

THE PUBLISHER OF THE ETUDE CAN SUPPLY ANYTHING IN MUSIC.



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THE ETUDE.

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Musical Items.

HOME.

It is rumored that Ysaye will return in 1897.

A SON of Ole Bull, himself a violinist, is to visit America.

MADAME CAPPANI has returned to New York to resume her teaching.

A BRONZE statue of Ole Bull, the violinist, is to be erected in Minneapolis.

WALTER DAMROSCH is very busy preparing for his coming season of German opera.

HOWARD BROCKWAY, an American pianist, is to accompany Marsick, the violinist, on his tour.

CAMILLE URSO, the violinist, has returned to this country after a concert tour through Australia and South Africa.

MARTINUS SIEVEKING, now in Amsterdam, will arrive in this country for his tour of the States about the middle of September.

MARTIN ROEDER, the popular English song writer, died in Boston, June 7th, after a short illness caused by falling from a car.

XAVIER SCHARWENKA, of New York, goes to Weimar to conduct rehearsals of his opera, "Mattaswintha," which is to be given there.

HARRISON MILLARD, the well-known song writer, died Tuesday, September 10th. One of his songs reached a sale of over 1,000,000 copies.

AMERICA is to hear another great foreign pianist next season, as Mr. Martinus Sieveking, Holland's Pianist, is to give a series of concerts here.

How is the following? A professor being asked, what is an "extempore pianist?" answered: "Ex., out of; tempo, time; an extempore pianist is one who plays out of time."

FRANZ ONDRICEK, 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.

THE latest bit of advice from Mme. Patti to girls who are anxious for success as singers is well worth repeating to all aspiring musicians. "She tells them: 'You must be a good workman at your trade before you can be an artist in your art.' This excellent injunction has thirty-six years of professional experience behind it.

THE following will be Paderewski's route for the season of 1895-6: October 30th, New York, Polish Fantasia with Damrosch Orchestra; November 2d, New York, first recital; 6th, Philadelphia; 9th, New York, second recital; 11th, Brooklyn; 13th, Philadelphia; 16th, New York; 19th, Boston, with Boston Symphony Orchestra; 21st and 22d, Portland, Me.; 23d, Boston; 25th, Worcester; 27th Springfield; 28th, Troy; 30th, Boston; December 2d, Hartford; 3d, New Haven; 5th, Providence; 7th, Boston; 9th, Philadelphia; 10th and 13th, Washington; 11th, Baltimore; 16th and 18th, Pittsburg; 19th, Cleveland; 21st, Buffalo.

THE instituting of a grand opera on a large and permanent scale in Philadelphia is so important that we publish the list of artists who have been engaged in full. The names promise well. The complete list of principal artists engaged by Mr. Gustave Hinrichs for the season of grand opera at the Academy of Music, beginning November 12th, is as follows: Sopranos, Mme. Emma Nevada, Mme. Selma Koert-Kronold, Mlle. Amelia Loventz, and Miss Minnie Tracey; mezzo-sopranos and contraltos, Signorina Leontina Dassi, Mlle. Emma Langlois, and Mlle. Emilia Grassi; tenors, Signori Raoul Viola, Jules Gogny, Fernando Michelena, Domenico Minello, and Brazio Piroia; baritones and basses, Signori Quirino Merlay, Louis de Backer, Giuseppe Del Puente, Perry Averill, Malzac, and Lorrain. Mr. Hinrichs has engaged the greater number of his chorus singers in Milan, and they will follow him to this country a few days after his arrival. He has also engaged the premiere danseuse, Signorina Paris, and a ballet. M. Jules Algier has been engaged as assistant conductor and chorus master, and Charles F. Schroeder as stage manager. Mr. Hinrichs will sail for home about September 25th.

FOREIGN.

A BUST of Berlioz is to be placed in the Paris Opera House.

THERE were nearly 600 concerts in London during the last season.

MASCAGNI says that no fewer than 1500 libretti are composed in Italy every year, and of these 200 are sent to him.

JOHANN STRAUSS is hard at work trying to complete for the coming season a new operetta entitled "Waldmeister."

BRAHMS has just composed the music for a series of twenty songs by the Prussian peasant poetess, Johanna Ambrosius.

MR. JULIAN TIERSOT has been sent by the French Government to collect the folk songs of the Alpine regions of Savoy and Dauphine.

It is announced that more Greek music has been found at Delphi, in addition to the Hymn to Apollo, to which attention has been called.

A CHOPIN monument is to be erected in Paris. A Committee of eminent musicians and artists is being formed for the purpose of collecting subscriptions.

ON August 11th the remains of Paganini were exhumed at the Communal Cemetery, Parma. The countenance of the celebrated violinist was in perfect preservation.

ACCORDING to his contract with Sir Augustus Harris, the French tenor Alvarez is to receive more than \$5000 a month for his services for the next three years.

THE Turkish Court pianist, Dussap Pasha, receives \$3000 a year for his services, but he is temporarily suspended every time he plays a tune the Sultan does not care to hear.

"DER EVANGELIENMANN" ("The Gospel Man") is the curious title of a new opera that has just been performed successfully at Berlin. Words and music are by Wilhelm Kienzl.

SIGNOR BEVIGNANI, who is again to be one of Messrs. Abbey and Grau's conductors this winter, has been before the London operatic public twenty one years, and has lived in England thirty-two years.

THE city of Dresden is preparing to celebrate the eighty fourth anniversary of the birthday of Franz Liszt on October 22d next. On that occasion it is intended to perform the celebrated pianist's oratorio, Saint Elizabeth.

THE organ in the Trinity Church, Libau, has 131 registers; that at Sydney, New South Wales, 126; and the organ at Riga, 124. The Libau organ is by no means so simple as many newer organs, as it has been built up, bit by bit, to its present magnitude.

IN the case of Novello and Co. vs. the Oliver Ditson Company, of America, final judgment has been given in favor of the London firm, the effect of the decree being "that music need not be printed in the United States as a condition of securing copyright there."

A MUSICIAN'S life should be one of thorough unselfishness. Mendelssohn truly said that the first requisite in a musician is, that he should respect, acknowledge, and do homage to what is great and sublime in his art.

A LOST air of Mozart, to words from Metastasio's "Didone Abbandonata," arranged for flutes, bassoons, horns, and a quartette of strings, has been discovered by Professor Kauffman, of Tübingen. It was written in 1778, and the melody is said to be charming.

THE contest for the Rubinstein prize of \$200 for the best pianoforte concerto took place at Berlin last week. The International Jury awarded the prize to a very young Polish composer, M. Stanislas Melzer, of Warsaw. No further competition will be held till 1900.

VERDI'S first composition obtained for him a thrashing. He struck a chord. It pleased him. He attempted to strike it again and failed. Thereupon he lost his temper and began thumping upon the piano. Verdi's father promptly punished him with a whipping.

HERR PETERS, of Leipzig, has discovered another one of Beethoven's sketch books. It is dated 1809 and contains sketches of the choral fantasia and the piano concerto in E flat. It is well known that Beethoven remodeled his ideas many times before he was satisfied—in some cases more than a dozen times.

ON August 1st Julius Schulhoff celebrated his sixtieth birthday. He is known not only as a master of piano playing, but as a composer of salon pieces, such as his well-known Valses Brillantes, mazurkas, caprices, and other effective piano pieces, and his poetical and character pieces, chants d'amitié, six morceaux de musique intime, barcarolle, Op. 59, etc.

A SAVANT musician, M. Expert, is making an analytical collection of some unpublished works of the most ancient composers, Goudimel, Roland de Lassus, etc., the translations by Clément Marot and Th. de Bèze. Fischbacher, the editor, arranged a little concert of some of the most interesting of these recently before a critical and appreciative company.

RUBINSTEIN by his will left money for a prize to be awarded every five years for the best pianoforte concerto, which must be performed for the first time in public by the composer himself. The first competition has just taken place at Berlin, before a jury selected by the directors of the principal conservatories of Europe. The second competition will be at Vienna in 1900, and the third at Paris in 1905.

At the examinations at an English music school, one reply was that the letters M. S., in a piano piece, mean mezzo soprano; another, that D. C. stands for de crescendo. Yet another decided that V. S. at the bottom of a page of Beethoven meant violin solo. The most remarkable answer was that which understood loco to mean "with fire." The reason given was that loco is an abbreviation of "locomotive."

DR. F. KAUFFMAN has found among his father's papers a beautiful aria by Mozart, "Ah, non lasciar mi mo," which he composed in 1778 for Frau Wendling in Mannheim, and the loss of which all the biographers of Mozart have lamented. It is in the original manuscript, and there can be no doubt as to its genuineness. It is scored for strings, two flutes, two bassoons, and two horns, and Dr. Kauffman says the aria is devoid of coloratura and deeply emotional.

THE significant report comes from Bayreuth that Hans Richter has agreed to conduct the revival of Wagner's Nibelung's Ring at Bayreuth next summer only on condition that there is to be absolutely no interference with his plans and readings on the part of "any one"—which "any one" is, of course, aimed especially at Wagner's widow. It is perfectly natural that Richter, who conducted the Trilogy in 1876 to Wagner's own satisfaction, should not wish to be "bossed" now by Frau Cosima.

FROM Paris the death is announced of one of the oldest music publishers in France, Achille Lemoine, at the age of eighty-three. In his younger days he was a

pianist of note, his teachers having been Bertini and Kalkbrenner. The Lemoine publishing house was founded by his grandfather in 1780, but for the last forty-three years M. Achille has been chief of the house. His most important publication was a Pantheon des Pianistes, a collection in several volumes of something like 600 of the works of the pianoforte masters. It is said that this was the first important collection of pianoforte music ever issued at popular prices.

EVERY midsummer day a unique concert is given in Copenhagen, such as the whole world cannot show the like of. There are kept in the Copenhagen Museum a number of ancient Scandinavian horns more than 3000 years old, called "Luren." Of this collection fourteen are in good condition. They have an elegant shape, and the flat metal plates at the mouthpiece show good technical perfection and a developed taste for art. They are in different pieces fitted together. They were found buried in moorland, and their good preservation is believed to be due to the turfy water. They are of very thin metal, and generally seven feet long. They were always found in pairs, the one in tune with the other.

THE post of conductor of the famous Gewandhaus Concerts at Leipzig, vacant by the resignation of Dr. Karl Reinecke, has been filled by the appointment of M. Nikisch, who recently resigned his duties at Budapest. It is stated that M. Nikisch's most formidable competitor was the German composer, Herr Hans Sitt. The Gewandhaus Concerts date from the time of Sebastian Bach, and they were first held in 1743 in a private house, Johann Döles, afterward Cantor of the Thomas Schule, being conductor. They have, however, only been known by the name of Gewandhaus since 1781. Their most famous conductor was Mendelssohn, who directed the concerts between 1835 and 1843. Among his successors have been Dr. Ferdinand Hiller, Niels Gade, and Julius Rietz.

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

THE HARDEST PIANO PIECE.

"AMONG all known musical compositions written for the piano, which is the most difficult of execution?" To this often-asked question *Le Figaro* has endeavored to obtain a definite and final answer by interviewing the best-known pianists and teachers of the piano in Paris. The attempt has not been very successful. Some of the "virtuosi" interviewed saw in the question only an opportunity to say something clever and epigrammatic, and made no attempt to really answer it. Others wandered from the point by confusing execution with interpretation. Those who rightly understood the question as referring solely to mechanical difficulties and treated it seriously in their replies were so far apart in their views that the discussion was practically unresultant, and left the question but little nearer settlement. The palm of difficulty was not definitely awarded, but there was so much in the discussion that will probably be of interest to students of piano music that it has seemed worthy of review.

No fewer than sixteen compositions and groups of compositions are named by the French pianists as among those presenting the greatest technical difficulties to the performer. They are as follows: Beethoven's sonata, opera 57 and 106; Bach's "Chromatic Fantasy and Fugue," Brahms's "Variations on a Theme of Paganini," Balackireff's "Islamey," Chopin's "Ballades,"

first, third, and fourth, and the finale of his sonata in B flat minor; Liszt's "Études" and twelfth "Rhapsody," Schumann's sonata in F-sharp minor, and his "Études Symphoniques," St.-Saëns's "Allegro Appassionata," a sonata by Thalberg, and a sonata by Von Weber. Of these compositions only four have more than one vote, and none has more than two. Only one composition has the undivided support of its adherents. This is Balackireff's "Fantasie Orientale Russe," "Islamey," which both Louis Diemer and Francis Plante declare to be pre-eminently the most difficult to execute of all music yet written for the piano. Mme. Roger-Miclos and Marmontel, the oldest of the Professors of the Paris Conservatoire, pronounce for Liszt's "Rhapsodie, No. 12," among others; Raval Pugno and Mme. Roger-Miclos name the Beethoven sonata in B flat, opus 106, and these two pianists are also agreed as to the extraordinary difficulty of Schumann's sonata in F sharp minor.

"Islamey," then, must be pronounced the winner in *La Figaro's* competition. This composition is not yet very generally known among American pianists. Of the three other more familiar works named as peculiarly difficult, American pianists generally will be inclined to rank the Beethoven sonata "für Hammerklavier," opus 106, as the severest test of virtuosity. The other Beethoven sonata that figures in the list of the 16 most difficult compositions, opus 57, the familiar "Sonata Appassionata," is in the repertoire of about every professional pianist. Opus 106 is very seldom played in public. As practical proof of its difficulty it may be mentioned that Von Bülow once publicly broke down in it while playing it from memory, some years ago, at Chickering Hall. The break-down was covered up, the audience being given to understand that something had gone wrong with the instrument. The tuner in attendance was sent on the stage with instructions to spend 15 or 20 minutes in ostensibly putting the piano to rights, while Von Bülow, out of earshot of the audience, utilized the time thus gained by furiously practicing, on an upright piano, the passage that had baffled him. As for the difficulty of the Liszt "Rhapsodie," it may be remarked that this perfect pianist, than whom no composer ever knew better the capabilities and the limitations of technic, wrote always "for the hand," and presented no problems of execution out of the range of virtuosity. Classing one of his compositions as pre-eminent for technical difficulties is, therefore, rather the reverse of a compliment to this composer. The proverb in regard to those who ask questions that the wisest cannot answer may be not improperly borne in mind while considering the problems of execution that the most skilled pianist cannot fully solve, presented in musical compositions intended to be played on the piano by mortal hands.

The epigrammatic answers of some of the Parisian pianists in *La Figaro's* questions, though they have next to no relevance, are sufficiently amusing and suggestive to be worth quoting. C. de Beriot holds that, since pianists are not provided, as they should be, with five thumbs on each hand, and are forced to struggle all their lives against the inequality of their fingers, as to strength and length, and especially against the weakness of the fourth finger, the technical feat that pianists find the most difficult of all is playing the simple scale, as it should be played, with absolute evenness. Delaborde's opinion, which, paradoxical as it is, will be shared by many a timid player at the moment he takes his seat on the piano stool before his audience, is "For me the most difficult of piano pieces is whatever piece I happen to be playing while I am playing it." Andrew Gresse believes that the composition most difficult of all to play with entire correctness is any composition that one finds himself obliged to play in the presence of its composer. Composers, much in the habit of hearing their compositions played, will probably, if they are quite frank, fully endorse M. Gresse's view. And even the most skilled of pianists will own that sometimes, bowing himself off the stage amid storms of applause for his "perfect execution" of some monumental work of Bach, Beethoven, or Schumann, he has had much reason to rejoice in his heart that the composer could not possibly have heard his playing, being dead. "Les morts ne réclament pas!" as M. Andrew Gresse puts it.

THE MODERN MUSICAL CRANK.

BY RALPH D. HAUSRATH.

Of all the cranks in the world, there is none so objectionable as the old, fossilized musician. Why an artist should isolate himself from the rest of the world and become a freak with long hair, and possess all sorts of eccentricities is beyond my conception. We have in New York city very many musicians of this class, who are really excellent artists, but I am sorry to say they find it difficult to gain a reasonable livelihood. And why? Simply because by withdrawing from the world into themselves they have become supersensitive to the slightest opposition, which renders them so nervous and irritable that they are really objectionable company. The American people dislike men of this sort, and generally consider them somewhat daft. In order to succeed in any profession, one must make all other matters subservient to study. But this does not necessitate the complete shunning of all others who are not gifted with talent in that particular line. Any man who is at the head of his profession is more or less of a social acquisition, and the man who is sociable is sure to make more friends and thereby encourage success to a greater extent than one who is not. If displeased, it is not necessary to make oneself disagreeable by storming around like a raving maniac and worry yourself and all around you sick. Everyone has annoyances to bear. The antiquated method of many seems to have been, if crossed in anything, to pull the hair, show the teeth, and caper around and show others by a greater display of boorishness that they were their intellectual superiors. There are more pleasant ways than this of getting out of difficulties.

I know of an instance where one of our greatest violinists, visiting a friend in one of the cities in the northern part of New York State, treated his amiable host most shamefully—in fact, more like a servant than a friend. He proposed a fishing party one morning, and invited many of his friends to join him. They were delighted with the proposal, and when all were assembled, fully equipped for a day's outing, he suddenly pushed his friends rudely aside and made a dash for the house, and without a word of explanation bounded up the stairs to his room like a raving lunatic, seated himself at his desk, and began jotting down notes by the score. His friends, to whom a word of explanation would have been sufficient, displeased at his odd actions, soon departed and gave up all idea of ever depending on this queer specimen of humanity. Hours passed, and he still continued at his work. At noon-time the dinner bell sounded once—twice—thrice, and still no response from his "Highness," so his host finally summoned up sufficient courage to knock at his door and announce that it was time for dinner. For a long time he paid no attention, but at last he became impatient, and, jumping up, pushed his friend out of the room, slammed and locked the door, and with all sorts of oaths ordered him to mind his own business and not to dare to interrupt him again. At about four in the afternoon he calmly informed his host that he wished his dinner. On being informed that it was impossible, as dinner had been cleared away hours before, he became furious, and danced and capered around like a wild cat, and, pulling violently at his hair, shouted: "I demand it! I demand it!" So his host, rather than appear disagreeable, consented and had a dinner especially prepared for him. When he had finished he rushed to his room, and remained there until the early hours of the morning. When he left his room, we, being anxious to see what he would do next, followed him, but at distance enough for him not to notice us. He walked to the river, and when he had found a suitable place he sat down and gazed into the stream for a considerable time. He then arose and took a drink from his flask, which he always carried with him. The mania for singing then seized him, and he would try a few notes and then walk to and fro, muttering to himself, and then resort to his flask again. He repeated this last operation many times; but at last he got tired and laid down on the bank of the river and went to sleep. I suggested waking him and persuading him to go home, but his host objected on the ground that

we might disturb another inspiration; so we left him in dreamland. "His Highness" did not appear on the scene again until the following evening, when he was very much intoxicated. This was only one of the many larks which he indulged in. He at length became positively unbearable, and was requested to leave the house. This is a good example of a freak, and leads American people to believe that musicians are not the most reliable and desirable of guests. But I am glad to say that the coming generation is far more promising. Some of our most prominent artists, such as Richard Hoffman, Scharwenka, Horatio W. Parker, Walter Damrosch, Ethelbert Nevin, and De Koven, don't think it necessary to eschew the society of others than musicians to attain and sustain their reputations. A man who trains his mind must also train his body to retain his health. Let him indulge in athletics. In winter skate and take brisk walks. In summer there are innumerable ways of gaining strength without in any way injuring his command of any instrument. A teacher in the Leipsic Conservatory was asked why he chose rowing for exercise when it was so injurious to the fingers, and he exclaimed that those who were injured by such slight exercise had very little technic to lose. The modern musician is considerable of a society man, as he should be, for who is better qualified to be a benefit to it? He talks on all topics and indulges in all the pleasures that any professional man may without injury to himself; consequently (not always talking shop), he is the best of entertainers; but when questioned on the subject of music, he spreads himself and lets them know that, although they have other ambitions, it is his life-work and one aim to be the foremost of his profession. A man who uses his mind continually must have some recreation, no matter what it be, so long as it takes him away from his daily thoughts. Then he will be in far better condition for his next day's work.

ABSENT-MINDED MUSICIANS.

A. VON WINTERFELD has gathered a number of anecdotes relating to prominent composers and musicians who were as much distinguished for their absent-mindedness as for their musical talent. There was in the past century Friedemann Bach, the most talented of the sons of the great Johann Sebastian Bach, whose distraction was simply incredible. When Friedemann Bach was organist at Halle, a position which required punctuality, it was expected that he would have trouble as a result of the muddled state of his thoughts. It was nothing unusual for him to stop playing the piano when called for church duties by the people he lived with and to walk to the church, entering on one side and leaving it by the opposite door, going straight home again to his piano. His blower kept the key to the organ and an organist handy to take Bach's place when these slips of memory occurred.

One Easter Sunday things went wrong. Bach went to church early and sat down in a chair on the women's side, awaiting the gathering of the devout. He sat there deep in reverie, with the organ key in his pocket, while the crowd gathered, the bells tolled, and when it was past the time for the prelude to be played, everybody looked toward him, winked at him, and shook their heads. He also shook his head, looked around, and quietly remarked: "I wonder who will play the organ to-day!"

One day Bach called on the future Musical Director Rust, at that time studying at Halle and attending to Bach's correspondence in gratitude for the lessons he received from the master. "Look, dear Rust," Friedemann said to him, pulling out of his pocket a letter which he gave him, "here I have received quite a good offer from Rudolstadt for the position of Kapellmeister; reply at once that I will accept." Rust read the letter and was happy to note the favorable points of the offer to his teacher, and then happened to look at the date. "But this letter is over a year old!" he cried. "Indeed!" said Friedemann, surprised; "then I must have had the letter in my pocket ever since and forgot to give it to you to answer."

Among the absent-minded artists of later times the celebrated singer Lablanche was the most notable. While he resided at Naples the King often sent for him, as he enjoyed the singer's pleasant disposition. One day he called at the palace, having received an invitation, and waiting in the general hall for the King to send for him, talked meanwhile with the people of the court, and asking permission to keep on his hat, as he was suffering from catarrh. Suddenly a lackey called out: "His Majesty desires the presence of Signor Lablanche!"

Hastily the singer arose, and forgetting that he had his hat on his head, picked up another, which he carried in his hand to the presence of the King. He was received with a hearty laugh, which disconcerted Lablanche somewhat. But he quickly recovered and asked what had occasioned his Majesty's hilarity. "My dear Lablanche," the King said, "tell me, which of the two hats is yours—the one you have on your head or the one in your hand; or do you carry two because you fear you may forget one?"

"Ah! Maledetto!" cried Lablanche, seeing now what was the trouble. "Two hats are indeed too much for a man without a head."—*Musical Courier*.

ART AND ARTLESSNESS.

AMBITIOUS young musicians are continually forwarding to us specimens of their work, with the request to publish them and thus give them the opportunity to make their first round on the ladder of fame. Unfortunately, the writing of music is not an easy matter, and young composers are very apt to confound enthusiasm with inspiration. Here, however, we wish to refer to a more practical matter: the youthful, and sometimes the aged, composer very frequently attempts to write in a language of whose grammar he is ignorant; and whatever may be their other merits ninety five per cent. of the compositions forwarded show an inexcusable lack of knowledge of harmony.

A knowledge of the grammar of music will not make a composer, but ignorance of the grammar of music prevents a composer from properly expressing his thoughts. It seems absurd to insist on the common-place that a knowledge of harmony is a necessity to a composer of music, but if any one should doubt that the truism needs to be repeated again and again let him glance over the works of the composers of popular music and be horrified by the ignorance displayed.

Let the young composer then remember that, however valuable may be his thoughts, however soaring his imagination, he is helpless until he has thoroughly learned the grammar of his art. Art without technic is artlessness, a Raphael who did not know how to draw, to mix his colors, or to use his brush might be filled with inspiration and yet stand idly helpless before his canvas. What then shall be said of the uninspired man, whose ignorance of the grammar of his art only the more plainly shows the poverty of his ideas?

Here is a very safe rule to follow: let the young composer resolutely refrain from writing until he knows how to write correctly, or, at least, let him keep his compositions in the secrecy of his own desk. It is curious how many geniuses of yesterday become the nonentities of next year, and even real genius is liable to do things of which its more ripened experience is ashamed.

Father: "Do you think my daughter will ever be able to sing?"

Teacher: "Nevare, Monsieur."

Father: "Then what's the use of giving her any more singing lessons?"

Teacher: "A great deal of use, Monsieur. I give her lessons two-three months more, and by and by I teach her that she cannot sing. That is a very good musical education for the young lady."

Father: "You are right! If she can't sing, and you can convince her she can't, the lessons won't be thrown away."

CREED OF THE WELL-TAUGHT PUPIL.

1. I BELIEVE that the composer knew what he wanted in the way of tones; therefore I will play exactly what he wrote, so nearly as I can.

2. I believe that the bar is intended to show the place of the strong pulse; therefore I try to place the accent upon the tone written next after the bar.

3. I believe good rhythm is at the very foundation of music; therefore I will endeavor to keep an even time, without hurrying or slackening. And if any differences in movement are to be made between the easy and difficult parts of a composition, I believe that as a rule the more difficult parts should go more rapidly than the others, inasmuch as they indicate greater intensity, and perhaps bravoura.

4. I believe that music is essentially a message from the composer; or a picture painted in tones; in short that it represents the ideal in tonal forms; and therefore I will try to play it as if I knew what the message was, or as if I had the picture in mind. In other words, will play it with expression.

5. The foundation of playing with expression is to make a piece *sing*, and when I play I will try to *sing with fingers*, and help out their singing with discreet use of the pedal.

6. I believe that the pedal may be used at any place in a composition where the effect is improved by so using it. These places will be where there is a tone of melody to be held after the fingers are taken off it (in order to do something else), or where it is desired to improve the resonance of the pianoforte.

7. When I haven't any reason for using the pedal I will leave it alone, for few things are more objectionable than the absent-minded lingering upon the pedal which we often hear from badly taught students.

8. Inasmuch as music is a message, or a picture, from the imaginary world of the ideal, it follows that there must be great differences in the quality of pieces of music, according to the nobility and purity of mind in composers, and according to the especially noble mood of a great composer at the moment of writing some choicest work. And it shall be my endeavor to know as many as possible of these pieces of music best with knowing; and when I know them, to play them with all possible appreciation and in such a way as to induce my hearers to love them and enjoy them.

9. And since musical playing is the object of my study, I will esteem all kinds of technical exercises and studies according to their value in making me more and more master of the resources of the instrument, to the end that I may fitly interpret music worth knowing.
—Music.

THE OTHER SIDE OF THE STORY.

BY ALFRED VEIT.

It is a matter of daily occurrence to hear people sneer at technic. At the same time, it may easily be observed that those are the very ones whose bungling efforts to play the arabesques of a Mozart Adagio or a Chopin Mazourka would make the angels weep. By these individuals we are constantly told that "Anybody can acquire technic with patience and work." But they omit the most important factor—brains. Patience and application certainly go very far, but if not supplemented by the intellect will never get beyond the ordinary limit. Technic in the highest sense is the triumph of mind over matter.

We all have heard of Von Bülow's small hands and his incessant efforts to adapt them to the keyboard. It was the prodigious brain of the man that vanquished all difficulties and finally conquered what, at first, seemed beyond his reach. I still recall Essipoff's exceptionally small hands, which I had an excellent opportunity of observing one day at a class-meeting. We all stood behind her chair and that of Leschetizky while the two artists played some duos by Schubert. In watching Essipoff's small hands, I could not refrain from wondering at the remarkable results she obtained with them. Results which prompted the thought that her mental

equipment must indeed have been very great to enable her to gain the victory in the face of such great obstacles. A brilliant technic being, to a certain extent, an evidence of mental superiority, as also is seen in the case of Tausig—why is it that it does not command greater admiration?

Some one applied the word Pyrotechnics to unusually developed digital skill on the keyboard. The word was taken up by an appreciative auditor, passed along until we are daily wearied by nauseating repetitions of it. But even admitting it, have we not all enjoyed the sudden flight of a rocket on a soft summer night? And when way on high it burst into myriads of scintillating sparks, was it not delightful? A similar effect was produced by Paderewski in Liszt's transcription of Mendelssohn's Wedding March. It was dazzling—it made lights in the hall dance before the eyes; it was pyrotechnics pure and simple, but was it not beautiful?

Technic—technic—technic! We never can get too much of it, and although with a good method a moderate technic may be obtained—sufficient to bring the greater part of good piano literature within the reach of every earnest student—we must give a hearty welcome to any improvements, be they mechanical or otherwise, by means of which we may advance the development of technic.—*The Pianist*.

DIFFICULT PASSAGES AS ETUDES.

BY T. CARL WHITMER.

To make "studies" of difficult measures in a composition is as of much value as "etudes" in general; perhaps of more direct value.

We need not have such a long list of "etudes" if we seek inside each thing we study for a difficult passage and, enlarging it, make it useful as a means as well as an end. We may say there are two ways of helping one to conquer a passage:

- 1st. By enlargement.
- 2d. By change of position.

The second seems almost contained in the first; yet it is distinct. We can see clearly now, by taking scales and arpeggios, and showing how not only they are at the bottom of passage work, but how their formation leads us to the thought that single passages can be developed in like manner and serve a purpose.

Let us take first Extension or Enlargement.

A one octave scale is but an enlargement of two or three or four notes.

A two octave scale is but an enlargement of a one octave scale. And so on. An arpeggio having within itself the intervals within the octave, is an enlargement of two or three notes, which themselves are alterations of a scale.

Two octaves of the same are but an extension of one octave.

Now, of course, one octave is harder to play than three notes; two octaves harder than one octave. And so on.

Before applying this, let us take the change of position. A passage is easy at centre of piano, difficult at both extremes, and of medium difficulty between the extremes and center. Then, applying both, we say—in singling out a measure of difficulty—the easiest and best direct way of conquering it is to take that one measure and continue it, that is, play it in one octave, then in two octaves, and, indeed, from one end of the piano to the other.

This brings with it, of course, change of position, but, as was said, this is really distinct, and I would say, play a high passage higher; play a high passage low; play a low passage lower; play a low passage high; also the passages which lie between may be played in other positions.

We may also say that what is played in the right hand can be better controlled if learned also with the left hand, and vice versa. But this brings with it such a train of difficulties not necessary that it can hardly be supported so strongly as the singling out of a passage and enlarging it or changing its position in order to

"bound" or surround one's grasp of the execution of the measure selected.

It is well known that one can play a passage better as it stands if that passage has been conquered on all sides. So this thought gained from a study of the scales is offered.

An excellent way to get pupils to understand and appreciate a passage occurring in the "inner parts" of a composition, is to select that passage, use it as a melody, and harmonize it several ways. The pupil will see it at its true value when he recognizes that it is worthy of standing as a melody.

So many of Beethoven's Sonatas have interesting inner parts to "bring out," that this method was resorted to in order to let them appreciate it.

THAT OTHER TEACHER.

Of common occurrence in the experience of a music teacher is the enrolling of a pupil from some other teacher.

Circumstances very often work changes in the plans of either teacher or pupil, making it necessary for the pupils' study to be continued under a new teacher.

A question of professional ethics is hereby raised which only too often is answered to the very decided lowering of this desirable principle.

How often is the pupil making such a change told by the new teacher that his former instruction was altogether wrong? That he made a very serious mistake in putting himself under that other teacher's direction?

How widely and surely does professional courtesy and fair-dealing obtain among rival teachers?

Is not that other teacher more or less of a fraud always? It would seem as though humanity is so constituted that it cannot be fair and just in its estimates of rivals in business or social life. Leaving out of discussion the many times the pupil is told how bad that other teacher was, when there is absolutely no ground for such an assertion, how often the responsibility for the faults of the pupil, technical and otherwise, are gravely laid upon the shoulders of that other teacher.

Many pupils change who do play badly, who are ignorant, who seemingly do not understand the first principles of position and technic, and the new teacher at once proceeds to descant upon the inability of that other teacher, sometimes honestly believing himself to be right in such condemnation.

After he has had this new pupil awhile, however, a change comes o'er the spirit of his dream. He finds his efforts—on which he has heretofore prided himself—to appear abortive, and finally learns, to his distress, that should the pupil make yet another change, he would be in precisely the same predicament as that other teacher. The bad habits remain in spite of him.

Now for the moral!

Too hastily formed judgments and opinions are very liable to need revision, and it is far better to reserve your decisions, especially spoken ones, until you have had time to do your revising. There are always two sides to a question, and changing pupils, unless there is an obvious reason for the change, is apt to be a thorn in the flesh.

Failure is sometimes the lot of us all. None are infallible. You may be placed in a like position and then will come home to you with full force the unchanging truth: "With what judgment ye judge, ye shall be judged, and with what measure ye mete, it shall be meted out to you again."

Give that other teacher a fair show, and do not condemn him until he is proved to be wrong, and even then mercy is a discretion.

A. L. MANCHESTER.

"What's that?" asked a country gentleman in a music store.

"That? Oh! that is used on violins. It is called a chin rest."

"Chin rest, is it? Well, gimme one. It's just the sort of thing I want for a New Year's present for my wife."

TYPES OF PIANO TEACHERS.

STORY OF A PUPIL.

A YOUNG lady writes to the *Musical Times*, London, her experience with the typical (in her opinion) music teacher. She begins by pointing to a class of dissatisfied plodders, which are found in all callings, who deplore their fate, and think themselves doomed to everlasting toil, and thus make themselves eternally miserable. She says:—

"I think much of the disheartening toil and failure of which some music teachers complain is their own fault, and arises from their misunderstanding or ignoring what is required of them. There are certain enthusiasts who, because they happen to have had a conservatorium education, fancy that they have a mission to try and make all their pupils into *virtuosi*, when all that these poor sufferers demand is to be enabled to respond to the eternal appeal of the drawing-room, 'Do play us something, Miss Smith!' I myself, thank goodness, do not quail now before that dread demand; but what have I not gone through to attain that state!"

After her mother had taught her the notes she was sent to a boarding school at the age of thirteen, and there came in contact with, she goes on, "a governess, who gave some five and twenty of us half an hour's lesson twice a week, and with all that raw material to experiment upon, she must certainly have found the best mode of grounding beginners. She was, however, rather listless and apathetic in her manner, and I fear her heart was not in her work. I did not stay under her very long, for my health was too delicate for boarding-school." Her next experience was with governesses in her own home. She describes one as being "a stout, elderly lady, whose great recommendation was that she had known Chopin. Her enemies said that he had lodged for a week in a boarding-house which she kept. I never heard her play,—I do not know any one who did,—but she was very good-tempered and used to praise my playing very much. But she always used to be taken 'faintly,' as she called it, at the end of the lesson, and had to be restored with two glasses of sherry and a sandwich. This was submitted to for some time, but at last she got to require three glasses, and then mamma thought a change of teachers would be desirable."

Another one she had at this time was "a young lady from the Royal Academy, who was rather nice, but she was always getting up a concert or a recital, and worrying us to take tickets, besides wanting to rehearse her pieces before me. Mamma said that she thought too much of herself and too little of her pupils, and so we changed again."

She now meets with an educated teacher from Leipsic, whose standard greatly conflicts with her own. Here is her opinion in full: "Mr. N. was certainly a beautiful player, and a most painstaking teacher, but he had certain drawbacks. First, he was nervous and shy in his manner, which is most objectionable in a master. Then he was too exacting and over-critical, never seeming satisfied with anything that I did. If I played ever so correctly he would complain that some note was not held down long enough (as if that mattered, so long as it sounded rightly), or that I played in too level a tone, or used the pedal wrongly, or fingered improperly, or something, until I got quite impatient and longed to cry, 'What does it matter so long as the piece goes smoothly?' Then, too, his pieces were always so dreadfully classical and ineffective. If he ever gave me any modern music at all it was by some German composer with an unpronounceable name, and so bristling with accidentals that when once learned it never would keep learned, but got fresh mistakes in it every time one played it. But the worst was his persuading me to play studies. He wanted me to practice scales and finger exercises, but there I flatly rebelled. I had done with the nursery, thank you! He declared that he played them every day himself, but I took the liberty of quietly disbelieving him. Still, the studies were bad enough. Mr. N. assured me that they would improve my touch and execution; I never found that they did, and they certainly did not improve my temper. To think of the time I wasted over those dreadful things, when I might just as well have been practicing

something that I could play to people! Six mortal times a day did I wade through that tangle of notes, and by next lesson it was as full of wrong notes and things as ever. As I could only spare an hour a day for practice, I thought it too bad to waste my time thus, and should at last have demanded a release from my toils; but after six months we again changed our place of residence, and I my master. Still, I fancy, I did make progress with Mr. N., and should have liked him very much had it not been for the aforementioned drawbacks, and also a way he had of seeming uncomfortable all the time of the lesson, shrinking or wincing when I played a wrong note. This, if not an affectation, was an unpleasant mannerism, besides showing inferior breeding."

She is now placed under a certain Mr. R., whom she describes as "an energetic and rather hot-tempered man. He used to walk up and down the room or stand away against the mantelpiece while I played, and shout out when anything went wrong; but he would never correct me, however long it took me to find out my mistake. I think this was a very good plan. When I was stupid, which happens occasionally to every one, I suppose, he did not scruple to call me names, even 'Stupid head' and 'Wooden fingers;' but I am not easily made nervous, I am glad to say. His chief fault was that he gave his pupils scarcely anything but his own compositions. They were nice drawing-room pieces enough, but one does like a change."

After this she has a short career with a Signor A., whom she describes as a "delightful man;" her mother, however, was of a different opinion. In all this changing and interruption the natural unfolding of the musical nature must have been seriously interfered with. A dwarfed musician could only be the result of a course like this, at best. The Signor is thus disposed of by her:—

"He was not at all one's idea of an Italian, being tall, slender, and fair, with a full beard like floss silk, and, oh! the most heavenly pair of blue eyes. He taught some of his own compositions, too, but they were soft and dreamy as himself—'Baiser d'amour,' 'Battements du cœur,' 'Les soupirs,' and the like. He would sit down to the piano and play one of these pieces so tenderly, with his eyes upturned toward me all the time, with a pathetic, beseeching look that reminded me exactly of my darling Skye terrier, Nellie, who died the year before. Somehow mamma took a strong dislike to Signor A., and after I had had six lessons made some excuse for discontinuing."

Then comes a dreadful story of a Teutonic individual of doubtful character. She says: "He was one of the thundering, smashing players, and used to give me lessons far too difficult,—all octaves and big chords, such as he loved to play himself. He persuaded mamma to pay him for the twelve lessons half-way through the term, as his wife lay on a bed of sickness. Then, at the next lesson, he came in tears, and related how he had become security for a friend, who had run away and left him liable. Unless he could raise ten pounds by next Thursday he would be thrown into a debtor's prison. Mamma never can resist a person who weeps, so she gave him the ten pounds, and we never saw him again, nor Uncle Henry's overcoat and umbrella, either, which were hanging in the hall, and which, in his distress, Herr Z. must have mistaken for his own."

Her experience at the "College of Music" with class lessons is, perhaps, the most disastrous of all. She says: "The pupils were promised two lessons per week in piano or singing, besides an hour's class harmony and a lecture, all for two guineas a quarter. This was not a success, for, after all, one hardly got one's money's worth. The piano lessons were only fifteen minutes in length, and one was expected to sit out the lessons of two other girls, as if that could do any good. So I had the tedium of gazing at two dreadful, ill-dressed objects of girls for half an hour while they stumbled through their pieces, and then of being disturbed during my own playing by their whispering and tittering, as they doubtless exchanged ill-natured remarks upon my appearance and performance. The weekly lecture was usually a dull and uninteresting affair—at least, I only went once, for the room was so stuffy and crowded that it gave me a headache. But the harmony class was

really too ridiculous for anything. We learned first a quantity of hard names for the notes, such as 'super-tonic' and 'submediant,' as if A, B, and C were not far more convenient and easy to remember. Then there were mysterious figures which represented chords, how or why I do not know, nor what was the good of them when they were done. I only remember one thing distinctly of it all, partly because it was so frequently repeated, and partly because it seemed so utterly incomprehensible and meaningless as to have the effect on my mind of a spell or prophecy in a foreign language. This was, 'A chord of five-three becomes in the first inversion a chord of six-three.' At last I summoned courage to ask the Professor, one day after he had given up as hopeless the correction of my exercises, what influence all this could have upon my playing, or what benefit I was likely to derive from it. He replied (in a moment of irritation, I admit), 'Not the slightest.' And, as I shared his opinion, I left the college at the end of the term."

The last of the sad record was a "dozen finishing lessons from Herr Blitz, the great Icelandic pianist." He is thus described:—

"He was one of those regular foreigners whose clothes seem all creases and face all hair; he had a pair of very staring, light gray eyes, made more staring by spectacles. His manner was an odd mixture of almost childish good humor and ill-bred brusquerie. Instead of asking me to play, he took my music case from me, and, after rapidly fluttering over the leaves of the half-dozen pieces it contained, uttered some exclamation—in Icelandic, I presume—which sounded like clearing his throat, assuming at the same time a strange, half-despairing expression of countenance. He then asked me to play him the scale of G-minor, of all things in the world, first in single notes and then in octaves; and, after I had complied to the best of my ability, he asked me several questions about keys and time, and things of that sort, which, I confess, I never did or shall understand. Having done this he arose, and without hearing me play, remember, delivered himself of the following verdict to mamma, in the odious broken English which I will not attempt to reproduce:—

"My artistic position enables me to be frank with you, madam, and to tell you the naked truth, unpleasant though it may be. Your daughter has simply wasted the most valuable seven years of her life, and will never play so as to give herself or others pleasure. She has neither knowledge, technique, nor talent' (the monster!), 'and for me to give her lessons would be robbing you, wasting her time, and making myself unhappy.'

"But, Herr Blitz," gasped mamma, almost staggering under this outrageous speech, 'I assure you she plays very nicely, indeed. You have not heard her yet. If you only would. Of course, I don't mean she plays like a professional, but her playing has been greatly admired by all our friends,' regaining courage to stand up for me as she went on.

"Then, in that case, I will withdraw my opinion to the contrary," replied the hateful man, grinning; 'and I should advise you to, as you say in English, let well alone.'

"But I thought if you would give her a little finish," began poor mamma (as if I would have taken a lesson of him after such rudeness).

"I should have to give her a little beginning first," he answered, ringing for the servant to show us out; 'and I regret to be obliged to decline.'

"I think there is, perhaps, some misunderstanding," I ventured to put in, wishing to give a little sting in return before leaving; 'Herr Blitz is not to suppose that I wish to qualify for a mere music teacher.'

"Quite unmoved, he bowed us out with the reply: 'Every lady should be able to teach two things to her children,—the Lord's Prayer and the elements of music.'

"I need not pursue my experiences; they have always been the same. I have, however, found the proper course to pursue, now that I am old enough to think and act for myself. Every year I collect a few pieces which have struck me on hearing them, and then I take half a dozen lessons of anybody who will undertake to teach me those and nothing else. So I get what I want, and at least avoid being imposed upon. I play dear mamma to sleep every evening, and most of the girls, I know, are jealous of my playing, so it cannot be very bad. I have even played at two fancy fairs and a workingmen's temperance concert. I find my piano a great solace and pastime for the winter evenings, so I do give pleasure both to myself and others, whatever Herr Blitz may say."

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

1. WHAT methods may be used in teaching piano lessons to a child who does not read? We like Mathews' "Twenty Lessons to a Beginner," but there it is necessary that she should read and write also. She is very bright and can have a daily lesson.

2. How does Dr. William Mason's octave touch differ from that of Kullak? F. M. T.

The first part of the "Twenty Lessons" can be given without the pupil being able to read. And if the teacher is willing to take the trouble, she can go on to quite a length in the same way. That is to say, all the keyboard exercises, such as the two-finger, arpeggios, and scales, can be given perfectly well and to quite a high degree of difficulty without the use of any notation whatever, the teacher merely having the matters at hand for reference. But in doing this it will be desirable to give each exercise a name, and to impress this name upon the child at the moment of learning the exercise, in order that exercises may be recalled for review and practice. Thus, there will be four different ways of playing the two-finger exercises, which are to be given cumulatively, one until it is understood, then add another and other, until the child has them all, which will not take very long. These four ways will be the *clinging touch*, the *arm touches*, the *hand and finger elastic*, and the *devitalized*. Here we have in all six different manners of eliciting tone (the arm touches including "up" and "down," and the hand touch being not the same as the finger elastic). Scales must be taught in the manner mentioned in my "Twenty Lessons," and the arpeggios carried through. In the latter, the child must know the C position of the diminished chord, and whatever "changes" you add to it, from 1 to 15. Then, designating the position and the change, add the rhythm, and you have a full direction, as "C position, third change, meter of 12s." Chord forms and little cadences can be taught very well by rote. But in every case there must be a set of verbal handles, in order to be able to call them up when needed. But when it comes to melody the case becomes more serious. It is quite possible to teach a child one simple melody after another by rote, provided the child and the teacher have sufficient patience. But it is not altogether easy to hold a number of such lessons in the child's memory without something to steer by—some kind of notation. I am inclined to think that any child smart enough to do these things by rote is also smart enough to learn a notation. And I do not believe it will be at all difficult for the child to learn the staff notation direct. Just as soon as you have localized, for instance, the eleven places of the treble staff as corresponding with the white keys running toward the right from D next middle C, I do not see why a very little attention would not make the child competent to read from the staff in the course of a few weeks, without bothering her or making anything difficult for her.

But if the staff is thought too difficult, why, then, we have no recourse but to fall back upon the tonic sol fa, which needs only that the child should know seven letters by eye, and be taught the scale relations that the seven letters stand for. Then, too, the elements of the notation should be taught very carefully, and only one at a time. Begin by teaching the scale thoroughly, so that the child can name the scale tones you play in a melody. This may require some weeks, and you will do better if you begin with the tonic elements (do, mi, sol, do); then when these are all felt properly, add the dominant elements (re, sol, te), and then the subdominant (do, fa, la, do), and finally all together. Just as soon as the child can first sing a melodic phrase from hearing it played over once or twice, and call the scale names, then give the staff places for notation, and there we are. Possibly it will be found even here that the scale places will afford no more difficulty than the tonic sol fa itself. A smart child does not need to be kept back. I was able to read from the newspaper about the time I was three years old. I learned by pestering my mother, until she told me one letter after another and simple words in order to keep me quiet, until I could find all the others of the same sort on the page. I be-

lieve any child can be taught to read in the ordinary course of the household before reaching five years of age—I mean, any child manifesting interest in things. However, be this as it may, some sort of notation we must have pretty soon, not for use in first learning, but for convenience, primarily, in recording, and then for convenience in recalling.

(2) Mason's octave touch I do not understand to be at all different from that of Kullak, but his method of bringing the pupil to an easy play of octaves is different, but it is all in the two-finger exercise, the so-called octave exercises adding merely the octave extension of the hand. Finger and wrist remain quite the same as in the two-finger exercise.

In this connection I think it proper to state what I understand to be Dr. Mason's claims with reference to his system of technics. I do it because a pupil of my own reported to me recently having heard an eminent pianist play who does not like Mason's technics, and, who, in fact, made several slighting allusions to it. She remarked, "All the time he was using Mason's technics at the very moment when he was speaking against them."

Dr. Mason came on the field of action when the pianoforte had received important illustration from the works of Chopin, Schumann, Mendelssohn, Thalberg, and Liszt. At this time the immediate predecessors of these great geniuses were such mechanicians as Herz, Kalkbrenner, and strict pedagogues. Mason himself was a pianist by nature, having been gifted with a highly musical nature, excellent early training, and early experience of great importance. When he went to Europe in 1849 he represented in his own playing the best that America had at that time produced. He went to Leipzig, to Moscheles, and after a year there spent a year with that virtuoso, "Dry-as-dust" Dreychock, and then went for several seasons to the coterie with Liszt at Weimar. At Weimar he probably heard for the first time the works of the great romanticists interpreted in the modern style, and there he himself became one of the leading exponents of the school of piano playing which is now current over the whole civilized world.

Between this method of playing and the directions in the instruction books, or even the instructions in the conservatories, the hiatus was world-wide. Not only did current instruction utterly fail to grasp the central points of the art of playing the piano in this modern sense, it did not even lay a foundation for it,—in short, had no relation to it. So when Mason came home and began to teach, he at once began to introduce novelties of improvised exercises, some of which were his own instantaneous inventions, designed to meet a particular case, and others traditional usages from other eminent pianists, exercises or modes of practice which they had invented for their own use. In this way he originated, or first formally and publicly introduced, the first form of the two-finger exercise, his ingenious changes upon the diminished seventh (the germ of which I think it quite likely he may have got from Joachim Raff), and above all the system of accentual treatment of exercises, in order to improve the attention and train the hands more rapidly. The octave exercises were a new departure, but they offered nothing new when it was done, but merely a shorter and more direct road for reaching the method in which all good artists play octaves.

So if you take the Mason technics together they do not contain, perhaps, one single method of touching the piano which has not many times been applied by great artists. But they *do* give, so far as I know, the only system of technical exercises which undertakes to afford the player the mental training and finger methods which distinguish the playing of artists in their best interpretations from the well-schooled playing of amateurs and conservatory pupils. Any artist, in proportion as he plays well, plays after the manner of the Mason technics; and artists like D'Albert, who play well in certain respects but fail in others (such as delicacy and nuance), play after the manner of the Mason technics to a certain extent, and fail to play by just so much. In fact, the D'Albert playing (to judge by what I heard of it) lacked all or nearly all of that refinement and expressiveness of finger point upon which the appealing quality of the tone depends,—exactly the quality in which Paderewski and Joseffy are far superior to him.

1. "What exercises ought I to use for finger stretching and thumb limbering?"
2. "Exercises for raising the knuckles of fingers 4 and 5, and depressing those of 2 and 3?"
3. "Finger and hand gymnastics?"
4. "Are the vocal exercises of Mr. Fred. W. Root in the *Musical Messenger* good, of value?"
5. "In vocal instruction is there anything better than Bassini?"
6. "I do not understand phrasing, only what my ear catches; what book of Mathews shall I get? Is not his first for very young beginners?"
7. "My powers of memorizing have been suffered to decay; can I get help, or just practice, practice?"

C. L. P.

This correspondent also asks me to recommend a conservatory nearer Colorado than are Cincinnati and New York.

The first three questions in the above list I answer by recommending "Mason's Touch and Technic," all four volumes. All that is necessary for the purposes named is in the book. For bringing up the knuckles, and for forming the hand, there is nothing better than the two finger exercise, especially in elastic touches and in sixths. But in doing these be sure that the wrist is kept low and the fingers operated to their full extent, that is, straightened out for making the touch, and shut quite in to contact with the palm of the hand in making the touch. This in a little time will strengthen the weak side of the hand, especially if you demand more tone of that side and keep demanding until you get it.

I should judge from the letter that the correspondent had a more mechanical conception of finger training than is desirable, and depended less upon musical ideas as such.

With reference to the vocal question, I judge that the Root exercises are of value, and that Delle-Sadie's recent work is better than Bassini. There may be many other good works; I am not a vocalist.

7. It will not be easy to learn to memorize, but perseverance will do it. It is exactly the same thing as eating very tough beefsteak. Cut off small mouthfuls and masticate them thoroughly. In other words, take a phrase at a time, first play it both hands together, then the right hand alone twice. Conceal the notes (this is very important) and try to recall what you have played. Then if you fail try and think clearly exactly how far you can, and just where the memory fails. Look once at this precise point, then try the phrase again from memory. When the right hand is learned, try the bass in the same manner, finally, both hands together. Learn the counting at the beginning, because this is your guide to the way in which the two parts go together. When you have a melody and accompaniment learn the harmony, i. e., the succession of chords; then fit the melody to it, phrase by phrase. For first exercises in memorizing, Bach's first and eighth two-part inventions are excellent. Be sure and take something which will not remember itself. What you want is a habit of intellectual attention, therefore take music which is strong upon the intellectual side—music which you cannot whistle, and which you could not play by ear. In a few months, little by little, you will accomplish it. It will be very difficult at first, and require considerable "sand," but after a little it will become easy enough, and all your playing will be very much improved.

I cannot recommend a conservatory. In fact, I do not know that there is a good conservatory west of Chicago, though there may be hundreds of them.

—A FUNNY story is told of Felicien David. It was when David was a young man that he gave a very successful concert at Cairo. The Khedive sent for him and asked him if he would give a few lessons to the ladies of the harem. Visions of rare oriental beauties were at once pictured to the mind's eye of the young man, and he consented with enthusiasm.

He went and was ushered into a large, empty room, in which was a piano. He sat down and waited. Shortly a burly negro appeared, and for several moments stood silent. At last he asked David when he was going to give the lesson.

"When my pupils come in," replied David.

"Oh," said the negro, "you are to give the lessons to me and I am to give it to the ladies."

EXTEMPORIZATION.

ACCORDING to some, extemporization is a lost art, a relic of the past which we are neither able nor desirous of reviving in anything like its former glory. Of course, we do not now refer to the delightful vagaries of the average church organist, who has to kill time at certain points in the service, and runs the imminent risk of killing also any unhappy auditor who happens to be somewhat musical. On the whole, perhaps, we are inclined to blame the poor organist too much for what is rather his misfortune than his fault. Let any one who has not yet done so try the experiment of extemporizing on a given theme with his eyes and ears intent on the movements of the church wardens and sidesmen taking up the offertory, and then for ever after hold his peace on the subject of the weakness of the ordinary player's productions on such occasions. That some of our organists can triumphantly stand the test is greatly to their honor.

We turn, however, to the wider field of extemporization unhampered by such restrictions. Full success in this field demands the combined qualities of the inspired composer and the accomplished executant, and requires, further, an extraordinary memory and power of mental concentration. Such qualities, it need scarcely be said, occur simultaneously in few musicians; but it is quite possible to develop latent gifts by judicious training, and there is little doubt that a larger number of our present-day composers and players might attain considerable facility in the art if they turned their attention seriously to it. In past generations it was expected of all composers that they should extemporize in public. Bach, Handel, Mozart, Beethoven, Hummel, Mendelssohn, and many other possessors of honored names in the musical Temple of Fame, delighted and astonished contemporary audiences both of the general public and of musical experts. It is recorded of Bach that the lengthy "Vorspiele" and "Zwischenspiele" on the chorales with which he was accustomed to edify the congregation of St. Thomas, Leipzig, on more than one occasion brought down on him the protests of the clergy, who considered the services interrupted thereby. Mozart extemporized in public at an early age. A programme, dated 1770, announces an improvised prelude and fugue, and sonata for harpsichord by the youthful genius. Sometimes two players competed in this way, as Bach and the Frenchman Marchand, at Dresden—in which case it is needless to say that Bach came off triumphant. Occasions are recorded also of two players extemporizing together, e. g., Clementi and Mozart, at Vienna, in 1781, Beethoven and Wolff, in 1798, Mendelssohn and Moscheles, also Mendelssohn with his beloved sister Fanny. In such cases there was either a spirit of rivalry in which the weaker genius would, undoubtedly, play second fiddle to the stronger, or else an uncommon sympathy and "rapport" between the two players, as in the last two instances. As the greatest composers were almost invariably the most successful *ex tempore* performers, it is not surprising to learn, from those who had the invaluable privilege of hearing him, that Beethoven was unrivaled in this art. His own playing was described by contemporaries as being far finer when improvising than when playing a written composition, even of his own creation. Czerny wrote of Beethoven: "His improvisation, which created a very great sensation during the first few years after his arrival in Vienna, was of various kinds, whether he extemporized upon an original or a given theme. I. In the form of the first movement of a sonata, the first part being regularly formed, and including a second subject in a related key, while the second part gave freer scope to the inspiration of the moment, though with every possible application and employment of the principle themes. In allegro movements the whole would be enlivened by 'bravura' passages, for the most part more difficult than any in his published works. II. In the form of variations, etc. . . . III. In mixed form after the fashion of a 'pot-pourri,' one melody following another. . . . Sometimes two or three insignificant notes would serve as the material from which to improvise an entire composition."

Although extemporizing has by no means been entirely neglected since Beethoven's day, it no longer

holds the important position it once did in the life of great composers and executants, and a public exhibition of this faculty is so comparatively rare now, that it is worthy of remark when it does take place. The world has probably realized, without exactly saying so, that improvisation is but a fleeting thing, however beautiful or inspired it may be. It is as though a great artist produced a picture in colors which would fade as soon as glanced at, or a sculptor carved a goddess from an ice block on which the sun's rays would soon light. Doubtless we may get nearer to the real living genius of a musician by hearing his unpremeditated rhapsody; but, after all, the product of hours of labor has a far greater art value in itself—besides its virtue of permanence—than the most brilliant flash of momentary inspiration ever evolved from brain and fingers. In brief, clever improvisation is a telling proof of the existence of a fertile creative faculty and a facile power of development, both of which, however, may be exercised more profitably in the ordinary methods of composition and performance.

AN INTERESTING INTERVIEW WITH VERDI.

A CORRESPONDENT of the *London Morning Advertiser* recently interviewed Verdi and succeeded in getting from him the following entertaining article:—

"France is not playing a very brilliant part in music just now," said the veteran composer, turning to his old friend, who introduced the writer, and who, being a Frenchman, felt acutely the shafts leveled at his colleagues by the Italian maestro. "Ambroise Thomas, like myself, is old and fini. I saw him yesterday. He is a wreck. Perhaps his best work is 'Mignon.' 'Françoise de Rimini' contains some good things, but how on earth did he dare attack Dante with such a libretto? The 'Tempete' is downright bad. As to 'Hamlet,' I think Ambroise Thomas showed want of courage in not taking the bull by the horns and making the most of the splendid dramatic situations contained in Shakespeare's play. I think I should have produced a very different work. Most of your living colleagues are a sickly lot. Massenet is a wild, harum-scarum rhapsodist, who has written some pretty songs; Saint-Saëns differs from him only in being one degree more mad. Since Wagner the musical field has been given up to chaos, and occupied by dissenting factions and rival composers. Those who imitate him have taken the bust of Beethoven off their pianos and replaced it with that of the Bayreuth composer. As regards Italian music, I think our youths ought to return to the love and study of song, which is our peculiar privilege. I don't say this in aversion of German music, of which I am a warm admirer, but because I think that song is natural to us, by reason of our soil and climate. Once, a long time ago, some German musician said to me, talking of general tendencies, 'You Italians don't know how to compose a symphony.' 'You Germans,' I retorted, 'don't know how to compose a song.'"

"There is a strong propensity in most people to make themselves and their views the measure of excellence. Nor is the error confined to individuals. It is national. A country grows its taste like its fruit. The Germans are foremost in instrumental music. Why? Because the long winters, the deep snows, the fogs, the squalid and desolate winter landscapes, cause people in Germany to shut themselves up in warm rooms and amuse the slow hours with quartets and quintets. But who in Naples can endure to remain inside the house for even half a day? And when one goes into the open air, the lovely sky, the glorious sunshine, the beautiful earth, force your lips to utter a song, which is the natural expression of a lively and spontaneous movement of the soul. Still, although the entire power of Germany consists in bayonets and unity, which is highly adverse to civilization, I think the Germans share with us Italians the supremacy in music, although Russia is fast coming to the front. The new Slavic school displays a vigor, a daring, and a virility which makes me think the Muscovite is about to have his day. I have lived and worked through half a century in which the battle of the schools have been fought, with ardor, zeal, and not without bitterness; and I have come to this conclusion, that melody

is the one factor in music which ages least. The works of Bellini and Donizetti—threadbare as they are—will ever remain as grapes which many a fox eyes with envy."

LISTENING TO ONE'S OWN PLAYING.

THE habit of listening to his own playing, of studying musical effect, should be formed by the student as soon as possible. Of course, this is natural to a certain extent to all players of a musical nature; but, like a naturally good ear, or flexible hands, it is a thing capable of extensive cultivation.

For this kind of work much depends on the make of one's pianoforte. But given one of good quality, fine results may be obtained by playing single notes and chords very slowly; making the endeavor to produce a pure, round, and long tone, without striking the keys heavily. If one becomes interested in this form of tone production, slow exercises will never seem tedious nor useless. Slow movements of sonatas, like the adagios of the "Moonlight" and the "Appassionata," and pieces like Mendelssohn's Songs without Words, Nos. 18 and 22, and Godard's "Reverie Pastorale" and "Au Matin," may also be practiced advantageously in this manner. Studies in pedaling may be combined with this kind of work.

Musical effect should also be kept in mind when applying the finishing touches to rapid passages. After the first part of Chopin's *Fantasia Impromptu*, for example, each passage should be studied with the purpose in view of making "waves" of tone, instead of resting content with simply playing the notes rapidly. This latter style of playing such passages exhibits one's dexterity of finger, but does not produce the best effects that the pianoforte is capable of.—T. CURRIER, in *The Boston Musical Herald*.

—An animated discussion has been taking place in the correspondence columns of *Musical News* during the past few weeks, on the question whether (putting it in a nutshell) an accomplished organist can be at the same time a piano virtuoso, or, if not quite the latter, at least a competent teacher of pianoforte-playing in its higher developments. Our own opinion is that although certain qualities of technic are requisite in common for both instruments, there are at the same time such considerable differences in their character and construction, as to necessitate the employment of widely differing means for producing what, *on paper*, are identical effects.

Nevertheless, high excellence in the playing of both instruments is by no means impossible in one and the same individual; the happy combination is, we admit, rarely found, simply because the highest musical gifts are not often met with, and a strong and sympathetic musical nature is a *sine qua non* in the matter. For instance, Mendelssohn would, we think, be admitted a fine performer upon both instruments, even in these days of advanced virtuosity, and a fairly large number of living musicians, blessed with the dual accomplishment, could be named if desired.—*The Keyboard*.

—It has long been claimed that music is a disqualifying culture, and in many respects it is true, but not to the generally accepted limits. Neither does it account for the everlasting row in the choir, the petty jealousies which are ever apparent in the loft where charitable sentiments are chanted and good will to men made the test for heavenly song. We merely mention this for fear that the members of some of our choirs would think that it was. It is just the opposite. The grossness of unmusical natures that have a few mechanical attainments and dreams of artistic achievements in the rendition of sacred song, at so much per Sunday, has more to do with dissension in the churches than they have been given credit for. A real artist is subdued into gentleness by his or her very acquirements; an assumed artist is a cad, from the nature of things, and, being jealous of the other fellow, is just as natural to the programme as it is for him to undertake musical impossibilities. This is not intended to be personal, but only to assist in making a diagnosis of the ever present rumpus in the choir.—*The Home Music Journal*.

DISCOURAGEMENTS OF PIANO-PLAYING.

BY FANNIE EDGAR THOMAS.

To one with sufficient character to profit by it there is in piano study development for all the cardinal virtues—neatness, thoroughness, persistence, patience, endurance, honesty, horror of falsehood, self effacement, largeness, stability—enough to make a noble man or woman of the veriest slattern.

Of course, no human means can create characteristics, any more than a gardener can differentiate the rose from the chrysanthemum; but as an educator there is nothing equal to self study of the piano under the suggestion of an honest influence.

One must feel a sort of reverence for a pianist such as no singer, however good, can inspire.

There is something almost like martyrdom in the devotion to an instrument that takes so much and gives so little personally; in the following of an art that is like catching colors in a sunbeam and with them painting a picture before an indifferent spectator; for a piano audience must always be an indifferent one till made otherwise.

What an inattentive, indifferent thing a piano audience is!

To begin with, there is no nerve appeal in piano flavor. The instrument is raw, thin, insipid, and insincere intrinsically. In addition, it has been vulgarized, ridiculed, travestied, and made common and horrible by stupidity and cleverness combined. To the average ear it is the same old boarding-school, boarding-house pan, no matter how dignified the stage setting. It requires a connoisseur or a student to catch the soul glimmer cast upon it by a real player. All that the general public gets is this reflection cast back from the connoisseur. Till this is acquired, Heaven help the poor pianist!

Then there is something in the very position of piano playing that is unstimulating to minds that need sight to aid mental operation. Personality is given wholly to the work in hand and away from the audience. An audience unconsciously resents the fact.

A woman with a voice like a polished wooden poker and sentiment to match is singing a mess of words that even waiting for a train at the depot you could not bring yourself to read. Fifty persons pass into the hall, and very few people turn their heads. Let the door but creak during the performance of a pianist, anything short of a crowned head, and see the white shirt fronts and feather boas twist and turn! Listening has been mechanical and the slightest whiff has been sufficient to break the thread.

But it is all different from the peculiar bent of the mind necessary to penetrate the soul of a tone-picture on a piano. And the work of creating it is too serious, too grave, too difficult a task to be popular with the average feminine mind.

Piano interpretation, including, of course, its technic, necessitates a greater amount of dead, dry, hard work than never shows than any other science on earth, except perhaps chemistry. And the worst of it is that points of profoundest difficulty, costing four and five years for accomplishment, are whisked past the sight in four or five seconds at the concert performance, when the keenest ear can scarcely seize them. Really, the only way to be able to do the player justice would be to go over the same ground one's self, or to have listened to the five years of practice. Then, too, in regard to a woman player. Until a woman can play like a man she is treated as a musical puppet, no matter how solid her art motives may be. And the instant she does play like a man she loses a large part of that peculiar charm for both sexes which is the reward of her being exclusively feminine. Not that she loses the qualities, necessarily, but that she forfeits the privilege of profiting through them.

Besides, the best music is seldom dramatic—that is, continuously dramatic. The very best compositions are subject to apparent holes and vacancies, more or less necessary, but by no means inspiring. To musicians even more or less effort of will is necessary to keep the attention through a classic sonata of three, four, or five stories, depending on the bearing of the whole and on the symmetry of their construction for intelligent apprehension. Masterly, indeed, the composer, and powerful the player, who can compel this attention without the effort of the listener!

People will not allow an unidentified player to play these long novels. And until he has played them how can he become identified? A woman without a big personal reputation dare not attempt the task. And where is she going to get her big reputation? People do not become inspired by conquered difficulties, by restrained powers, by conscience in study, or even by symmetry of form.

They become inspired by being inspired either by a brilliant dramatic or sensuous appeal, or by being convinced that it is the right time for them to appear to be so. Merit, undiluted, unadulterated worth on the piano never did it on the face of the earth and never will. And piano art is an art of merit more than any other attempted by finite power.

There are the matters of pedal sense, hand formation,

muscle obedience, memory, sight reading, sense of absolute pitch, nerve power to control the shifting paralysis of excitation—think what it means to be a pianist! It requires the courage born of colossal instinct, of an incontestable conviction, to attempt the task of achieving. It requires gifts of divine origin to succeed in the attempt. Few there be that find it. Little wonder that so few women are found in the course!

In speaking of her own work, Mme. Bertha Marx-Goldschmidt says that the most difficult class of music to play is not the Liszt-Tausig firework, but the Haydn and Mozart poems. Musically speaking, nothing but force is required in the Wagner-Tausig Chévanchee; anyone who can do it does not mind it. The restraints imposed by a Mozart interpretation are exhausting to a degree.

To play Mozart means Mozart obsession for the time being. It means transferring the mind back into Mozart's time, becoming imbued with his spirit and thought, which means first of all a detailed knowledge of his life. It means transforming the piano into a spinnet, making the imagination play the part of time and manufacture. Scores of faults and weaknesses may be hidden in a rhapsodie. A single flaw in a Haydn interpretation is like a missing tooth in front of a mouth; a disfiguring space is made impossible to conceal. The points are so manifold, the shading so fine, the equality must be so unbroken, the escape from falsehood is so impossible, that one scarcely dare breathe through fear of altering the touch, hastening the tempo, or making false accents. This restraint, this fear, this conscience is what wears, and not mechanical difficulty.

The most trying part of the pianist's profession is the struggle between sensational effect and true artistic values, the former being the lever by which success is raised, the latter being the musician's religion. Added to this struggle with self is the sight of others gaining ground through the false methods—something that must always be painful to the human side of the artist. It requires great moral courage to be a noble pianist.

As to the accusation that women cannot manage the pedals, Mme. Goldschmidt says with as much sweetness as conviction, "Many men cannot."

The knowledge of pedal effect and ability to exercise it is altogether a question of temperament or gift, like sight reading or sense of absolute pitch, and that permeates playing as does conception itself. One who has to cultivate pedal is never sure in the moments of oblivion that come to all true interpreters what is being done with the feet. Better a pedal never touched than a medley of chords. Women usually press the pedals instinctively to supplement the weakness they feel, and many men do the same. Others do it to cover faults, which in case of nervousness or excitement occur through disabled fingers—a sort of cache-misère, as it were. One must be able to separate the functions of foot and mind muscle in piano playing, or there is in it so much failure.

Touch is also temperament. It is to the fingers what quality is to the voice. It cannot be created. A disagreeable touch may be modified by practice, thought, development of conception, but although there are many well-trained singers, there are few soul-stirring ones, and the same with finger impression on the piano. The pianist, too, must have a dramatic element. There is an element of dramaticism in the simplest composition. Interpretation is always impersonation, on the piano as elsewhere. Simplicity never means flabbiness or negligence; it means a concentration of force. This element, besides being used in playing, must also be exercised in selection. One can play a perfectly classic programme that has not in it a ray of appeal or a reflection of response, and one can make selections from the highest standards that appeal to the benefit of music, the players, and the audience.

Imagine the immense stock of musical literature that one must have in hand in order to select therefrom. To find three good sonatas one must know all the best. When, as in the Goldschmidt case, for example, everything is memorized as learned, think what a library in the head! Memory, however, with this remarkable musician is a gift, pure and simple. It is no effort whatever for her to memorize the most difficult compositions. Conception prints the notes as it goes along. It has been so from childhood. And she has the two memories—of learning and of keeping. Without any apparent effort she can recall pieces learned in childhood, and there is no nervous fear of forgetting. This is how it is possible for her to play the classic libraries that she has, in the three most severe musical centers of the world, Berlin, Vienna, and Paris, and win the sincere respect of their musicians. In a sense she does not need the sympathy we have bestowed upon her in thinking of the colossal repertoire, and in another sense it is more marvelous.

One would imagine that she would be obliged to spend all the time between the concerts in refreshing and making sure of the memory. Except a few mechanical exercises to keep the fingers in trim she does not touch the piano between the concerts. She selects her repertoire in summer, and that ends it. The exertion of playing the programmes is all that strength will allow anyway. The rest of the time goes in repose.

What a blessing this faculty for a pianist! For of all the damning practices in music is that of gluing the eyes

to printed pages, and then trying to persuade onlookers that one is stirred and moved by what is in them. It is not in human nature to believe it, let alone to be stirred and moved in turn.—*Musical Courier*.

WOMAN AND MUSIC.

THE London "Lancet" is sufficiently ungallant to utter the following: "There is no room here for the contention that, as compared with the boy, the girl has not had fair play; that opportunities for cultivating the art have in her case been few, in his many. The reverse is the truth. If there is a branch of education in which girls have been schooled, to the neglect of every other, it is precisely that of music. It is among the primary subjects to which she is put, and among the very last she is allowed to leave off. Not one hour a day, but many hours out of the 24, are consumed by her at the pianoforte, to say nothing of other instruments, while singing lessons are usually given in supplement to these. It might have been, though, that if practice gives perfection, woman would have excelled her male counterpart, not only as an executant, but as a composer. But what are the facts? In instrumental performance she cannot for a moment compare with him, while as to composition she is nowhere. Considering the time she has spent over it, her failure to evolve new harmonies, or even new melodies, is one of the most extraordinary enigmas in the history of the fine arts."

WHAT is to be done with the people who insist upon chattering, to the annoyance of their neighbors, while music is going on? Beethoven's plan was to stop the music when he found he was playing to "hogs," and Liszt adopted the same expedient. On one occasion, when the latter was playing before the late Emperor of Russia, he abruptly stopped on hearing the Czar talking. Noting the sudden general silence, the Emperor graciously requested the performer to continue; but Liszt left the instrument, made an elaborate bow, and, with cool and stinging wit, replied, "Sire, when the King speaks, all should remain silent." But this method could hardly be adopted by those who allow the public to pay their money and take their choice of talk or tone. One recalls the story of the lady who, when a rest came in the music after a fortissimo climax, was heard telling her friend that "we always fry ours in lard." The story is a chestnut, but it conveys a hint of what might be done to cover the concert-conversationalist with confusion.

OVERDOING is as censurable as underdoing. To practice twelve or fifteen hours a day is fully as fatal as to practice only one hour. To play fortissimo or pianissimo, where only forte or piano is required, will spoil the effect. To substitute *largo* for *andante*, or *presto* for *allegro*, will often cause a failure. A concert programme one hour and a half in length, containing a due proportion of popular music, will give more satisfaction to the average audience than one three hours long made up exclusively of "the good old classics." "Let your moderation be known to all men."

—Miss Brower contributed recently a clever article to the *Atlantic Monthly* on the vexed question, "Is the musical idea masculine?" The fair authoress inclines to the affirmative, and actually goes so far as to print the following, for which, had it emanated from the editorial pen, we should shake in our editorial shoes: "Women can master the exact science of harmony, thorough bass, counterpoint and all; but, as somebody said of a wonderful German girl who spoke fluently in seven languages, 'She can't say anything worth listening to in any one of them.'"—*The Keyboard*.

I wonder if ever a song was sung
But the singer's heart sang sweeter?
I wonder if ever a rhyme was rung
But the thought surpassed the metre?

I wonder if ever a sculptor wrought
Till the cold stone echoed his ardent thought,
Or if ever a painter, with light and shade,
The dreams of his inmost heart betrayed?

NOTES FROM A PROFESSOR'S LECTURE.

HEALTH AND MUSICIANSHIP.

I BEGIN with the sad confession that in our busy, restless, nerve-wearing existence too little attention is paid to the blessing of health, and that, compared to the ancients in this matter, we are thoughtless barbarians. I am aware that our college boys play base-ball, ride bicycles, and row boats, but I still assert that we are all fools in the matter of health.

A healthy body is the foundation on which all good intellectual work is founded; there are exceptions to this rule, but it is not possible that genius which does so much valuable work under the strain of illness would have done better work under the invigorating influence of health?

I state, then, that all good art work is the outcome of health, and conversely, that every departure from health is a departure from good art, and I would ask every student of art to remember this immutable law, that every ill treatment of the body is infallibly followed by deterioration of thought and of feeling.

The human body, the human machine supplied with a proper amount of fuel in the form of food, will give out so much energy and no more; if you use up an over amount of this energy in one direction, there is a lack of it in another direction; for example, if you use up the greater amount of it in producing thought, you do not leave enough for the supply of muscle; and health, please remember, is the sum of all energies.

Every motion you make, every thought you think, every emotion you feel, is destructive of a certain amount of tissue, which must be renewed by the nutritious elements of the food circulating in the blood; cease to supply the blood with nutriment, and the brain is powerless to think, and the muscles are powerless to act. Supply the blood with nutriment, but divert the greater part of it to some particular organ, and you starve all other organs.

Do you understand why the prize-fighter is not a thinker? Heredity, of course, counts for a good deal, but if you take the average man and bring him up as a prize-fighter you will give him strong muscles and weak brain. A similar state of affairs obtains with the ambitious student; he strengthens his brains at the expense of his body, but notice the difference. Nobody expects a prize-fighter to be a thinker, and if his brain impoverishment reaches to the point of imbecility, he may still remain the strong, healthy animal. On the other hand, a healthy thinking system depends on a healthy animal system. If you keep on impoverishing the body at the expense of the brain, a condition is finally reached when the brain sympathizes with the body's weakness, and when it ends by being destroyed with the body. The brain may be destroyed to a certain extent, and the body still live; but a live brain is impossible in a dead body. You are an animal before you are a thinker; the animal may survive in the absence of the thinker; but on this earth there is no thinker in the absence of the animal!

Health then comes first, and if it is necessary to sacrifice health or art, I should advise you to sacrifice art. What becomes of your piano-playing, Miss Artemis, if you have rheumatism in your fingers; what becomes of your singing, Miss Diana, if you have a chronic sore throat? And how many throats and fingers have been ruined through an ignorance or a defiance of the laws of health.

Every defiance of the laws of health brings its punishment on the artist. Eat a lobster salad in bed to-night, Miss Diana, and you will not sing to-morrow as well as you sung to-day; catch cold to-night, Miss Artemis, and I shall hear the sneezing in your piano-playing to-morrow.

You cannot fool nature, even though you tell her the most plausible lies; she will not even sugar-coat her pills to oblige you; but although you are allowed to do as you please, stripes will surely fall on the backs of fools just the same.

Strive, then, for health, and when you get it keep it; do not be over-studious at the expense of your health, but at the same time do not call laziness sickness. If

I founded my ideal conservatory I would make it one of the requisites of admission that the students had passed a two years' preliminary study in physiology and hygiene. I would not care if they confounded the vocal cords with the diaphragm, but I should vigorously insist that they should know the train of evil that follows in the wake of defying the laws of health. Be ambitious for health as well as for fame, for dyspepsia is a drawback even to genius. If you intend to become professional artists you must become ascetics in the matter of pleasures. Ask the famous opera-singers how they pass their lives, and be astonished at the vast difference between what you have imagined and the reality. You are amateurs, however, and greater latitude is allowed you. And yet you would be amazed if you knew how many so-called luxuries there are which you could do without, not only to the benefit of your health, but to your intellectual and emotional profit. Some day I intend to devote an entire lecture to pies and iced water as potent enemies of that higher life which we are all so anxious to live. While waiting I have, perhaps, supplied you with some present material for profitable thought.—P. W. —Leader.

REFORM NEEDED.

WHILE music occupies a high position in the minds and hearts of many people, there can be no denying the fact that it is looked upon with disregard, not to say contempt, by many more. The reason for this cannot be laid to the art itself, but the conduct of many of its votaries is such that people are led to sneer at the profession they represent. Just as many people reject Christianity because there are hypocrites in the churches, so they make light of music because some musicians are not what they should be. If music ever attains the position of dignity and respect in the minds of the people that it ought to occupy, several reforms must be inaugurated. These reforms must begin in the house of its pretended friends. Music must be freed from some abuses that are altogether too common.

First, those who make music their life-work must learn that they must be true men and women in character. Because some geniuses in the past have been lionized on account of their genius and in spite of their moral laxness, others have concluded that they would not be regarded as great unless they were also notoriously immoral. The fact is, the world is coming to a higher standard of morality every day, and what would be winked at twenty-five years ago will not be suffered now. What would be condoned in a Byron will be weighed and found wanting to-day. Nor will it be excused in a man because he pretends to be an artist. If music is to be held in high regard in this closing decade of the nineteenth century, musicians must look well to their morals and their manners.

Another thing that serves to place music on a low plane in the minds of many is the fact that musicians are regarded as narrow. They are too often men of one idea. They are hobbyists—cranks. Does one play or sing with more than ordinary ability, then he rests content with that alone. He can do nothing else, he cares for nothing else. If you engage him in conversation he can only talk about his specialty, or, rather, about his special self. Musicians must learn the necessity of being broad if they would have the public look upon music as worthy of thoughtful and serious consideration. If to be a musician is synonymous with being narrow, then we may expect contemptuous treatment from the world for music. It has come to pass that even farmers, mechanics, and artisans take their course of college training, shall less be expected of one who expects to make the "art divine" a life-work?

Again, there must be an improvement in the mutual relationships of those who follow music. Have you ever known one singer who aspires to public recognition that would say a kindly word about another singer? Have you ever read in the papers where one pianist or violinist wrote a eulogy upon his fellow-artist? Did you ever hear tell of a pupil who went from one teacher to another who was told that his instruction so far had been just exactly right, and that he had been well taught?

But it may be said that envy and jealousy are common

to mortality, and not peculiar to the musician. The statement may be somewhat true, yet so long as the world at large looks upon the musical craft as more than ordinarily guilty of these things, there must be some special grounds for the conviction, and the profession cannot expect to be looked upon with that distinguished consideration that we all should earnestly desire.

May the time speedily come when being a musician shall be synonymous with being a true, pure, broad, cultured, liberal man or woman.—*Music Messenger*.

AN ACCOUNT OF THE GAVOTTE.

THE gavotte, or gavot, originated in the dance of the Gavots, or men of the Pays de Gap, who inhabit a town of that name in Upper Dauphiny, in France, so says an exchange. At a certain period, as a social dance, it is very much used. A celebrated contemporary of Handel, named Mattheson (1681-1764) says, with reference to the gavotte, "The expression should be that of a right jubilant joy." The "jumping" movement is a particular feature of it, and by no means the "running." All gavottes are not accompanied by the musette, the particularity of which is that the fundamental or "drone" bass never changes, thus imitating the quaint, monotonous sound of the bagpipe; but the addition of the musette affords variety, thus relieving a composition which may have to be constantly repeated of a monotony which after a time would otherwise become somewhat tiresome. Cotgrave calls the gavotte a kind of brawl, danced by one alone. Arbuthnot and Pope, in *Martinus Scriblerus*, remark: "The disposition in a fiddle to play tunes in preludes, sarabands, jigs, and gavots are real qualities in the instrument." Littré says its original peculiarity as a *danse grave* was that in it dancers lifted their feet from the ground, while in the former *danses graves* they walked or shuffled. The gavotte must begin on the third beat of the bar, and finish with half a bar. The musette, which may be called a second gavotte, is generally similar in construction, and although different somewhat in form, for the sake of variety, should be built up, as far as possible, on the central idea of the first gavotte. The best known illustration of a gavotte with a musette founded on its opening phrase is written in the period of 1685-1750. For the sake of variety the musette is written in the major key, which is great relief to the ear, especially when the carefully-marked nuances are attended to by the player. Among those who have left specimens of this class of composition behind them are Arcangelo Corelli (1651-1713), Jean Baptiste Lœillet, Francois Couperin, Jean Philippe Rameau, Johann Sebastian Bach, George Frederic Handel, Jean Marie Leclair, Martini, J. Exaudet, Gluck, Kirnberger, and others who have flourished and enjoyed a greater or less renown from the first date down to the beginning of the last century.

—Some observations on pianoforte teaching made in his annual report by Prof. Waetzoldt, director of the Royal Elizabeth School in Berlin, have attracted much attention in Germany. He says: "It may be affirmed that the home music practice of girls is more responsible for this nervousness and weakness, from which many of them suffer, than the much-blamed school. Pianoforte teaching should not begin before the twelfth year. Moreover, music should only be studied by healthy girls, musically gifted, of whom it may be expected that their playing will one day give pleasure to their fellow-creatures. Of one hundred girls who learn to play the piano, ninety attain after years of labor to only a certain automatic skill, which not only possesses no relation to artistic execution, but is even destructive of the capacity for genuine musical expression. The endless claims made upon the time and strength of growing girls by teachers of music must be stoutly resisted by parents and school authorities. It is neither necessary nor desirable that we should have mediocre or bad pianists, but it is necessary that our girls should remain fresh and healthy in body and mind."

The Professor goes on to insist that when in the case of sickly girls alleviations are sought from school burdens, instructions in piano-playing should be one of the first to be given up.

LISZT AND CHOPIN.

THERE was a time in which the piano was a species of religion. When the aged Field was on his death-bed, his friends, not knowing what to say in order to prepare him for the last great change, asked, "Are you a Papist or a Calvinist?"

"I am a pianist," responded the dying artist.

Among the adepts of this new religion, the most celebrated were, without doubt, Chopin and Liszt. A great many censure Liszt for his indescribable presumption, his grand charlatanism, for the conduct of his heroes of romance, for his strange musical theories; in spite of all, the superiority of the artist is in asking the world rapidly to forget the weakness of the man. Liszt has been, without doubt, the true lion of the piano. All the great artists whom we have interrogated on the subject, Chopin excepted, have made the same response: "Oh! Liszt is the master of all." We have seen talents more pure, more perfect, more sympathetic; but no one has had, in the same degree, that electric power, that musical magnetism that impassions and entrances an audience. Liszt was many times but a mediocre in playing, when he was troubled, ill-disposed, or a prey to over-excitement; but when he wished to play, when he had concentrated all his powers to make a grand stroke, and held his musical poem in his head, in his heart, in his fingers, in his nerves, he launched like a thunderbolt over the trembling audience, and produced effects which no other artist has produced, except Paganini. Schumann has said of him with a mixture of admiration and irony, "He is as brilliant as light, grand as a thunderbolt, and leaves after him a strong odor of brimstone."

We have been accustomed, for many years, to hear Liszt and Chopin, but never have we enjoyed their playing as during the year 184-. It was during my stay at Castle B., near the right bank of the Noir. One night the guests were all assembled in the great drawing room; the large windows were open, the light of the moon flooded the rooms with a golden light; the songs of the nightingale and the perfume of mignonette were borne on the breeze into the room. Liszt played a nocturne of Chopin's, and, according to his custom, he enlarged the style, and introduced trills, tremolos, and so forth, which were not in the original compositions. Several times Chopin showed signs of impatience. At last he approached the piano, and said to Liszt in grave English: Will you do me the honor to play a piece of mine as it is written? No one but Chopin has a right to change Chopin."

"Oh! well, play yourself, then," said Liszt, arising from the piano.

"Willingly," said Chopin.

At that moment the light was extinguished by a large moth which had flown into the room. They wished to relight it. "No," cried Chopin, "the light of the moon is enough for me; extinguish all the tapers!" Then he played. He played an entire hour. It is impossible to describe the effect. There are emotions that we feel and cannot describe. The nightingales tried to rival him with their song; the flowers were refreshed with water divine. Those sounds came from heaven. The audience were in mute ecstasy—scarcely dared to breathe; and when the enchanter finished, all eyes were filled with tears—above all those of Liszt. He pressed Chopin in his arms, and cried:—

"Ah, my friend, you are right. The works of a genius like thine are sacred; it is a profanation to touch them. Thou art a true poet, and I am only a buffoon."

"Come, then," replied Chopin; "you know that no one can play Weber and Beethoven like yourself. I pray you, play me the Adagio in C sharp minor by Beethoven—play it slowly and seriously, as you can when you wish."

Liszt played the Adagio with all his soul and all his will. Then he manifested to the audience another kind of emotion. They wept, they groaned. But they were not the tears that Chopin had caused to flow; they were cruel tears, of which Othello speaks. The melody of the second artist did not touch the heart,

as the first had done; it was like the sharp thrust of a poniard. It was no longer an elegy—it was a drama. In the meantime, Chopin thought he had eclipsed Liszt that evening, and boasted of it, saying, "How he was vexed!" Liszt understood him, and determined to be revenged, spiritual artist though he was. And here is what he improvised. Four or five days after, the company were all assembled about the same hour—"a short time before midnight." Liszt entreated Chopin to play. After a great deal of persuading, he consented to play. Liszt then demanded that all the lamps and tapers should be extinguished. They put down the curtains, and the obscurity was complete. It was a caprice of the artist, and they did as he wished. At that moment, Chopin went to take his place at the piano. Liszt whispered some words rapidly in his ear and took his place. Chopin, far from dreaming what his comrade wished to do, seated himself without noise in a neighboring armchair. Then Liszt played all the compositions that Chopin had played at the memorable soiree, of which we have spoken. But he knew how to play them with such exact imitation of the style and manner of his rival, it was impossible not to be deceived. The same enchantment, the same emotion. When the ecstasy was at its height, he quickly lighted the tapers at the side of the piano. There was a cry of surprise in the assembly.

"What, was it you? We thought it was Chopin."

"What sayest thou?" said he to his rival.

"I say, like all the rest, I should have thought it was Chopin."

"Then seest thou that Liszt can be Chopin, when he wishes? But Chopin—can he be Liszt?"

That was defying him; but Chopin would not, and dared not, accept. Liszt was revenged.—Louis J. Richards, in the *Pianist*.

SUGGESTIONS FOR MUSICAL PEOPLE.

AN important suggestion is in regard to the care of a piano. Presuming that you have a good instrument, one which you prize for its workmanship and finish, as well as for its musical qualities and companionableness, it is worthy of careful treatment. You should keep it in a room where the temperature varies as little as possible.

It should not be exposed to a draught or dampness from a window, door, or outside wall, and it should not receive the direct rays of heat from the register or stove or the hot sun of summer.

The air of the room should not be too dry.

Potted plants in the same room with a piano will supply about the necessary amount of moisture.

Dusting a piano is a matter of taste, but it should be done with a chamois skin or silk cloth—never with a feather duster or a woolen cloth.

It is, however, quite important that the keys of the piano be kept clean. The insensible perspiration of the fingers combined with the unavoidable atoms of dust produce the soil sometimes seen upon the ivory keys. A cloth dampened with water, or water and alcohol, will remove this effectually.

If it can be avoided it is better not to place books, music, or bric-a-brac upon the piano, as it tends to deaden the tone of the instrument, and often causes sympathetic rattling and jarring that is sometimes mistaken for a defect in the piano.

We do not care for the ornament of a piano scarf, though that is a matter of taste.

While it is commendable to see music and books worn out in service, we do not like to see them destroyed by careless or rough usage. Keep the music on a stand, stool, or music-case conveniently near the piano.

One can judge of a pianist's musical taste by observing his collection of music. One is sometimes filled with regret to see the musical pabulum upon which some households are fed, consisting, perhaps, of "Russian March," "Maiden's Prayer," "Arkansas Traveller," "Iron Boots Quickstep," "Silvery Waves," etc.

A musician is in some measure judged by his repertoire. See to it that it is all that could be desired.

It is well to give some care to the appearance of the

hands and finger-nails. The hands should be free from soil when displayed upon the keyboard, and the nails reasonably short and free from black rims.

While at the instrument avoid all unnecessary movements. Do not sit with your back to the keyboard at any time, and, if possible, do not turn your back to your auditors while playing.

See that your music is in order upon the rack before beginning to play.

It is better not to roll sheet-music for carrying, but place it between the lids of a folio.

When one is asked to play or sing, if he intends to comply, it is better taste to proceed at once without hesitation, excuse, or preamble; afterward do not remain at the instrument for further invitation. If the desire for more of your music is sincerely expressed you will be able to perceive its genuineness, and, if possible, respond.

It is courteous for a gentleman to offer to turn the leaves of the music for a lady while she is playing, but to do this well without hindering rather than helping the performer requires no little tact and ease of manners. One should be quite sure that he can follow the music so as to turn at the right instant, and without displacing the leaves and embarrassing the player.

Duet playing is very profitable and entertaining practice, but many persons are not successful in the rôle of accompanist. A dispute often arises over the selection of the parts, primo or secondo, first or second piano. In duet playing one needs to exercise much patience and forbearance, and not be disposed to criticise or dictate to the other.

Criticism of another's performance is sometimes beneficial to both the critic and the criticised, but one should be sure that he is thoroughly well qualified to fill the rôle of critic and to handle his subject with success, and then it should be done in a kindly spirit, with the sincere intent of benefiting rather than injuring.

Discriminate applause is appropriate and expected in the concert-room, but should not be boisterous or ill-timed.

Never omit a movement or passage from a composition because it is more difficult or less pleasing to you than the rest, as is the custom with some players who are more sentimental than serious, and are in no sense devotees of the art for art's sake. It is in bad taste, an injustice to the author, and may easily be detected by even mediocre critics, and so will do you the discredit of at least being frivolous.—I. J. Cogswell in *The Musical Visitor*.

THE LECTURE RECITAL.

WITH the growth of an interest in good music, there has come about a widening of the field of the ambitious teacher of music, and the fashion of the musical lecture or lecture-recital.

There are, I believe, many communities where people are not bored and wearied by the quantity of good lectures that it is their duty to hear, or, where the opportunities for musical culture are not many, that would find pleasure in a course of musical lecture-recitals arranged by young women who can talk interestingly and intelligently on some musical topic, and at the same time illustrate their subject with music well rendered.

The usual way to give such a recital is to choose some great composer, give his biography and passages from his best-known works. The history of music, its different forms and their growth, photographs of the composers and their masters,—these and many other particulars of interest will occur to the enthusiast who desires to undertake a number of such recitals, say from six to ten or twelve.

In order to insure the success of such an enterprise, it is best to start a subscription-list. The music-classes in girls' schools are often glad of the opportunity offered by such a course of lectures, if they are what they should be.—*Record*.

—Music, even in the most harrowing moment, ought never to offend the ear, but should always remain music, which desires to give pleasure.—*Mozart*.

PHENOMENAL VOICES.

The singing in Russia—that is, in the Russian Church—is confined entirely to men. All the monks are singers. For a thousand years Russia has been searched for the best voices among the monks, and they are brought to the most important centers. As no person can become a priest in Russia who is not the son of a priest (the parish priests being married), in nearly all the training has gone on from age to age.

Bass voices in Russia are of extraordinary depth, some of them so deep and powerful that they have special parts assigned to them an octave below the real part. These are called "octavists." It is not uncommon to find those who can take the F below the C. Most of these bass voices come from North Russia. It is an interesting fact bearing on climate that contraltos of unusual depth and resonance are found in that part also.

The Imperial Chapel in St. Petersburg has a choir (the finest in Russia) of one hundred and twenty voices. The members of it have no other business, and preserve their voices with the utmost care. Every day they study vocalization for an hour and a half under Italian masters; besides this, they receive regular instruction in church style under native teachers.

No church music in Russia can be printed or performed until it has first received the sanction of the proper authorities. The general church chants in Russia are akin to the Gregorian, being unbarred melodies destitute of rhythm. There are eight of them in use, which are changed every week.

Von Moltke, the great German general, recently deceased, was a connoisseur of music, and he asserted that "the music of the Russian Church is as far removed from the meagre hymns of Protestantism as from the operatic music of the Roman Catholic Church." We have lost no opportunity to hear the best music the cathedrals and churches of all religions have to offer, including the Jewish synagogues, and have never heard anything so distinctive, impressive, compact, and massive, nor any single basso equal to that of the priest who was celebrant at the memorial service to Peter the Great, in St. Petersburg, or (excepting Mme. Alboni) a contralto equal to that of a woman who sang in the Russian Convent on Mount Tabor, in Palestine.—*Christian Advocate*.

[We commend the following article to the careful reading of both students and teachers.—ED. ETUDE.]

WORSE THAN WASTED.

Is the time that many of us waste in making up our minds over little matters could be employed in doing something really useful, how much more would we be able to accomplish! As with most bad habits, the habit of indecision in little, every-day affairs is the easiest thing in the world to acquire. We think so much of the small duties of life that they get to assume the most formidable proportions, and in deciding what we shall do about them we leave ourselves little time for greater and more serious things.

How we envy those people who have the knack of accomplishing a great deal without apparent effort. We look at them in wonder, and vainly wish that we might discover their secret. It does not appear difficult. "Why," we ask ourselves, "cannot we do as much as they?" But, strive as we may, we never seem to succeed.

The secret is not a hard one to find, but it is a hard one for us to put into practice, at first, if we have been of the hesitating kind. They have learned to make up their minds quickly, and then never to permit themselves to have any doubts as to the wisdom of their decisions. They do their work systematically, and put into each working moment the best that is in them, without thinking of the result. They are the people who rise at the same time each morning, and take up their daily tasks at the same hour every day. They are the creatures of habit, but their habits are nearly all good ones, that lead them in the direct line of that which they are striving to do.

There is no one factor of success stronger than that of having acquired good habits of work. Having once formed these, we are left free to look beyond the mere details of the work, and to see how best we may accomplish that which we have undertaken. It is like playing the piano. At first we have to study the music and the keys, and each note we strike requires a separate and distinct effort of the will, but in a little while we begin to read the music readily, and as our fingers wander over the keys we are not conscious of guiding or directing them.

And this is the way we should learn to do our work, whatever it may be. The details of it should never trouble us, but they should become as a second nature. We should be so accustomed to beginning the day at the same time each morning, that when an exception occurs we would feel somewhat at a loss. We should be hardly conscious of taking up each separate task, but should go to it as a matter of course. There is necessarily in most of our lives more or less of routine. The same things have to be gone over day after day, and, so far as they themselves are concerned, it makes little difference in what order we do them, so long as they are done. But for our own sakes, we should, as soon as possible, adopt an invariable rule of proceeding in regard to them, never departing from it until we become unconscious that we are following a rule.

At first glance it does not seem of much importance. But think what would be saved by it. Suppose each day we did the same things, but in a different way, haphazard. As we finished one we would have to stop to think which one we would better do next, and so on until all were completed. How much time would we have wasted, how much trouble expended, and how more tired would we be when we had finished? On the other hand, having once got the duties of the day to arrange themselves for us, we soon find that they have become much easier. The days have become longer, and we begin to find time for the thousand and one things we have always looked upon as being quite beyond the reach of our busy lives.—*Harper's Bazar*.

HOW COMPOSERS ARE INSPIRED.

BY WILHELM KIENZL.

THE creating or composing by a musician is the greatest puzzle to the layman. How often the question was asked of me, "How do you manage to hold on to a musical thought and to put it on paper so anybody can play or sing it just as you had thought it out? How, where, and when comes to you a musical impression—a melody? How is it possible with one thought to encompass all the instruments of an orchestra and to make note of it all? Do you have first the musical idea, and then look up a text or poetry for it, or is it *vice versa*?"

For such inquiries it is very hard to give correct answer, especially if it is to satisfy the questioner. Such questions are seldom asked of painters, sculptors, or architects. While the creative action of these artists differs not from that of a poet or a musician, outsiders harbor the idea that it is easier to paint a picture than to compose a symphony or an opera. This childlike view can be understood, inasmuch as the musician is the only artist who does not borrow his forms from his surroundings, but from his inner self.

The way the composers receive their first ideas is as different with each individual one as are the physiognomies or handwritings of the people in general. Without external impression there can be no creative ideas, although it may not appear to be so. It is even possible that such ingrained idea comes to an artist without his knowledge, as this may happen while he is in dream-land. But exterior or inner life experiences are always the incentive for creative work. It may be of interest to learn something of the different manner in which old or contemporaneous musicians compose their music, also their habits while composing, and of the external influences which were necessary to do the work.

To get into the right mood Sarti needed a large room lighted softly with but one lamp. Paër composed his

largest works ("Sargino," "Achilleus") while talking to strangers, quarreling with his wife, punishing his children, or contending with servants. Salieri walked through the most frequented quarters of the city with slate and pencil, to be able to note at once some happy impression; he was always chewing candy. Gluck, in order to translate himself to Tauris or Erebus, wanted the fresh air of the meadow, flooded in sunshine and sipping champagne. Cimarosa preferred to work while in joyous company, surrounded by noise; in this way resulted his "Secret Marriage," and this is a reminder of Mozart, who wrote his exquisite E flat major trio for piano, clarinet, and viola in a bowling alley during a lively game of ninepins, hence the name Bowling Alley Trio (Kegelstatt-Trio) by which the composition is often called, or of Schubert, who wrote the sketch of most of his dances and songs in the inn in the midst of a cheerful crowd. Paësiello composed only when in bed; his best work, "La Molinara," was written in that way. This makes me think of Robert Hamerling, who often received me at noon while still in bed, with the explanation that the muse came to him more readily in that position. The cause for this may be physiological, as the recumbent position of the body undoubtedly is favorable to the activity of the brain.

According to Schindler, it was in the bath tub, early mornings, where Beethoven received his highest inspirations. Zingarelli, who composed while sitting at the piano, always sought previous inspiration by reading some church work or Latin poet; after that his work progressed with giant strides. Haydn sat quietly in his chair thinking, but it was indispensable that a ring given him by Frederick II. was on his finger, so that his thoughts could become clear and unfold.

Various are the accounts of how decided inspirations were begotten for the composition of some works. Carl Czerny reports that Beethoven received his musical idea for the scherzo of the Ninth Symphony from the chatter of the sparrows in the garden. Another version has it that Beethoven sat long into the night in the open air, when the thousands of glittering lights gave him the idea for the scherzo. It is told of Weber that he received his inspiration for the march in "Oberon" by seeing in a beer garden the chairs piled one on the other! Goldmark is said to have been impressed by the song of a lark at Carlsbad for the singular and bewitching call of *Astaroth* in the second act of his "Queen of Sheba." These matters are not to be laughed at. Extravagant as they seem, they contain the elements to make them important.

There exist physical secrets which cannot lightly be brushed aside. Fechner has thrown a light in his "Phychophysik" on these singular evidences, which to sober mankind appear crazy, or at least fathomless mysteries. Who can decide what combination of direct or indirect impressions and thoughts have been the underlying idea of Richard Wagner's creations? His predilections for silk and velvet, for rugs and curtains, and for their decided colors is well known. His study at his last home in the Palace Vendramin at Venice was wholly in pink.

It would be going too far to enumerate the many impressions that were necessary to musicians to accomplish their work. But of this we are certain: that they needed them and that they were individual with each of them. On this one's mind acts the roaring of a stream, the noise of carriage wheels, of machinery, the ticking of a clock; on another only the greatest quiet and solitude will produce the right frame of mind for the reception of ideas. One wants sunlight, others the night. Many can only work in the morning, others again only in the evening.—*Neue Deutsche Rundschau*.

—Amateurs give us so much trouble because they are creatures of two fold character; necessary and useful, when with a sincere interest they combine unassuming reticence; but contemptible, and to be disparaged, when they are bloated with vanity and conceit, anxious to push themselves forward and give advice. There are few artists whom I respect more than a first-rate amateur, and there are few I respect less than a second-rate one. *Mendelssohn*.

GLEANINGS.

—At his benefit a popular singer in an opera house of a Rhenish town, deeply moved, put his hand on his heart and exclaimed: "Never shall I forget what I owe this town and its inhabitants." And the leading beer-saloon keeper arose and said at the top of his lungs: "I hope not."

—ADELINA PATTI confided an amusing trouble to an interviewer. She is pestered with the offer of children. "People," she says, "seem to have a perfect mania for wishing me to adopt their children. I can assure you I am perpetually being offered babies; hundreds, I should think, in the course of the year. Only on Saturday a fond parent wished to hand over to me his new-born twins." "A week before," added her companion, "M^{de}me. Patti received a letter offering her a girl, and asking that the matter should receive her immediate attention."

—I THINK I may justly claim to have sung to audiences representing larger sums of money than any other artist now living. During my first engagement with Mr. Abbey, I sang to \$12,350 at one concert in Boston at the Mechanics' Building. During that same engagement with Abbey, I sang in twenty-two concerts and twelve operas to a total of \$226,000. During an engagement with Mapleson in San Francisco, M^{de}me. Etelka Gerster and myself being the *prima donnas*, we sang to \$162,000 at eighteen performances, an average of \$9000 to each performance. These figures represent the largest receipts ever drawn into a box-office by the same number of performances, and seem fabulous to those unacquainted with the theatrical business.—*Adelina Patti*.

—THE organist was called before the music committee for a reprimand. "We don't doubt," said the spokesman, "that you know your business and can handle an organ; but to tell the truth we think—have thought for some time along back—that your pieces are too much like the op^{er}é (with the accent on the second syllable), and seems to us the house of the Lord ain't exactly the place for op^{er}é music."

"Do you mean that my selections are too operatic?" asked the amazed organist.

"Well, yes, that's about it. Now, for example, that solo Miss — sang last Sunday morning—way up, then way down—that's the kind of music we object to in the house of the Lord."

"Last Sunday! Miss —'s solo!" answered the organist, thinking back. "But, my dear sirs, that was, 'I Know that my Redeemer Liveth.'"

"Well, we don't know anything about that, but what we'd like is some good hymn tunes. A good rousing opening piece like 'Hold the Fort,' we don't object to; but the op^{er}é music, as we said before, we don't feel satisfied with it."

—"It is not to any amount of material splendor or prosperity, but only by moral greatness, by ideas, by works of imagination, that a race can conquer the future. 'Till America has learned to love art, not as an amusement, not as the mere ornament of her cities, not as a superstition of what is *comme il faut* for a great nation, but for its humanizing and ennobling energy; for its power of making men better by arousing in them a perception of their own instincts for what is beautiful and therefore sacred and religious, and an eternal rebuke of the base and worldly, she will not have succeeded in that high sense which alone makes a nation out of a people and raises it from a dead name to a living power." We wish these words of Lowell's in the *Century* could be emblazoned in letters of fire in our commercial marts, halls of justice and administration, so that they may take root in the hearts of those people, who, as the same writer says, "can talk and feel as if this were the after-dinner time of the world, and mankind were doomed hereafter forever to that kind of contented materialism which comes to good stomachs with the nuts and raisins." These words are pregnant with meaning and full of force to the many who see music and concomitant arts patronized and worshiped simply as a fad.

THE composer of "Faust" gave an apt illustration, the other day, of how discoveries are brought about by the simple logical deductions of the scientific mind. M. Gounod was present at an exhibition of the phonograph in Paris. An idea occurred to him, and after a moment's thought he informed the audience that if the cylinder, on which a tune had been recorded, were revolved faster or slower; the music would be transposed into a higher or a lower key, as the case might be. The experiment was at once made, and M. Gounod's conclusions, which were of course based on the laws of musical vibration, were found to be perfectly correct.—*The Keyboard*.

—SIR ARTHUR SULLIVAN, speaking of thoroughness in art, said to an interviewer a few days ago: "I remember once, in my earlier days, I was doing some little stage music for an opera at Covent Garden, and was worried because it took me so long and gave me so much trouble. I could not do it superficially. It was only a little thing, and yet I felt I had to put my whole being into it. I took as much pains with the orchestration as if it had been some great work, a symphony or an oratorio, and the consciousness of this bothered me, and I one day said as much to Beverley—you know, the great scene painter. He was then doing some work for Covent Garden. His reply has stuck to me ever since. 'That is how it should be. If I had to paint a brick wall I should take as much trouble over it as if it were a miniature of the Queen.' That is the spirit in which to set about life."

A WRITER has arisen who holds that so-called classical music exists upon nothing but the vanity of human nature. He is probably "poking fun," but there is just enough of truth in some of his remarks to make the hit a nasty one. An example: "No one will admit that he does not desire to enjoy classical music. Everybody desires to. They have heard critics who do not enjoy the classical rot poured upon the world, any more than the commonest laborer, say that beautiful songs are mere ballads and not music. The critics have told them that a series of thumps and wild piano beatings make up classical music, and that if they study a long time, and have any music in them, they will understand and enjoy it."

Another: "Then when a reputed musician comes, who is well advertised, the social world, filled with vanity and the desire for appearances, rushes forward, fills great music halls, and makes believe that such music is grand and enjoyable. They hear a sweet strain in the great musician's playing; they begin to think that it is pretty, when all at once it is broken off by a series of wild rot that is no more musical than a cracked door-bell. They credit the latter as being classical, and applaud it because some one else applauds it. They don't enjoy it."—*London Musical Times*.

"ENGLISH Minstrelsy, a National Monument of English Song," Vol I, has just been issued in Edinburgh. Its editor is the well-known writer, S. Baring-Gould. It is to be completed in eight volumes, and is to include the favorite songs of all classes of the English people during three centuries, ending with 1840. After an eloquent tribute to the late William Chappelle for his labors in this field, the prospectus, enclosed with the volume, says correctly that "'Popular Music of Olden Time,' neither in the first nor in the latest edition, represents the living music of the English people." As showing the scope of the present work, we may make a further quotation: "As a national monument of English song, it seems only just that the music of all classes should be included, that it should not confine itself to such songs as have been written for the harpsichord and the piano by skilled musicians, but should include also the lark and thrush and blackbird song of the plowman, the thresher, and the milkmaid." There is an historical sketch of English national song, profusely illustrated, followed by notes to the songs contained in the present volume, which range from traditional ditties to "Simon the Cellarer," and "The Bay of Biscay." The voice parts are given in both the staff and the tonic sol-fa notations, thereby much increasing the usefulness of the publication.

HINTS AND HELPS.

—Common sense is not as common as it should be.

—Are you thinking of doing great things some day, then you would better begin to-day.

—To recognize and acknowledge true greatness in others is a stepping-stone to greatness in ourselves.

WHATEVER is sought in man is generally found; but he who seeks for the good is the more richly rewarded.

LOOK well to the company you keep, and let your chief ambition be to excel in all that is noble and worthy.

—"Many a man of genius," said Haydn, "perishes because he has to gain his bread by teaching instead of devoting himself to study."

CAREFUL LISTENING.—I am convinced that many who think they have no taste for music would learn to appreciate it and partake of its blessings, if they often listened to good instrumental music with earnestness and attention.—*Ferdinand Hiller*.

—Dvorak is a most exacting teacher. None but pupils with genuine talent, backed by pluck and patience, can stand the exacting demands and punctilious requirements of the critical master. Those who hold out under his brisk work are thoroughly trained.

LIVING FOR THE IDEAL.—How beautiful a period in a young artist's life is that when, untroubled by thought of time or fame, he lives for his ideal only; willing to sacrifice everything to his art, treating the smallest details with the closest industry.—*Schumann*.

—The kind of *tact* that many musicians need is *contact*. They haughtily hold themselves aloof from pupils, parents, and public until they freeze them out. Then they wonder why they do not succeed as well as a less competent musician who is more genial and social.

Hiller's words are, in their correct application, equally true. To some people music opens up the fairy realms of absolute beauty, and the noblest aspirations of the higher life; others can enjoy but "the mere concord of sounds," and to such it affords no higher or greater pleasure than chin-tickling does to a cat.—*The Keyboard*.

—The following true story is not encouraging to young organists who desire to play high-class voluntaries. One of our younger organists essayed Bach's "G-minor Prelude and Fugue" as an out voluntary lately. When he was well into the fugue, a choir boy whispered in his ear: "Please, sir, everybody's gone, and the pew opener wants his supper, and says, will you please turn out the gas when you've done!"

HERR PAUER, the eminent authority on pianistic matters, is responsible for the following pertinent and sensible remarks: "The ignorance of too many of the present pianists with regard to the construction of the instrument on which they perform is deplorable. Whilst every player on the flute, oboe, clarinet, bassoon, horn, violin, or 'cello is intimately acquainted with the interior of his instrument, few pianists are able to describe the distinctive peculiarities of a Vienna, half-English, or English mechanism, to appreciate the difference between the actions of an Erard, a Pleyel, a Broadwood, a Steinway, or a Collard grand."

WE are naturally imitators. As a rule an imitation falls below the ideal patterned after. Hence the necessity for a pupil's having good ideals constantly before him. Have you never seen a child learning to write in a copy-book? At the top of the page is the copy for him to imitate. Perhaps he does fairly well the first time. Very often the second time he will look at his own first attempt instead of the original copy. And so he will go on copying after himself, to the bottom of the page, and in each successive line he goes on increasing his faults instead of correcting them. So in his musical ideals, unless the teacher keeps constantly before the pupil's mind true ideals, he will go on day after day copying himself and developing faults instead of growing toward perfection.—*Musical Messenger*.

THE AMATEUR MUSICAL SOCIETY.

BY CORA STANTON BROWN.

In answer to requests for programmes of meetings we offer the following, hoping they may prove suggestive. These have been successfully given:—

(1) FIRST CLASSICAL PERIOD.

Papers: "The Scale," "Italian Church Music."
Illustrations: "Alla Trinita Beata," Cantique, 15th century
"All Glory be to God on High," Gregorian Hymn.
Palestrina (1524-1594), "Stabat Mater," 1555, Anthem.
Allesandro Stradella (1645-1678), Sacred Aria.
Paper: "Early Instrumental Music."
Illustrations: J. S. Bach (1685-1750), Little Preludes II, III.
(For comparative study) Chopin, Prelude.
G. F. Handel (1685-1759), "Allemande," XIVth suite; "Sara Vaude," XIth Suite.
Aria from "Rinaldo," Courante, XIVth Suite.
Bach, "Bourree," IIIrd Suite.
T. P. Rameau (1683-1764), "Rigandon."
Raff (1822-1888), "Rigandon."

(2)

Paper: "Folk Songs."
Illustrations: "Black-Eyed Susan" (English).
"A Russian Melody."
"Battle Prayer" (German).
"Suabian Waltz."
"John Anderson, My Jo."
"Bonny Doon."
"Comin' Thro' the Rye" (Scotch).
"The May Breeze."
"My Pleasures all Forsake Me" (Italian).
"Der Hirst" (Schwedisches Lied).
Paper: "Early Instrumental Music."
Illustrations: Gavotte (Old French), composer unknown.
Gavotte, Corelli (1653-1713).
Gavotte, "Le Tambourin," Rameau.
Minuet, "Gigue," Bach.
Fugue, Bach.

(3) TRANSITION PERIOD.

Paper: "Ancient and Modern Ballad."
Illustrations: "Xarifa" (Old Spanish).
"There's No Room for Two."
"Somebody" (Old Scotch).
"Du bist die Ruh," Schubert.
"An Old Garden," Hope Temple.
Paper: "Von Weber, Field, Moscheles."
Illustrations:
Von Weber (1786-1826), "Momento Capriccioso," Op. 12.
John Field (1782-1837), two "Nocturnes," Nos. 5 and 15.
Ignaz Moscheles (1794-1870), "Grand Duo."

(4) MODERN FRENCH COMPOSERS.

Paper:
Illustrations:
Renard—Berceuse.
Gillet—"Loin du Bal."
Gounod—"Sing, Smile, Slumber."
Report of Current Musical Events.
Reading:
A. Thomas—"Dost Thou Know the Land?" Mignon's song.
Godard—Mazourka.
Chaminade—Scarf Dance.
Delibes—"The Nymphs of the Wood."
Saint-Saens—Symphonic Poem, "Phaeton."

(5)

Paper: "Musical Societies and their Influence on Musical Art."
Report of Current Events.
Reading:
Vocal—Ballads.
Sullivan (1842), "There Sits a Bird on Yonder Tree."
Jordan, "Only a Troubadour."
Hatton, "Ballad of the Weaver."
Moore, "The Minstrel Boy."
Barnby (1838), "The Beggar Maid."
Instrumental.
Variation:
Handel (1685-1759), "Harmonious Blacksmith."
Mendelssohn (1809-1847), "Andante and Variations," Op. 83 a.
Schubert (1797-1828), "Impromptu," No. 4.
Nocturne:
Field (1782-1837), No. 5.
Chopin (1809-1849), Op. 55, No. 1.

LETTERS TO PUPILS.

BY J. S. VAN CLEVE.

S. W.—You ask why, in the best modern editions of classical music, the letters H. S., S. S., R. G., and S. L. occur. I will reply, first, that these expressions correspond to certain German words, viz.: H. S., Hauptsatz, paralleled by P. S., or Principal Subject (English); S. S., Seitensatz, or S. S., Second Subject (English); R. G., Rückgang, or Return; S. L., Schluss, Conclusion. These expressions are added to the music by the editor to aid the student in dissecting and so detecting the construction of the music. And this leads me, second, to the remark that music is produced by the constructive imagination, and is built up by certain laws of selection, rejection, contrast, and proportion, just as a poem, a drama, a painting, an oration, a cathedral, must be built up. The process of mind which the student goes through with is exactly the reverse of that passed through by the composer. The composer begins by conceiving an idea and then clothes this idea in tones; the student begins by acquainting himself with tones, and then by tracing these inward, as along the filmy threads of a spider's web, he finds at last the center and catches the law of construction. The perception of formal beauty is one of the highest pleasures derived by the bodily eye when beholding nature, and, similarly, it is one of the highest forms of pleasure which the mind derives from the contemplation of abstract things, such as poetry, eloquence, music, and the like. I add this further remark: Till you have trained your mind to detect and trace the pattern in a piece of music you are wholly incapable of a really intelligent reproduction or interpretation of it. If a piece of music is to your mind only like Hamlet's letter, "words, words, words," a mere pleasant-sounding collection of tones, tones, tones, without coherence, or any varying degrees of relative importance, your playing will be tame, forceless, dead, a mere wax doll, a paper flower. It is when you feel not only the accents of the measure but the prominence of the tone figures, and, beyond this, the relative importance and relation of each sentence, that you can fully reproduce the composer's ideas. Beethoven, Wagner, Bach, and Brahms all had a wonderful sense of relative proportions, and with a sublime adherence to ideal beauty, they gave due regal honor to their leading thoughts and cast all things into just ranks and gradations. When you next study any of the classic pieces of Beethoven and Mozart, in the Liebert & Stark, or any other good edition, be sure to memorize, with conscientious attention, the marks of division in the piece and deliver it accordingly.

L. E. S.—You ask me to define "Pure Music" and "Programme Music." Anything approaching to an adequate answer of this important question of musical esthetics would require an elaborate essay. I will put the matter in a few sentences as well as I can. By "Programme Music" is meant that kind of musical composition in which it is attempted to imitate something audible in nature, to suggest visible objects, or so to present a series of feelings that a story will be outlined, or the peculiar traits of a character mirrored. Take, for example, the "Danse Macabae," by Saint-Saens, where the dancing of ghosts to a spectral fiddle, and their scampering away at cock-crow, is represented by the orchestra. The crowing of the cock is ludicrously imitated by the oboe in a solo phrase. The oboe has a singular nasal sound, especially when heard alone. Another example of Programme Music, which is more idealistic, is Beethoven's Pastoral or Rural Symphony, the "No. 6 in F Major." Many of the little piano pieces of Schumann are Programme Music. "The Hunting Song," "The Happy Farmer," "Knecht Ruprecht," and "The First Loss," in the "Album," and "The Poet Speaks," "The Child Falling Asleep," "The Begging Child," and "The Rider of the Hobby Horse," in "The Scenes of Childhood," are cases in point. Mendelssohn's "Overture to a Midsummer Night's Dream" is another fine specimen of music which is both programme and ideal music. Over against the programme music we find those compositions which charm us by the beauty

of their form and the way in which they stir the indescribable feelings that lurk in our bosoms. Such are the fugues and inventions of Bach, the sonatas and fantasies of Mozart, the compositions of Beethoven for the piano, more than half the works of Chopin, and others.

S. R. D.—You ask me to define the expression, "Language of Music." And you ask me, furthermore, if music is a universal language. In reply to your first question I would say that the expression, "Language of Music," is one of those vague, semi-poetic, philosophic ways of talking about music which may either mean very little or a great deal, according to who uses it. The language of music simply means music as a mode of expression or a bridge by which the ideas of one soul may pass over to another. As to music being a universal language, I am inclined to say, "No, it is not." To be sure, pure music, that is, instrumental music without words, may sound the same in the ears of a German, a Chinaman, a Norwegian, and a Feejee Islander. But while each of these men recognizes a certain kind of sound as a musical art, it is certainly not true that the same music would be equally understood and relished by the four men. It is in my opinion possible to divide the art of music, or the art of using sound to produce pleasure, into fully as many subdivisions as are made by the conventionalities of articulate speech. I do not, therefore, think that music is in any very important sense a universal language, although certain fundamental elements of it are universally recognized. A shriek, a sob, a soft, coaxing voice, or a loud burst of laughter, may be understood the world over. But music rests upon the idea of construction and from the time when a savage puts together two thumps upon a hollow log with regularity up to Beethoven's "Ninth Symphony," and Wagner's "Tristan and Isolde," music exists in hundreds of degrees adapted to every conceivable shade of human intelligence.

PIANO IN SMALL PARLOR.

BY CLARENCE RAWSON.

In a small parlor is almost always found—not a grand, but an upright piano. The piano is generally found with its back flat against the wall; and if there is a niche it will be found in that, cooped up, to make sure it stays in its place.

Then, too, the piano is probably found covered with all sorts of bric-a-brac, or piled up with music; and it is undoubtedly standing on a carpet made soft by padding.

The piano should be, if possible, from six to twelve inches from the wall. The further the better, and when the carpet is put down, do not have any padding under it where the piano is to stand. The more solid the foundation, the better the tone. Do not put the piano in a niche. It is like making a person sing in a corner against the wall.

The more free the piano is from fancy articles the better. The person that loves his piano will not cover its top with bric-a-brac and music.

The pressure on the pedal makes a decided difference in the tone produced. With a shoe that is a "snug fit" the pressure is more firm, and the tone more full and resonant.

EUGENE YSAYE, the Belgian violin virtuoso, will give six symphony concerts in Brussels next season and will wave the conductor's wand over an orchestra of his own selection. Mrs. Jan Koert (Selma Koert-Kronold) has been engaged as solo singer for two of these concerts. Ysaye heard Mrs. Koert sing here and was charmed with her artistic work.

THE relatives of the late Franz von Suppé deny the statement frequently made that he was of Slavic descent. They say that the Suppés were originally Germans, who emigrated to Belgium. To prevent the French from pronouncing their name "Süp," they put an accent on the e. Suppé's grandfather emigrated to Cremona and later to Spalato where Franz was born.

HOW I READ THE ETUDE.

C. W. FULLWOOD.

THERE is a great deal of instruction and entertainment to be derived from systematic reading of books and magazines. Especially is this applicable to reading THE ETUDE. When I receive my copy I look over the shorter articles, and freely mark sentences and paragraphs that strikingly coincide with my opinions and experience in the teaching and study of music. Afterward I do the same with the more extended articles, making marginal notes, etc. These markings are for reference when making review or study reading; thus I absorb the most useful articles to my individual profit. Among the first I turn to the "Publishers' Notes," for I am always interested to see what new novelties have issued from that wonderful hopper, viz., Theodore Presser's Publishing House, and the terse, newswy way the "Notes" are written make them interesting reading. Then the "Musical Items" on the first page give an adequate idea of the musical happenings at home and abroad. The "Letters to Teachers" and "Letters to Pupils" are mines of information. In the early days of teaching it was a source of much encouragement to me to find that ideas and methods I had ventured to use, with fear and trembling, were often endorsed or set forth in those "Letters to Teachers." It was a satisfaction to know I was safely treading in the footsteps of older and eminent teachers and musicians. Indeed, all through my teaching career I have found the help of THE ETUDE invaluable.

The articles on teachers' experiences and different ways of dealing with pupils are helpful to a young teacher. A greater part of my advancement and success in teaching I owe to THE ETUDE, for I was so situated that I was forced to teach before I felt myself fully capable. But by study of musical works and constant perusal of THE ETUDE I kept abreast of the times, and gave satisfaction to my patrons, and, consequently, to myself. The advertisements, too, are to be read with profit. It has for many years been a "fad" of mine to read and study advertisements, and I have gained information and instructive recreation from it. The "ads" in a musical journal show how the country is making musical history, and give an idea of the necessity of being wide awake in the musical profession, as well as other lines of business, in this hustling age.

My earnest advice to all students of music, and especially to young teachers, is to be a *permanent* subscriber to at least one wide-awake, progressive musical paper, and read and study it thoroughly. It is an investment that will repay an hundredfold.

THE STUDY OF MUSIO.

SHALL CHILDREN BE MADE TO STUDY MUSIC, TALENT OR NO TALENT?

In the matter of music children may be divided into three classes—those who have ability and industry combined, those who have ability without industry, and those who have no native ability whatever. It is with the last two that the problem rests. For the children of gift and energy a smooth path is clearly marked out.

Some of the most rarely gifted children are determinedly lazy in early youth. Such musical natures are a responsibility too often let go to shipwreck because of want of proper insistence that they shall work. Parents make up their minds it is no use to drive them; that, despite all their ear and taste, they can never be made to do anything. Efforts on their behalf are relaxed just at the very point when a little strength of authority might have secured a proper development of the child's powers. It is an absurd decision that all children destined to become anything in a musical way will have the natural disposition to work. More than half probably will not, and one of the most miserable of art cruelties is perpetrated in overlooking their musical possibilities simply because they are idle. Such children should have their path imperatively chalked out for them, and it should be seen that they walk in it. If

they show an aptitude for any particular instrument they should be made to practice it, not to a strict degree at first, but by steady stages until it ceases to be a labor. To impose on their little ardent natures too severe a technical ground all at once is perhaps as disastrous as utter neglect would be. They must be carefully handled systematically. Let a child who has the capacity to work up between lessons three études, but hates and dreads to do it, be given one instead.

There now come the children who are apparently without any talent, who can hardly detect the difference between one tone and another. One of two things is usually done with these—either, having no talent, they are put under a pressure of study to constrain them to develop one, or after brief trial they are given up as entirely hopeless. The best method of dealing with these children is seldom resorted to and lies midway between. Away far down in the most tuneless child's nature there may lie a germ of music unsuspected by everybody else and undiscoverable to the child himself perhaps until he has long passed the age of study. This little germ can be killed outright in early youth, and when it is killed it is usually the piano that does it. If all children, talent or no talent, were instructed in early youth in the theory of music, were grounded in the figures of notation just as they are in the figures of arithmetic, at whatever period of life this little germ disclosed itself, they would be able to encourage it by their technical knowledge, instead of feeling that it is too late and altogether useless because they are theoretically ignorant of music.

There has rarely been a child born to whom an education in rhythm and the effort of the mind to conquer musical mathematics have not proved of immediate help even in other branches. All children should receive at least this. If productive of no present results in the field of music itself, innumerable cases of precedence go to show that there is no possible foretelling when it may become productive. Many a taste has been known to blossom in young people after hearing a number of operas and concerts, and the ear has unexpectedly been opened to the beauty in variety of tone. Take the child of no talent, teach it theory if only as a good mental exercise, and teach it rhythm if only as an aid to harmony in poise and movement, then let the ear come if it will, there will be method, of use also in other directions, ready to support it. Under no circumstances can it be well to neglect this theoretic musical education, which never taxes the patience as does a useless and monotonous practice, and which will prepare the child, should musical environment develop talent later, to utilize it from the first. The above voices the opinions of some of the best musical authorities as reported in *Harper's Bazar*.

PHILOSOPHIC REFLECTIONS.

WHEN a man has a theory of music I suspect his knowledge, when he calls in science for support I am suspicious of his sanity, and when he writes on principle I deny his inspiration.

Music is the noblest of the arts only for an hour or so at the time; when we are most enthusiastic about its high aims and educational powers we are always thinking of others. In the heart of the most learned musician there is a large secret place in which simple tunes are lovingly cherished. When we are talking in our most lofty and loudest tones we imitate the Greek actors, we wear triple-soled shoes and a mask with a resonator in it.

A large number of art lovers, including critics, frequently confound sensuousness with sensuality; they praise like epicures and judge like satyrs.

Sincere appreciation is generally silent; the person who least understands a famous symphony is the one most likely to blister his hands by applauding. It is Mr. Shoddy and not Mr. Wiseman who bows most humbly and most ostentatiously before a prince.

How many concert halls and conservatories of music might be built by the labor expended in striking piano-forte keys. And yet there are cynics who assert that we owe no gratitude to the pianoforte!

Genius is the capacity for labor, but you must have the

genius to make the labor productive. Labor without genius will make bricks, but not the Parthenon.

Experience has so modified my youthful ambition that I no longer expect to come out first in the race, but am content not to come out last. I have discovered that what I took for budding wing feathers were only warts, and now instead of trying to fly I purchase an extra strong walking-stick to support me.

In my art tastes I am called an old conservative; it is only young people who make the charge, and they become aged so soon that it is hardly worth the trouble of complaining. The capacity for absorbing is not the sign of broad taste, or a sponge would be the most esthetic animal in existence. The test of a man's sanity in taste is what he rejects and not what he accepts.

I am told that the world owes me a living, as it owes everybody else. The real value of this fact lies in the statement that the world *owes* me a living, and not that it has paid its debt.

The man who seriously studies the faults of his own life cannot but be lenient to the faults committed by others. When I think that it is only an accident of locality that prevented me from being a bagpipe player I can only pity those who are less fortunate. But, after all, kind nature always prepares the antidotes to her poisons; if I played the bagpipe I should be enamored of the music of the bagpipe.—*Leader*.

POINTS IN MUSIO TEAOHING.

WHILE there is nothing new in the following, from the *British Musician*, the maxims set forth for the teacher's guidance are well put and apply to tutors in all departments of music, and they are worth preserving.

The key to success in music teaching is to do instead of to theorize; written or oral explanation have their uses, but practical demonstration is better.

Having a general idea of a piece of music, play it to the pupil—your performance is worth all the explanations that were ever spoken or written.

Translate your verbal theory into practice; show how a scherzo differs from an adagio; how an emotion of joy differs from an emotion of pain.

To bestow correct expression, not merely the pianos and fortes, rallentandos and accelerandos, but phrasing, rhythmical feeling, and accentuation have to be noticed, and need all the care of both executant and teacher.

The art of accompanying soloists is very difficult, and many otherwise fine musicians of talent and good standing come to grief through it. Good practice in accompanying is secured by the teacher playing a solo in different styles; the accompanists will then be prepared to fall in with any conception felt by the soloist, should they be called upon to accompany a stranger.

Before placing a piece of music before a band, the teacher should study it thoroughly; make a mental (or better still a pencil) note of points where the pupils are likely to come to grief, and so be prepared to show them how to get over their difficulties.

No two pupils can be treated absolutely alike, either in a purely technical or musical sense. The teacher has to think out the artistic path for each pupil, and lead him or show him the way through it. This requires thought, and the expenditure of nervous and physical energy.

Teaching is nerve wearing. A vast amount of vital energy is constantly being expended, not only during teaching hours, but in the hours of private study and thought, which must daily be done.

AN immense quantity of music, some which had not been disturbed since the time of Frederick the Great, has been discovered in the Royal Castle at Berlin, and found to comprise almost the whole of the music performed at the Prussian Court from the middle to the end of the eighteenth century. The work of sorting and editing the collection has just been completed, and the catalogue consists of nearly 400 pages. It includes many forgotten operas, a quantity of ballet music, early symphonies and chamber works, folk songs and dances, and a splendid collection of military music.

PUBLISHER'S NOTES.

MANY are the abuses of the "On Sale" privileges. Among them are ordering more than one copy of a work. The idea of the plan of "on sale" is to send samples of good teaching pieces and books for the inspection of teachers, and all not used to be returned at end of season. If found suitable, as many copies as desired may be ordered on regular monthly account. At the beginning of the season, if teachers desire a large number of copies of any work for winter's use, it is not correct to order these "on sale." Longer time for payment can be arranged for such bills; but with on "on sale" only one copy of a work is expected to be sent.

* * *

ANOTHER abuse is to order a large bundle of music "On Sale" and not use the music, but give a local dealer the orders, who in many cases has no account with us, and sends his order to other publishers. At the end of the season the music is all returned much damaged, and another has reaped the benefit that rightly belonged to us.

* * *

ANOTHER wholesale abuse is, to order everything "On Sale" and thereby escape payment of any bills until the end of the season and leave on our hands much undesirable stock. Common justice should be exercised in the matter. The above abuses have so grown of late that we are obliged to call attention to them, which we trust will not be necessary again.

* * *

Do you want a bicycle that will not cost you any money? Try to get one by sending in sixty subscribers to THE ETUDE at \$1.50 each. This is a good offer and one within reach of any one who will make the effort. The bicycle we will send as this premium is the regular high priced machine. We will send a bundle of samples to any who desire to raise a Club for this purpose. The money must be sent in with the subscribers' names. The entire club of sixty need not be sent in at one time. Credit can be given on our books for every batch sent in. When the required number is reached the bicycle will be sent by freight or express, at the expense of the receiver. We have made arrangements for only ten machines. If any propose trying for one of the ten we must know in advance, as we may not be able to make such liberal arrangement after the ten have been disposed of as premiums.

Teachers in smaller cities, where great distances have to be traveled from one pupil to another, will find a wheel most convenient and profitable. It is this class especially that this premium will interest.

* * *

"MATHEWS' Standard Graded Course of Studies for the Pianoforte," in ten grades, and the pieces recommended as supplementary to the course:

"Landon's Reed Organ Method,"
"Landon's Reed Organ School," in three grades, and the pieces supplementary.
"Presser's School of Four-Hand Playing," in three grades, and the pieces supplementary.

These sets of studies no progressive teacher can afford to be without—the testimonials we receive prove it. If you do not know of them, let us send them, any or all of them, to you on examination.

* * *

To systematize your work, use "Sefton's Music Teachers' Class Book," devised to meet every want of a music teacher in keeping accurate and systematic accounts. The bills and receipts used in this work can be had separately, in packages of 100 of either, at 25 cents each, subject to our usual discount.

* * *

MANY a lesson is made interesting, and therefore better remembered, by the use of an anecdote in connection with the composer or composition under study. Get "Anecdotes of Great Musicians," by W. F. Gates, containing three hundred of the best to be found.

THE fall season has fairly commenced. The outlook for trade is, without doubt, better than it has been for years. We have sent out more goods during the past month than ever before in the same time. Teachers more and more appreciate our efforts in their behalf; we cater to the teachers' trade—the profession, not the trade; we give them better discounts on our own goods, and those of other publishers, where we can, especially foreign publications. Our liberal "On Sale" plan enables them to keep on hand a large stock of "On Sale" music an entire season, settling only at the end of the season. Special orders are to be paid for monthly. This does away with the necessity of a local dealer and the consequent delay and extra expense.

Write for our full line of late catalogues and terms, circulars explaining our mode of dealing in detail, etc.

Give us the names of any of your friends who are teachers. We can benefit them.

* * *

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* * *

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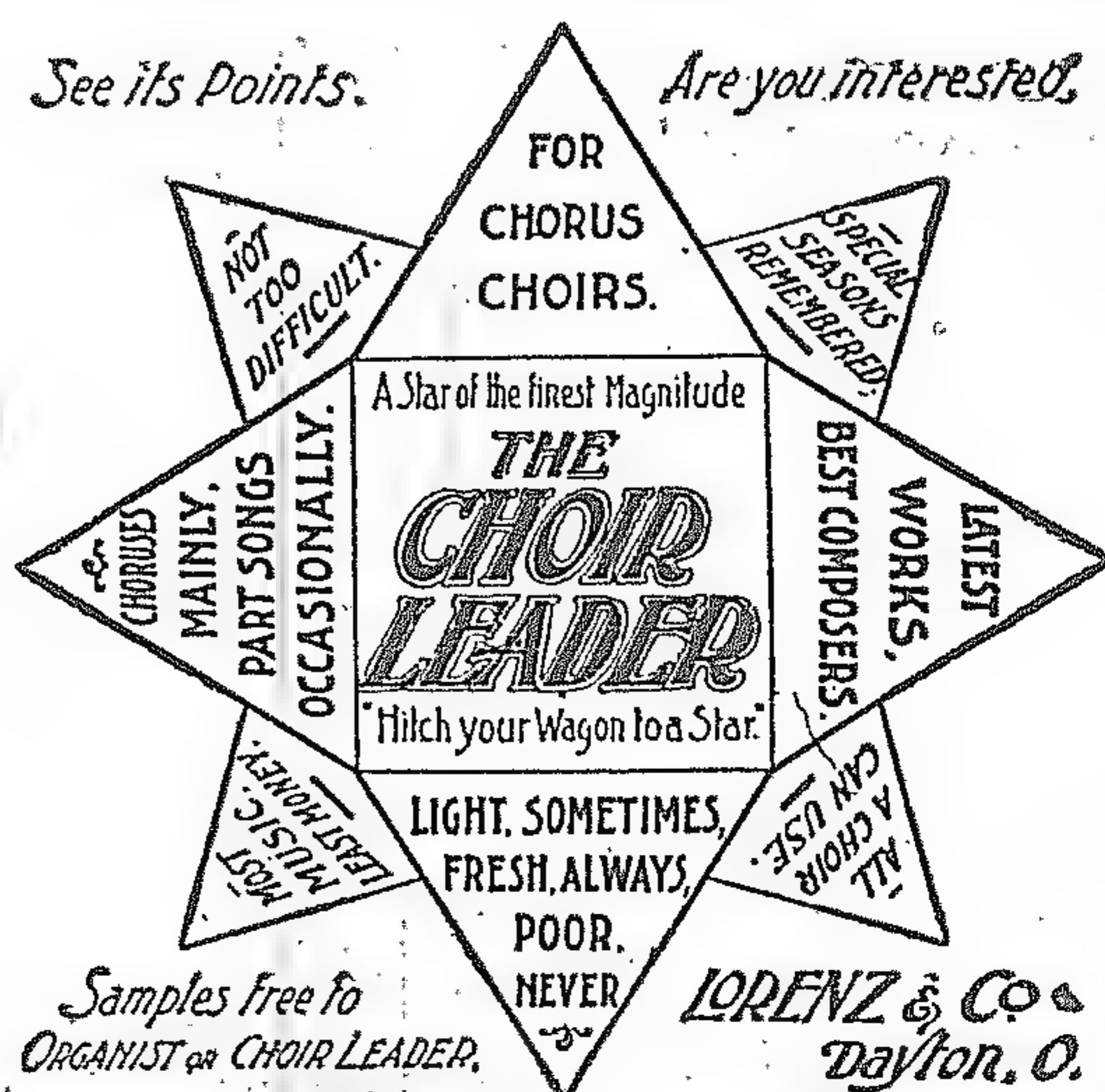
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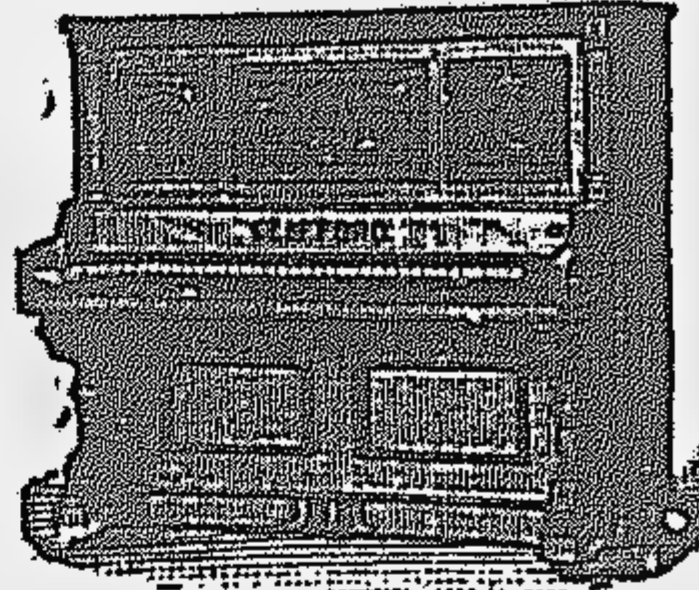
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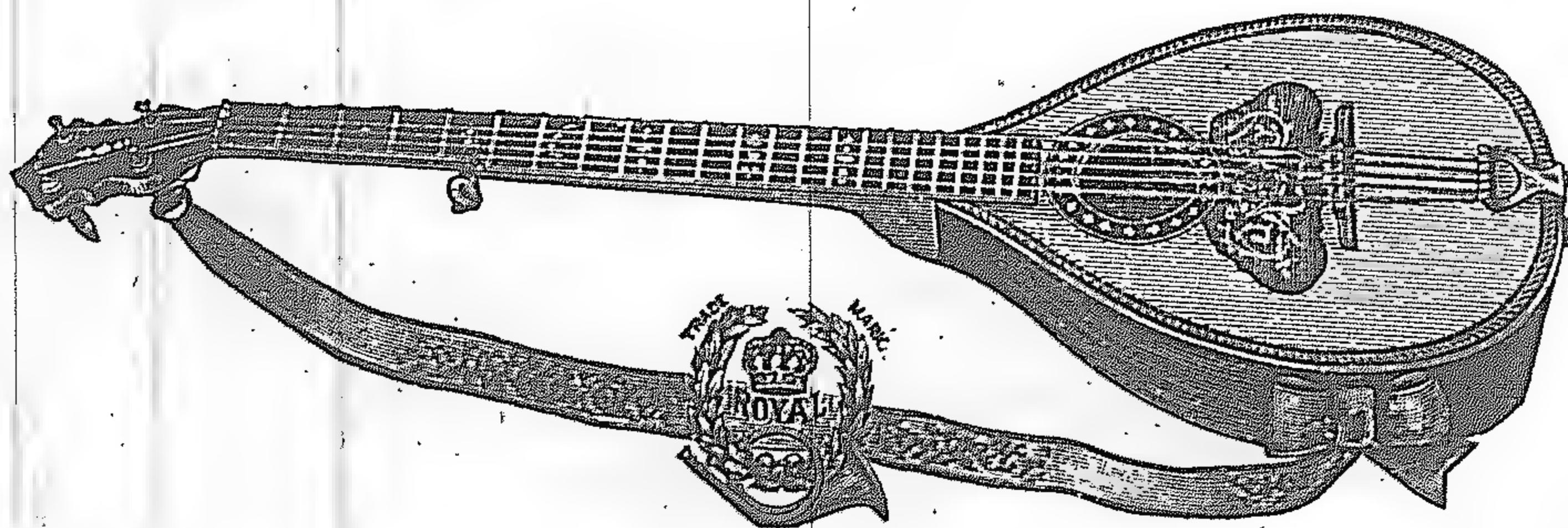
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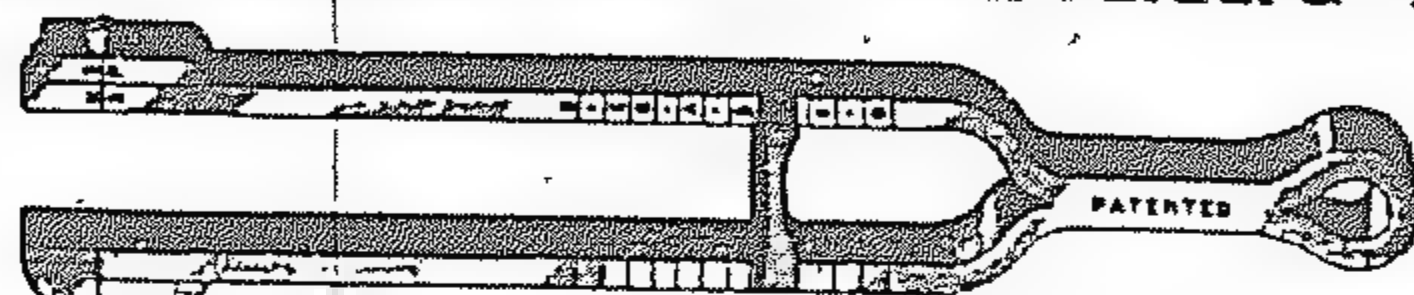
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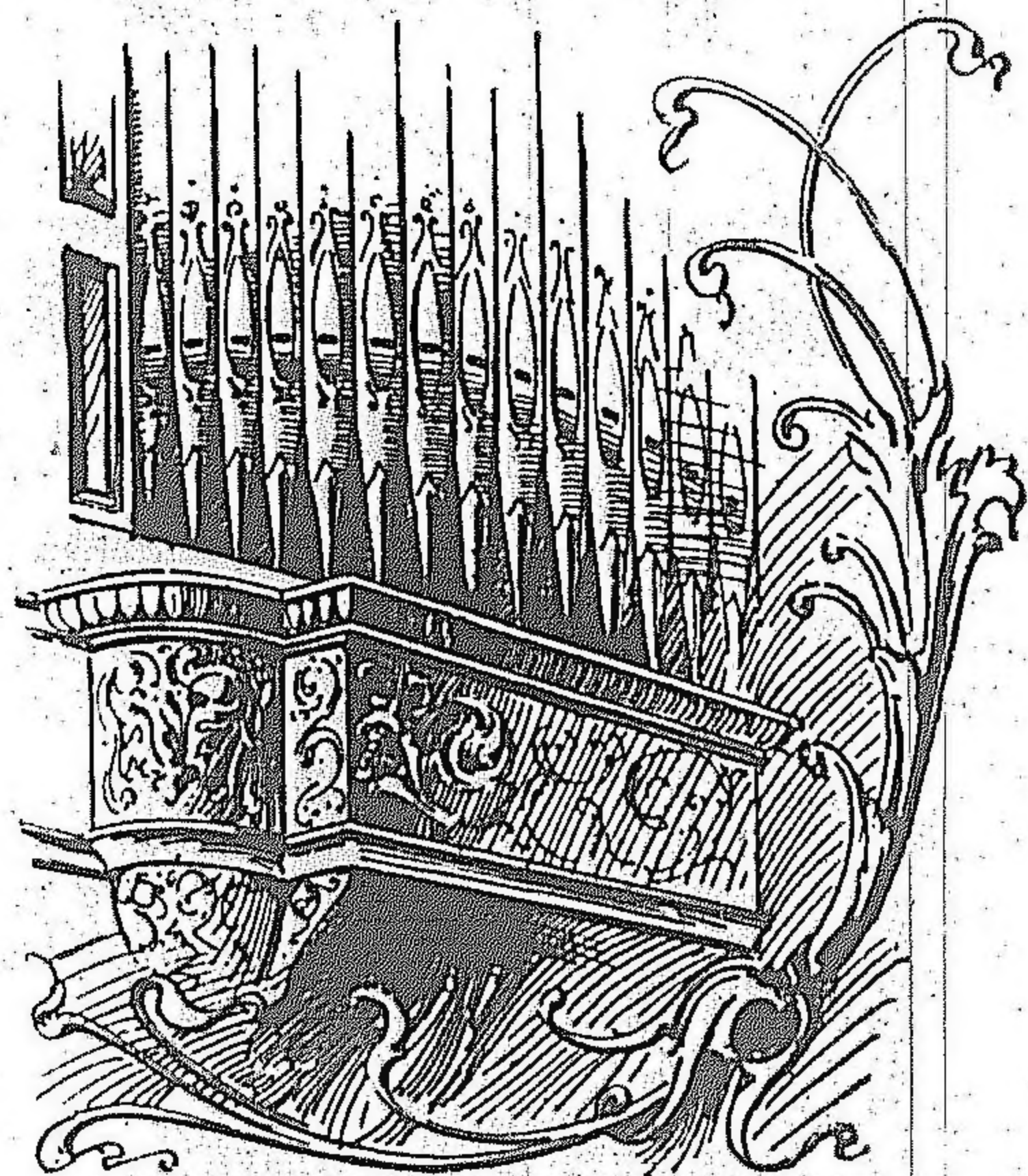
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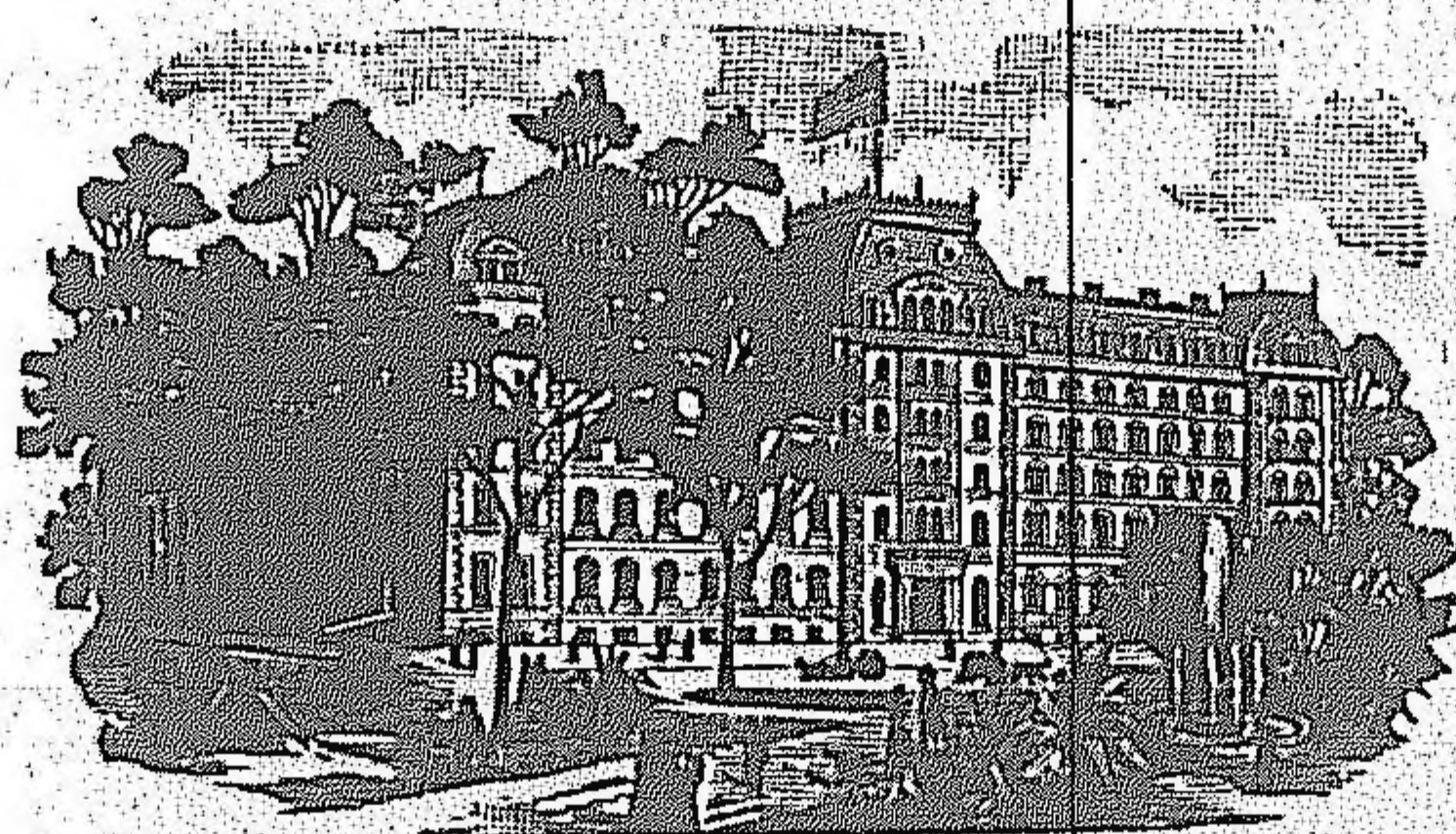
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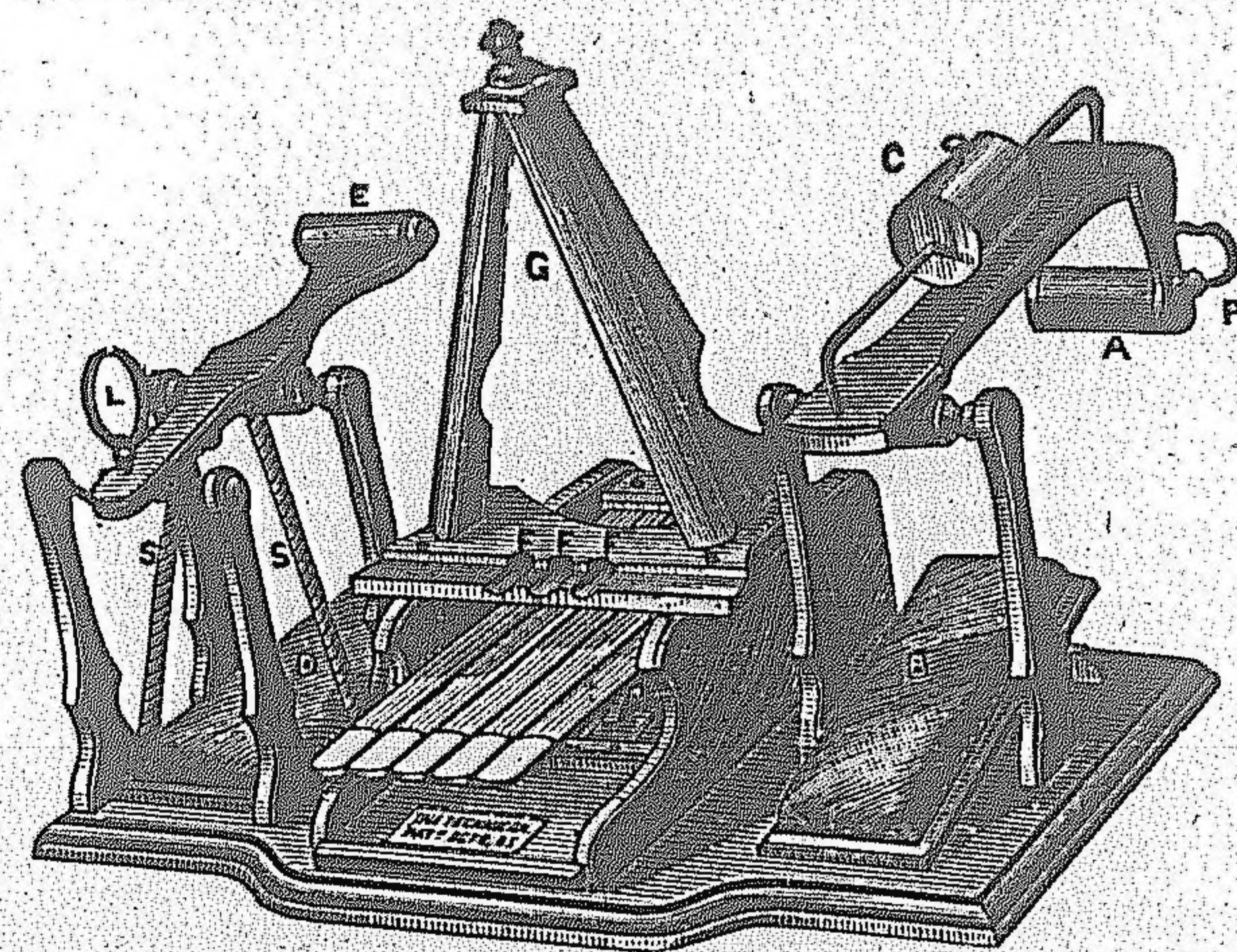
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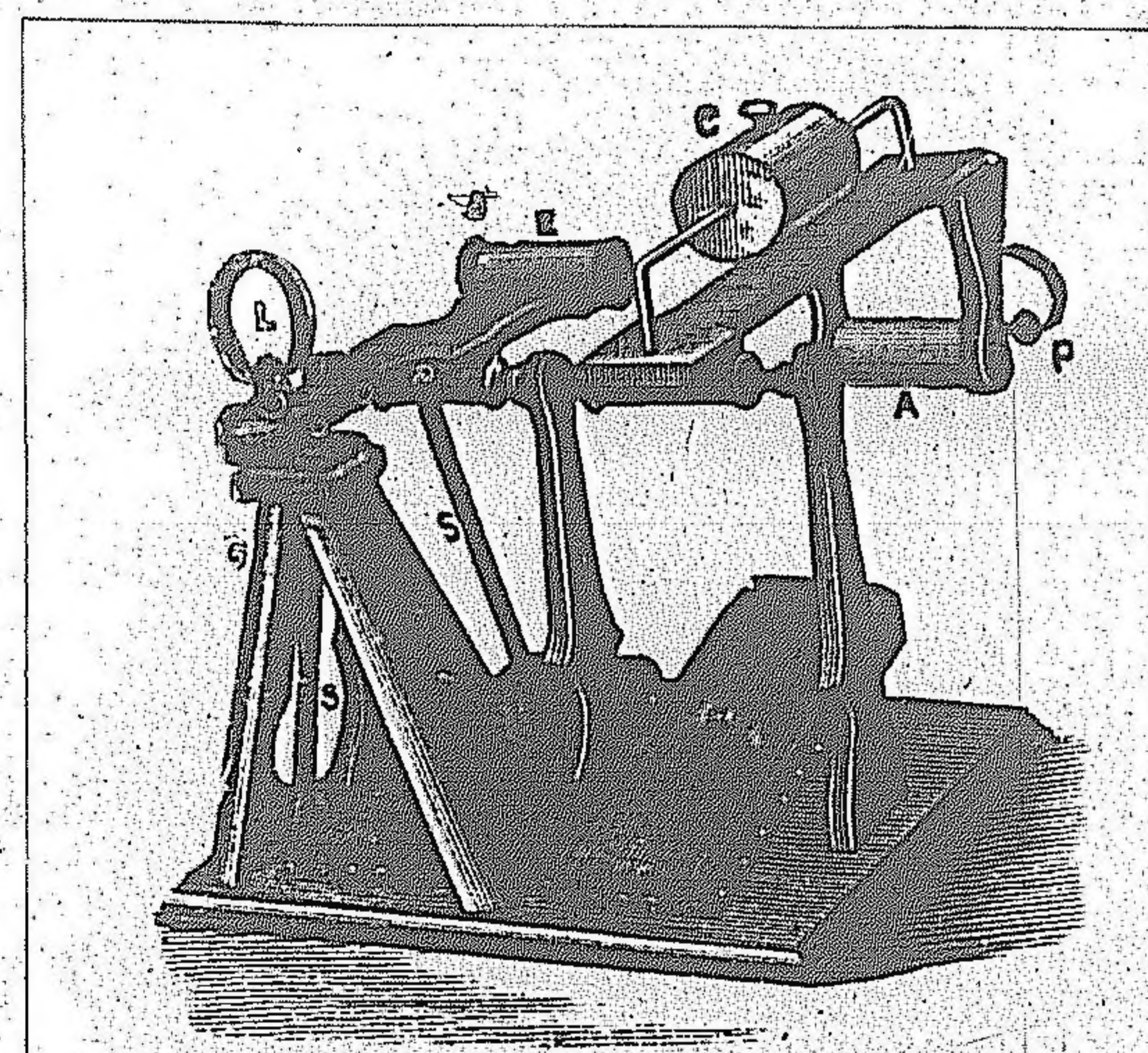
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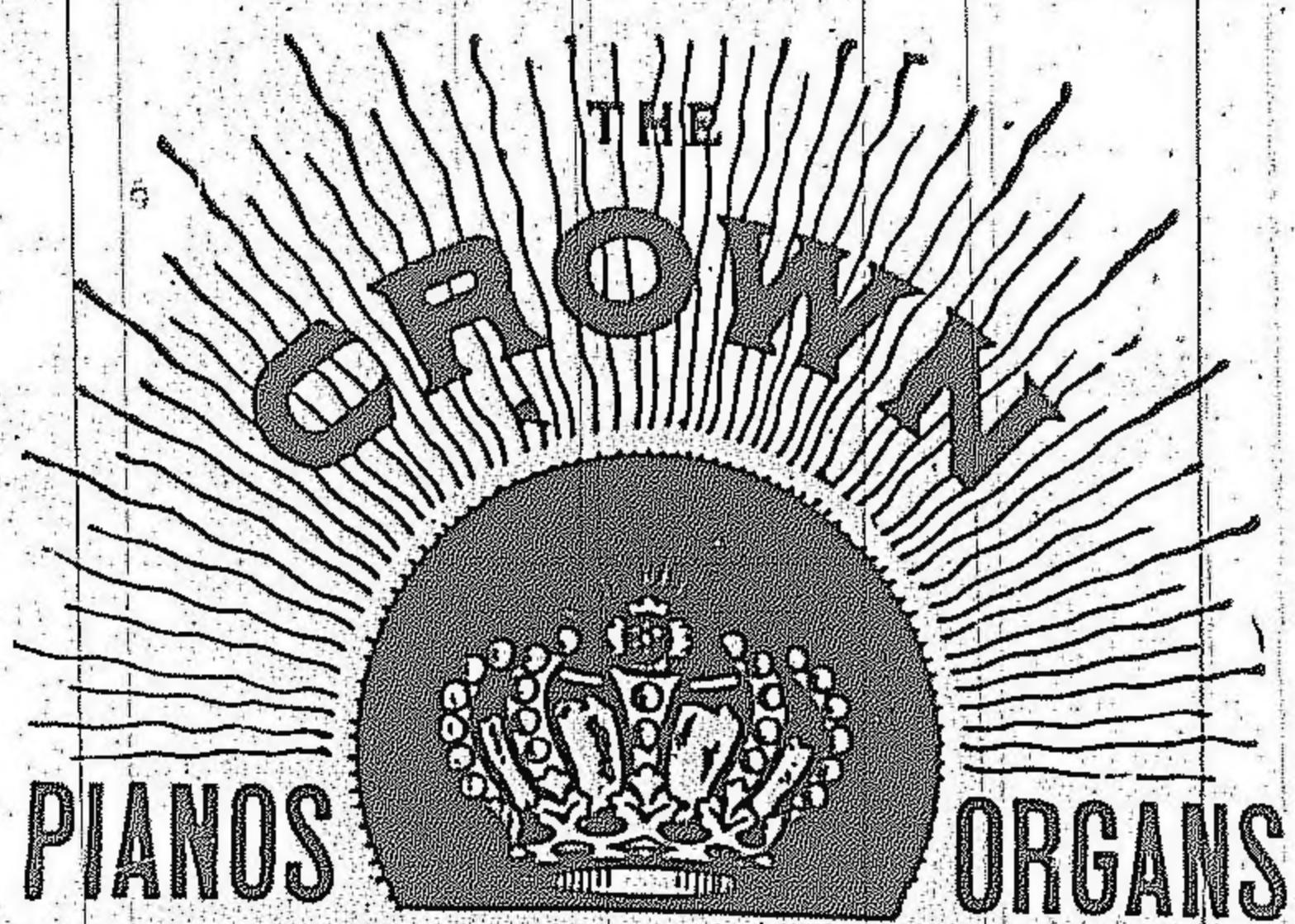
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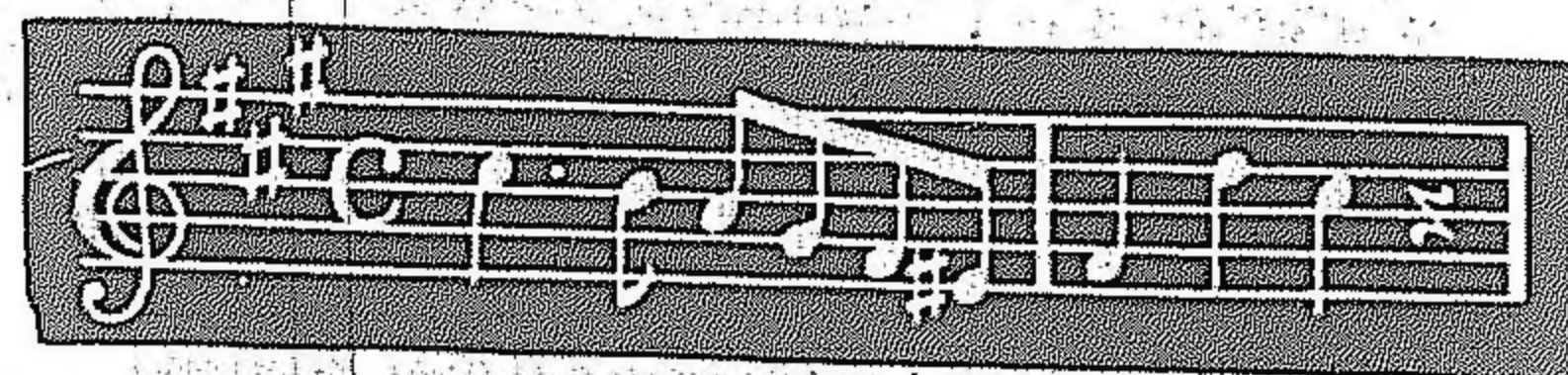
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