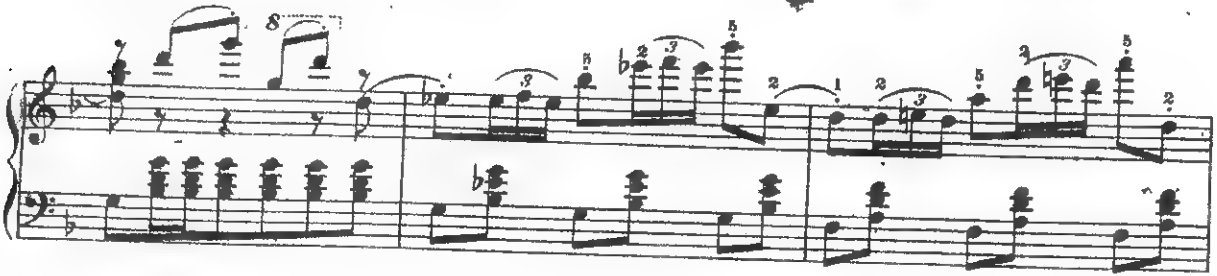
The fourth system of musical notation continues the 'Allegretto' section. The treble staff features a melodic line with slurs and fingerings. The bass staff continues with the eighth-note chordal accompaniment. The system concludes with a double bar line.

The fifth system of musical notation continues the 'Allegretto' section. The treble staff shows a melodic line with slurs and fingerings. The bass staff continues with the eighth-note chordal accompaniment. The system concludes with a double bar line.






The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The bass staff contains a dense accompaniment of chords, primarily triads and dyads, with some eighth notes. The key signature has one flat (B-flat).



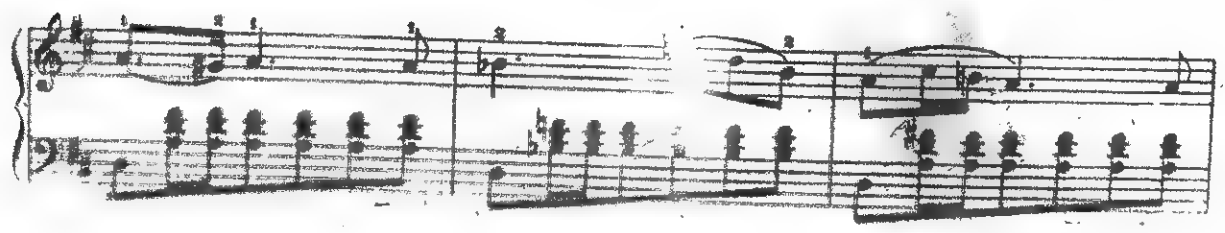
The second system continues the musical piece. The treble staff features more complex melodic patterns, including triplets and sixteenth-note runs. The bass staff continues with the chordal accompaniment, showing some variation in the harmonic texture. The key signature remains one flat.



The third system of musical notation shows further development of the themes. The treble staff has a prominent melodic line with slurs and ties. The bass staff has a steady accompaniment. A dynamic marking "cresc." (crescendo) is visible in the bass staff. The key signature is still one flat.

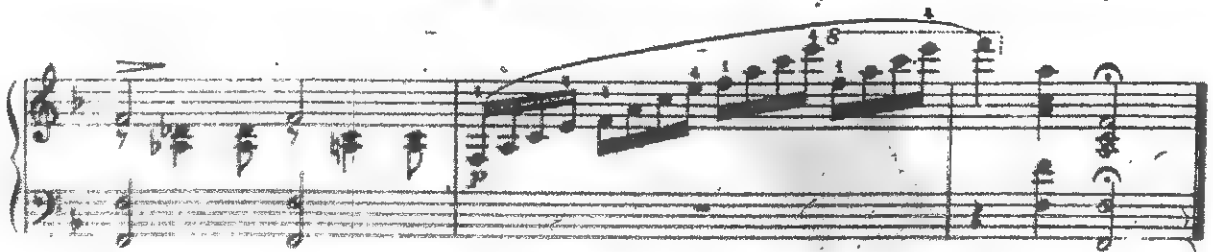


The fourth system of musical notation includes a double bar line, indicating a section change. The treble staff has a melodic line with some grace notes. The bass staff features a more active accompaniment with eighth notes. A dynamic marking "p" (piano) is present. The key signature changes to two sharps (D major).



The fifth system of musical notation continues in the new key of D major. The treble staff has a melodic line with slurs. The bass staff provides a harmonic foundation with chords and some moving lines. The system concludes with a final chord.







10  
No 1828

# NEATH TWINKLING STARS. Nocturne.

Andantino.  $\text{♩} = 104$

H. ENGELMANN, Op. 120.

*p*  
*douce amaro.*

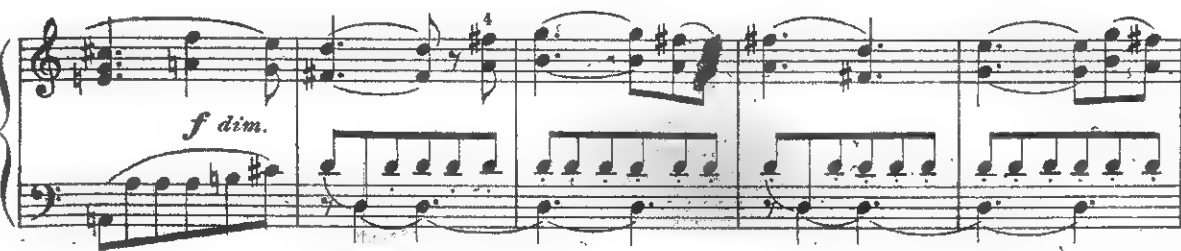
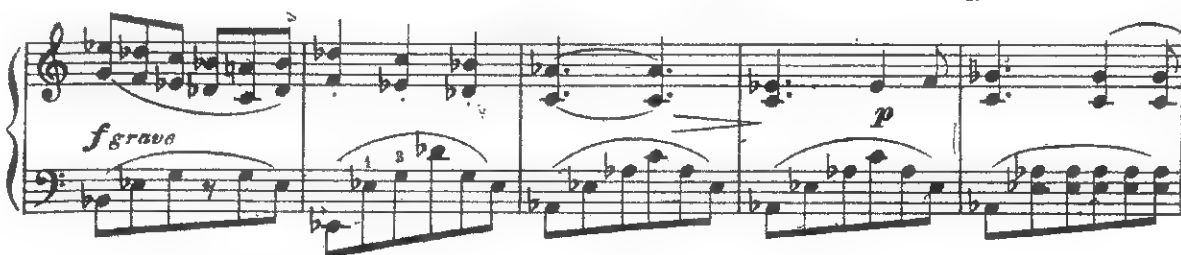
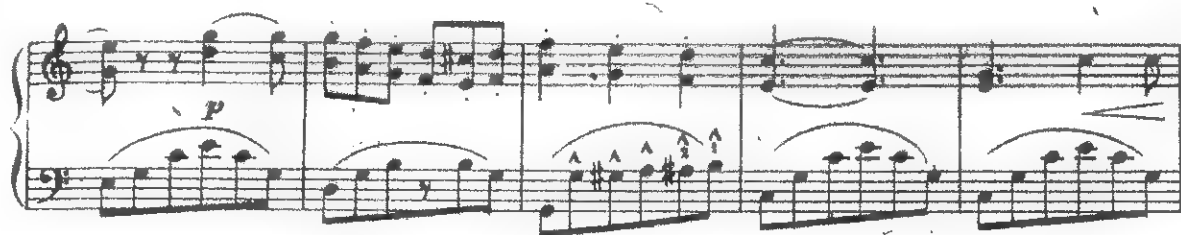
*dimin.*

*dim.*

*rall.*

*fin*  
*a tempo*

This is a handwritten musical score for piano, consisting of five systems of staves. Each system contains a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, beams, and slurs. Performance markings are present throughout the piece, including *rall.* (rallentando) and *a tempo* in the second system, and *mf* (mezzo-forte) in the third system. The score is written in a clear, legible hand, with some corrections and annotations visible. The paper shows signs of age, including some staining and wear along the edges.





Tempo I.

dim. roll.

p

pp

p dolce amoroso

p

dim

dimin

pp

cresc.

rall.

14  
No 1833

# A Lesson at the Piano.

Edited by Albert W. Bärst.

**Allegro serioso.**

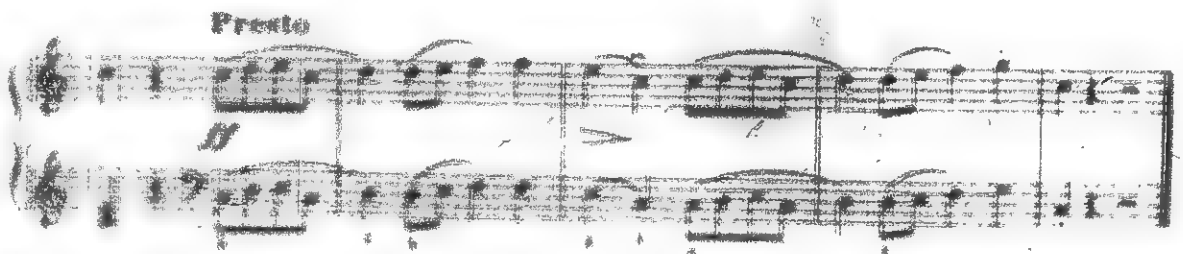
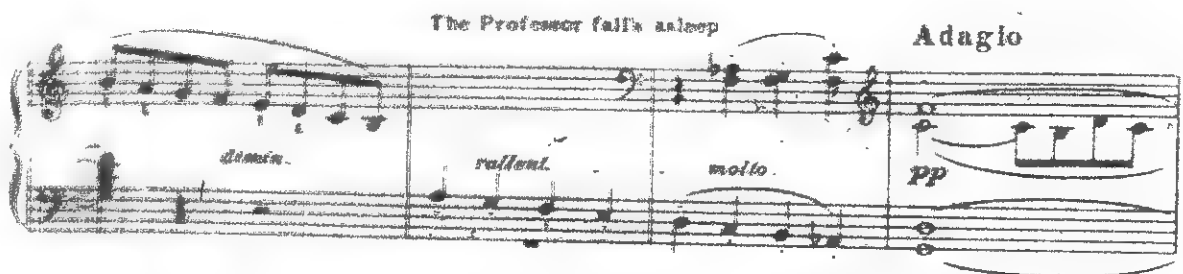
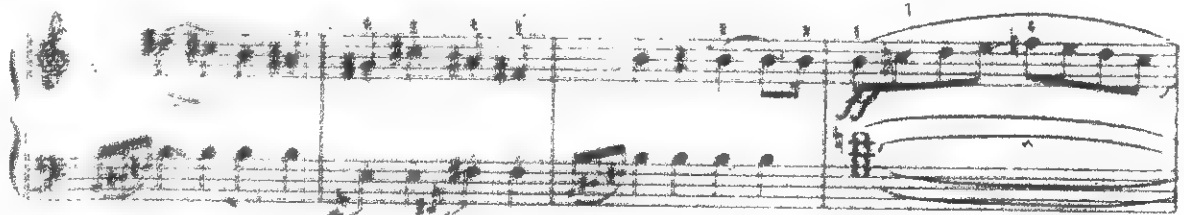
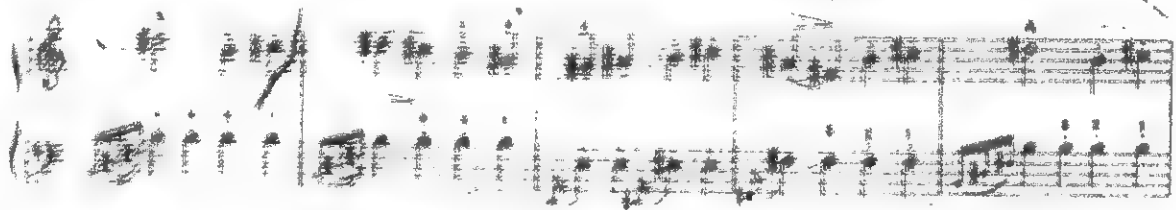
(Study of the classics.)

THEODORE LACK.

The musical score consists of five systems, each with a piano (p) and violin (v) staff. The first system is marked 'p' and features a piano introduction with a violin melody. The second system is marked '(Dussek)' and continues the piano and violin parts. The third system continues the composition. The fourth system is marked '(Cramer.)' and includes a second ending marked '(2)'. The fifth system concludes the piece with a final cadence. The score includes various musical notations such as notes, rests, slurs, and fingerings.

Handwritten musical score on five systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked with a treble clef and a key signature of one sharp (F#). The second system includes a first ending bracket labeled '1'. The third system includes a first ending bracket labeled '1'. The fourth system includes a first ending bracket labeled '1'. The fifth system includes a first ending bracket labeled '1'. The score is written in a style typical of 19th-century musical notation.

Handwritten text at the bottom of the page, possibly a signature or a note.





## WHAT OUGHT TO BE PLAYED

What then ought to be played? A little of everybody, and all that is possible of Beethoven and Bach. Clementi's "Grande ad Parameum," and Handel's "Pavane" will be a fair preparation to Bach's forty-eight preludes and fugues.

As for Chopin, the amateur's ambition ought to be changed, in ninety nine out of a hundred they do not know how to play his works. They require the most skilful technique, without speaking of the intelligent and powerful feeling which the making of these demands, and the deepest reverence to the greatest of pianists. And I must emphatically say that the playing of Chopin ought to be reserved to the professional.

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## IDOLS SHATTERED.

We are in the habit of poking fun at our English consins for their slowness, especially in matters musical, and accepting as an unquestioned and unquestionable fact that Germany leads the world in all that relates to music. The truth is, however, that neither assertion is correct. It must be granted that our consins over the water hold to certain art theories with a tenacity that is proof against argument and that they still worship with enthusiasm at the shrines of Mendelssohn and Handel. It must also be granted that some of this enthusiasm is hypocritical, that some is due to habit, and some to the instinct of imitation that is inherent in man. At the same time it is undeniable that the love for music is widespread in England; that this love is strongest in the masses, in the people who have not time for affectation and are not educated enough to indulge in humbug. Everywhere may be found singing societies composed of workmen or the children of workmen, and every little village has its band of which it is proud, while the friendly contest cannot fail to improve public taste and advance the cause of music. It may cause a smile of incredulity to assert that the English are a music-loving nation; but the assertion is founded on demonstrable truth.

In Germany the case is otherwise; there is no reasonable love of music among the masses; we have yet to hear of German peasantry forming singing societies, of German agriculturists who could be called on in an emergency to sing in oratorio. As for the German middle-class, its musical taste is not of a high order. A well-known German publisher was asked what order of music had the greatest sale in his country, and the answer was: "Music of the Maiden's Prayer kind." In place of the average German citizen going about singing Wagner, he has art taste of a much lower species. In France the workmen may be frequently seen singing the art music in the Louvre; in Germany this is the exception.

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## SO-CALLED CONSERVATORIES.

The word "conservatory" has in itself a flavor of foreign celebrity which attracts the pupil's attention, and for that reason the word has been used and misused by teachers and by speculators on teachers. Many are formed merely by the association of two or three individuals—one granting himself the title of "director," another is "secretary," and a third "treasurer." The whole is a speculation which most often does not offer to the public the slightest guarantee of musical talent or of experience. But the public is *bon prince*, and accepts them for what they pretend to be. This self-assumed superiority is carried so far in New York that a certain professor of piano has assumed to give certificates of graduation to his pupils, and in this manner has succeeded in making a name, though not much talented either as a composer or as a performer. The pupils neither investigate nor realize that no Jury, no Faculty, no Academy has granted him the right to make a graduate. The pupil, generally a poor girl, holds a document and expects to derive some benefit from it, while the "professor" harvests the benefits of his ingenious idea. He is by himself a school, a conservatory, and, thanks to his simple system, does away with the expense of having a treasurer and a secretary.

As for the conservatories which occupy a more or less spacious building, they are sustained by the great difference existing between the price paid to the professors and the terms made to the pupils, who generally are charged by the conservatory three times as much as the professor receives.

We must come to the conclusion that we have too many inefficient conservatories.

A serious School of Music should be directed by men having only the welfare of their pupils at heart, and not by speculators who dabble in art.—*Indicator*

"I don't think you're strong enough to take normal lessons," said a professor to an applicant for instruction. "Not strong enough? Why, what do you mean?" "Well," explained the professor, "before you can master the course you've got to be strong enough to crush all your neighbors, or else they won't let you learn."—*Musical World*

## EXPRESSION AND PHRASING.

BY F. S. LAW.

The question is often asked, "Can expression be taught?"

Taking the word in its deepest signification, the answer must be, no. True expression which, according to the etymology of the word, is the drawing out of a work all that the composer has placed therein, plus the indefinable something which comes from the personality of the player, can neither be taught nor acquired by an effort of the will: with some it is the result of development; others seem to possess it as a birthright. Probably no one ever belonged more rightfully to this second class than Anton Rubinstein. While playing he often closed his eyes and appeared absolutely unconscious of where he was—almost of what he was doing,—so thoroughly was he dominated by the power of the music he was playing. He has been known, in moments of great climax, to strike the keys with such passion and force as to cut his hands and to know nothing of it until he had finished playing. Such expression is a question of temperament; it is a God-given power not to be attained by study or labor.

To play with taste and feeling is another matter; almost any one can acquire qualities which will render his playing enjoyable, and from these a development into the higher realms of expression is always possible. Study will avail much in the acquirement of artistic phrasing, which is absolutely indispensable to finished playing.

Mechanical phrasing is the division of a composition into short phrases, *i. e.*, groups of notes which naturally cohere together, and have a certain independence and meaning of their own. This division, however, is not always an actual separation, as some are inclined to think; it sometimes happens that the end of one phrase forms the beginning of a new one, in which case there is, of course, no break.

In addition to this close connection of the tones which form the phrase, and their separation from those without its limits, artistic phrasing implies the endowing of each phrase with a color and life of its own; the various phrases must also be contrasted one with the other so that they may form parts of a larger whole.

To my mind the best definition of the phrase is that given by W. S. B. Mathews in the first volume of "How to Understand Music": "That which makes sense, but not complete sense." The length of the normal phrase is two measures, though in case of quick movements this may be extended to four. Its length does not necessarily coincide with the bar limits of measure; more frequently than not the phrase begins on a weak pulse; this, it will be seen, affords opportunity for great rhythmic variety. A still further subdivision is possible: that of the phrase into motives, generally two in number. The motive is a figure of several notes, differing from the phrase of which it forms a part, in having no movement or life of its own. It is simply a pattern of musical thought. Take any page of music and regard it as a whole; the eye cannot fail to perceive similar groups of notes which appear in different positions, much as we see decorative figures on wall paper or on any figured fabric. These figures, easily recognizable, lend unity to a composition and are oftentimes the germ of mighty musical development, *e. g.*, the famous opening motive in Beethoven's Fifth Symphony.

The phrase, on the contrary, must have motion as well as repose within its limits; this is secured by the cadence which is characteristic of all phrases, *i. e.*, there must be a change of harmony, generally from tonic to dominant (imperfect cadence), or from dominant to tonic (perfect cadence). It must have in miniature what the composition must have as a whole: beginning, movement to a climax, and relaxation toward the end. As the infinite sky can be mirrored in a dewdrop, so the whole expression of music can be felt in the development of a single phrase.

The phrase is in turn a unit which goes to make up a larger section known as a "period." This, Mr. Mathews defines as "that which makes complete sense;" it

gives what is wanting in the phrase—an impression of finality.

The basis of expression in music must be sought in the laws which govern expression in general. Of all the physical means of expression the voice stands first; others, such as the glance, attitude, gesture, *etc.*, eloquent as they may be at times, are but subordinates. By it, through the medium of language, the most abstract ideas can be expressed with clearness, while through its timber, modulation, and inflections, emotions can readily be discerned though not a word be understood.

Read, for example, the following stanza aloud:—

"The curfew tolls the knell of parting day,  
The lowing herd winds slowly o'er the lea;  
The ploughman homeward plods his weary way,  
And leaves to world to darkness and to me."

It will be observed that each line forms a phrase—an independent statement in itself,—but that the picture is not complete until the end of the stanza is reached. Each phrase has its verb with subject and predicate, conveying a definite idea; it is not recited on a dull, monotonous level; there is an increase in force in each line to the word which receives the strongest accent, and from that word the voice falls. The pause at the end of each line reveals the physical origin of the phrase; it is necessary for breathing, but not for this only,—the mind must have a brief space of time to realize the thought expressed; without this, its impressions become confused.

These points are equally applicable to music, yet how seldom do all receive equal attention. The cadence corresponds to the verb in giving definiteness to the phrase; each phrase should have a crescendo to its note of greatest emphasis, usually the longest note or the one highest in pitch; the pause for breath is represented by the lifting of the hand, which enables the hearer to grasp the phrase as a whole. Nor is this development of single phrases all; they are units in a scheme of a still higher development. One phrase asks a question, another answers; one is restless in character, its answer is quiet, *etc.*, and in all cases the antithesis must be clearly pointed. They form periods in which this questioning and answering can still be traced; they, in their turn, form contrasting subjects, and so the development proceeds in ever widening circles.

As a practical application of the laws of expression, read a selection like the one quoted above in a dull, monotonous tone of voice, without the appropriate pauses and accents; any pupil will pronounce it a caricature. Play any composition in an equally dull, lifeless manner, and explain that to the ear of the musician such playing is equally a travesty of art—that the mere playing of notes in correct time is not music. Hardly any other proof will be needed to show that the qualities which render speaking and reading attractive—modulation, accent, and judicious pauses—are also needed to make music interesting and expressive.

## THE HUMOROUS IN INSTRUMENTAL MUSIC.

BY ALBERT W. ROBERT.

An article in a past number of *THE ETUDE* touched on comic effects capable of being produced chiefly by orchestral instruments. The psychological properties of humor, especially on the young, are very important and far too often ignored. The object of this essay is to supplement what has already appeared in these pages on the subject, with especial reference to the works of writers for the pianoforte.

All authorities on the drama and music recognize the natural law that the serious and gay require about equal space in works of art. Schumann prefaces his Davidsbündler with this motto:—

"Hand in hand we always go  
Joy allied to misery."

But man being more easily moved to tears than to laughter, it follows that the majority seek their pleasure—paradoxical as it may appear—in what is suggestive of suffering.

In seeking for the humorous in instrumental music, the first question that naturally suggests itself is, How are we to recognize such a trait in such an ethereal form of art? If you reply that pieces with some distinct title indicative of mirth would be the chief guarantee, it would be easy, I think, to put before you many examples of such music, from Schumann's Humoresques downward, in which you have about as much labor to dig down to the comic vein as to obtain the poison from a homeopathic pilule.

A piece may strike you in a humorous light by its melody, phrasing, speed, peculiar intervals, chromatic progressions, dynamics, points of imitation, treatment as a whole, pauses;—even a certain monotony sometimes helps. The key has something to do with it, and the temperament of the listener has still more. To fully appreciate the wit of Shakespeare's clowns requires often a considerable mental effort. So with instrumental music: the pungeoy of the comic flavor rarely comes out on a first hearing. It is necessary, for instance, to attend more than one performance of the "Meistersinger" before one can fully enjoy the abandon and frolicsome spirit of Wagner's music.

I will here allude to two or three well-known pianoforte pieces in which distinct humor is easily traceable. In Heller's "Music Lesson" the clumsy attempts of the tyro to play five equal notes in succession is exceedingly provocative of laughter. The same is the case in Gounod's little "Musette," where the chromatic alteration of the intervals imitates the reeds out of tune. In the same composer's "Funeral March of a Marionette" are several comical situations—naturally, much more transparent when played by an orchestra.

To leap to a work of a high classical character, let me quote what such an eminent authority as Chas. Halle says of Beethoven's Sonata, Op. 31, No. 3: "If a comic opera, with some glimpses of romance after the German fashion, might, dispensing with words, be represented through the medium of the piano, it could scarcely assume a more genial and dramatic shape than in this very original sonata." Take the same writer's Scherzo from the Pastoral Sonata. The comic effect occasioned by the rest at the end of each measure of the subject is unmistakable. The master must also have been in an exceptionally droll humor when he wrote the Scherzo to the pianoforte and violin sonata in F major, where the latter instrument imitates the former's funny *staccato* at only one beat's interval.

Sufficient has been said, it is trusted, to prove that all our thoughts at the pianoforte need not and ought not to be solemn. Practice with your thinking-cap on, and along with the grave, pathetic, fiery, mystical, *etc.*, you will not infrequently be favored with suggestions quite comical.

"God gave the power of laughter to man alone." Like tears, it is a proof of sensibility. An old sage states that the "gravest creature is the ox;" but no one argues from that characteristic that the ox is one of earth's learned ones.

"My piano has not been tuned for two years, and I have moved it several hundred miles in the meantime, but I don't think it is out of tune to amount to anything." So spoke a lady on a recent occasion, but the trouble was that she had been listening to the instrument every day, and had not noticed that it had been gradually getting out of tune, until to hear it was torture to a discriminating ear. So it is that by degrees we may become accustomed to evils that we could not possibly endure if they were suddenly thrust upon us.—*Musical Messenger*.

—It is hardly necessary to remind the reader that in our day educated pianists use the pedals not to obtain contrasts of loudness and softness, but entirely in the production of tone-color. The infinite variety of qualities of tone which contemporaneous artists like D'Albert, Rummel, and others get out of a piano is wholly due to a combination of many different kinds of touch with changing use of the pedals, employing sometimes one, sometimes the other, now both, and again neither.

It was Chopin who revealed the possibilities of the pedals, Liszt who perfected the powers of touch.—W. J. Henderson, in "Preludes and Studies."

## NERVOUSNESS IN PIANO-PLAYING.

BY MARIE MEMMICK

Nervousness is unquestionably the greatest difficulty to be overcome by the pianist. Even perfection of technique, and the most musical temperament cannot always successfully cope with it.

Paderewski confesses to extreme nervousness when playing in public. While he possesses sufficient self-control, combined with perfect mastery of his art, to prevent its being perceptible in work or manner to his audience, it is, literally speaking, gnawing at his vitals.

The nervousness that works all its mischief internally, as it were, is pronounced by experts in nerve diseases to be absolutely the worst form.

Irregular, at times almost non action of every organ is an almost inevitable result of such nervousness, from which ill innumerable ensue, frequently terminating in actual disease and death. Sleep—Nature's unrivaled tonic and restorer—often becomes impossible, and extreme exhaustion, involving more or less mental disorder, is the lamentable finale.

The invariable accompaniment of the musical temperament is a highly sensitive organization.

Necessarily, the draft upon brain and physique entailed by the practice indispensable to perfection in piano playing is a severe tax upon such a temperament. To this tax add the nervous fear incidental to frequent appearances before critical audiences, and what wonder that the life of the artist-pianist is, indeed, a burden scarcely to be borne.

Nor does continuous public work dispel such nervous fear. This it is that helps to keep Paderewski much of the time in the depths of nervous prostration; that has prevented the more frequent appearances of our long-time favorite, Joseffy. By it I have known the superb work of that wonderful artist—Madame Bloomfield-Zeisler, to be perceptibly affected. Her brilliantly successful Continental tour of "Ninety-four" was abruptly interrupted by the undue assertion of nerves.

To Ottopin public work was intolerable. Liszt and Rubinstein while yet in their prime abjured the concert room, realizing the effect upon mind and body of the unremitting toil and nerve-strain imposed upon its pianistic stars. It is small wonder, then, that those lesser lights in the musical firmament, minor professionals and unfortunate amateurs, succumb to the uncanny spell of the nerve-fiend, that hands perspire, and fingers stick to or slip off the keys; or, cold and wholly devitalized through fear, evoke empty sounds void of vibrancy? that the foot clings to the damper pedal, regardless of discords and lack of clearness? that sentiment is an unknown quantity in their work?

How, if the giants must exert all their powers to combat this nerve-demon, shall the pygmies exorcise its spell, is their despairing cry! Only, we answer, through adequate development of will-power, or, in other words, of one's powers of control.

As absolute as possible must be one's control of self—of the mental self and the physical self; control of concentration, that surroundings will not disturb, distractions annoy; of moods, that those besetting the composition in hand can be conjured up at pleasure; of nerves and muscles, that undue tension of either can be relaxed at will, and desired tonal or expressional effects be produced. Apropos, remember that the closest relation exists between tone-quality and nerve and muscle conditions, undue nervous tension at times producing a muscular relaxation amounting to weakness; at others a tension that can elicit only staccato, hard tones.

If any human being stands in need of self-control it is the pianist. The task of the singer or the actor is light compared with his. Besides the general control of nerve, muscle, and mood which they must all acquire in common, the first two have one part and a voice to command. The pianist has to simultaneously consider and appropriate work in arms, hands, fingers, eyes, and ears, while the foot must receive equal attention, lest through its pedal work the musical quality of the whole performance be impaired if not ruined.

Not only one part but several acts to be rendered at once by the fingers. Meanwhile the brain must be constantly on the alert, supervising the physical members, dictating, so to speak, keys and positions, deciding upon the rhythm, accent, sentiment, and phrasing of each part, and controlling touch, that tone production shall satisfy as to quality and shading.

Is not the prospect appalling? Yet time and perseverance, intelligence, and patience will work wonders. One by one the refractory elements shall be brought under control until they will unite in the harmonious action necessary to produce the desired harmonious results. The habit of listening attentively to one's playing is one of the most effectual safeguards against nervousness.

Imagination—that gentle Ariel, potent as Prospero's familiar—can greatly aid us in the conflict with our nerves, will we but release it from the cage of prosiness in which we confine it, and allow it to commune with us. Charmed by its pictures or associations, the moods it can conjure, we shall think less of externals when playing and impart to our music a portion of the spell upon us.

Another potent ally is a piano of sympathetic action and tone. Such a piano is a prolific source of the inspiration which begets oblivion to surroundings, and is, therefore, an effective antidote for nervousness. Still another is the congenial audience. Both audience and instrument, however, are not, alas! usually to be had for the asking by the average amateur.

Remember, too, passing again to prosy details, would we conquer nervousness we can never cease to exercise the virtues of industry and perseverance. Music can be learned, re-learned, and learned again. The practice that would enable us to render it with confidence for a sympathetic friend would not impart the assurance essential to a performance of it before a listener less partial, more critical. Still more study would the acceptable interpretation of it to a heterogeneous audience require.

The Delsarte system of physical culture I am never weary of commending to piano students as a positive aid to self-control.

Every teacher should possess sufficient knowledge of its essential principles to be able to impart them to his pupils, and instruct the latter how, in some degree, to conform to them.

In a nutshell, calmness of mind, moderation of movement, mastery of mechanical difficulties, and command of the expressional factors—touch, tone, accent, rhythm, phrasing, mood—sufficient to meet the demands of the music to be performed, are, in combination, the only means of dissipating nervousness.

## CONSIDERATION.

THERE are still musicians who consider Wagner to have been a charlatan; there are still some who believe that a person who can play the organ can therefore play the piano, and there are still many who profess to believe that a "classical" and "correct" rendering of an instrumental piece consists in playing it with every beat metronomically even. Next I have to make the dreadful statement that no instrumental performer worth his salt ever plays four bars with all the notes exactly in time. Have the purists ever analyzed what they mean by "style" and "rendering"? If notes had the precise value given to them on paper these terms would cease to have any meaning. "Exaggeration," which is synonymous with "elocution," is the term which really covers all the expansions and contractions of time herein implied. The only question—by its nature an insoluble one—is, how far is it lawful to exaggerate? Just as in reciting a speaker separates his words, and even syllables, in a highly artificial manner, doing so to a greater or less degree, according to the size of the room in which he is, so the pianist must separate phrases, hang back before emphasized notes, and exaggerate everything in a similar manner and for the same reason. The idea that a public performer should play in rigid time probably comes about in this way: About 99 per cent. of music pupils are school girls. So much time is absorbed in drumming into their heads a feeling for time that the

average teacher cannot free himself from the idea that strict time must never be lost sight of. No more it must—in learning; but once the feeling cultivated we have to learn next to deliberately play out of time, for without this there is no expression, no phrasing, no accentuation even, possible. Of course, the extent to which this exaggeration must be carried varies considerably, according to the style of the particular piece, as well as according to the size of the room; but to believe, as some do, that a Mozart sonata or a Bach fugue should be played with mechanical regularity is to believe that neither Mozart nor Bach were human beings like ourselves. As a matter of fact, it is authentically recorded that Mozart used a very free and bold rubato in playing, and certainly no performer of any eminence in modern times has done otherwise. Nationality, temperament, and personal taste and feeling—these are the usual controlling influences in exaggeration, but a competent teacher should know how to advise and instruct his pupils in the mechanism of expression, and not think he has done his whole duty in urging them to observe "strict time."—*London Musical Standard*.

—The same difference between oratory and grammar exists as between music and musical science, says a writer in the *London Musical Standard*. A man may move by his eloquence the hearts of thousands of his fellow countrymen, he may fire hearts and raise to the highest pitch of enthusiasm even the most phlegmatic of his hearers, and yet he may not be able to parse a single one of the spirited and high-flown sentences that he has just pronounced. On the other hand, a man who spent the best years of his life in studying the mechanism of language, its grammar, and logical structure may be the dullest and most useless of speakers. We can carry this a little further and apply it to music and musical science. A man may be a most brilliant composer and yet have but little technical knowledge of the science of music, whereas the most learned of musicians, if he has not musical ideas and feelings within him, can never become a real musician, whether as an exponent of the works of others or as contributor himself to the literary market. There is an illustration of this in the life of Anber. He was asked one day to compose some music for an opera, and seating himself down at the piano he attempted the overture. But he tried in vain, and after playing a few chords he was obliged to abandon the attempt in despair. They then brought him the libretto and he glanced at a few of the sentences; the inspiration then pounced upon him; his whole soul was agitated, convulsed with the thought—again his hands wandered over the keys and there were poured forth a long succession of captivating melodies and striking harmonies. A similar story is told of Haydn. On visiting a friend's house and essaying for the first time the great oratorio of the "Creation," his performances were one long tissue of unmeaning gibberish, but the second time easily and spontaneously he brought out the great masterpiece. All that had to be added afterward were the finishing touches and detailed elaborations that were requisite for the filling out of the work.—*Indicator*.

RAMSEY tells this story about Liszt. When he was seven years old he already played like a grown-up master Bach's preludes and fugues. One day his father, who was a good all-round musician, came home unexpectedly and heard little Liszt playing one of Bach's four-part fugues, but the fugue was written in another key than the one in which little Liszt was then playing. The father was appalled. He knew too well that his son had no intention whatever to transpose the intensely polyphonic four-part fugue. He knew that it was being done unconsciously. He asked the boy why he did not play it in the right key. The little fellow was astonished and asked if the fugue was not written in the key he was playing it in. No; it was written in E flat, and not in G. The musician knows well what it means to transpose a complicated piece to another key; but for a seven-year-old boy to transpose a four-part fugue of Bach to a key a third below!





## MEMORIZING.

BY MAUDIE A. PIERCE.

Many persons assert that it is impossible for them to memorize anything, and they look upon those as more generously endowed by nature who can commit to memory long pieces of music, innumerable irregular verbs in a foreign tongue, dates, or quotations of any kind. But these persons do not understand the philosophy of memory.

Memory is in reality the treasure-house of thought, and as all think, so everybody has a memory. But these treasure houses are like the bureau drawers of different people: the contents of one's drawers may be so systematically arranged and classified, that the owner can go in the dark and take out any desired article; while another's may be crowded with a heterogeneous variety of things in such confusion, that a half hour's search fails to bring it to the light.

As what is put in the drawers stays there till it is taken out, so everything that one has ever known or thought is still in the memory. This has been proved by drowning persons; after resuscitation they have stated that everything they had ever done or thought had passed in a moment before their mental vision. Also, a fact recalled may bring forth the exclamation—"Well, I haven't thought of that for twenty years."

Think of the terrors often suffered by speakers and players before going on the stage, in the fear that they may forget their lines or their notes. Now this fear may vanish, if all knew that it was impossible to forget, that all they had ever thought or known was ineradicably fixed in their memory, had become a part of their minds.

Why then, do I forget in public, when I can play my piece perfectly at home? may be asked. There may be several reasons—self-consciousness is one. A person may play a piece from beginning to end, that he didn't know he could play, while his mind is intent on another subject, but which he could not play before another with his whole mind fixed on the piece. There is a law here which it is well to understand. In the practice of a piece, the frequent repetitions bring about a habit; that is, the conscious mind directs the movements until they are fixed in the unconscious mind. The unconscious mind performs its work with automatic certainty, but when the conscious mind brings in its doubts, fears, and anxieties, the result is often failure. So it is really doubt or fear which causes us to fail once, in doing what we have been able to do often before, and this doubt or fear begins in self-consciousness.

It is certain that a good memory can be cultivated, as well as a good handwriting, and there is no reason why every one should not have both.

To memorize words or music, the first requisite is repetition. It is said that many of the East Indians can repeat the whole of their Sacred Books, and their only method of memorizing is repetition.

To have a good memory one needs to cultivate order and observation, to learn to analyze and to make mental pictures, and above all, to comprehend. A person who is orderly in one thing is apt to be orderly in all. Ideas should be classified and put in their proper pigeon holes in the mind, as documents are lettered and stored in our desks. Also, the habit of observing all the details of a thing helps us to remember, for observation leads to order. Persons who do one thing while thinking of another lack observation, so that observation may be defined as mental alertness.

There is nothing helps a person to remember a piece of music so much as the ability to analyze it—to comprehend its structure, its phrases and periods. How much easier it is to learn a poem in English, which we understand, than to commit to memory the words of a poem in a language we do not understand.

There are many who memorize, but do not analyze the way by which they do it. Some remember their music by the second—by ear as they say; some by habit, from repetition; some have a mental picture of the page.

But no one can trust to one's memory, one must comprehend the thing to be learned and go to work carefully and systematically to teach it away in the most easy, where it comes to the fore.

gates, it is only covered by later deposits, but eventually put away, it can at any time be brought to the top.

## SOME ILLOGICAL TEACHING.

BY FREDERICK T. JENNIS.

Among the many illogical ideas which obtain in the current methods of piano teaching, there is none more illogical, in the writer's opinion, than the practice of "working up to a piece," as that practice is usually administered. A very common instance came under the writer's notice recently. A pupil who could play only with difficulty pieces of the grade of the Prelude in Grieg's "Holberg Zeit," was given by her teacher the F Minor Fantasia of Chopin, and the Pathétique Sonata of Beethoven, for summer practice, which compositions were to be "worked up to." What would be thought of a person who could lift only 25 pounds, who should daily attempt ten times as much, in the hope that after six or eight months struggle the 250 pounds would be raised with ease? He would be deemed either a fool or a madman. Yet this is just what "working up to a piece" in this way means.

Pupils who can play easily and clearly scale and arpeggio passages requiring a speed of, say 400 notes in a minute, are given pieces which call for 800, and are expected by daily attempts to attain that speed and still play with the same ease, equality, and correct nervous and muscular conditions. The more the thoughtful teacher considers this proceeding, the more apparent will its absurdity become; a good essay might easily be written on the foolishness of trying to do impossible things.

A common defense of such a method of study is that though the pupil may not be able to play the piece, yet he is learning to play musically, is acquiring a musical touch, technic, etc. One would not expect a very beautiful rendering of a poem by a person who could pronounce the words of it only with extreme difficulty. Will one gain a musical style of performance, or even a musical touch when playing a piece under similar conditions? As to technic, one does not get a reliable technic by such study, and however true may be the saying that "technic is the god of small minds," the fact has been incontrovertibly proven to the writer during the last two years, that without technic one cannot obtain a musical touch. Undoubtedly the truth of this statement will be promptly denied by many teachers; but let the writer ask any such objector how many of his pupils out of every hundred acquire a musical touch? Fifty would probably be a very high average. Yet every one of that hundred should acquire a musical touch, and would, if logical methods were used in teaching. Of course there are differences in degree of musical touch, depending upon temperamental differences in pupils, but the saying that a beautiful touch is inborn and God-given, like many a proverb, contains one grain of truth and ninety-nine of nonsense. If one doubts this, he has only to read how Rubinstein acquired his beautiful touch.

But to return from this digression—the proper way to work up to a piece is to first establish correct conditions of conscious nerve, muscle, and finger control, accuracy of finger action, and proper playing motions at a very slow tempo. Then from month to month gradually increase the speed while still preserving the correct nervous and muscular conditions. This practice, of course, should be done with a metronome and an exact record of the progress kept. This record should be consulted by the player as the engineer studies his steam gauge, and if in the selection of a piece, one finds that it demands a pressure of speed in scale or arpeggio passages of 1000 notes per minute, and upon looking at his gauge he finds that he has only attained a speed of 500, let us hope that he will see the wisdom of learning that particular piece alone till the pressure has gone up on his practice gauge to 1000 or over. When the speed of every piece has been calculated by the aid of the metronome, and after the pupil asks himself, not, what do I want to play, but what can I play, then consult his technic gauge and abide by its decision, there will be less of nervously playing and more of artistic finish, other things being equal, there is apt to be the case with the majority of students at present.

## Questions and Answers.

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

FRANCIS H.—We would recommend selections from the Bach's Invention, so used to use all of them. 2. Niemann's arrangement of Javanese song "Murmuring Zephyrs" and Mendelssohn's "Study on Hungarian Scale" are useful examples for left hand solo with ornamental passages for right hand; so, also, is "Spinnlet," by Liszt.

Mrs. K. A. FENCE, Denver, Col.—The mark [ ] used in compositions issued by The Study indicate the exact points of putting down and releasing the damper pedal. It is much more definite than the usual signs Ped. and  $\text{p}$ , and has the approval of most of the advanced musicians.

D. H.—Palmer's dictionary of musical terms, or the one connected with Mathews' "How to Understand Music," will meet your requirements. They can be obtained at this office. The compositions of Dr. Gay are unknown to us. Gottschalk did not write any music intended for more dancing purposes.

MAURIE E. C.—An up-to-date edition of Borrower's Primer will furnish all needed information. Its general principle is to make the pupil thoroughly acquainted with the major scales, before commencing with the minor. By this plan the difference of construction is more clearly understood and more readily acquired.

M. S. SMITH, St. Ann Bay, Jamaica, W. I.—We should not imagine it to be necessary to cover a piano with a blanket during the day in the Tropics, but cannot give a positive opinion, not having resided in the West Indies. The names of the composers are pronounced "Dfor-shak" and "Shoet-ay."

JAMES McCULLOUGH.—When 8 . . . . . is placed over a passage the notes are to be played one octave higher than written. A single figure placed under a note means, generally, that the octave below should be added; it frequently expresses the idea of an added note when placed above, but not always; it sometimes indicates that the note is played an octave higher. On 800, always indicates added notes above or below. The mark  $\Delta$  signifies an accented only, and has no reference to staccato.

L. F. BOWELL, N. M.—Although a waltz, redowa (or polka-mazurka) and mazurka are each written with the same time signature, 3/4 comparison will show the rhythmic construction of phrases to be very different. Consult the primer on "Musical Forms," by E. Fauer, published by Novello, Ewer & Co.

Tris, in the sense mentioned by you, was originally the third part of a minuet, and broadly contrasted with the other parts. Afterward it was introduced into other dance movements and marches. At present it is a strongly contrasted movement without reference to its being the third, or any other part.

A. S. M.—As a rule 3 or quintuple time has two accents: one on the first beat, the other on the 3d or 5th beat, according to circumstances, as it is usually a compound of 3/4 and 3/8 time. Examples may be found in Hiller's Rhythmic Studies, Op. 82; also in his Trio, Op. 64; in a Trio for strings by Bloch; and the "Gypsy's Glee," by W. Boer, Brahms's Variations, Op. 21, No. 2, has a fine example of the compound time.

FRANK.—In grouping a chorus about the piano, arrange them so that the Sopranos are near the upper portion of keyboard, then Alto, Tenors and Basses extending in order named, toward the lower end. If many in number, arrange in columns, so that some of each voice will form first rank near the pianist. The book on "Accompanying" might prove of use.

K. A.—"Peer Gynt" is the name of a poetical drama by Henrik Ibsen, and Grieg's "Peer Gynt Suite" is intended to portray, musically, the dramatic character of the poem.

2. An "Alma" is an Eastern (Egyptian) girl, a sort of dancing or singing girl in the "Seraglio."

So that the composition referred to is the song of a dancing or singing girl, and is supposed to represent the voluptuous maidenhood of the East. A. L. M.

H. C. E.—The use of the word "and" in counting is not, to my mind, good. The end to be gained in counting is the ability to feel the rhythm and to keep it steady. The better way to do this is to give some preparatory exercise in counting: first simple rhythms gradually adding the more complex. Take pains to have the pupil feel—by your explanation and the act of counting—the regularly recurring positions.

When this is done "and" will not be needed.

K. E. MCG.—The work you refer to—"The Musical Educator"—is good. Overton's "Dictionary of Music and Musicians," however, is a very complete and excellent work. I think it will fill your need most completely. It takes in almost the entire range of musical life and is readable. It is cyclopedic in its character.

P. R. A.—A surprising tone can be gotten with a modified mallet as well as with a mallet proper. Such things depend upon the nature of the work. The character of the music may be such as to require a slight and not a normal comparison of the work. The range of movement as regards touch, pressure, etc., is very wide and leaves room for the structure of the personal design.

## SIMPLICITY IN TEACHING.

BY GEORGE BRAYLEY.

A NOTED scientific writer once said that "one of his most serious drawbacks to public speaking was his frequent hesitation to find simple words to express his ideas." Ambiguity is one great obstacle to mental progress. Ideas are made more clear and valuable by directness and simplicity of explanation. Often teachers use technical terms in their calling that are wholly incompatible with their knowledge, being possessed with the false notion that a display of words gives the impression of power, and demands humbleness for ignorance on the part of the listener. Verbosity with the thinking person never produces any effect. This was illustrated by a piano-tuner of much experience among people, who remarked that he "never feared to tune pianos for persons who, after he had finished, pounded the key-board from one end to the other; but he did anxiously await the judgment of one who touched the keys lightly and listened."

The average student of any instrument is desirous only of playing for the pleasure that music gives to themselves and friends, and a learned dissertation on the over-tones contained in an octave, or the scientific number of vibrations between G-sharp and A flat, is not desired. *How to play that piece of music* is what is wanted, and the mental intelligence of the pupil must be considered at the beginning.

A humorous writer has pictured the trials of a singer in the cultivation of the voice, in his misconception of voluminous anatomical terms used by the teacher. To the advanced student this might seem laughable, if it were not for the melancholy fact that it is a source of discouragement to many a less gifted pupil, vainly seeking for simple language to know how to sing better in the home and church life.

True methods of voice training are difficult to find, and as students give themselves unconditionally to instruction, it behooves the teachers to be well versed in all that pertains to their profession. A ruined voice is incurable, and this can almost be said of fingers badly trained, which too often show their faulty action, even when placed under the more judicious and conscientious teacher. It is often remarked that a person is "a splendid performer, but a poor teacher." This does not necessarily imply a reversal of conditions; for the teacher must be able to practically illustrate how, in instrumental music, the piece must be played. Pupils learn by imitation, and it is only when their ability is developed to a high degree, that they can interpret by their own individuality; up to this time, they follow models which they hear.

Sarcasm is a weapon many use to awe their pupils; and to a person of a sensitive nature nothing is more abhorrent, as it takes away all courage, and I have often seen the lesson hour awaited with tears and trembling.

Some years ago a young man who was studying the violin, and doing the best he could, while playing his lesson to his teacher, was ridiculed in his attempts and sarcastically told when his tones were not correct "that he was playing some of the music of the future." The information given at the last lesson was not at all clear, and such remarks disconcerted him so much that he could not even see the music before his eyes, his sensitive nature was so worked up. Two years of this sort of instruction produced no result, and the young man sought more skilled and more wise counsel from a teacher whose artistic helpfulness enabled him to master the instrument so he was able to take his place among the foremost.

Ridicule sometimes hardens the pupil's sensibility; music then becomes a mechanical occupation. The listener feels this when it is played, no matter how much technic is displayed by the performer. Simplicity and firmness should be the guiding power with children; especially should their minds never be overtaken with incomprehensible material, and impatience never shown regarding their musical development. A child's mind has but an imperfect idea of what the effort all means, while the object of the parent, nine times out of ten, is only for accomplishment. Their opinions are crude re-

garding the matter, and their pride desires a display of their children's abilities.

A gentleman whose little daughter was studying the violin said to her teacher: "My daughter seems to be at a disadvantage when she plays in public, as she sometimes does, in company of a little girl who is a reader. She recites her pieces from memory, while Gracie has to play her violin from notes." The teacher replied: "There should be no comparison, for speaking a piece was simple compared with executing a violin solo. Moreover, your daughter has not been studying very long, but if it is your desire that she shall learn her music as a parrot learns to talk you make a great mistake for her. The novelty of her playing will soon wear off, she will have but little knowledge of music, her time will be frittered away, and your money spent in vain, for the sake of gratifying your vanity." Common sense should certainly be expected of grown people, but some show a surprising lack of it, and it is this difficulty that teachers often have to meet.

The development of one's faculties, in young or old, is a slow process, and those who wish to impress their knowledge on the minds of others must always consider that they had difficulty in comprehending just such things as they now expect their pupils to understand. There will constantly arise questions and points to explain, and if the student hesitates in reply to the question, "Do you understand what I am saying?" you may be sure you have not been clear enough. Do not call them stupid, but instantly seek a more simple and direct manner of expressing yourself or your effort will be fruitless. Whoever has the ability to impart truthful instruction, and thus gain the confidence and respect of the pupil; who has a personality that arouses enthusiasm for study and hard work, a patient steadfastness and dignity of purpose, with a love of the beautiful and good, will possess the qualifications necessary for a successful teacher of the child, amateur, and artist.—*Leader.*

## MUSICAL ABUSE.

**SPEAKING** of the lack of musical taste and judgment displayed by musical performers, which is often the result of ignorance or defective training or both, Hector Berlioz says: "There is an insupportable tendency in professional musicians, singers, and instrumentalists, great and small, to rank foremost whatever they imagine conduces to their own personal interest. They think little of the invariable respect which is due from every performer to the composer; or of the tact but absolute compact, made by the former to the audience, that he will faithfully transmit the latter's ideas to them, either when he honors a mediocre composer by acting as his interpreter, or when he has the honor to deliver the immortal thought of a man of genius. In both cases, the performer who thus allows himself—following the caprice of the moment—to go contrary to the intentions of a composer, should reflect, that the author of the work, whatever it may be he is executing, has probably devoted a hundred times more consideration to the place and duration of certain effects, to the indication of particular movements, to the design of his melody and rhythm, and to the choice of his chords and instruments, than the performer can have given, in doing the contrary. There cannot be too strong a protest made against this senseless privilege which is too often claimed by instrumentalists, singers, and directors of choral bodies or of orchestras. Such a mania is not only ridiculous; it will lead, unless care be taken, to the introduction of innumerable and unjustifiable irregularities into art, and to results most disastrous."

This matter is one that should enlist the combined efforts of all intelligent composers and musical critics, to the end that all perpetrators of such outrages on musical art receive the condemnation which they so justly merit.

—It is perfectly legitimate to use music at times as an amusement, at other times as a remunerative profession, and at all times as a noble, sublime art.—*Musical Messenger.*

## STUDIO EXPERIENCES.

BY MARY M. SHEDD.

I RECENTLY had occasion to visit a wealthy family who reside in a neighboring city. The only daughter had graduated from the High School with honors, and the parents were anxious that she should become an accomplished musician, but she had become disgusted with the piano. I asked her to play for me. Her execution of a simple exercise was the worst I ever listened to.

She had received two years' instruction from a "Professor" who had been recommended by the proprietor of the leading music store as a "first-class teacher." His recommendation was based upon the fact that the Professor recommended his cheap pianos. As a salesman of poor pianos—pianos so cheap in construction that they were never in tune—he was a success. But his knowledge of music was limited to three terms from a country piano teacher, and six months close study of the "self instructor." He had awarded himself a diploma and started out to sell cheap pianos, give piano lessons for twenty-five cents, and delude the community into believing that he was well qualified to teach music in all its branches. The "Professor" had given the young lady two lessons a week for two years, yet she had never taken a scale and knew nothing of technic. The piano dealer who recommended this teacher is really a good pianist, and knows the necessity of a good beginning, still self interest led him to recommend an incompetent teacher.

## NEW PUBLICATIONS.

**LETTERS OF A BARITONE.** By FRANCIS WALKER. Published by CHARLES SCHUBNER'S SONS, New York. \$1.25.

A new book, well written, full of a well-defined purpose and interesting, is "Letters of a Baritone." The letters were written to the author's sister during his stay in Florence while engaged in study.

They detail his difficulties and successes and give some valuable hints to intending students of voice culture and singing.

They also contain descriptions of scenery and life in Italy, which add to their charm. The book needs no excuse for its existence and should be useful as well as entertaining. It is published in the handsome style common to this firm's books.

Clear, attractive letter press, good paper, and handsome binding, combined with a reasonable price, should make it popular. A. L. M.

—A pianist pre eminently successful was Rubinstein, who traveled nearly the whole world over delighting people with his genius. He, like all others, was much annoyed by requests for complimentary tickets, but most of the time he maintained his composure, even though justly irritated. It is told of him that just before one of his recitals in London he was accosted by an old lady in the entrance hall, and thus addressed:—

"O, Mr. Rubinstein! I am so glad to see you have tried in vain to purchase a ticket. Have you a seat you could let me have?"

"Madam," said the great pianist, "there is but one seat at my disposal, and you are welcome to it if you think fit to take it."

"Oh! yes, and a thousand thanks! Where is it?" was the excited reply.

"At the piano," smilingly replied Rubinstein.

Evidently the clarinet, when in numbers, is a gentle thing, capable of much sentiment. Otherwise twenty-seven clarinets would not have been employed (no other instruments combining) to give the most desirable rendering of Weber's "Invitation to the Waltz." This has recently been done in Brussels.

## SUCCESS.

BY FRANK L. HYDE.

To begin with, what is success? If one after a little superficial study is able to perform a showy piece on the piano to the astonishment of a few uneducated hearers, or has his name appear on the title-page of a piece of music,—is that success? No, it is not. It consists not of doing a showy deed or of appearing in print before the public.

But, on the other hand, if one does with his might whatsoever his hand finds to do, striving all the time in a systematic way in one direction to improve himself, giving no thought to winning fame or praise,—is that success? Yes, in a certain degree it is. I say in a certain degree, for the degrees of success are only limited by your talent, your circumstances, and the amount and quality of the labor you give to it.

Don't concern yourself about your talent, but about your work. Work hard and work long, and if you have talent your work will show it.

Music students, so many of them now-a-days, dream too much. They work a little, it is true, but they sit about far too much waiting for an opportunity to come when they shall step forth and astonish the world with their wonderful genius. It is a great mistake. The more of a genius a man is, the harder he should work. Mozart and Mendelssohn are examples of this. What those two men accomplished in their short lives just by hard work is wonderful.

There are three things we have to consider in this life: the there was's, the is now's, and the will be's. Most people mourn over the first, expect a great deal too much from the third, and grumble about the second. Why is this? Well, they have made mistakes in the past they regret; the present does not content them; and they dream of doing something great, or of striking good luck in the future.

This also is a great mistake. The remedy lies right at your hand. The is now's are what should concern you. To day, this minute, is the only time you have to use. Yesterday is beyond your reach; to-morrow may never come.

Let us see what some of our great writers have said on this subject of success.

Longfellow has said that "The talent of success is nothing more than doing what you can do well; and doing well whatever you do,—without a thought of fame." "Doing what you can do." The trouble is, so many of us try to do things we can't do, and that is why we fail so often. The things you do easiest are, as a rule, the things you can do. These need not worry you much, only you should see to it that they are well done. But it is not meant that you are only to do the things you can do. There are many little things which lie just beyond your reach which you can soon learn to do if you but try. To these things give a little thought. Try to do them, and do not be discouraged if you fail at first. "Skill to do," says Emerson, "comes of doing." Stick at it. Notice why you failed before and avoid that mistake a second time. "A mistake once made is a lesson learned; twice made is a crime." Bear this in mind and keep on trying till you succeed. Then you will have made a step forward, and this will lead to other steps in exactly the same way.

"Doing well whatever you do." The latter part of this is the point. Get into the habit of doing everything, no matter how small it be, well. If but the playing over of a scale, writing a letter, or even washing your hands and face every morning, do it well, for it all leads to the cultivation of the habit.

"Without a thought of fame." Ah, that is the hardest part of it. We all like to be praised for our work; we all like to be thanked for it. And this is natural, too. Yet listen to what Emerson says. "Is there no loving of knowledge and of art and of our design for itself alone? Cannot we please ourselves with performing our work or gaining truth and power without being praised for it?" Surely we can; certainly we ought to. And the things we ought to do we should do. Fame generally comes to those persons who are not seeking for it.

But I hear some say, "I haven't time to do all this." My dear sir, you have all the time there is. No man has more than twenty-four hours in a day. Look over your days and you will probably find two or three hours you might spend more profitably than you do. Time is your capital; invest, and each hour should realize you a certain percent. So many hours devoted to sleeping and eating will yield a certain percent. of health; so many hours to work at your profession a certain percent. in money; so many hours to study, to practicing; to reading, a certain percent. in knowledge and in power.

What is your object in life,—to become a musician? And yet you have not the time to devote to it? Are you not wasting your capital time on objects not necessary to your desired end? To complain of lack of time is a poor excuse. If it be that circumstances compel you to work at other things for a living and only allow you a few short hours to devote to music, don't hope to make it your profession. We have enough dabblers already in the musical world. Unless you can give the devotion of a lifetime to it you had better saw wood, or plow corn rather than trifle thus with it.

So, if you have good health and are not too far advanced in life, if you are possessed of the time and means to study, and if you like the work, you may reasonably hope for success in the musical life if you study in the right way and in the right direction. Be cheerful. Do the duties of to-day, whatever they are, and do them well, looking at the past just enough to retrieve the mistakes you have made there, and just enough at the future to get inspiration to help you become what you hope to be. The result will take care of itself. Good, solid work in the right direction is bound to lead to success.

## PERTINENT OPINIONS BY A GREAT PIANIST.

EMIL SAUER has been interviewed by a representative of the *Pall Mall Gazette* and has given some opinions which are in many respects original. Asked why he has never played one of the five last sonatas of Beethoven in London, he replied: "I know the critics have been surprised at this. I believe, however, I had good reason for acting as I have done. I do not like to play the pieces that every pianist plays. Not that I fear comparisons, but because I prefer to play those pieces that are seldom heard—that are neglected by other pianists. Every pianist begins with sonatas op. 110, for instance. As for op. 106, perhaps you will be shocked to hear that I do not like it. In the first place, it is a heavy work—a hard work for the public to listen to—but that is not all. Of course the slow movement is one of the greatest things Beethoven ever wrote; but he has not completed it. The sonata is, unlike his general work, not complete or a perfect artistic unity. The great fugue, which some reckon among Beethoven's masterpieces, I consider his weakest composition. It is not beautiful, and people only rave about it because it is by Beethoven. Beethoven was not a great writer of fugues, and did not nearly equal Bach in this respect. I shall, however, play one or two of the last sonatas when I come to London for the spring season."

Asked why he did not play the preludes and fugues that Bach wrote for the piano, Sauer replied: "Really none of Bach's piano music is fit for public performance under modern conditions. Pianos and piano playing were so entirely different in his day that it is now only possible to play Bach in arrangements if his compositions are to be effective. The preludes and fugues are intimate music; something to love and to live with and to study, but not for public performance. Of course it is absolutely necessary for every pianist to practice them, and to make them a part of his musical consciousness. I do not think, however, that it would be a great pleasure to hear them performed in a large hall. They would sound weak and thin, and if one plays arrangements, such as those of Tausig and Liszt, the critics exclaim, 'Oh, what profanity to muddle with the great composer—to play disarrangements!' and so on. D'Albort's

arrangement of the organ fugue I played the other day is most beautiful, and is most reverently done—there is no flatulosity about it."

Speaking of Brahms, he said: "Though a great composer, he is not a great composer for the piano; in fact, the best of his compositions that I know for that instrument alone is the Scherzo in E flat minor (op. 4). Rubinstein far surpasses him as a writer for the piano. I am a great admirer of Anton Rubinstein as a composer. It is true he was unequal and suffered from an over-luxuriance of thoughts. The man who could write the Dramatic Symphony (No. 14), the Fourth and the Fifth Concertos, and such beautiful things as The Demon and The Maccabees contain, and so many masterpieces for the piano and voice, was, in spite of all weakness, a great composer!"—*Musical Courier*.

## POVERTY NO BARRIER TO SUCCESS.

When one studies the lives of great musicians, he is struck with the fact that most of them toiled bravely through the hardships of poverty. Hence we can see the force of these words from Dr. Dvorak:

"It is to the poor that I turn for musical greatness. The poor work hard; they study seriously. Rich people are apt to apply themselves lightly to music, and to abandon the painful toil to which every strong musician must submit without complaint and without rest. Poverty is no barrier to one endowed by nature with musical talent. It is a spur. It keeps the mind loyal to the end. It stimulates the student to great efforts. If, in my own career, I have achieved a measure of success and reward, it is to some extent due to the fact, that I was the son of poor parents, and was reared in an atmosphere of struggle and endeavor. Broadly speaking, the Bohemians are a nation of peasants. My first musical education I got from my schoolmaster, a man of good ability and much earnestness. He taught me to play the violin. Afterward I traveled with him, and we made our living together. Then I spent two years at the organ school in Prague. From that time on I had to study for myself. It is impossible for me to speak without emotion of the straits and sorrows that came upon me in the long and bitter years that followed. Looking back at that time, I can hardly understand how I endured the privations and labor of my youth."

—In America, music study has wonderfully enlarged its domain, while it seems that constantly greater numbers are coming into it. The almost feverish progress we have made in the few years past shows how much power we are gathering from it. We must now think of directing this power in the best way. It gives one a fullness of hope for our future to know that daily there increases that class of students who are unwilling to spend life merely to please, signing at the same time a decidedly comfortable living thereby. It bodes well for us that here and there are some who determine to study the art of tone as a fine art, to spend years seriously in it, to seek out for the common good those delicate threads of connection that bind art to art, and make the family one. If for a few years past it has been a promising sign that young men and women undertake the study of music as an actual employment, worthy of their best thought; it is now even a better sign that there are others striving to understand art in its relation to use in life by patiently seeking out its tendency as shown in the development of human thought. No longer as a flower alone, but as a blossoming plant of healthy growth, is it to be regarded.

Much that passes for a dislike of practice and lack of physical taste in pupils is due to pianos being badly out of tune and repair.

It is an unfortunate teacher who has nothing but compliments for his pupils; but the teacher is also unfortunate who has nothing but severe criticisms.

## PUBLISHER'S NOTES.

By the time this issue is in the hands of its readers, active preparations for the coming season will have begun. Colleges and schools will have their course mapped out, and private teachers examined the music on hand from the past year, and anxious to know and see the new things published during the summer months for their benefit.

The sending of packages of music on the liberal on-ale plan adopted several years ago by this house, and improved upon each recurring year, gives to all who avail themselves of it the opportunity of examining the very best and latest publications for all purposes, and the convenience of having on hand throughout the entire year a large and varied assortment of studies, pieces, etc., to which they can revert to at all times when in need of anything for a pupil,—in fact, a complete music stock for their own personal use. Each year sees a large increase in this special branch of our business, and the results for the past year which we have just closed up has greatly exceeded our expectations and given us fresh incentive to excel all past years in the excellence of the contents of these packages for the coming season. Those in charge of this department are thorough musicians, and note carefully the various needs and requirements of each individual application. To those who have not as yet experienced the advantages of this plan we urgently commend it for a trial—confident that it will meet with their warm approval. Full and complete information will be gladly furnished with circulars giving full details.

To those who have already received these packages in the past and wish them this year we would kindly request them to advise us as promptly as possible, so that when the "rush" comes delay may be avoided. Special attention given to schools and colleges requiring an extra large amount of music constantly on hand, and we engage to send them a supply fully ample for all demands.

Look into this, and get our circular; it will pay you. The beginning of this season finds us in better shape than ever before to handle promptly and effectively our constantly increasing business. During the summer months we have rearranged our entire stock, increasing our shelf room and thinning out the crowded places, and we propose to have, if possible, a more complete, varied, and larger stock of all lines of publications, both foreign and domestic. Mr. Presser's three months' trip abroad will help us greatly to this end. Our well-known reputation for the prompt and intelligent filing and despatching of orders placed with us we will aim to keep and increase. Our new and complete Catalogue, which is now ready, we will be pleased to send on request; also other special circulars. All inquiries looking to opening of accounts, discounts, etc., will be given immediate attention.

We solicit your patronage, and would be glad to hear from you.

When making up your order for new music don't fail to consult the page of "New Publications of Interest." This issue gives an entirely new lot of subjects, and we are confident that you will find something among them you need. Remember that nothing but the best is given a place on this page, so that no one need hesitate as to the value of the work ordered.

Now is the time to make a change in your teaching material and course of study—to catch up with the times; we refer to the "Standard Graded Course of Study," by W. B. B. Mathews, a complete course of study in ten grades, each grade a separate book, containing about twenty-four pages of materials of all kinds, carefully graded, and sold as sheet music at \$1.00 per volume, subject to our usual discount.

Eight new albums of classic and modern music are noted on page of "Choice Publications of Interest." The names of the authors represented are sufficient guarantee of their worth, and further commendation is our part cannot be expected.

In using our postal card or order blanks, for some reason countable reason our patrons neglect to sign their names in a great many cases. This causes no end of trouble; sometimes by aid of postmark and the writing, we can discover who the sender is, and very often we find it impossible. The sender is thus kept waiting for the goods, and either complains or else orders elsewhere, and we are the losers. Please be careful to sign the order after you have filled in your wants.

"The Minor Chord," by J. M. Chappell, is the title of a new musical novel. It is charmingly written, and we understand it is a disguised presentation of the life of Madame Nordica, who has obtained such an enviable reputation in the operatic world. Sir Arthur Sullivan and Jean de Reszka, the famous tenor, are also discovered in this cleverly written romance.

Altogether, it is one of the best musical novels published for some time. The usual price is \$1.25 in cloth. We have secured 100 copies in paper, and while they last will be sold at fifty cents postpaid, as advertised on page of "Choice Publications of Interest."

In beginning your work for new year, let one of the first things you do be to send to us for a pad of our "order blanks" and addressed envelopes, which we will be happy to furnish free of charge, and send fresh supply when exhausted.

Made up in convenient form, spaces ruled off for titles, opus, and composer of any piece of music or book. You will find them indispensable after once using. Another matter which we feel obliged to call attention to, at this the beginning of the busy times, and that is the very important act of signing your name and address to all communications. Often do we receive letters inclosing money or ordering music, and we apparently (to the writer) pay no attention to them. How can we, when we have no means of telling who they are from or where the writers live? We do not give up, however, till we have exhausted every means possible to locate them, and many hours are wasted almost every day hunting envelopes for postmarks, comparing handwriting, etc., and we earnestly urge our patrons to favor us to the extent of attending carefully to this matter. It will save valuable time to us and vexatious delay to you.

THE ETUDE, during the coming season, promises to be better than ever. Many of our patrons send it to their pupils and charge it in their regular bill. The many good articles by our best teachers hold their attention and thus keep up an interest in your lessons, not to mention the large amount of good music it contains in a year. Send for cash deductions. Four new subscriptions renews your own for a year.

We will issue in early Fall a new work on Harmony, by Orlando A. Mansfield, Mus. Doc. It will be issued simultaneously in London and here.—Mr. Mansfield is one of England's foremost theorists, and is abreast with the times. The work is well adapted for self-study. It is a thoroughly practical work. Each chapter contains exercises to be worked out, besides numerous questions which embrace the subject matter of the chapter. We have, for a year, been searching for a thorough and easily comprehended work written in the English language, and have found it in Dr. Mansfield's work. It contains all the salient features of Prout, Richter, Jadschohn, etc., but is in a more practical and easy form. We most heartily recommend the work to teachers who propose forming classes in Harmony, or to those who will take up the study alone.

The usual advance offer is made. The work will be bound in cloth and sell at retail for about \$1.50. We will send it postpaid when issued, to those who will subscribe for it in advance, for only 50 cents. The offer will positively be withdrawn the moment the book is issued.

Those who have taken advantage of our Special Offer know what a bargain they are. You will not be disappointed this time.

Our advertising pages offer an opportunity to Music Schools, Conservatories, Piano Manufacturers, and indeed to any one who has anything to sell of a musical nature, or of value to musical people, to make them known to a large part of the best musical people of the United States and Canada.

Send for terms.

We desire to thank our many patrons during the past season for their trade and for the kind words of praise which we have received from many of them. We start this season with renewed stock, new ideas, and renewed vigor, to give the best and most prompt service and the best prices possible in every case. Ours is a teachers' trade, and for them we have many special features of advantage. We hope to deserve your continued patronage.

A few of our advantages to teachers:—

The lowest prices.

Our extended credit system.

Music on sale.

Postal-card order blanks, thus prepaying your order to us.

Order blanks and addressed envelopes, etc., etc.

Send for complete new catalogues and terms, circulars giving full information of our system of dealing. We are always willing to open accounts with new persons upon the receipt of satisfactory reference.

Our patrons get the titles of our organ works confused. We publish a "Read Organ Method," by Chas. W. Landon, bound in hard covers, and supplementary to this a "School of Read Organ Playing," by the same author, but this is a set of studies and pieces published in three grades and sold as sheet music, \$1.00 for each grade. In ordering, be careful to make it plain which it is you want.

## SPECIAL NOTICES.

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

**A COMPETENT ORGANIST DESIRES POSITION;** salary \$400 to \$600; Address A. M. W., care of Etude.

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**MUSIC CLERK WANTED, ONE WHO HAS** had extended experience in wholesale department. Address "Music House," Etude Office.

## THE HIGHER ART.

Though the inert mass of stone doth enshrine

A shape of wonderful grace,

The eye of the sculptor alone can divine,

The hand of the sculptor alone can design,

The beautiful form and face.

But a man there is of a keener eye,

And an art of still mightier power,

For in wood and metal he doth deify

The magical charms of melody,

Which of all the arts is the flower.

He fashions the frame, the wire he entwines;

And with skill, that wins him renown,

The keys he adjusts, the parts he aligns,

The complex whole he deftly combines,

And aptly names it the "Crown."

What varied delights its harmonies move;

Its tones, how thrilling and grand;

The thunder of jubilee, the soft notes of love,

Kindle fire in the soul, or to tenderness soothe,

At the touch of the master's hand.



## New Exercises for Sight-Singing Classes.

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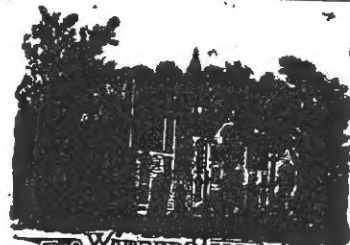
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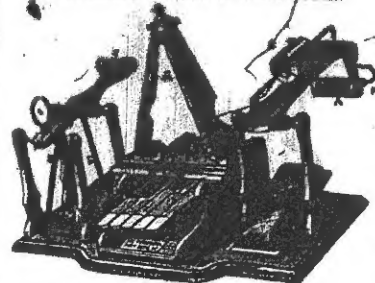
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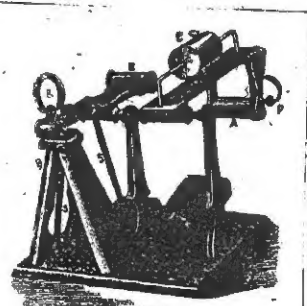
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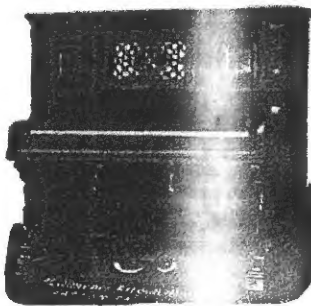
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