

THE Etude

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VOLUME XIV.

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CONTENTS

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Played fast it is a polka. Not in the ordinary style. Will please pupils who enjoy a marked rhythm.	
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A fine study for firm touch. Variety of note lengths, triplets, eighth, dotted eighth, effects with the dot taken by a sixteenth rest, with sixteenths following on the same beat, long chords held over into the next measure, etc. Besides its value as a study it is a delightful piece of music. Requires a tasteful rendition, but is easily appreciated.	
1664. Kirchner, Fr. Op. 76, No. 3. Little Choristers. Grade II.....	15
A fine piece of music for home playing. Well within the ability of a very young pupil. One of the fine pieces edited by Hamilton Macdougall.	
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A spirited character piece, full of fire. No difficult passages. Good for exhibition purposes.	
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A fine piece. Has a lusty and hearty content, yet of the antique flavor as suggested by the form, Gavotte. It makes a good study for dotted notes, clear phrasing, and a light hand touch in staccato melody playing.	
1668. Webb, F. R. Op. 71, No. 2. The Boatman's Song. Barcarolle. Grade III.....	30
A fine piece. Not difficult for its grade; lies under the hand well. A good study for bringing out a melody from small chords. It has no octaves.	
1669. Webb, F. R. Op. 71, No. 3. The Murmuring River. A Summer Fancy. Grade IV.....	50
This is an unusually pleasing piece. Not difficult, easy runs for the left hand as well as for the right. Makes a good piece for a musical evening with pupils.	

XII.

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1671. Smith, Wilson G. Op. 57. Romantic Studies for the Pianoforte. Grade V.....	1.25
A set of six studies in the modern romantic style. Each study deals with some special difficulty from its technical standpoint. All are melodious and full of stirring harmonies.	
1672. Battmann, J. L. Op. 300, No. 3. Sonatina. Grade III.....	65
Annotated and edited by F. C. Hahr. An excellent time study, melodious, plenty of runs, and light finger work. The Adagio is a fine study in short chords for the light-hand touch.	
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This fugue is taken from the "Clavier" of Bach, and introduced in the IX Grade of "Mathews' Course of Piano Studies." This is an excellent edition edited by Mr. Mathews.	
1674. Bendel, Franz. Good-night. A Song Without Words. Grade IV.....	20
A fine melody in the nocturne style. In the key of D flat and in nine-eighth time. Contains some interlocking chords in the accompaniment.	
1675. Grieg, E. Op. 54, No. 3. March of the Dwarfs. Grade V.....	50
Decidedly off the beaten track. This piece is full of the unexpected in the way of surprising effects. It contains fine material for technical study and for velocity playing.	
1676. Dorn, Edouard. Op. 56. Angelus Bells. A Musical Sketch. Grade IV.....	50
Edited and annotated by Chas. W. Landon. This edition contains a descriptive text, thus adding greatly to its interest with pupils.	
1677. Snow, Samuel P. Faith. Grade III.	50
Song for Mezzo-Soprano. Key of C, compass, middle C to E on fourth space. A good solo for home or church use. Quite out of the common. Effective and expressive.	
1678. Eyer, Frank L. Op. 8, No. 1. Christmas Eve. From Christmas Sketches. Grade II.....	20
Has equal work for the left hand. Abounds in the mysterious content, suggestive of Santa Claus and the expectations of the coming morning.	
1679. Eyer, Frank L. Op. 8, No. 2. The Children go to Sleep. From Christmas Sketches. Grade II.....	20
A charming little piece. The Lullaby is in the melody as well as in the accompaniment. A good piece for a little player to give in a pupils' musicale.	
1680. Eyer, Frank L. Op. 8, No. 4. Christmas Morning. From Christmas Sketches. Grade II.....	30
This also has descriptive text: "The children awake. The girls with dolls. Boys with trumpets." This is rather difficult for Grade III. The whole set would be interesting at Christmas at home or at a pupils' musicale.	
1681. Eyer, Frank L. Op. 8, No. 3. The Coming of Santa Claus. From Christmas Sketches. Grade II.....	40
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1682. Decker. Op. 17, No. 1. Cradle Song. Grade IV.....	20
In the key of E. Not like the ordinary cradle song. This has some special effects worth studying. An addition to the modern short Tone Poem style of writing.	
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Graceful and pleasing. Calls for a light melody touch. Gives good practice in bringing out a light melody from chords.	
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From the "Inspirations for the Young Musician" Series; edited and fully annotated by W. S. B. Mathews. Well calculated to awaken the interest of a young player.	
1685. Lichner, H. Op. 4, No. 2. A Pleasant Morning Ride. Grade I.....	15
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1686. Douty, Nicholas. So Blue Thine Eye. Grade IV.....	30
Compass, a second space to the A first added line above. A beautiful song. Sung by the composer with great success at the Summer Music School, in Philadelphia, July, 1894.	
1687. Hunt, G. W. Op. 5, No. 1. In the Canoe. Grade III.....	30
A refined and graceful melody. Among the better style of teaching pieces. Well fingered and edited. Gives good material for technical work.	
1688. Goerdeler, Richard. Trinity Bells. Grade IV.....	50
This writer always gives a popular and pleasing melody. It is a fine study for the light-hand touch on reiterated short chords, that is, chords within the compass of an octave.	
1689. Fullerton, May. June Rose Reverie. Grade IV.....	60
Sweet and pleasing melody as a theme, followed by variations, somewhat after the celebrated "Last Hope" style. This piece will be greatly enjoyed by a large class of pupils.	
1690. Jankewitz, G. Serenata Zingaresca. Grade V.....	30
Superior in every way. Entirely out of the ordinary and exceedingly delightful. There are two pieces in one,—first a slow and plaintive serenade, followed by a mazurka-like movement, ending with the original melody. It is not technically difficult, not more than at Grade III, but it takes the more mature musician to enjoy its uncommon delights.	
1691. Schumann. Autumn Leaves, and Avowal of Love. Grade V.....	20
Two tone poems of the finest from Schumann. Easily appreciated by any really musical pupil. Not technically difficult for the grade given. Edited and annotated by Charles W. Landon. The first is from Op. 99, No. 3, and the latter from Op. 9.	
1692. Battmann. Op. 300, No. 1. Sonatina in C. Grade III.....	60
A modern sonatina, melodious, and filled with rhythmical life. Not at all dry. Furnishes good technical practice, and "pays as it goes" in enjoyable music. Edited and annotated by Thos. a'Becket. The piece is fully described.	
1693. Enckhausen, H. Melodious Studies for Four Hands. Grade I.....	60
First playing for a beginner, the melodies falling within the five-key position. These melodies are of a higher musical order than is often found in first lesson work. The teacher plays the second, and this part is arranged in its rhythmical effects, so that it is a help to the pupil in getting note divisions easily and accurately. These studies are for teaching the pupil phrasing as well as time.	
1694. Greulich, C. W. Drawing Room Study. Grade IV.....	20
A melody study for the left hand alone. This gives valuable work for any pupil, and especially so for many who are inclined to do poor playing with that hand. The piece is fully annotated with careful directions, and it is a fine piece of music.	
1695. Houseley, Henry. Gigue Moderne. Grade V.....	50
It would pass for a tarentelle, if so named. Its difficulty is largely in the rapidity. It is a good piece for small hands that have a good technical development. It will please students of a bright disposition and lively temperament.	
1696. Bach, J. S. Gavotte from Second Violin Sonata. Grade VI.....	35
Arranged by Saint-Saëns. It is one of the especially clear melodies of Bach. This arrangement is all that can be desired. There is much octave and chord work in it.	
1697. Ravini, Henri. Petit Bolero. Grade V,	50
This is a new edition of a valuable piece. It is pleasing as music and valuable as a study of time and touch. It is edited by Charles W. Landon, with full pedal and expression marks.	
1698. Thoma, Rudolf. Csardas (Hungarian Dance). Grade IV.....	30
This is a genuine transcription of a real Hungarian peasant dance. Its content will be pleasing to all who enjoy the unusual in melody and rhythm. It has somewhat of the sardonic, elf-like in its effect.	
1699-1703. Groenwold, C. J. Op. 9. Grades III to IV. Five pieces, each.....	25
A set of five pieces: Träumerei (Dreaming); Scherzando (Playfulness); Elfenspiel (The Elves); Ein Blümchen (A Floweret); and Ein Tänzchen (A Little Dance). Solid and serious, but pleasing to any pupil who is accustomed to the better grades of music.	
1704. Schumann, Op. 21, No. 1. Novellette in F. Grade VII.....	40
One of this composer's best known pieces. Best adapted to those who are already well acquainted with Schumann's music. This is one of the very best editions, fully annotated by a celebrated musician, and carefully edited with full expression marks.	

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THE ETUDE AND MUSICAL WORLD

VOL. XIV.

PHILADELPHIA, PA., AUGUST, 1896.

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THE ETUDE.

PHILADELPHIA, PA., AUGUST, 1896.

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Musical Items.

HOME.

M. T. ADAMOSKI, the violinist, is having marked success abroad.

MR. ALBERT LOCKWOOD, a young American pianist, is meeting with much favor in London.

A NEW comic opera, "The Red Fox," has just been produced in St. Louis. It is said to be very good.

It is said Queen Elizabeth played frequently upon a spinet now at New York Metropolitan Museum of Art.

Mlle. AUS DER OHE will be with us again this season. She has met with phenomenal success heretofore in this country.

COL. MAPLESON promises an American representation of two operas by Leoncavallo, to be conducted by the composer.

THERE is a prospect that "Stationary" Pianos will be the next "Improvement" of our typical modern home—the "Flat."

"THE WIZARD OF THE NILE," the popular opera by Victor Herbert, is soon to be produced at the Carl Theatre, Vienna.

THE Greeks used 1240 characters in their musical notation. It took a life-time in those days to master the mere elements of music. The modern music-student can take courage.

REGINALD DE KOVEN's new Chinese opera, "The Mandarin," will be sung at the Herald Square Theatre, New York, this fall.

CLARA LOUISE KELLOGG has lost her fortune, and is living in poverty. Alas, for the "wings of riches"—would that they could be clipped!

MR. AD. M. FOERSTER evinced unusual executive as well as musicianly ability in conducting the general music plan of the Pittsburg Saengerfest.

RUDOLF ARONSON has engaged Teresa Carreño for a tour of forty concerts in the United States, commencing next January. It will be a great privilege to hear this distinguished pianiste again.

DUDLEY BUCK has been elected Honorary President of the American Guild of Organists. This organization is composed of representative musicians. Their choice confers marked distinction upon Mr. Buck; his acceptance confers distinction upon the Guild.

MR. HENRY WOLFSOHN, the impresario, has a long and strong list of attractions for the coming season. Among these we find Alexander Guilmant, Mlle. Chaminade, the Bohemian String Quartette, one of the greatest European attractions, and others too numerous to mention.

MR. JOHN PHILIP SOUSA is seeking fame through another channel—"Ontario." If his new venture is as great a success, artistically and financially, as "El Capitan," he may be well content. The popularity of that charming opera in the twelfth week of its performance in New York is undiminished.

SARA OENE JEWETT, the well-known novelist, has supplied the sum necessary to a continuance of the open air concerts of South Berwick, Me. The town council could not afford, this summer, to pay the local band the usual sum for its services. Would that many would emulate Miss Jewett's noble example.

AN invention of Mr. Morris Steinert, which he claims will enable the pianist to transmit to his instrument thought, impulses, emotions, and passions, is attracting marked attention from musical experts. The invention is expected to enable the piano to take rank with the violin and other eminently responsive instruments. All hail to such invention!

MR. LOUIS LOMBARD did not find in Japanese music the artistic quality of composition and performance that Mr. Paderewski discovered in that of the Chinese. It appears to have been a veritable nightmare experience for him—one that will enable him, hereafter, to listen with equanimity to the worst performances conceivable in our Western world.

LILLI LEHMAN, the superb, will be heard in America again next season. She will be supported by her husband, Paul Kalisch, who is said to have attained to a much higher artistic plane than when here before, and several popular artists of Berlin, under the management of Walter Damrosch, Mme. Galski, Herr Fischer, and Herr Mertens have been re-engaged. The same operas heard last season will be presented with the addition of "Don Giovanni" and, perhaps, "The Marriage of Figaro."

FOREIGN.

MME. ALBANI will come to Canada and the United States next year.

A NEW piano quartette, by Prince Henri XXII., of Reuss, has won great approval.

GRIEG has had an enthusiastic ovation at Vienna, where he conducted a programme composed entirely of his own works.

A NEW vocal star, Mlle. Mara D'Asty, has arisen in Italy. It is thought that she is destined to become the successor of Mme. Patti.

FRAULEIN MARIE WIECK, sister of the late Clara Schumann, has received from the Emperor of Germany the Hohenzollern gold medal for music.

HERMAN BACH, great-grandson of Sebastian Bach, has made his debut as a pianist and composer at Hamburg. The musical flame is still alight in that marvelous family—how brightly it can yet burn time will reveal.

MR. MAURICE GRAU, of the famous managerial trio, Abbey, Schoeffel, and Grau, will succeed the late Sir Augustus Harris, the "Napoleon of Opera," as manager of the Convent Garden Opera season.

COLONEL HENRY MAPLESON is Secrétaire Generale of a newly formed Société Internationale de Musique. Its object is to develop international business intercourse between artists, composers, and managers.

ANOTHER eminent composer and musician who is reaping a rich harvest of appreciation while still in the flesh is St. Saëns. The sonata, for piano and violin, written for his jubilee is a notable and attractive production.

PADEREWSKI's physical collapse is so complete as to lead to the cancellation of all the pianist's engagements for at least the earlier part of the next season. The player's outlook is a serious one. He is temporarily a nervous wreck.

BRAHMS is exceedingly bashful, it is said. He is awkward on the stage and dislikes recalls. He is fond of children, but is otherwise unsympathetic and unsocial. He has no liking for opera or fiction. He is a bachelor because he is utterly insensible to the charms of the fair sex. What wonder that his music is cold and unsympathetic! As the man is, so will his work be.

THE concert system of Holland is said to be perfect in its way—even ideal. It is the result of the exertions of a musical society with a tremendous name, which is a union of the leading cities for the cultivation and diffusion of music. It held, recently, its 67th annual meeting in Haarlem, during an immense music festival. Five hundred singers composed the chorus, 157 instrumentalists the orchestra. The programme of the three days' performances and the list of artists were international.

ANSWERS TO
THOUGHTS FOR THE THOUGHTFUL.—IV.

X.

1. What is your opinion of the relative merits, artistically, financially, socially, and prospectively considered, of the teaching done in music schools or the musical departments of seminaries, compared with that of private teaching, that is, teaching in a town, the pupils coming to a studio for lessons, or taking them at their own house? 2. Have you tried both? Which do you like best, all things considered? 3. Please give your reasons why.

A good teacher can do more for the development of music in a music school. His pupils come from a large territory and come with many styles of playing, and his influence makes the best styles prevail. Then there is the emulation from other pupils studying the same subject, and the culture that comes from hearing much good music. But the drawback is, that pupils do not stay long enough to become good musicians.—*August Geiger*.

Have tried giving lessons both at my own home and the homes of the pupils. I prefer, all things considered, the former. It is more dignified and business-like, more likely to impress the pupils with a sense of the teacher's importance, and to command their respect. I use the term "importance" advisedly. All teachers of other branches receive pupils at their own homes or in classrooms suitably arranged and fitted up. As a consequence, the pupil thinks of such teachers as occupying a higher rank in the educational sphere than the music-teacher who goes from house to house in the exercise of his vocation. Then, too, the lesson is emphasized and aided by appropriate environment. Car fares and time are saved by the teacher.—*Marie Merrick*.

In summing up the answers to this question only one writer did not believe in music schools. All of the others had found better results coming from the study of music in schools. Much tends towards this in the unavoidable conditions. In home life there are innumerable interruptions, calls, visitors, visiting, extra work, sickness, no end of outside and distracting interests, while in school there is a time for every duty, with nothing to hinder it being done on time. The claims of society do not intrude, and the "musical atmosphere" is a valuable factor which is almost impossible to have in home teaching. Studio work is well summed up in the above answer by Marie Merrick.—EDITOR.

XI.

1. If a pupil is to have \$200, but no more, spent on a musical education, at what age would you advise the child to begin so as to get the most value from the money? 2. Would you advise as to the quality of teacher at any time of the term? That is, is it ever economy at any period of the course to employ a cheap teacher, and if you think so, when?

At fourteen years of age; get a good teacher at any time; cheap teacher means cheap work.—*August Geiger*.

Not younger than ten years. I think the judgment that comes with the later years would more than balance the facility for learning in the earlier years.—*Bertha S. Chace*.

The ordinary scholar I would begin with at about nine or ten years of age, and select not the highest priced teacher, for there are very many competent teachers to be had for a fair price that cannot be called cheap. I would never employ an incompetent teacher; some of the highest priced teachers come in that list. By the time the \$200 is spent the child should have a good foundation, and if he is talented, he will make a way to continue some time in the future; if not, that is enough to spend on the child.—*Ella M. Hitt*.

I have figured it out in this way: Teacher's price, one dollar a lesson; 50 lessons a year, makes four years in all, music books not counted. It would be the most profitable for the pupil to begin at the age of ten and leave off at fourteen. If a person intends to be a professional, it is better to begin studying at an earlier age.—*Eliza Lothner*.

I should advise that the first instruction, or even the main part of it, be received from some conscientious young person who is studying with an eminent teacher

and who cannot yet expect to command high prices. No teacher, however, should be employed merely because he is cheap; merit is not invariably determined by price. Circumstances and necessity sometimes compel excellent teachers to accept low prices, while luck, "nerve," or "brass" often enables others to command compensation far beyond their deserts. Then, too, the horde of pretenders who do not deserve to be styled music teachers—who are indeed "professors" in that they do nothing but "profess"—constitute, with a still larger horde of musically ignorant parents, a "combine" or "trust" that almost ruins legitimate business and kills legitimate prices.—*Marie Merrick*.

In summing up, the age given is from seven to sixteen for beginning; nearly all say from nine to eleven. All want good teachers. It is generally conceded that price and quality do not always go hand in hand.—EDITOR.

XII.

1. Every pupil has some peculiarity, and many pupils have some that are detrimental to progress. What exercises and études do you give for their correction, naming the peculiarity as well as how you correct it? 2. If a pupil has a bad habit, or a fundamental inaccuracy of manner, position, or fault, do you concentrate the pupil's exclusive attention to its correction and keep at it till conquered, or do you only make it a part of your lesson's work while other points are being studied?

I keep fighting a fault until conquered, and concentrate as much as possible, though, perhaps, not to the exclusion of everything else.—*Bertha S. Chace*.

I try to impress the failing on the pupil's mind, and then, if still persisted in, write where it will be in constant view, and then urge them to think about this when at work each day until the fault is overcome.—*M. E. H. Gardner*.

I find Mason's *Technics* correct most faults; much faulty playing is due to a stiff wrist. I take one glaring fault at a time, and give the pupil so many days or weeks to overcome it, urging the pupil to keep it in mind during all of the practice time.—*Ella M. Hitt*.

One grave fault is a disinclination to think; the tendency of the timid and reserved to *superficial touch*, the energetic and aggressive to pound, etc. Then there are the over-loose joints and those too closely knit together. I use as means, exercises and études that require thought for nothing or but little else—that are essentially easy to read and count. I require that the tone produced shall be musical, however, and that everything shall be slowly played. I make them think by insisting that they shall learn all that they can through exercising their own thinking powers rather than through being told. A good plan is to use some pieces just for *thought work*. Have him first, for instance, take a piece and read it through by himself until he can read it correctly, stating the key it is written in, and noting important harmonic changes, as they appeal to the ear. Tell him to try to read it without a mistake, or to see how few he can make. As a thinking exercise for the next lesson, let him study the time and movement, explaining the first as fully as he is able to understand it. Next, attack the fingering, or, if preferred, that may precede the study of time; then the phrasing, analyzing it as minutely as possible; then the best possible use of the pedals; then consider the piece as a whole for the proper expression and interpretation. We teachers, as a rule, do too much work ourselves. In correcting faults, rigid rules cannot be given. One can correct several faults at once, so to speak; others must take them one at a time and progress faster by so doing.

If the touch is superficial it must be made decided, positive, without forcing, and requiring clearness and depth of tone. If the pupil is a born pounder, the harsh, unmusical tone must be frequently contrasted for him with that which is musical, sweet, restful, and the latter demanded. Such a pupil, too, invariably needs to learn how to practice in a *lazy*, reposeful manner.

The pupil who by nature or training leans to the mechanical, requires pieces that will appeal strongly to the emotions and must be absolutely required to get something of the requisite spirit and meaning into his work. Help him to an ideal of what the meanings should be, insist that it should be imparted, and he'll get it somehow or other—just how concerns no one but himself.

Give the sentimental, over emotional pupil plenty of good, practical, mechanical work as an antidote to the wishy-washiness that mere sentimentality, the restlessness and exaggerated effect that unbridled emotions produce.—*Marie Merrick*.

In summing up this question it appears that almost any teacher can teach the talented pupil who likes to work, but it is only skilful teachers who can meet and overcome special difficulties, and these are the rule in the ordinary pupil. Successful teaching means success with the dull ones, those who care but little for music and who dislike work. One must have many resources to lead dull pupils into fruitful music study, for this means that the pupil must be interested, and this calls for first-class teaching from an enthusiastic teacher.—EDITOR.

LETTERS TO PUPILS.

BY JOHN S. VAN CLEVE.

HAVERHILL, MASS., July 14, 1896.

TO MR. JOHN S. VAN CLEVE:—

Dear Sir.—I hope you will pardon me for my presumption in writing to you and making a few suggestions on the matter of the trill in the Beethoven Sonata, Op. 10, No. 3, which was discussed in the July issue of THE ETUDE.

This Sonata has aroused the admiration of masters of technic and the terror of most amateur and professional pianists. It is more discussed and worked over than any other of Beethoven's, except his Op. 3, Op. 57, and Op. 106.

Now, if your question of the possibility of a speed higher than six or seven notes to the second with the individual finger be allowable, and let us suppose that it is, then it would appear that Beethoven wrote music that could not be played flawlessly, even by himself. Do you think that this is a fact?

Many good authorities declare it to be so with Beethoven's music in more instances than this. Supposing no living pianist can execute this trill in the required tempo, who would we name of those past who could do it?

Of course it would seem a blasphemy for anybody to even insinuate that Liszt could not do it. Yet we have no authentic record that he or Tausig, his most famous pupil, ever performed it at the required tempo. But there was another piano virtuoso, of whose performances of this Sonata we have authentic accounts, and that was Rubinstein! He could execute the most difficult trills with the fourth and fifth fingers of both hands and the most difficult passages with lightning velocity and yet perfectly. He was absolute master of technic, and we have it on the authority of two of his most ardent admirers that he played the above mentioned trill at the full metronome tempo, 1036 notes per minute.

This may seem fabulous to many but not so much when we remember that he has been many times criticised for playing the prestissimo passages of pieces too fast, although perfectly and distinctly, and as an illustration of his magnificent wrist technic and marvelous endurance, we have it on the authority of Tchaikowsky, that in a hilarious mood, one morning, Rubinstein played the Weber Rondo from Op. 24, in presto, the right hand part all in octaves! and not one mistake was discernable.

But now to that trill again. I heard Paderewski play it at 1040 notes per minute in 1895 and heard Ferruccio B. Busoni play it at 1037 notes per minute, in 1894, but Busoni has improved wonderfully since then, and I have a letter dated May 23, 1896, Berlin, from a friend of his and of mine, in which it is written that Busoni recently played the above-mentioned Sonata and when he came to the trill, there was a death-like silence among the audience, but Busoni played it at full tempo with absolute perfection, and at the conclusion of the trill a prolonged and spontaneous applause broke from his audience.

And again, if Rosenthal towers miles and miles above Paderewski, in point of technic, what does he do to this trill? If he plays this Sonata in New York or Boston, during his tour of 1896-97, I expect to hear this trill rolled off at 1056 notes per minute or, possibly, more rapidly.

I would like to have this letter printed in your column of the next issue of THE ETUDE, especially for the benefit of G. Jack and many other aspirants after the technical mastery of the keyboard.

Yours truly,
W. H. REGIS.

The above-mentioned letter is highly interesting and gives conspicuous proof that the writer is a scholarly and observing critic of piano playing. I nevertheless demur from the accuracy of some of the scientific statements contained in the letter.

First, you make a discrimination between a rate of 1037 and 1040 notes in a minute. Now, if Mr. Busoni, whom I know well and admire extremely, could accomplish this feat, how in reason could you discriminate so as to know when the minute was up with such microscopic exactness? Three would only occupy the sixth part of a second; this would even exceed the accuracy of the best chronometer used in timing race-horses, and the personal equation would make it utterly impossible for two persons to agree when 1037 notes had been delivered, or for the same person to make the same estimate twice.

I doubt not the technical marvels which you relate of Rubinstein, and I doubt not the sincerity of your correspondence, but I doubt most positively the scientific reliability of your correspondent who asserts the precise number of tones performed by Busoni, for I do not believe Busoni himself could tell within 100 notes per minute how many he really did play.

Do you not know that in acoustics 16 vibrations per second can be perceived by the ear as a tone? Now, if each finger flew up nine times and down nine times in a second the result would be a tone produced by the flutter of the finger itself. I again assert emphatically that no one could tell whether he himself or another to whom he was listening produced 12, or 15, or 18 notes in a second without dropping any.

As for Tchaikowski's story of Rubinstein doing Weber's Rondo Perpetual Motion in octaves, it makes my credulity strain almost to bursting, yet it may possibly be true. Hans von Bülow once told me that Liszt played Chopin's Study on black keys, Op. 10 No. 5, in octaves, but I feel very dubious as to the competency of any human ear or any human intelligence to test and verify these frightful velocities.

Dr. Emil Reich, a pianist who once resided in Cincinnati, told me that he once asked Liszt how many notes per second should be played in a certain passage, and Liszt replied with contemptuous impatience: "Laissez le nombre," "Oh, let the number go."

I think these scientific niceties are well enough if taken by the grain, but let us not take them by the spoonful. Art is of the soul, the heart, the imagination; not a mere question of clockwork and cartilages.

M. C. G., Jackson, Ill.—Well, well! You are having the same old struggle, are you, with counting the notes, and you think your teacher is incompetent because you cannot play the simple passage of solo which introduces the fourth period in the "Tannhäuser March."

Now, this phrase of three measures could not possibly be made more striking or transparent. You have simply quarters to play with dotted eighths, sixteenths, and one long note, a double dotted quarter, or quarter tied to a dotted eighth.

The probabilities are that your teacher has exhausted every conceivable explanation, and you either are woefully lacking in the instinct for time, which, according to phrenology, is a distinct faculty of the mind, or else you have permitted your thoughts to flit superficially over the subject and have deluded yourself as, alas, so many do into the notion that a hundred vaguely conceived and slovenly, ill-executed efforts will result at last in clearness and perfection.

You say the metronome, with its ticking, puts you out—I am afraid that you are already out and do not need to be put there by any teacher or any metronome.

I will make an effort to clarify this subject. Now, in this beautiful, cheerful, martial phrase, there are 13 notes, and they are of four relative lengths,—viz., 16ths equal to $\frac{1}{4}$ of a beat or 1-16 of a whole note, dotted 16ths equal to 3-16ths, quarters equal to four, and a double quarter equal to seven. Now reducing all these notes to terms of 16ths, set your metronome (showing in the bell which complicates the restriction) at, we will say, 120; now play the notes with a firm, decided, forte touch against the metronome, allowing one tick for each 16th, three for each dotted eighth, four for each quarter, and seven for the double dotted quarter. This is surely a simple prescription and if you can keep your attention on anything and do any straightforward counting, you can thus get the notes arranged in temporal symmetry. This will give you the first vague impression of the rela-

tive lengths, but now you must raise the speed. First slide the metronome to 160, then to 208.

By this time you will probably begin to feel the balance of the notes; now return the metronome to 160 and call each beat an eighth, then each quarter will receive two beats, each dotted eighth two, and the double dotted quarter four, the sixteenth in every case being jerked in after the beat.

The usual trouble of beginners in rhythm is that they, seeing the sixteenth such a formidable looking fellow with a solid head and a stiff leg and two extended arms, consider him quite important and give him a good deal more time than is his due, while the modest quarter is elbowed aside, and as for the innocent, open-faced half note, and the hermit-like legless whole note, they are always shoved into corners. Remember that printed notes go by contraries. The more ink it takes to print one, the less time he has in a measure. That alarming quadrupled, the sixty-fourth note, gallops by in a flash, while the unassuming whole note abides with you sixty four times as long.

E. B., Muncie, Ind.—You say that you are in the agonies of a tussle with Czerny, Op. 299, and that the étude in broken thirds, No. 10, goes smoothly at about $\frac{1}{2}$ the proper rate but breaks all to pieces when you hasten. How shall you increase the nimbleness of your fingers? There is only one way,—repetition, repetition, repetition.

When we learn to play the piano we are simply acquiring a vast and complicated set of delicate motions, and a sufficient number of repetitions will teach the body to perform any act automatically, which is at all within its powers of performance; no effort's can teach us to fly, but we take a million steps and come to be strong, graceful walkers who can step unconsciously and survey the beauty of the world while taking a constitutional stroll, or can turn the mind inward and compose strophes of poetry or strains of music while mechanically pacing to and fro.

When you teach your fingers to walk upon the keyboard you must simply insist by a mental effort that each motion shall be perfect, and then repeat them till they flow from within by an involuntary pulsation. You cannot play the piano till your technic is like an Artesian well spouting forth with an irrepressible gush. Force-pump music is worthless.

You express surprise because you cannot get these ripples of notes to swirl off six to the beat at metronome 120, since your hand is extremely loose.

Just here probably lies your difficulty. A hand too loose is as bad for purposes of piano playing as a thick, pudgy, and unpliant fist.

The fingers in piano playing are simply little levers curved to a quadrant or quarter circle, and for levers to act with extreme precision and hair-breadth accuracy they must have a firm fulcrum as well as oily hinges.

I presume the difficulty is that your knuckles and wrist are so excessively loose that they wobble like a piece of soft rubber and do not hold the fingers at an advantageous relation to the keyboard.

One further suggestion is pertinent. The power to move the fingers with the celerity of a humming-bird's wing is partly, perhaps largely, temperamental, and the outgrowth of what the phrenologists call the nervous temperament.

There are persons who naturally move with a darting restlessness like quicksilver, while others are heavy and sluggish as lead; there are those who talk in a sputter of from 200 to 300 words a minute, while the natural rate of others may be less than 100; so with pianists, there are even artists to whom dazzling heights of speed are unattainable.

There are so many kinds of piano music that you will be able to find something suitable to you even if you never reach a satisfactory velocity. As for Czerny, however, grind away at him; his music is the pianist's whetstone.

J. S. V. C.

—Conductor—Softly, softly, Herr Müller! You are not expected to play first fiddle with your big drum!

Nor is the pupil expected to dictate what pieces he shall take for his study.

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

H. G. L.—1. A tuner should be required to tune all unisons as perfectly as possible. Absolutely perfect unisons are not always possible on account of imperfections in the wire or the scale (length and thickness of wire) of the piano. Tuning properly done does not wear the wrest plank of a good piano.

2. It is not possible to tune all fifths absolutely perfect, nor is it right to try to do so. Any one who advocates such a system is at least one hundred and fifty years behind the times. For reasons at length see Chap. X, "Sound and Music," by Sedley Taylor.

3. Pa-pee-yong Rose; a free rendering would be "Brilliant-colored Butterflies."

4. We much prefer Dr. Mansfield's or Busler's "Harmony" to Logie's.

5. In slow tempo and to produce a smooth legato your fingering is good. For rapid tempo the following is much easier:—

5	4	3	4	3	2	5	4
3	2	1	2	1	1	3	2
							1

B. M. P.—The ivory on piano keys turns yellow:—

1. From greasy fingers. This does not mean that you do not have clean hands when you play, but that some people's hands are naturally slightly oily.

2. Because you exclude the light too much from the keyboard.

Remedies:—

1. Wipe the keys frequently with alcohol.

2. Leave the lid open always except when you sweep.

A dilution of one ounce of nitric acid in ten ounces of soft water, applied with a brush, and after ten minutes wiped off with flannel or cheese-cloth, will sometimes prove effective. J. L.

D. C.—It is proverbially "odious" to make comparisons, particularly so when the things to be compared are artists of the first rank, stars of equal glory but different colored light. Liszt has always held the supreme place as an executant; his command of the resources of the piano has never been equaled. Paderewski is an exponent of refinement and delicacy, yet not without strength; Rubinstein of strength and vigor, yet not without delicacy. Liszt's peculiar province is the daring, the astonishing, Paderewski's the lyrical, Rubinstein's the epic. Liszt overpowers with his amazing grasp and force, Paderewski delights with his grace and refinement, Rubinstein compels reverence by his profound masterly presentation of great music. Therefore, Liszt was at his best in his own compositions, Paderewski in those of Chopin, Rubinstein in Beethoven. But as comparisons are always nothing but the reflex of personal taste, the foregoing might be—by another writer—very much modified, or perhaps reversed.

E. L. G.—After finishing the third grade of Landon's "Reed Organ Studies" Bach's "Little Preludes" are in order. The fourth grade of Landon's studies will be published this coming winter. Mendelssohn's "Songs Without Words," arranged for reed organ, could be taken if Bach is not desired.

McE.—1. There is no musical history especially adapted for the young,—the ones by Macy and Fillmore come nearest.

2. For first-grade studies try "Op. 82" of Guriltz, Book I, also "Mathews' Graded Course," Vol. I.

3. Metronomes of French make were considered the best, but of late they have grown poorer than the German. We have an importation of Switzerland, of 500, which is due here September 1st. These metronomes are now ranked best. They are more expensive than any others. This firm has been paying more expressage for returns of defective metronomes than the instrument is worth, what we have concluded to abandon the French and try the Swiss. They will be about ten per cent. more than those now advertised in this journal.

C. C.—There cannot be a comparison made between Mason's "Touch and Technic" and Zwintcher's "Studies." The latter aims at supplying good technical rather than a distinct system. He fingers the double thirds and the chromatic scale in a new way and presents the scales in an interesting manner. The writer studied with Herr Zwintcher two years and of course went through all his studies and found nothing that could be called a system. Mason's is distinctly a system, having many features which are found nowhere else.

2. To practice more than four hours is considered inadvisable, because the system is exhausted by that time. The vigor is gone and one plows the air after that. The practice after that is lifeless. Great pianists have been known to spend more than four hours a day at practice, but much of their time is spent in playing for amusement, improvisation, composition, etc., but what is meant by practice is aggressive, earnest, constant work at technical difficulties. The day's work for a first-class engineer is the run from Philadelphia to New York and back, about four hours. On freight trains it is about eight hours. It is possible in four hours to use up all the energy you have for the day.

H. S.—1. By second pedal the one with left foot is no doubt meant.

2. All the volumes of "Touch and Technic" are of equal difficulty. The first is generally taken up first, as it contains the general directions and explanation but the second, which is scales, and the third arpeggios and the fourth octaves, should be studied before first is finished.

3. Landon's third grade of "Reed Organ Studies" are the best. All the books treating of tuning the piano contain a chapter on the care of the piano. To gracefully move in taking long stretches on the piano, discard the stool that revolves. The body should not be rigid or jerky, but similar to the stock of the whip when it is used. It yields to every movement slightly.

(Continued on page 187.)

THOUGHTS—SUGGESTIONS—ADVICE.

PRACTICAL POINTS BY EMINENT TEACHERS.

MUSIC FOR JUNIOR PUPILS.

HAMILTON C. MACDOUGALL.

THE selection of music for the younger pupils is, as every teacher knows, a matter of difficulty. It is difficult to select easy music which is good and at the same time stimulating; and after the teacher has found music which answers his purpose, it is difficult for him to realize that the time may come when what was formerly in every way admirable, may have become much less available. The teacher loses the power of teaching in a fresh and vigorous manner that which is old and stale. On this account, all of us should take pains to look sharply after novelties. I think every teacher will agree with me when I say that the tendency is to fall into a rut; with advanced pupils there is a certain round of the classics that we are bound to follow, but the selection of études and pieces for the junior pupils is a difficult task.

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HEREDITARY TRAITS.

C. W. GRIMM.

WHOMEVER teaches children of some of his former pupils will have discovered hereditary traits in them. For instance, the mother, when a pupil, would be a careless reader, and depend mostly upon her good ear and memory; you teach the daughter and meet the same faults. In another case you find in the child the same finely shaped hands and fingers the mother had, and which easily mastered technical difficulties. You taught the father who was a poor timist, and now you teach the daughter and have the same trouble with her. There was no neglect on your part, for you watched them carefully from the very beginning; but those hereditary traits will come out. Young teachers should therefore be careful in judging pupils of other teachers. The faults that you see may be inborn and not the result of neglect on the teacher's part.

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HOW TO LEARN A CADENZA.

MADAME A. PUPIN.

A CADENZA is an ornamental passage which must be played very evenly and rapidly and either like a zephyr or like a tornado. The difficulty in studying a cadenza is to get it even, rapid, and reliable; one may often be able to play a cadenza very evenly and rapidly, but may not be sure of reaching the end without a break, especially in a tornado cadenza like the passage in chromatic sixths in Verdi's "Rigoletto."

It is well to bear in mind two important things in practicing cadenzas: First, they should be divided into rhythmic groups and the first note of each strongly accented; this accent disappears in rapid playing, but gives the player something to lean on. Mentally he jumps from one accented note to the other and the intervening notes take care of themselves.

Second, cadenzas cannot be learned by spasmodic practice, they must be practiced every day and not at the highest rate of speed. A very difficult cadenza practiced every morning, as a finger-exercise twenty to forty times, at a moderate rate of speed, will be found to be much more reliable than if practiced one or two hundred times at a sitting. There are some apparently invincible passages that yield only to this slow, patient, persistent practice; one who tries the forcing process on them must give up in despair, for they will prove treacherous and fail him just when he believes himself to be sure of them.

This second piece of advice is so important, it is well to repeat it,—practice cadenzas every day and not at their highest rate of speed, until they are thoroughly learned, though it may take months of patient practice. Many cadenzas are worth working for.

* * * *

CHOICE OF PIECES.

EDWARD DICKINSON.

ONE of the most perplexing difficulties in the instruction of young or inexperienced pupils lies in the choice

of pieces with reference to the æsthetic or expressional side. There are two errors possible here: one, indulging the immature taste out of indolent good nature; the other, giving music too far above the pupil's present stage of appreciation. The latter is the error of the serious, half-minded teacher whose ideals of art and art education are so high that he does not take sufficient account of the natural limitations of the undeveloped mind. "We must learn," says Marshall in his "Pain, Pleasure, and Æsthetics," "the futility of attempting to force standards upon others. We too often expect youth, or those of low mental ability, to appreciate beauties which can be grasped only by men of capacity who have given years to acquirements which made appreciation possible; and as a result we produce disgust, most seriously opposed to the development of a refined æsthetic judgment; or else insincere pretence of appreciation, which is evidently immoral in effect."

It is for the teacher to recognize such psychologic facts as these, and intelligently strive to develop taste in accordance with the laws that are involved. The practice of forcing the pupil to master pieces arbitrarily chosen, whether he enjoys them or not, while often necessary in the maintenance of the teacher's legitimate authority, should be exercised with caution. As Mme. de Staël said, "We learn thoroughly only what we learn with pleasure," and the teacher would do well to keep the student's pleasure in view, provided some higher principle is not sacrificed. The development of taste is, like the development of technic, a gradual process, proceeding by regular, systematic, almost imperceptible degrees; it is not effected by leaps or by dogmatic compulsion.

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THE TEACHER'S VACATION.

BY SMITH N. PENFIELD.

THIS is the vacation season for the music teacher. He must take a respite whether he wishes it or not, for his scholars mostly leave him. It is, in one way, unfortunate for both teacher and pupil. The former loses his income for two or three months, sometimes more. The latter suffers a distinct loss in the finger dexterity and surety. The scales and other exercises get rusty and the pieces which have been well learned are, before return to lessons and steady habits, played in a stumbling and hesitating manner.

But what will you? The true philosopher accepts the inevitable and makes the best of everything. Here he has not far to search for some compensation. He finds—

"Books in the running brooks,
Sermons in stones, and good in everything."

The average teacher works through the season in a treadmill, grinding out a certain round of exercises, études, and pieces from morning till night. In the midst of musical plenty his musical temperament loses its elasticity and inspiration. It dries up and withers. Personal practice and composition are shelved till a more convenient season. The summer and early fall is just this convenient season. Yet even these may be overdone. They are like novel reading—fascinating and absorbing—up to a certain point praiseworthy, beyond that blameworthy.

After all, the busy teacher needs and earns an entire change of air and scenery. A few weeks, or even a few days of genuine communion with nature, with rowing, cycling, or even tramping, will tone up the nervous system and give one an extra stock of vitality, of enthusiasm, and patience. Music never flourishes except in healthy surroundings. With the body invigorated and the mind rested the lessons are resumed with more energy in the fall.

But if you will ride a bicycle, do not grip the handles with might and main. It does not help in keeping the seat, while it stiffens the hand and ruins the flexibility which has been acquired only by long, faithful practice.

* * * *

WRIST TRAINING.

HENRY G. HAUCHETT.

ORDINARY piano practice consists very largely in finger training, with the addition of some wrist exercises

designed to accomplish octave playing, or to develop endurance; but tone-coloring, phrasing, and the mechanism of expression depend more upon wrist training than upon finger training.

There are four distinct wrist movements which every pianist should acquire. Of these the hinge motion, used in playing staccato octaves, has been taught in all methods. The "down arm" and "up arm" touches of the Mason technic require another form of wrist motion, and one that can be used gymnastically (as required by the Brotherhood system of technicon development) for the cultivation of endurance and enlargement of the hand muscles—those that give solidity and bracing power to the hand itself. A third motion is that which brings one-half of the hand up at a time, a sort of twisting motion upon the wrist. This is a rather neglected movement, but one that has much to do, when applied to the outer side of the hand, with developing the power of bringing out the soprano part of a chord (right hand), or the fundamental in the accompaniment (left hand), and also aids materially in accomplishing skips with clearness and accuracy. The motion is necessary on both sides of the hand, but is far more useful in developing the resources of the little fingers.

The fourth motion is that in which the fingers act somewhat like the cogs of a revolving wheel, and is useful in playing rocking figures made from broken chords of more than an octave compass. All of these motions require separate study, the "down and up arm" motions being vastly the most important.

* * * *

THE MOTIVE.

BY THOMAS TAPPER.

"SCIENCE does not hinder inspiration, but inspiration may be hindered by a lack of science." Despite the great advance we are making as a musical people, it yet remains true that a large proportion of the music lessons given are taught and learned in no greater motive than the vanity of personal accomplishment. In this conception of the subject one does not look beyond personal glorification, and when the motive is low what can be accomplished? It is not to be denied that if one wishes to be personally glorified by what one can do at the piano one should avail of the right thereto. Only one must not misconceive. A talent is primarily beautiful, and it is more beautiful in proportion to the usefulness to which it is devoted.

It seems to be a clear and justifiable statement to say that music should be taught and learned as a beautifully useful thing; that everyone should learn it in this spirit and apply it; that everyone should recognize how many opportunities there are about us which admit of devoting music to a good end. A pianist whose name is known, undoubtedly, to every reader of this magazine told the writer the following: "I find my family comparatively uninterested in my practice hours; to take a work difficult of conception and play it over and over again, to practice a bit here and a bit there for hours at a time, studying points in the technic or interpretation known only to myself, entirely separate my work from them. I have thought much about this and have done many things to increase their interest in my work. After many trials I hit upon a plan which seems good. It is this! Without saying anything about it or intimating that I had a plan or a purpose in what I was doing, I began to devote part of an evening once a week to playing ten or twelve short but interesting compositions by the best authors. I would think out my programme ahead; try over any of the works with which I felt a trifle unfamiliar, and, really, I took as much care and pride in those little compositions as I have in many a concert programme. After a time or two they knew that I wasn't engaged in the usual dry practice; then they would ask the name of this or that composition; then Tuesday night was eagerly looked for and depended on as a red-letter night in the week; and I am glad to say my audiences have many times been quite large. It has revealed to me what a wonderful fund of true pleasure there is in music to those who love it but do not actually live by it, and it has also shown me how much rich enjoyment a pianist can give others if a little thought and love be put into the effort; and, naturally enough, I have learned to love music better for my own part just from the observation of how others love the smallest flowers that grow in the tone-garden."

That is a beautiful picture and its value here is this: everyone who plays even a little can do the same. One who thinks over the matter cannot but see that the effort succeeds because of the spirit in which it is conceived. It is true that we can, without misinterpreting art or its mission, so increase in the science of art, in the greater knowledge of it, in the truest love for it, that we at the same time truly increase in the inspiration of what to do with it.

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

1. Is the study of harmony essential to the pupil who only expects to become an ordinary player?
2. At what age should a pupil begin harmony who expects to become a teacher?
3. Please give some description of the German method. I do not read of any distinct method of that name, but I have a competitor who conveys the idea that it is extraordinary.
4. What differences in principle are there between the Raif and Mason methods? I am no fanatic on the subject of methods, but wish to discuss such matters with intelligent reason.

C. E. L.

The study of harmony is essential to any pupil who desires to play intelligently. Just as there are people who can follow a story in a book without being able to spell reliably, so there are people who play pieces upon the piano without knowing anything whatever of the grammar according to which they are put together. One should know the principal chords of the key, at least, be able to form and identify all the more usual chords, and understand the more probable directions of a harmonic succession. This study should be begun early, at least by the third grade, and probably sooner.

Officially speaking, there is no method known as the German method; practically, however, there is. In a German school precedent is very strong, and the usual course of teaching involves studying five-finger exercises on the table or upon the piano, and endless books of studies by all the writers who have successively made their way into the teaching repertory during the past seventy five or a hundred years. Then when it comes to the choice of pieces, it is held, that elementary playing must follow along the historical course which the art of music has pursued. Moreover, the great majority of German schools and teachers are so conservative that they think a pupil who may have been taught a different selection of studies or pieces from what they use, has wasted time and must begin again at the beginning; and this quite irrespective of the quality of the playing. In short, what there is of German method, as such, is a combination of prejudice, slavish following after tradition, and routine. The exceptions to this sweeping condemnation are few, and consist of teachers of real ability, who, if thoroughly German, develop a system of their own, which in turn they wish their disciples to take in the same unthinking obedience. This is true almost without exception of all the official conservatories. Your competitor is right. The German method is extraordinary. In spite of this, players occasionally escape from German schools, but very seldom.

The ruling principles of Dr. Mason's system of technique are that the true art of playing the piano turns upon musical expression, expressive tone-quality, no less than upon facility of finger. Hence all the exercises have a musical significance, and are planned in such a way that the pupil while carrying them out inevitably undergoes a process of education in certain essential musical faculties, such as discrimination in tone; qualities, rhythm, and ability to play slowly with repose, or quickly with lightness, yet, at the same time, with repose. Absolutely no other system, by any teacher anywhere in the world, accomplishes these ends so easily and well for the pupil. It was the recognition of these elements in the Mason exercises, published first in the "Mason and Hoadley Piano Method," in 1867, which made me an advocate and teacher of this method—which I have been ever since.

Latterly, however, the procession has come to be graced by imposing individualities, which are among the greatest in the piano-playing world to-day. Have you read what Mr. Paderewski says? Or Joseffy? And, last of all, that very clear and masterly statement of Mr. Constantine Sternberg, which stands upon the cover of the *June Etude*?

I am not prepared to make an authoritative statement of the Raif method, inasmuch as up to the present time he has not published a complete system. From the best information attainable, however, it contains, along with much that belongs to the older German tradition, quite a number of points of similarity to the method of Dr. Mason. Thus, for instance, he employs a system of arpeg-

gios, to which rhythmic development is applied. These, however, were undoubtedly suggested by the Mason exercises, for Mr. Raif is a much younger man than Dr. Mason, and one of the best of the earlier pupils of Dr. Mason afterward studied with Raif, who greatly admired her touch and certain other qualities in her playing.

Dr. Mason is entitled to the honor of having made the most important addition to the art of piano teaching of the present century—or, if one desires to modify this out of regard to the Chopin studies, let us say the past seventy five years. For the first time in the history of piano pedagogics, his work places the beginner in line with everything belonging to artistic development later. Everything in the art of piano playing is promoted and stimulated by a thorough application of the Mason exercises, to a degree which no one can understand without seeing it worked out in actual use. It is simply foolishness for teachers to go on with the old-time conventional exercises when they might so much better employ this productive and inspiring apparatus. This is my opinion after forty years' experience as piano teacher.

WHAT is the correct position of the hands in playing the piano; holding the wrists level with the knuckles or slightly raised?

M. M. S.

There is no correct position of the hands; or, rather, there are many correct positions, according to the nature of the passage. In general, I should say that when bearing down upon the keys it is better to have the wrist slightly depressed, because it is not so apt to become rigid—the peculiar liability of clinging with too much earnestness. But do not permit yourself to be confined to a single position. By this I do not mean that there is any advantage in dodging about, the wrist now high and now low; but that any settled position is apt to become rigid. This is always to be avoided.

How should the minor scales be taught for the first time to a child? Would it be advisable to give a child Mason's five finger exercises? If not, what would you recommend?

J. O. H.

In the "Primer of Music," by Dr. Mason and myself, this method of first introducing scales is explained at some length. It is to teach chords first. The same method is given in my "Twenty Lessons." The harmonic minor is given first, because this is the minor mode—which, in a full sense, the melodic minor is not.

Mason has no five finger exercises. I do distinctly advocate giving to a child, of any age between five and fifty, the Mason exercises; first the simple forms of the two-finger exercises. The clinging touch, the elastic touch, and the light and fast forms. Later the arm touches. Also the arpeggios and scales. Mason's volume of scales has more about the proper way of teaching and practicing the scales than any ten other books I know of. Get it; study it; administer it.

I have a little pupil ten years old, who, I think, has a remarkable talent for music. She is pretty nearly through book II. of "Lebert and Stark's Method," and can play such pieces as Paderewski's minuet, and "Summer," by Lichner. What will I give her next?

I see that you do not approve of "Lebert and Stark's." Do you think I could study Mason's "Touch and Technique" sufficiently during the summer months to teach it in the fall? In fact, to start my pupil upon it after she is through with "Lebert and Stark's?" I am particularly interested in this one little girl; I think she has the making of a good pianist in her.

M. R.

I should think the material in the fourth standard grade would be very useful to your pupil. For pieces for amusement, such as Gottschalk's "March of the Night" and "Last Hope," and Wollenhaupt's "Whispering Winds." Also Chopin's waltz in D flat, Opus 64; some of the Schumann pieces in the "Album for the Young." Bach's "Two part Inventions" should be begun. She will, perhaps, think them dry; but if you teach them carefully and have her learn one by heart, and transpose it into two or three other keys, she will end by liking it.

I do not like "Lebert and Stark's" method. While many of the exercises and pieces in it are useful if well practiced, they are generally very dry and not very musical. Technically it is wholly insufficient, although laboring with a zeal worthy a better cause. In short, I am sorry

to offend you by saying that I think it about a perfect example of what a good piano school ought not to be.

With regard to the possibility of arriving at practical mastery of the simpler parts of the Mason system by your own exertions, I covered that point so fully upon page 135 of the *June Etude* that I do not think it necessary to go through it again here. I do think it possible and your duty to do so. I will say further that I understand Dr. Mason to be engaged upon a revision of Volume I, which will make it much easier to get hold of when one comes to it alone. He has changed the order a little and placed the explanations in immediate connection with the exercises they explain. But the book now out is all right if you will work carefully enough.

A teacher propounds the following: "In this town there are two teachers. No. 1 is known to be competent. She uses Mason's 'Touch and Technique,' teaches theory according to Howard's 'Harmony,' and gives pieces from *THE ETUDE* and the great masters. Teacher No. 2 uses Peters' 'Instructor' and gives such pieces as 'The Campbells are Coming,' and the like. Some people talk of this great Peters' 'Instructor' as if it were the highest class of music. It seems to me like sacrilege to compare it with Mason's course. Please state the difference as it appears to you."

J. T.

Peters' "Instructor" is simply a popular method, which contains very little of technical or pedagogical value. Mason's "Technique" represents the latest and best thing known to the art of piano playing. It begins at the bottom and provides for first-class development in technique, at the same time laying a very important musical foundation. I doubt whether the case of Peters' and Hunt's "Instructors" could be better stated than in the words of Abraham Lincoln: "For those who like that sort of thing, it is about the sort of thing they would like." Seriously, they are entirely right.

THE CARE OF THE REED ORGAN.

THE stops should not be left out; dust and dirt easily penetrate to the reeds if left open when the organ is not in use. If a note does not speak, it is "matter out of place" that is responsible for its silence. If this occurs when only the diapason and melodia stops are out, the trouble is with the back set of reeds; if when the viola and celeste stops are out, the front set of reeds require attention. To get at the back set of reeds, let down the back of the organ by turning the two small buttons at the top. Access to the front set is gained by taking out the board in front of and under the keys. Open all the stops and the ends of the reeds will be exposed under the swells. Count the keys black and white until you reach the one which does not speak, which will correspond with the reed. Take the reed hook and placing the catch in the slot at the end of the reed draw it out. But be careful not to damage the tongue of the reed. After getting the reed out give it a sharp blow on the side and hold it up before the light to see that the tongue is clear from the sides and free from dirt. Sometimes the trouble is caused by the rivets which hold the tongue of the reed, requiring tightening.

If keys stick they can easily be remedied by working them gently from one side to the other. If a note continues to sound when not desired the cause is probably the sticking of the key or sticking of the valve pin under the key. To get at the valve pin let down the back of the organ, and take out a screw at each end of the name board, unfasten the wires connecting the stop with the action, and lift out the name board. Behind the keys will be found a strip of wood holding them in place. Take off this strip by removing the screws, then lift out any keys that may be inclined to stick and rub them with fine sandpaper until they work smoothly. Rattling and jarring are frequently due to some foreign substance which has been accidentally dropped into the case. Sometimes a key will drop and cause the reed to continuously sound when the bellows are filled. This is generally the result of a blow by which the valve has been thrown out of position. It may usually be remedied by inserting a sharp-pointed piece of steel or iron in the hole where the valve pin is and moving the valve to one side.

BY ROBERT BRAINE.

"How in the world do you put in your time?" said one of the leading piano teachers of Ohio to another teacher who stated that he invariably gave each pupil an hour's time. "I never gave a full hour's lesson in my life, unless the pupil paid for two lessons. Hour-lessons are an antiquated idea, and the teacher who cannot give a pupil enough in half an hour's time, ought to shut up shop." The teacher addressed, however, held that it was impossible to give a pupil a proper lesson in thirty minutes, unless the pupil were very much advanced, or had two lessons per week, and took lessons in theory and harmony besides.

This opens up a great field for discussion. There is no point in the practice of the musical profession about which there is so wide a divergence of opinion as about the length of time which should be devoted to a lesson. In the larger cities the half-hour rule almost invariably obtains, but it should be noted that pupils usually take two half-hour lessons per week. In smaller cities parents usually expect their children to have lessons from three-quarters of an hour to an hour in length.

Teachers have widely differing ideas on the subject. Some hold, with a great deal of truth, that the capacities of pupils being so widely different, one pupil will require double the length of time to comprehend a given amount of music than another. Such teachers give lessons of no fixed length. A remarkably bright pupil will get a twenty five minute lesson, and a duller pupil a forty-five minute lesson, for instance. When it is pointed out to teachers who uphold this theory that it is hardly fair to make the same charge for both lessons, they will point to the practice of physicians, who make the same charge for all ordinary visits and prescriptions, although it may take three times as long to prescribe for one patient as another.

Other teachers, again, and with these may be included conservatories and schools of music, hold that musical instruction should be sold by the hour, just as tea or sugar is sold by weight. They claim that teachers' time should be rigidly divided into hours, half-hours, or three-quarters of an hour, as the case may be, the pupil paying for so much time just as he would do if he hired a boat or rented a horse at a livery stable. So rigidly do some teachers hold to this view of the matter that I have seen one of the greatest teachers of the violin in this country stop a pupil thirty bars from the end of his lesson because the clock struck the half hour and another pupil was in waiting. The greater number of teachers, even in the conservatories, however, are less exacting, and although they hold in general to an equal division of the hours, yet frequently allow one pupil's lesson to lap over another's five or ten minutes, the programme being set straight by especially bright pupils getting through their lessons five or ten minutes sooner than the allotted time.

Many teachers, again, claim to give their pupils lessons of a certain length, but invariably cut the lessons short, except in the case of favored pupils who they think will do them great credit. The catalogues of the great American conservatories and schools of music invariably offer lessons of thirty minutes' duration, and this seems to be the most generally accepted length of time for a lesson in the musical world.

Private teachers often divide the length of their lessons into lengths of thirty-five, forty, or forty five minutes,—thus giving a few minutes of extra time to make up for the delay occasioned by pupils neglecting to come exactly on time, interruptions of the teacher, etc.

To return to the discussion of the amount of instruction necessary to insure good progress in a pupil: so many different elements enter into this problem that it is impossible to assign a certain number of minutes of instruction which will apply in the case of all pupils. It is dependent on so many things, the brightness of the pupil, the amount of time he practices, whether he has any one at home to help him with his lessons, the number of lessons per week he takes, whether he has separate lessons on theory and harmony, etc. All of these

things complicate the problem. Take the case of a child of only ordinary ability. If he has only one-half hour of instruction per week, has no one to help him at home, and has no separate lessons in the theory of music, his progress must be wretchedly slow. With one hour's instruction per week, either as a whole, or, better, divided into two lessons of a half hour each, his progress will be better. In a thirty-minute lesson it is as much as the teacher can do to explain the bare technical requirements of the lesson, let alone giving any attention to theory, which should always go hand in hand with technic. Ideal education in music would be where the pupil never played a note without the teacher at his side to point out his mistakes and superintend his practice. In his unrivaled violin school, Ludwig Spohr, the great composer, says, in speaking of first lessons on the violin, "One hour a day of instruction should be given for the first few months."

One cause of much of the bad work which is done by students in American music schools and pupils of private teachers, is that they do not have sufficient instruction. Pupils who know nothing whatever of the theory of music, go to some eminent teacher and pay a very high price for twenty minutes or half an hour's instruction. They only take one lesson per week and their progress is naturally of the slowest description. They would find it of great advantage to go to some cheaper teacher while they are mastering the rudiments of music, who could afford to give them two or three lessons per week for the same money they would pay the higher priced teacher, or if, in addition to the one high-priced lesson, they could take one or two cheaper lessons from another teacher of sound abilities but less fame.

I have in mind a young lady, a student of voice culture, who took one private lesson of twenty minutes per week from one of the most eminent vocal teachers in a large Eastern city. She paid therefor six dollars, and imagined, poor girl, that she was getting a musical education. This great teacher spent the entire time in the placing of her voice, tone formation, art of breathing, etc., and of course had no time to descend to the rudiments of music, the length of notes, rests, time, etc. At the end of a year the girl could produce beautiful tones, but was blissfully ignorant of the very A B C of music, and could not sing the simplest étude in time. Her plan should have been to have taken one or two lessons per week, in connection with the one lesson from the eminent teacher, from a teacher who could have given time to the theory of music.

One reason why pupils in Europe can make good progress with shorter lessons is, that they have such excellent opportunities for attending concerts, recitals, musicales, etc. First-class orchestral concerts, at which the greatest and most advanced orchestral works, concertos for the piano and other instruments, etc., are performed, can be heard for the trifling sum of one mark (twenty-five cents) in Berlin and the other large German cities. Similar concerts in the large American cities cost from seventy-five cents to a dollar. Pupils who are constant attendants of concerts and recitals need much less instruction than those who do not. Advanced pupils also can get along with much shorter lessons than beginners.

I have been at considerable pains to get the opinion of many teachers in various musical branches as to the amount of instruction per week they find it necessary for a scholar to have to make good progress. Teachers of the piano all concur in stating that, without competent instruction at home in addition to the teacher's lesson, one hour per week, if possible divided into two half-hour lessons, is the least that will produce good results, except in the case of the most extraordinarily gifted pupils or in the case of pupils very much advanced. These teachers also stated that they found that progress, where the hour was divided into two half-hour lessons, produced almost double as good results as where the hour was given as a whole, because in that case the pupil would not go on for the whole week practicing wrong, but his mistakes would be corrected at intervals of three days. They were also a unit in stating that pupils made very little progress with one thirty-minute lesson a week and very fair progress with one one-hour lesson per week. Some of the teachers had pupils who came every

day for a lesson, and the progress of these was extremely rapid and satisfactory. So, to sum up the whole question, it seems to be very difficult for a pupil to get along with less than sixty minutes of instruction per week, and he should take as much more as he is able to pay for, up to the point of having his teacher with him all the time.

There is another side to this question, the teacher's standpoint. An eminent teacher said to me not long ago, "I know very well that it is impossible to give perfectly thorough lessons to the rank and file of musical students, in twenty minutes or a half hour, but I see no way out of the difficulty. I teach five hours per day, which is all the time which I can possibly spare from the time which is consumed by my own practice, professional engagements, labor of composition, etc. If I should give hour lessons I could only give five lessons per day and in that case I should be obliged to charge my pupils more for the lessons than they could possibly pay. I am, therefore, obliged to teach in half hour lessons. Besides the lessons I give I practice from three to four hours per day. You will thus see that I have eight or nine hours of the hardest mental and physical work in the world to do daily, to say nothing of concert playing, ensemble work, etc. It is only by giving short lessons that a teacher can reserve sufficient time for himself in which to practice, keep abreast of the happenings in the world of music, etc."

BY CHARLES W. LONDON.

ONE has a right to his own opinion. We will suppose that a teacher has, in his younger days, studied with musicians of reputation, and knows himself to be possessed of a fair amount of musical talent; he has had experience in teaching and has been using methods with which his former teachers had made their reputation; therefore, he feels that he has every reason to firmly believe that his ways of working are right. These methods have led many pupils into successful playing, and therefore they seem to him that they are not only right but decidedly superior.

But in reasoning upon the above lines there is a leaving out of the count the fact that there has been and is now rapid advancement in methods of teaching. What was considered good in the way of method but a few years ago is now antiquated, because other and better methods are known. This is an age of specializing; in the days of our grandfathers a mechanic made a complete article, now mechanics make but one small piece of an article; if it is wagon building he makes nothing but spokes, or nothing but one piece of the iron-work, or he will do a certain part of the painting, or finishing; and in learning music every motion receives special attention. All of the different technical movements have been analyzed until the leading teachers know exactly what special exercise to give that shall develop technical skill in any special line. But the teachers of the past gave volumes of études and no end of finger exercises, scales, arpeggios, etc., with the hope that out of the weary and numberless hours of practice upon these things, in some way, by hook or crook, by chance or luck, technical ability would be developed. Unless one is willing to lazily follow in a rut or is too indolent to get out of one, he must be constantly improving in his methods of teaching. A few weeks of each year should be given to lessons from some well-known musician and famous teacher, and in this way the specialties of these famous teachers can be learned, and during the following months can be put into personal practice, and be made use of in teaching. While taking lessons in this way, experiences growing out of one's past work can be reviewed, and the noted teacher will throw more light upon many dark questions that have grown out of past work.

Intercourse with musicians, discussing musical topics with them and ways of work, especially attendance at the meetings of Music Teachers' Associations, and taking part in the essays and discussions there given, will help one out of dangerous ruts and help him form opinions of his own as to his ways of teaching. Not the

least help will be found in a careful reading of the best musical magazines, not only in the careful reading but in giving much thought to the ideas advanced, and experimenting with them in one's own work. There is now so much greater interest in musical matters than formerly, that publishers are frequently issuing valuable musical works that are well worth careful reading.

The teacher who has been in the profession long enough to get well established should entirely re-model his ways of working frequently enough to keep out of ruts. He should be able to look back upon the past year's work and see that he has made decided advancement, that each year's work has been of a much better quality than the preceding. And if he will use his vacation for study under masters, he can begin each season's work on a decidedly higher plane than that of the preceding. And no teacher is worthy of his public's confidence who does not make marked and constant advancement. There are no ruts to be found in the progressive teacher's methods and work.

STUDIO EXPERIENCE.

BY M. E. MILLER.

THE first thing to be done is to inspire the pupil with a love for his music. Lofty thoughts are never suggested by a thing we dislike. To do this is, in many cases, a great undertaking. Hoping they may prove helpful, I will give some of my ways:—

I. When the pupil comes into the class-room meet him with a cheerful face. Now, I know how monumental this task is at times, especially when a pupil has just gone out who would have tried the patience of Job. And right here I would like to say that if Job had taught music his reputation might be entirely different. Strive to make the lesson hour the very brightest hour in the pupil's whole day.

II. Do not require pupils to study music for which they have a great dislike. This may sound queer to some, as very few pupils evince at first a love for Bach and some other composers I might mention. But I believe that in almost every case a teacher may begin with the style of music a pupil enjoys and by a carefully graded course of study lead up to the desired end, giving something all the while the pupil likes. There arises the question, Can a teacher follow this rule without sometimes teaching a grade of music that may endanger his reputation? Suppose you get hold of a pupil that just simply won't like anything good. What then? I would like to speak just here of an experience I had several years ago. A pupil was sent to me, a great, gawky girl of about fourteen, who told me as soon as she gave her name that she "despised" music and school and every teacher she had ever had. I asked her if she had never heard a single piece she liked. "O, yes," she said, "but you'll not give me any of those kind." I asked her what she would like to take. She named "Ta-ra-ra-boom-de-ay." I saw that the only way to get at the pupil was to give her something on this style, so I ordered "Boom-de-ay." About a week later, upon returning to my boarding place one day, I found waiting for me a woman with a face that made me think of an inquisition. I was not surprised to learn that she was the mother of the girl. She said she wanted to know if I taught such music as "Ta-ra-ra-boom-de-ay?" After some exclamations of horror on her part and many efforts at argument on my own, I made her to see that I was teaching the selection at a sacrifice in the hope of interesting her daughter that I might lead her to something better. To do this will damage no teacher when the case is understood.

III. Never give a pupil a piece that is too difficult. When I say too difficult I mean so difficult that he cannot bring out the beauties with reserve force. I realize that this is a hard rule to follow, as so many parents want their children to constantly study pieces that are entirely beyond their grasp. This is one of the greatest reasons, too, why pupils do not grow to love their music. Schumann says, "Strive to play easy pieces well and beautifully; it is much better than to render difficult pieces indifferently well." This is exactly right.

IV. Never let a pupil pass any point of sweetness or beauty without calling his attention to it. Have him take it out and play it with different expressions, piano, then pianissimo; forte and fortissimo, with different degrees of rapidity, consulting his judgment as to which best expresses the sentiment of the composer. THE ETUDE has published many good things on this point, among them the prize article of William Benbon, of April, 1895.

V. Tell the pupil something of the history of the piece he is studying. Possibly there may be some legend, some story connected with the selection. If so, tell it to him or have him read it up. Tell him something of the composer. And in telling him of the great musicians do not neglect to tell him of their troubles. To my mind the artist life is one of the keenest anxiety, a consuming burning anxiety, a constant striving to reach the ideal. Of this the world knows little or nothing. People throng to hear the music, pat the musician on the back, and nine teachers out of ten will tell their pupils the next day of the "wonderful talent" of the musician, in consequence of which the pupil makes up his mind that because he can't naturally play that way, he has no "talent" and can never accomplish anything. Talent, genius, is work so directed that every stroke counts. We can't tell our pupils this too often. There are many books along this line that are very valuable to the teacher. "The Musician," a work in six small volumes, by R. dley Prentice, analyzes the most popular pieces of the different composers. It is true that more is said of the form than the history, still there is a great deal the teacher can use with pupils who know nothing of form. Then for special works, there are "Reading of Beethoven," by A. B. Marx; "Beethoven's Piano-forte Sonatas," by E. von Elterlein; also there are several works on Chopin that I would like to mention. "How to Play Chopin," by Kleczynski; Liszt's "Life of Chopin," and "Finck au Chopin." I have found, too, that a very interesting way to have my pupils study the composers and musical events is by the game method. Have used Allegrando and Musical Dominoes with great success.

VI. Have your pupils give an entertainment occasionally. I like an entertainment on this order. Let each pupil tell something of the composer of his selection.

VII. Have your pupils form clubs and take some good musical magazine. Of these there are several that I might mention as being excellent, but am free to say that I have gained more real, practical knowledge from THE ETUDE than any other.

In conclusion, I will say, that strive as we may I know there will always be some pupils in whom it seems impossible to awaken any ambition. But I believe that if such pupils have been helped to a better enjoyment of the music of others, if they have been made to think even once upon the things that are pure and beautiful, the God-life upon earth, even though they play poorly, the teacher's work has not been a failure.

A PLEA FOR SHORT AND EASIER PIECES.

BY ANNA HORTON SMITH.

IN studying the art of teaching there is one phase which stands out more prominently to me than any other; that is, the giving of short, simple compositions. To the conscientious teacher the question, How to obtain the best work from pupils? is of never-ceasing interest. When I find a pupil lacking in enthusiasm I examine myself and usually discover that the material given is, in some form, too difficult. Work as thoughtfully as one will, the most experienced will make more mistakes in the direction of giving music beyond the pupil's comprehension than any other.

I think the majority of teachers will agree with me, that pupils will study music within their grasp—I mean by this a grade of difficulty below their technical work and études—with more interest, and yield better musical results, than by working at something beyond them on the principle, the higher they aim, the higher they will attain. Of course there are exceptions. I have occasion to remember the young woman, who scornfully informed me

she never "took a piece which cost less than seventy-five cents!" With regard to short pieces, many teachers give the "Kinder-Album" and other short numbers of Schumann. Personally, I prefer playing Schumann to any other romantic composer, but rarely have I succeeded in getting children interested in these lovely tone sonnets. With few exceptions they are difficult to read and to execute, and one requires the most sensitive sense of rhythm to produce the proper rhythmical effects.

I wonder if other teachers have noticed the apparent inconsistency that bright harum-scarum girls care more for the tender, emotional music, and one can invariably anticipate the reply of a stupid, lazy one, who, in a drawling whim, says she wants something "lively," and who, to save her ears, cannot play a common-time march much beyond M. M. 60.

In a recent ETUDE a writer gives some plans for interesting young beginners, which are surely worth trying by every progressive teacher. A veritable kindergarten element is introduced, which changes the drudgery of acquiring notes and rhythm into play, and the results are far more thorough than the usual manner of foundation instruction. Macdougall's "Melody Playing" for piano pupils I find invaluable, the majority of the numbers being slow melody playing, which wear better than the "something lively."

It is contemptible for any teacher to cast reflection upon his predecessor, and yet when one listens to the miserable work of these ambitious ones that come from other teachers what is one to do. When asked to play, it is generally the long suffering "Twelfth Rhapsodie," or the longer suffering "Military Polonaise" of Chopin. We all know the sickening feeling of helplessness—everything wrong. Where shall we begin? What shall we say? And one has a fellow-feeling for the unconscious performer. I recall as though it were but yesterday, from the pupil's point of view, my similar experiences when, after showing off, and as I fondly hoped, fairly dazzling the new teacher by my exploits, was told with more frankness than politeness, that such stuff was not to be listened to and must throw everything away and begin anew. As a rule this heroic treatment does not work, and instead of making a clean beginning, most of us try to break down and reconstruct at the same time, or in other words, to build a foundation and put on a roof at once. After hearing a pupil of the above-mentioned type play two measures, I reflect the remainder of the time, what shall I do? When the end is come, I remark cautiously, that the playing of so difficult a number shows ambition but, as the pupil is a little rusty (they are always rusty), perhaps it would be wise to do something to render the muscles more flexible. I use the longest words and most technical terms in my vocabulary, showing them the different touches, trying to work in as much finger- and wrist-work as possible. I then suggest, as they are rusty, perhaps it would be advisable to study something more simple, carefully watching the pupil,—as, if there are signs of tears, one can continue in the way of well-doing, but if there are sullen or supercilious looks, a change must be made. I remark, "Of course you play Tchaikowski," or name some less known composer owning a long name, and usually they reply, "No, I play from memory, as the music sounds more difficult when the notes are not in sight, two or three simple numbers," and, as a rule, they appear to be satisfied, and in a few lessons matters progress quite smoothly.

—Talent can give a perfect reproduction of what has been done before. Where there is a large amount of talent this is done quickly and easily, but Liszt says: "Genius is the agency by which the supernatural is revealed to man." Or in other words, genius originates or creates that which is new.

—"Men give me credit for genius," said Alexander Hamilton. "All the genius I have lies just in this: when I have a subject in hand, I study it profoundly, day and night. It is part of me; I explore it in all its bearings; my mind becomes pervaded with it. Then the effort which I make people are pleased to call the fruit of genius; it is the fruit of labor and thought."



FRITZ SPINDLER.

FRITZ SPINDLER was born on November 24, 1816, in Wurzbach, a remote village of the principality of Reuss, Germany. He manifested unusual musical talent when little more than a babe, and before the age of five made his first attempts on the violin, and soon played, by ear, the whole repertory of his father, who was an amateur violinist and zither player of no mean ability. His talent thus demonstrated, an old spinet was resurrected from the attic and little Fritz received his first lesson from Mr. Joch, the music teacher of his native village, who later also taught him to play the violin, the organ, gave him vocal lessons, and initiated him into the mysteries of harmony. Little Fritz proved himself a talented and assiduous student, and as early as his sixth year made attempts at composition. The youngest son of an intelligent (but not wealthy) man, he received a liberal education, which, however, did not preclude the necessity that frequently, in his hours of leisure, he would be called upon to drive his father's herd to pasture in the meadows and woodland, and there to watch it. These long hours, yes, days, of idyllic solitude soon influenced the impressive child and he became an ardent lover of nature, the influence of which can be traced through many of his compositions of later life. During these, his school days, he also acted as organist of the village church.

Notwithstanding the talent he manifested and the intense desire to make music his profession, his father determined to make a theologian of him, and to this end sent him to the college in Schleiz. However, after three years of diligent study, the orchestra of the town proved to be of more attraction to young Spindler than Latin, Greek, and Hebrew, and with the approval of his parents he left college and went to Dessau, where he became the pupil of the then renowned teacher and orchestral leader, Dr. Friedrich Schneider (composer of the oratorio "Das Weltgericht").

If young Spindler was a diligent student at college he was now indefatigable, and soon became the foremost member of Dr. Schneider's school. Here, also, he made his first successful attempts at composition, an overture for orchestra being received with decided favor. Fritz Spindler continued his studies here for two years, at the expiration of which time he returned to his home, where, in pastoral solitude, he wrote many of his earlier compositions.

As every aspirant for fame, he recognized the power of printers' ink and now became anxious to see some of his pieces in print. He made a bundle of his manuscripts, and wandering on foot (railroads were unknown in those days) he sought some of the publishers in Weimar and Leipzig, hoping that one or the other would accept at least some of his pieces for publication. But in vain; although he was tendered the encomiums of these men, none would assume the risk of publishing the compositions of an entirely unknown author. Disheartened, almost discouraged, he returned to his quiet village; but he had not lost faith in his art, and this, and the love he bore it, led him to continue a study which then seemed fruitless. Two more years convinced him that to make a success in his chosen profession he would

have to seek a wider field, and he removed to the not distant Lobenstein, where he soon became a successful teacher of the pianoforte and also gained favor as concert pianist, and was frequently invited to play at court. Here he made many influential friends; one, a high Government official and talented amateur vocalist (a native of Dresden), whose accompaniments Spindler frequently played, was the first to mention to him that the field in which he was laboring was much too narrow for so ambitious and progressive a mind, and fitting him out with letters of introduction to a number of prominent people in Dresden, among them Friedrich Wieck, the father of Clara Schumann, Spindler departed for the field of his future fame and prosperity. Through Wieck's influence Spindler's first compositions were published which met with immediate success. The recent nonentity soon became the most popular writer of the day and publishers overwhelmed him with orders.

Among his many works are a great number of instructive sonatinas for two and four hands, three symphonies, a piano concerto with orchestral accompaniment, a children's symphony, arrangements from operas, and many pieces that made "le tour du monde," with Husarenritt, Wellenspiel, Frisches Grün, etc., etc.

Forty years Fritz Spindler continued his activity in Dresden, where he met and associated with many of his famous contemporaries; among them Schumann, Mendelssohn, Thalberg, Liszt, Wagner, Meyerbeer, Berlioz, Lipinsky, Reissiger, Rietz, Schulhoff, and many others.

However, not only as composer was Fritz Spindler known, he was also extremely popular as teacher of the pianoforte; his pupils were so numerous that he was often obliged to give lessons from early morning until late in the evening without relaxation. But his art was not his only passport to good society; of genial disposition, cultured and refined, he made many friends with which he continued a delightful intercourse, and with those who are still living he remains in close contact to this day.

During the short vacations he could grant himself in his busy life, he repeatedly visited Italy, Sweden, and many of the great metropolises, such as London, Paris, St. Petersburg, and Moscow, and even now each summer finds him in the Alps of Tyrol or Switzerland; but his home is in Niederlössnitz, a quiet suburb of Dresden, where he enjoys repose after his active professional career and finds inspiration for new creations, for, although an octogenarian, Fritz Spindler's pen has not been laid to rest.

The composition by him which we publish in this issue was composed expressly for this journal.

ERRORS IN PIANO PRACTICE.

THE number of pianos turned out every day is simply bewildering, and they find their way into the smallest homes. They are pushed by enterprising dealers and are sold in every conceivable way, from a full cash payment at the start down to nothing at all on delivery and so much—or nothing—a month until paid for or returned. Every piano sold means more music and generally more practicing.

The greatest development in piano teaching and methods has been made in the more liberal allowance of rational methods of playing. The old school law that required the fingers to be lifted to heights that utterly prevented any freedom of stroke has gone the way of many similar prejudices, and the more advanced schools allow within certain limits great freedom in the manner of producing the tone. There has also been a great advance in the general understanding of good music, and the musical progress of the end of the century has shown itself in a thousand different ways. Yet, with all this progress, with all this hard work, with all the interest and countless thousands of hours of faithful practicing, there has been through every bit of it one very serious fault.

The strength of a chain is only the resisting power of its weakest link, and the power of any set of fingers for even and uniform execution is entirely dependent on the development of the weaker and universally neglected fourth and fifth fingers. The first, second, and third

fingers in ninety-one out of a hundred hands are developed far and away beyond the power of the fourth and fifth fingers to keep up with them. Hours and hours of the hardest work have been put in by conscientious students to even up the work of the fingers, and yet the very exercises used have often made the matter worse. Why? Simply because the strong fingers of the hand are not only used very largely in general playing but are actually given from two thirds to three-quarters of all the work in technical exercises. There can be but one result; the strong fingers get stronger and stronger and the gap between them and the neglected members becomes wider and wider.

Take almost any page from the standard technic works and write above the exercise the finger used on each note; then count the number of times each finger is used and it will be found to be in the same proportion as the scales. The position of the strong fingers in the center of the hand leads to their getting a double share in the working out of almost all of the technical puzzles our instruction books are so fond of. So those who conscientiously practice yards and yards of bewildering technical exercises are getting further and further away from a true equality of the powers of their fingers and the gain in general strength and musical experience is often more than lost in the greater unevenness created between the stronger and weaker fingers.

This is the great mistake in the piano practicing of the world, and the fingers prove the case so relentlessly that it is hardly possible to dispute the conclusions reached. Granting these most evident conclusions, the next question is the remedy. This, fortunately, is in one way very simple, although it makes necessary the widest change in the prevailing method of writing technical exercises and in the use of those that we now have.

Whoever will give the fourth and fifth fingers plenty of work and will also practice steadily on a series of exercises, using the first, fourth, and fifth fingers only, in connection with a moderate amount of scale work and general playing, will be simply amazed at the evenness that comes into the entire work of the hand.—*The Presto.*

POINTS FOR THE YOUNG PIANIST.

"Read, mark, learn and inwardly digest" the following, from an excellent little book by Mr. W. H. Webb:—

GENERAL FAULTS.

1. Want of accuracy (playing false notes).
2. Playing too rapidly or too slowly.
3. Indistinctness of execution (caused mostly by bad fingering).
4. Giving notes and rests their wrong value.
5. Thumping.
6. Skimming (missing notes and weak playing).
7. Want of evenness.
8. Weak upper note in octave playing.
9. Using pedals when not required.
10. Lack of feeling and expression.
11. Inattention to rhythm and phrasing.
12. Uneven trilling.
13. Altering the terms of expression given by the composer.
14. Interpolating strange runs and chords.
15. Neglecting force marks.
16. Unskilful playing of ornaments and abbreviations.
17. Not comprehending the character of the music played.

MAXIMS.

1. Never jingle (Schumann).
2. Do not attempt a piece beyond your powers.
3. Always finish a piece commenced (Schumann).
4. Prefer to render easy pieces well to playing difficult ones badly.
5. Always play as if a master were listening (Schumann).
6. Consider technical work the foundation of good playing.
7. Do not practice when unwell or tired from overwork.
8. Remember that every piece of music well learnt is its own reward.

GLIMMERING STARS.

Supplication.

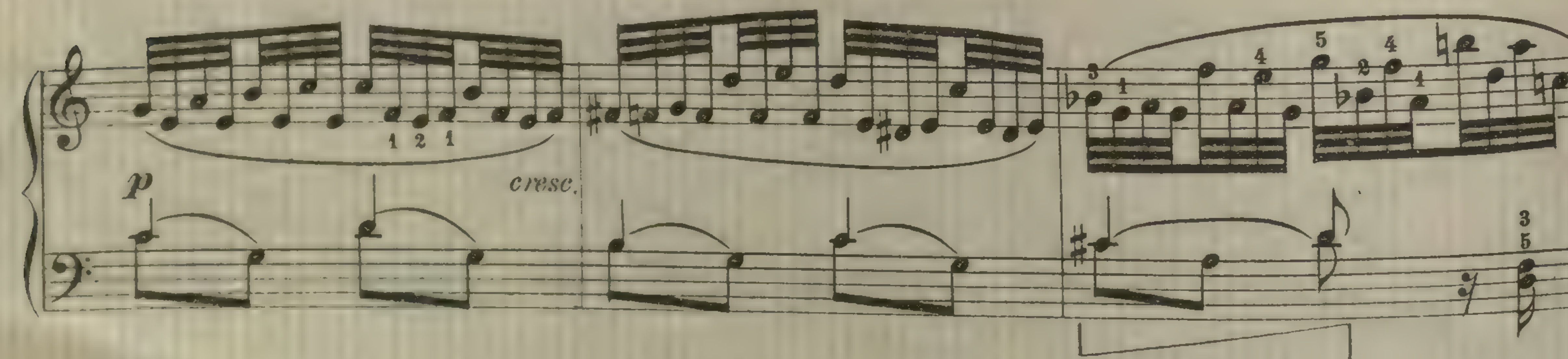
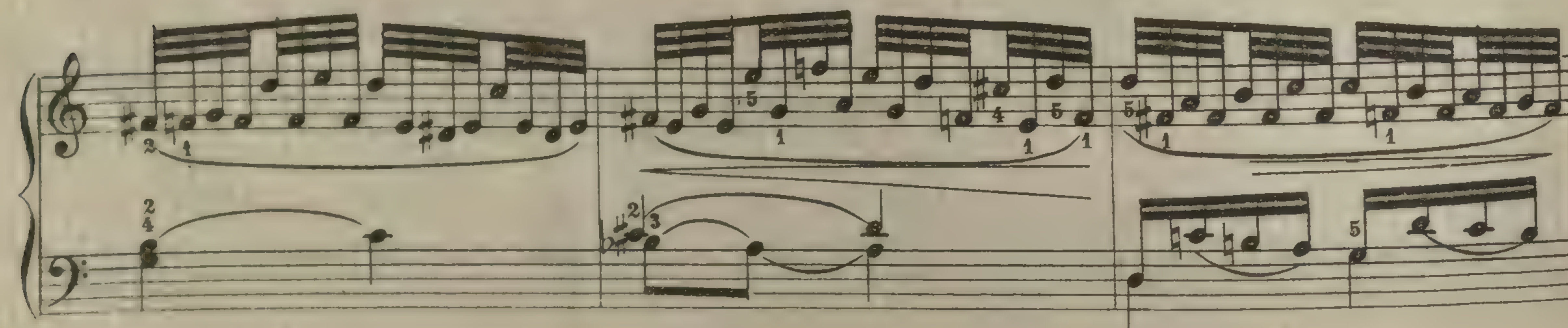
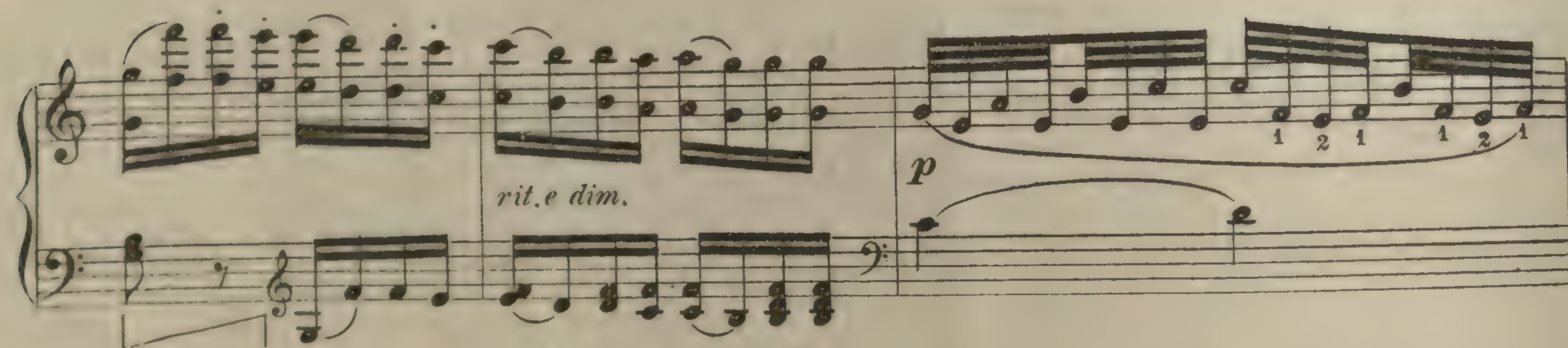
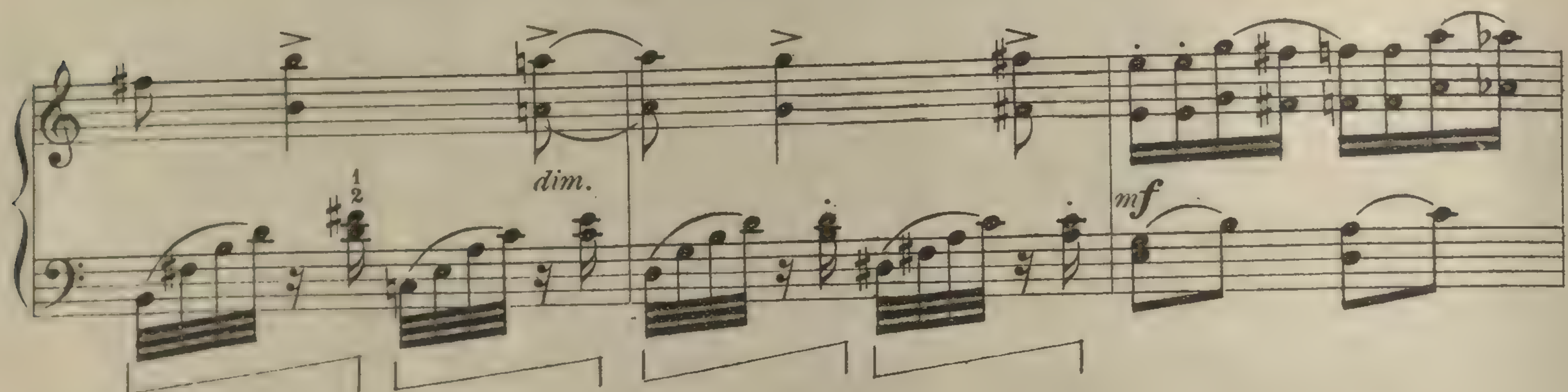
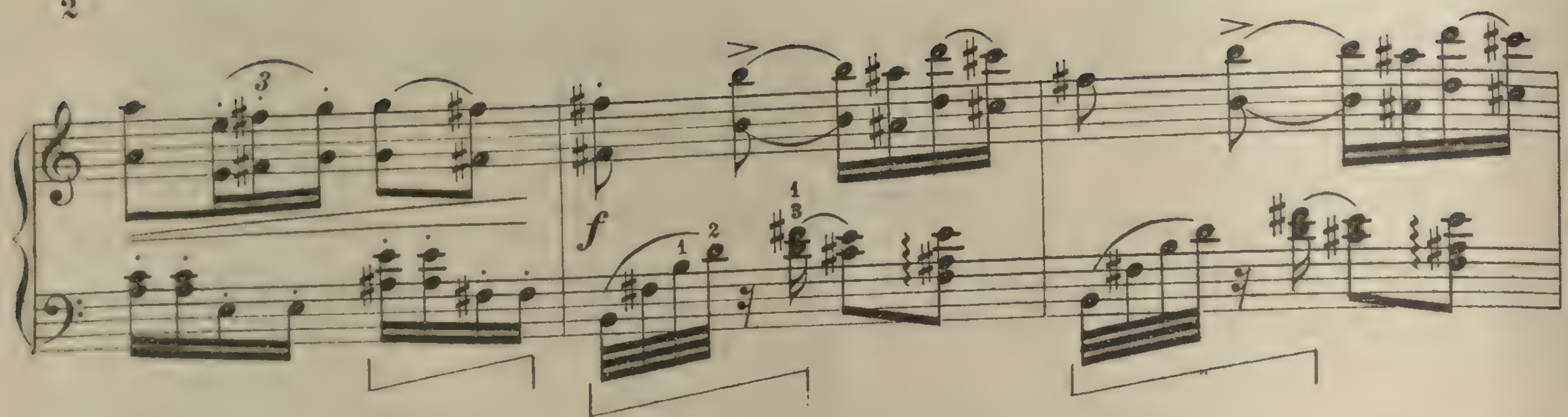
For the Piano Forte.

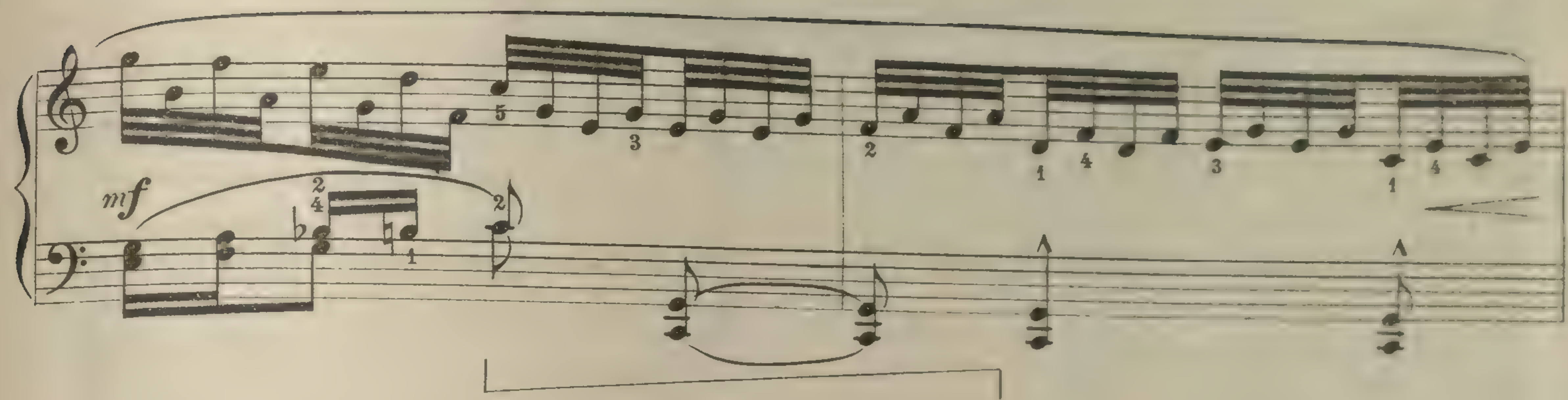
FRITZ SPINDLER, Op. 396.

Lento. (♩ = 80)

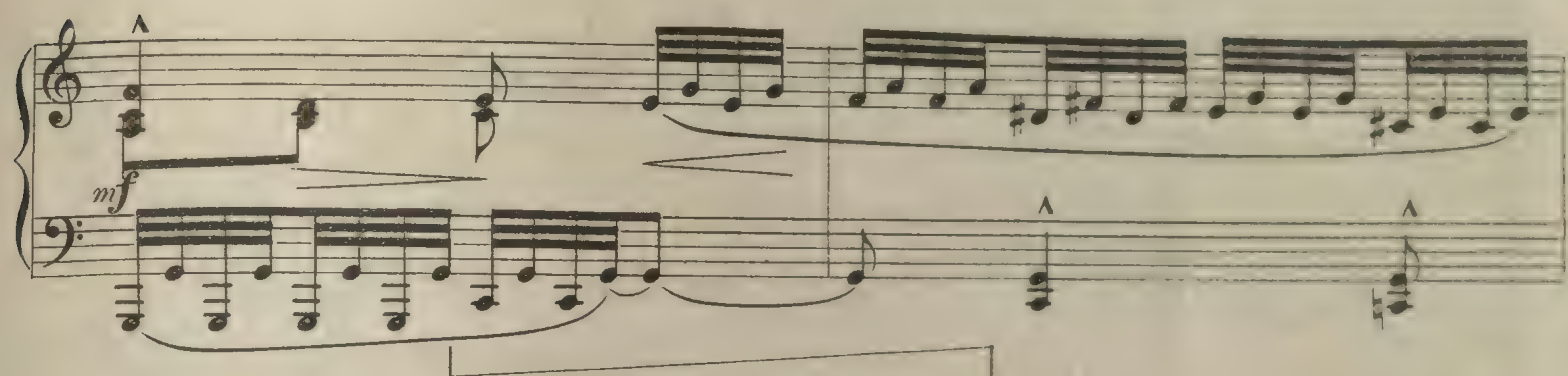
PIANO. *p*

The musical score is written for piano and consists of four systems. The first system is marked 'PIANO.' and 'p'. The second system has a 'p' dynamic. The third system has a 'mf' dynamic. The fourth system has a 'mf' dynamic. The score is written in 2/4 time and features a variety of musical notations including treble and bass staves, notes, rests, and fingerings.





First system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Fingerings: 5, 3, 2, 1, 4, 3, 1, 4. Articulation: accents (^) on the 4th and 8th notes of the treble staff.



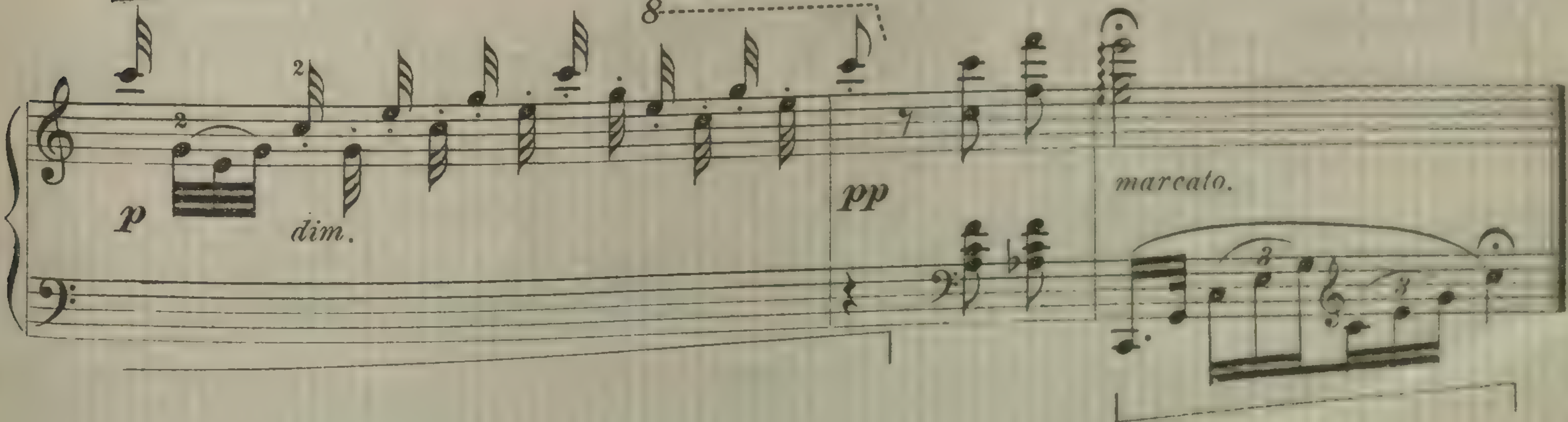
Second system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Articulation: accents (^) on the 1st, 5th, and 9th notes of the treble staff.



Third system of musical notation. Treble clef, bass clef. Dynamics: *cresc.* (crescendo). Articulation: accents (^) on the 1st and 5th notes of the treble staff.



Fourth system of musical notation. Treble clef, bass clef. Dynamics: *marcato e ritenuto.* (marked and ritenuto). Articulation: accents (^) on the 1st, 3rd, 5th, 7th, and 9th notes of the treble staff. A 4-measure rest is indicated in the bass staff.



Fifth system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano), *dim.* (diminuendo), *pp* (pianissimo), *marcato.* (marked). Articulation: accents (^) on the 1st, 3rd, 5th, 7th, and 9th notes of the treble staff. A 2-measure rest is indicated in the bass staff.

THE MUSICAL CLOCK. DIE SPIELUHR. BAGATELLE.

An excellent little Composition of its kind; especially useful for its scale practise. There are seven distinct harmonies in the piece, in the search for and naming of which the young pupil may find both interest and profit. Look for them in left hand part. Only a Bagatelle, - a tinkling voice, speaking nevertheless in the beautiful language of music.

CARL HEINS.

Allegretto e grazioso.

8 *sempre leggiero.*

I A *p* *sempre una corda.* B *pp*

8 *p*

8 *pp*

8 *p*

8 *pp* *p* II

A With light-touch throughout. B Both pedals throughout. The term *una corda*, however, is applicable to Grand Piano only. C Observe staccato wherever marked.

8

5 4 1 1 1 1 4 1 3 1 1

D *morendo.*

^D Here the *morendo* is essential, for the clock is running down.

SERENADE.

H. ENGELMANN. Op. 208.

Andante espressivo.

p dolce. *cresc.*

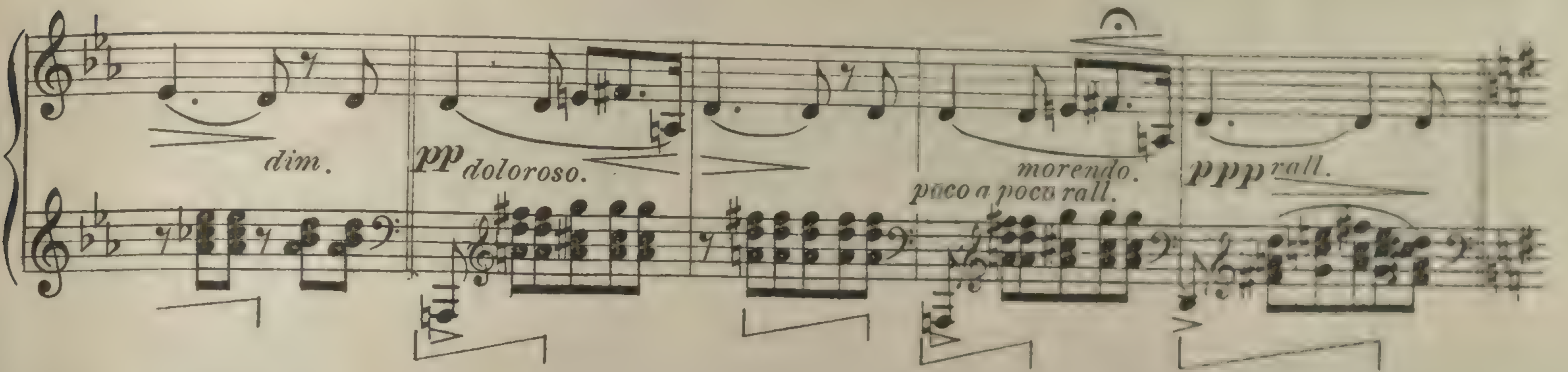
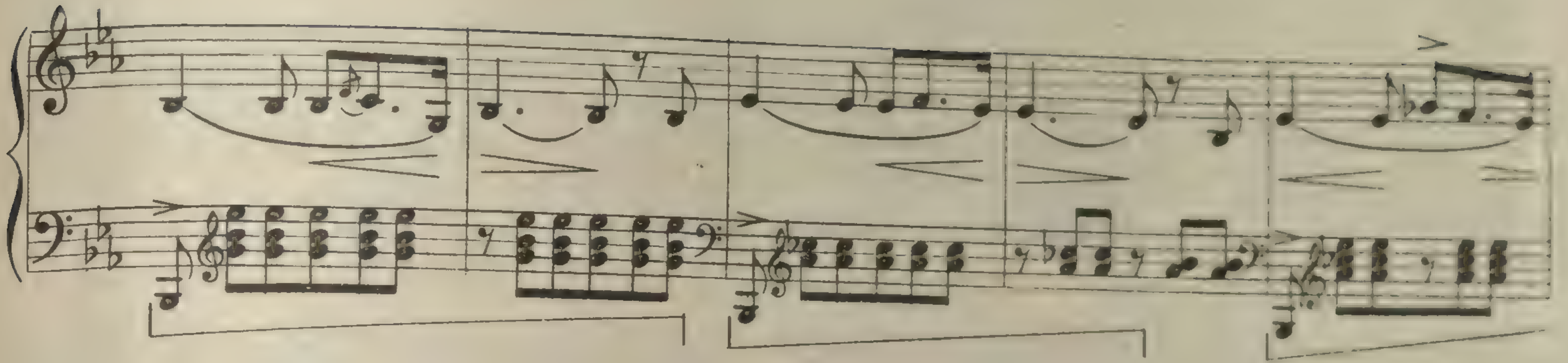
rall. *p a tempo.*

cresc. *f dim.*

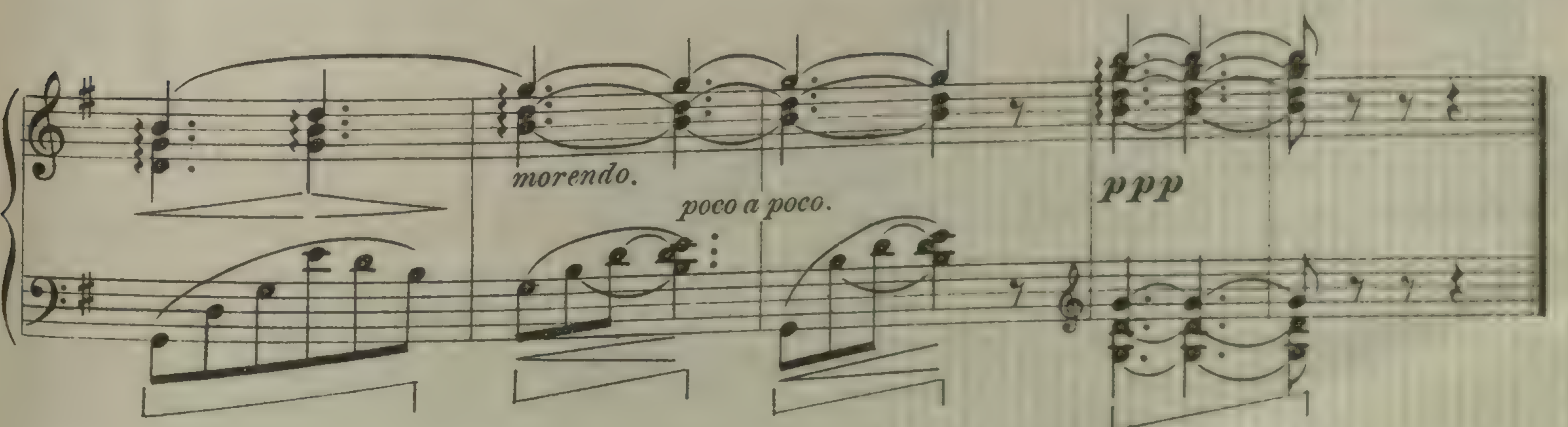
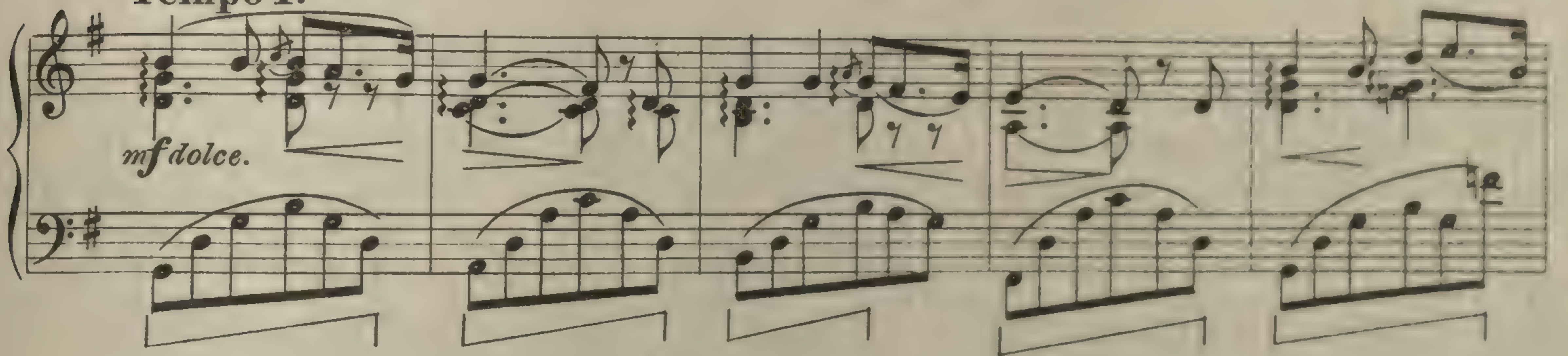
mf animato.

dim. e rall. *a tempo.*

melodie marcato. *pp*



Tempo I.



A FUNERAL MARCH. Marche Funèbre.

Fr. CHOPIN. Op. 35.

$\text{♩} = 80$

pp *poco cresc.* *cresc.* *sf* *sf* *piu cresc.* *f* *sempre f* *trm* *p* *ff*

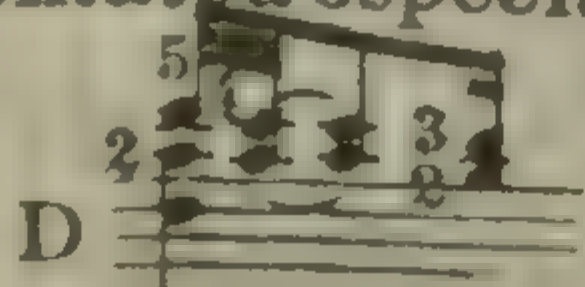
Do. simili.

A. The Funeral March is taken from the sonata in B flat minor, Op. 35. "Such a funeral march could only have been written by him, in whose soul the pain and grief of the entire nation resounded as an echo." (*Karasowsky Chopin II, p. 135*) Liszt writes: "The funeral ceremony over Chopin's remains took place in the church of St. Madeleine in Paris on the 30th of October, 1842. As prelude, was heard his funeral march, which Reber had instrumentated especially for

this occasion." The march consists of a chief and a secondary subject. (*Trio.*)

The chief subject depicts the grief of the afflicted, in all possible shadings, from soft sobbings to the strongest outcries of pain. The bass of the first part is an imitation of the tolling of the bell, with which the funeral cortege begins to move.

B. The left hand may begin (*ad lib.*) one or two measures before the right.



The image shows a page of a musical score, likely a piano sonata. The score is written for two staves, with the right hand (treble clef) and left hand (bass clef). The key signature is G minor (three flats). The time signature is 3/4. The right hand part is highly ornate, featuring many chords and arpeggiated figures. The left hand part is more rhythmic, often playing eighth notes. The score includes dynamic markings such as *sempre f* (always forte) and *p* (piano). The piece ends with a *Fine* marking. The page number 54 is visible in the bottom right corner.

Trio.

[illegible]

tempo Concerning the mechanical execution of the entire

F The wondrously beautiful Trio in D flat major sounds so comforting and peaceful, that a finer contrast to the chief subject would be impossible. It must be delivered with deepest fervor, but without essential deviations from meter and

tempo. Concerning the mechanical execution of the entire march, it only remains to observe, that the strictest legato (*pressure playing*) is necessary everywhere.

The first staff of music is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves up to A4, B4, C5, D5, E5, F#5, and ends on G5. There are fingerings indicated above the notes: 2 for A4, 3 for B4, and 2 for C5. A slur covers the entire phrase from G4 to G5.

At the Circus.

FRED. L. MOREY. Op. 45. N^o 2.

Con spirito.

vigoroso.

poco rit.

a tempo.

mf

cres

cen

do.

ff

First system of musical notation. The treble staff contains a series of chords and single notes, starting with a *mf* dynamic. The bass staff features a melodic line with some ties. The tempo marking *un poco stringendo.* appears in the middle of the system.

Second system of musical notation. The treble staff continues with complex chordal textures. The bass staff has a more active melodic line. Tempo markings include *un poco rit.*, *a tempo.*, and *stringen-*.

Third system of musical notation. The treble staff shows a melodic line with some ties. The bass staff has a steady accompaniment. The tempo marking *Tempo I.* is placed above the treble staff. Other markings include *do.*, *poco rit.*, and *mf*.

Fourth system of musical notation. The treble staff features a melodic line with some ties. The bass staff has a steady accompaniment. The tempo marking *Tempo I.* is placed above the treble staff. Other markings include *mf* and *poco cres.*

Fifth system of musical notation. The treble staff features a melodic line with some ties. The bass staff has a steady accompaniment. The tempo marking *Tempo I.* is placed above the treble staff. Other markings include *cen*, *do.*, and *ff*.

un poco meno mosso.

il basso marcato.

The first system contains measures 1 through 4. The treble staff features a series of triplets, with the first two measures having a slur over the first two notes of each triplet. The bass staff provides a harmonic accompaniment with chords and single notes.

ff

The second system contains measures 5 through 8. The treble staff continues the triplet pattern, with a dynamic marking of *ff* (fortissimo) at the beginning. The bass staff continues its accompaniment.

The third system contains measures 9 through 12. The musical notation continues with triplets in the treble and accompaniment in the bass.

The fourth system contains measures 13 through 16. The treble staff shows a continuation of the triplet figures, while the bass staff provides a steady accompaniment.

Tempo I.

mf

The fifth system contains measures 17 through 20. The tempo changes to **Tempo I.** The treble staff now features chords and slurs instead of triplets. The bass staff continues with a similar accompaniment style. A dynamic marking of *mf* (mezzo-forte) is present.

First system of the musical score. The treble staff contains a vocal line with lyrics "cres - - - cen - - - do." and a piano accompaniment. The bass staff continues the piano accompaniment. Dynamics include *cres.* and *ff*. There are fermatas over the final notes of the vocal line.

Second system of the musical score, continuing the piano accompaniment from the first system.

Third system of the musical score, continuing the piano accompaniment. It ends with the marking *poco rit.*

Tempo I.

Fourth system of the musical score, marked *Tempo I.* and *mf*. It features a new piano accompaniment.

Fifth system of the musical score. The treble staff has lyrics "poco a poco", "cres - - - cen - - - do.", and *ff*. The piano accompaniment continues. There are fermatas over the final notes of the vocal line.

Serenade.

Music by W.W. GILCHRIST.

Allegretto. (*p)

I dream of thee at morn When all the world is gay Save

I, who lead a life for-lorn, And die, and die, thro' a long de-oay I dream of thee at morn, When

legato. *col voce.*

Ossia.

all the world is gay, When all the world is

cresc. *dim.*

gay. *mf*

pp *pp*

dream of thee at noon, — When the sum-mer sun is high; And the riv-er sings a sleep-y tune —

f *pp*

pp

Red. *Red.*

— And the wood give no re-ply. I dream of thee at eve, — Be-
marcato il melodie.

pp *pp*

neath the fad-ing sun, — When e'en the winds be-gin to grieve, And I dream'till day is
marcato.

pp

molto legato e pp

done, — 'till day is done — — — till day is done. — — — I

dim. *pp*

sempre pp

dream of thee at night When dreams, men say, are free. A-las! thou dear, too

legato

Red. * *Red.* * *Red.* *

dear de-light, When dream I not of thee, of thee, A - las! thou dear, too dear de-light, When
col voce.
dim.
 I not When dream I not of
 dream I not of thee? When dream - - - I not of
 thee? When dream I not, When dream I not, When dream I not of
p
 thee? When dream I not - - - When dream I not - - -
pppoco rall.
 of thee?
dim. pp a tempo.
a tempo. *pp*

The musical score consists of ten staves. The first staff is the vocal line, and the subsequent staves are the piano accompaniment. The piano part features a variety of textures, including arpeggiated figures, sustained chords, and melodic lines. The vocal line is characterized by long, flowing phrases and a range of dynamics from piano to fortissimo. The score includes several performance instructions such as 'col voce.', 'dim.', 'p', 'pppoco rall.', and 'a tempo.' which guide the performer's interpretation.

IN J. L. Allen's story of "Butterflies" this sentence occurs: "Two heroic necessities make up a large part of our life—to be made to do what we dislike, and to be withheld from doing what we desire."

We wish our young instrumentalists would ponder over these words seriously before going on with their studies, for therein are kernels of wisdom of inestimable value.

There are thousands of people who do not realize the necessity of following a certain line of duty if they desire something more than a rudimentary knowledge of their respective callings. The majority of people become indolent and indifferent because they imagine they cannot rise any higher, but the men and women of true genius and artistic impulse are cognizant of the fact that it is always possible to ascend another round, no matter how high they have gone.

The hardest lessons for all of us to learn are self-denial and patience, and we are too prone to think that, because we desire a certain thing, we ought to have it.

One of the world's greatest musicians was asked one day how he began his musical career, to which he replied:—

"What success I have had I owe to my instructor. He made me do what I most disliked—study and practice."

"That was when you were young," went on the admirer. "But what is the secret of your present brilliant playing?"

"There is no secret about it. The only difference is that now I compel myself to do what I very much dislike—study and practice."

Any one can see at a glance that this musician was started aright in his art, and that he grew philosophic as he grew older. Had he not been compelled to study and practice during his early career, he would not have acquired the steady habits which clung to him during the remainder of his life. His instructor not only taught him how to control his instrument, but he instructed him in the art of mastering himself.

Inaction, indolence, and indifference never make heroes in war, in art, or in peace. We all have a chance of becoming heroes or heroines of some kind, but we cannot lay claim to such title without doing something heroic.

There is not a performer on any musical instrument who would not like to become proficient in every respect, but the majority of musicians are too indolent and indifferent to make extra exertions to attain the desired height. They crawl into their little holes of self-laudation and vainly endeavor to convince themselves that they are the true exponents of the musical art. How can it be expected that such people will progress beyond a certain limit? Is it any wonder that we have so few enthusiastic musicians in America compared to the number who follow it for a livelihood?

To indolence and indifference can be traced most of the failures in art, business, and trade. The test of merit, fitness, and ability is adhesiveness, and where there is a lack of this faculty it may safely be assumed that there is a prevalence of indolence. The musician who persistently follows the study of his art, giving due deliberation to every little detail, however unimportant it may seem, is the one who will surely rise at the head and will some day be called a genius.

Indolence and indifference interfere with growth more than anything else. They keep ambition at the lowest round of the ladder and impede the progress of true development.

The Greeks used to say, that if one thinks of strength he is strong. If this is true, then it must be that most are not doing much thinking toward higher progress, for they are no stronger than they were last year. Think of your highest ideal, and it will get you into the right habit of thinking, but don't dream too much, for most dreamers are indolent and impractical. Let us turn to our little text again.

Ah, we have it! We must make ourselves perform those little duties which are so distasteful, but which are so essential to our growth, namely, conscientious study and faithful practice. Of course we would much

prefer to while away the time at something else, but what we desire to do should not take precedence over what we ought to do. We can become heroic if we but put our mind to the task, and thus gain a fitting reward for being faithful toward our art. We need to be disciplined, for in one sense we are nothing but children.

True genius is never idle and never waits for inspiration. It is its own best guide and never shirks a duty however onerous.

The man with the true musical instinct and ability puts his whole heart and mind to the task before him, omitting nothing of the most trivial nature, while the indifferent and indolent musician skips all the details he can, and thinks more about the time as marked on the clock-dial than that marked on the selection before him, and his face wears an I-wish I-were-through expression that is awful to look upon.

If your heart is really in your work you will banish all indifference, and your aspiration to rise higher in your art will overcome every tendency toward indolence. Look up your demerits, and don't be afraid of the most rigid self-examination.—W. H. A., in *The Metronome*.

A CORRESPONDENT asks for the names and brief biographical data of the more famous women pianists. The following details may interest him and others:—

Clara Schumann was a great pianist and great teacher. Paganini heard her play as a child, and predicted that she had a great future before her, and would "put many great musicians in the shade."

Teressa Carenno, born in Venezuela, December 22, 1853. She showed a fondness for music at a very early age and received piano instruction from Gottschalk; she also received instruction from M. Matthias, one of Chopin's pupils. She has appeared in many of the large cities of this country, and was most favorably received. When she appeared in Berlin in 1889, von Bülow, after hearing her, called her the "most interesting pianoforte player of the present day." She married the violinist Sauret; was divorced from him; married again and, being again divorced from her second husband, married the pianist, d'Albert. In 1890 she appeared in Leipzig and met with great success. She has visited the musical centres of Germany and has always received praise for her skill and artistic sincerity.

Miss Fanny Davies was born on the island of Guernsey, of English parents. She received musical instruction at a very early age and showed an aptitude for the piano at the age of three years. At the age of seven she made her first public appearance in Birmingham. In 1882 she went to the Leipzig conservatory to study; during the year that she remained there she received instruction from Reinecke and Jadassohn; then for two years she studied under Clara Schumann. After completing her studies in 1885, she returned to England and frequently appeared on the concert stage. She also traveled through Germany, giving concerts.

Ilona Eibenschütz, born May 8, 1872, in Budapest. In 1878 she first appeared in public, giving a concert in Vienna, and caused a great sensation. She gave numerous concerts in various cities of Europe while she was still a child, and in addition to appearing before emperors, czars, and queens, had the honor of playing before Liszt. Later she studied for nearly five years under Clara Schumann, who described her as "a highly gifted and most talented artist."

Annette Essipoff, born February 1, 1851, in St. Petersburg. She received her first musical instruction from her father. At the age of fourteen she went to the St. Petersburg conservatory, where she was instructed by Leschetitsky, whom she married in 1880. She had a full, rich voice, and Rubinstein advised her to study singing, but she followed the counsel of Leschetitsky, who persuaded her to keep to the career she had already chosen. She traveled over Europe giving concerts, and also played in this country, winning deserved success as a great piano player.

Arabella Goddard, born in France, January 12, 1838.

In Paris she was taught by Kalkbrenner, and in London by Thalberg. Her first public appearance was in London in 1850. On Thalberg's advice she then received lessons from J. Davidson, whom she married in 1860, and was left a widow in 1885. During the years 1873-1876 she made a voyage around the world and gave numerous concerts in Australia, the East Indies, and the United States.

Clotilde Kleiberg, born in Paris, June 27, 1866. She studied at the Conservatoire and received a medal when she was eleven years old for her industry. Her skill attracted the attention of Padeloup and of Lamoureux, who gave her opportunities of appearing in public. When she was seventeen years old she appeared in London; then she visited the great German cities. Her playing is said to be more remarkable for its grace, finish, and refinement than for its brilliancy.

Mary Krebs-Brenning, born December 5, 1851. Her father was Karl Miedtke, who assumed the name of his adopted father, an opera singer named Krebs. Her mother was a singer, Aloysia Michaelési. Mary made her first public appearance at a concert given by the Dresden Concert Society, when she was nine years old. At the age of twelve she appeared in London. At the age of thirteen the King of Saxony conferred on her the title of Royal Pianiste. She gave concerts in Holland, Russia, Belgium, and France, and in 1870-71 she visited the United States, being in Chicago at the time of the great fire. Returning to Germany she married Hevilor Brenning in 1887. In February, 1882, she gave a concert in Dresden, playing with Rubinstein Schumann's "Variations for Two Pianos," Op. 46.

Anna Mehlig, born in Stuttgart, June 11, 1846. She went to Weimar in 1864, and for a year was a pupil of Liezt's. She made her debut in London, April 30, 1866. After playing in numerous English and German cities, she came to the United States in 1869, and was most favorably received. She reappeared in London in 1875.

Sophie Menter was born in Munich, July 29, 1846. Her father, Joseph Menter, was a celebrated 'cello player; her mother was her first piano teacher. She finally became a pupil of Tausig's, whose acquaintance she had made in Leipzig, and who arranged a concert for her in Berlin. Under the influence of Tausig she practiced ten hours a day. In 1866 she was appointed Court Pianiste to the Prince of Hohenzollern. In 1869 she met Liszt in Vienna, and played his E flat concerto at a concert. Liszt invited her to Pesth, whither she went, and she often appeared in public with him. She has appeared in all the great cities of Europe. In 1874 she was made pianist to the Court of Austria. In 1888 she became a professor in the St. Petersburg Conservatory, but she resigned when Rubinstein was re appointed as director.

Wilhelmine Clauss, born in Prague, December 13, 1834. In 1849, accompanied by her mother, she made her first concert tour, visiting Vienna, Leipzig, Berlin, etc., and winning the most enthusiastic praise. She appeared in Paris in 1852, at a concert arranged by Berlioz. After her mother's death she retired from public life for a year; then again visited South Germany, Hungary, and London. She married the author Szervady and settled in Paris, although she did not give up her profession.

Marie Wieck, sister of Clara Schumann, was born in Leipzig, January 17, 1832. She made her first public appearance with her sister Clara at Dresden, in 1842. She also appeared at concerts in London, where she gave piano and singing lessons. She gave concerts in Berlin, Dresden, Gotha, Karlsruhe, etc., and later appeared in Sweden, Denmark, Italy, Switzerland, Austria, etc., where the peculiar soft quality of her touch was much admired. She has published a number of short pianoforte compositions of her own, and edited her father's works, studies for the pianoforte and voice.

To this list must be added the names of Fannie Bloomfield Ziesler, Mme. Rive-King, Aus der Ohe, Miss Agnes Zimmermann, and Miss Antoinette Szumouska, the pupil of Paderewski. The list does not pretend to completeness; we might add to it the names of Madame Pleyel, Madame Farrene, Madame de Montgeroult, and others, but it is sufficiently long to negative the assertion that woman has no capacity for music.—*The Leader*.

SUCCESS AND FAILURE IN THE MUSICAL PROFESSION.

BY C. A. EHRENFECHESTER.

THALBERG, Liszt, and especially Paganini, may all be said to have made fortunes by their profession. But these, it need scarcely be stated, were exceptionally shining lights in their art; and yet even their financial success cannot be compared with that of a successful trader or lucky operator on the stock exchange. To this must be added that few members of the musical profession, having been so fortunate as to accumulate money, have the capacity of keeping it. In too many cases it goes as quickly as it has been earned. How many a once famous "star" died in misery and poverty! The successful professional man most frequently loses his fortune almost as soon as it is made by investing it in a rotten bank or some bubble company; while the professional woman frequently contracts a marriage with some spendthrift, who "runs through" her money as fast as she earns it. I have spoken of exceptionally famous artists; as to the ordinary professional man and woman, the danger of losing their money in the above way does not exist for them,—for obvious reasons.

Fortunately, we can be happy without being wealthy; and were it not so, life truly would not be worth living. By a wise law, our natures, our bent of mind, our predilections are not all alike. Were this the case, humanity could not get along. A well-constituted human being is happiest in the exercise of those faculties which nature has predominantly bestowed on him. Hence the desire in the youth to become an architect, a farmer, a merchant, a lawyer, a musician, a sailor, or soldier. And greatly do parents often err by not complying with their children's predilection in this respect; their voice is the voice of nature and of Providence. If a man does not succeed in that line of business, or that branch of profession for which he shows most inclination and capacity, he is surely not likely to better succeed in any other. Of course, there are also occupations which do not call for any particular individual predisposition, bent of mind, or inclination; and so there are men with average intellect and capacity, and without special or prominent traits, who may prosper in almost any pursuit so long as they do not encroach in the domain which lies outside the sphere of the mere practical and utilitarian.

In this latter class the musician certainly cannot be counted. For the real musician—notably so the composer—is born a musician, born often with that potent bent of nature generally called genius. Such abnormal development in one direction, however, is not calculated to favor that even mental and moral balance which is natural in the ordinary—i. e., normal—human being. Hence side by side we may find the highest intellect with a low degree of morality; the highest creative powers associated with an utter want of business capacity; often, also, mental and moral power of uncommon degree dwelling united in a frail frame. And what are the results? In the first-named case too often ill-gotten wealth, leading eventually to shame and ruin; in the second, impracticability, helplessness, and consequent material privations and poverty; in the third, a premature death. Natures thus constituted ought to claim our sympathy rather than our envy.

If material prosperity follows rarely in the wake of the performer—the executant—it is still more rare in the case of the creative musician. He lives in an ideal world, hardly knowing what is going on around him. He is a benefactor to humanity, not to himself. He is not actuated by mean and sordid motives or desires. He has a mission to fulfil, and he fulfils it. And while many a charlatan dies rich, he dies poor; while the former rides in his carriage, you may see the poor musician tearing along the street, braving storm and rain with his alpaca umbrella, to give a music lesson. Does this not bring back to your mind poor Mozart, to whom an after-generation has erected statues? Presumably to honor him, but in reality to honor itself.

None of the greatest musicians ever accumulated wealth. It was not in their nature to do so; they were

not "cut out" for it. I remember reading in a work by a German author the sentence, "A man can attain what he wishes." As an equivalent for which I may quote perhaps the English proverb, "Where there's a will there's a way." The object of these immortal men was not to make money, and therefore they did not make any. And had they been mere money-making musicians their names would, in all probability, have been forgotten long ago.

Mozart's life has been recounted over and over again by various authors in nearly every modern language, with more or less accuracy; but on the question as to why he should have died poor, opinions certainly differ. Business relations between composer and publisher were not so well regulated then as they are now; printing and engraving were more expensive, and the demand for music far less than in our time. Hence but comparatively little music would be published, while the composer had to be content with what the publisher felt disposed to offer him. The truth is: Mozart was compelled to work almost day and night in order to maintain himself and his family. But he had to work above all in obedience to an inner voice,—he had to create. It was his mission to enrich the world, not himself.

Beethoven may be said to have lived so far in comfortable circumstances. He had his regular tariff, according to which he would charge so much for a symphony, so much for a sonata, etc. But even in his case the income derived from his compositions would have proved quite inadequate had it not been materially augmented by the generosity of the Archduke Rudolph, Prince Lobkowitz, and Count Kinsky, who together granted him an annuity of four thousand florins, which, though somewhat reduced through the failure of the State bank in 1811 and the demise of the last-mentioned nobleman, was sufficient to allow him to live at least free of pecuniary cares. Yet, what is all this in the way of material results when we think of the colossal work of his life?

It is very doubtful whether even the popular Mendelssohn earned much by his compositions. But then, being the son of a rich banker, he could afford to "give away" his works if he liked to do so.

Schumann also had a fortune of his own, but he exhausted it while devoting his life to the creation of a new musical epoch.

Chopin derived his income more by giving lessons than from his compositions; nor could it be said of him, either, that he in any way "made money." Who is not acquainted with his famous Two Books of Studies (Op. 10)? And what did he receive for the copyright? The sum of about fifty dollars! Yet the sale of this work (before the copyright expired) alone was sufficient to bring a fortune to the publisher. There have been others, however, who were more fortunate from the pecuniary point of view,—such as, for instance, Meyerbeer, Rossini, and, as already mentioned, Liszt and Paganini. But then these could not help money coming to them. They partly also lived in different times and under different circumstances. Their work ran in narrower channels. Though great, their names will not be found among the greatest.

The number of art patrons has greatly increased since the days of Mozart and Beethoven, while the taste for music among the population at large has spread immensely. Publishers, therefore, also can now afford to pay royalties on compositions which often amount to a handsome annual income.

But let us forsake the realm of genius, great and small, and descend a good deal lower on the ladder of the musical world, and we meet with all sorts of curiosities, clever men with and without learning, artists and would-be artists, teachers who know something and teachers who know nothing. A motley crowd, to be sure. Still, they all wish to exist, and in this struggle for existence there is a good deal of puffing, pushing, elbowing going on. Some come to the front and prosper—not always the most deserving. Others, again, are doomed to a more or less miserable existence all their life long, and some of these, also, by no means always the least worthy and accomplished. Eminently practical, clever in more than one way, are some who contrive to succeed, overcoming every obstacle with comparative ease; men and women of action who, instead of solving artistic prob-

lems, endeavor—and generally succeed—in solving the problem of making a living.

Do you see that swell yonder? His real name is Bunkam; but on entering the arena of the musical profession he adopted the more euphonious name, Martello de Pomposo. Such a name besides carries with it a suggestion of aristocratic descent, often in itself sufficient to conquer the innocent, although our hero's birthplace is situated somewhere about Whitechapel. Nevertheless, he always dresses up to the latest fashion, has a pleasant, insinuating address, combined with a certain amount of self possession and *sangfroid*. There is no social *barrière* which he will not break through. If he cannot enter by the front, he will come in by the back door. You find him here, there, and everywhere. He does not know much about music—indeed he does not profess to—for he can neither sing nor play in a manner to make anyone care to listen. But then *he can talk*; he has the "gift of the gab;" and thus, at all events, passes as a well-informed musician. You can hear him often, in if not exactly musical yet fashionable circles, give vent to some of his stock phrases, such as: "Ar'n't Beethoven's sonatas some of the grandest works that ever were written! Ar'n't they fine, by Jove! Isn't Wagner's music sublime!" Not that he ever understood a word of it. "Has ever anyone conducted it like Dr. —!" He has the names of all the great artists at his finger ends,—he knows them all! He can tell you how often Madame Screamer has been recalled in the last concert. He knows exactly how much Mlle. Pepita receives a night for singing at the opera. Whispers Ma to budding daughter: "Do you know that gentleman who is talking so loud?" "Don't I! Why, it is Martello de Pomposo, the well-known professor of voice destruction (beg pardon, *voice production*)!" Ma: "Well, I am sure, he must be *very* clever. You must oblige me by taking lessons from him, dear."

Still, there are other clever people. Do you see that large poster bill on yonder boarding? What does it say?

MISS CLARA THUMPER'S
GRAND PIANOFORTE RECITAL.

Under the immediate patronage of
the Countess of —, the Marchioness of —,
the Duchess of —, etc.

That patronage! What does it mean? Is it anything else but pure, unadulterated *braggadocio*? Yet, perhaps, though, there may be something more in it. Here are a couple standing quite close to me studying this brilliant announcement, and I cannot help hearing the following colloquy: "Shall we not go to the recital?" "Oh, well, no; they say that Miss Thumper has just 'come out,' and that her playing really is not worth listening to, none knowing, indeed, why she should appear in public at all." "Ah, that's not it. Ever seen the Marchioness of —?" Considered to be one of the best-looking women in the kingdom! Know the Duchess of —? Dresses superbly, and never attends a performance unless studded with at least £20,000 worth of jewelry!" "Well, then, of course, we must go." And so much better for Miss Thumper.

But let us not be too hard on these enterprising members of the musical profession, for "business is business;" and, equally so, not too sympathetic with the musician who sits at home and wails about his being neglected by the public. The following lines by Washington Irving are to the point, and may be taken to heart by all whom it may concern:—

"As for talk about modest merit being neglected, it is too often cant, by which indolent and irresolute men seek to lay their want of success at the door of the public. Modest merit is, however, too apt to be inactive, or negligent, or uninstructed merit. Well matured and well disciplined talent is always sure of a market, provided it exerts itself; but it must not cover at home and expect to be sought for. There is a good deal of cant, too, about the success of forward and impudent men, while men of retiring worth are passed over with neglect. But it usually happens that those forward men have the valuable quality of promptness and activity, without which worth is a mere inoperative property. A barking dog is often more useful than a sleeping lion."—*Musical Opinion*.

SOME THOUGHTS.

BY FRANK L. EYER.

ANYONE who has studied music in the proper manner is sure to be industrious in the other affairs of life, and also likely to have a large stock of perseverance.

The study of music makes one industrious, persevering, neat, honest, conscientious, methodical, poetical, human, and sympathetic. Of course we mean this in the highest sense. There are lazy musicians and dishonest musicians.

But character speaks in music. The lazy musician will do sleazy, slouchy work. The dishonest musician will be dishonest in his playing and teaching, willing to make a dollar at the expense of his art.

* * * *

WHAT is poor playing, false interpretation, etc.? Lying, simply lying. You are too lazy to make an effort to tell the truth, or dishonest, and palm off a poorly executed piece as you would tell a lie to get out of something.

* * * *

WHEN you receive a letter from a person full of misspelled words, bad penmanship, and grammatical errors, what do you think of that person? You say he is uneducated. Well, when you play a piece with wrong notes in it, and with bad fingering and phrasing, that is the same as poor spelling, poor writing, and bad grammar.

* * * *

EMERSON, in his essay on inspiration, recommends everyone to set aside a time each day to be spent in silent meditation, so that new ideas may come to him. Let musicians follow out this plan, setting down each idea that comes to them, musical or otherwise. You will find use for them some day. It is wonderful into what some of these little ideas develop.

* * * *

PLAYING should be easy; why make such hard work of it. You don't use your brain enough, and think too much about your fingers.

A child goes to school. He sees the alphabet, and one by one he learns the letters. Then, as he sees each one, his eye takes it in, his brain comprehends it, and his tongue says it. There is not much effort on the part of the tongue. Later he learns to combine these letters into words, and then his eye takes in three or four letters at a glance, and his brain comprehending it as before, the tongue pronounces it. The eye and the brain do the work, the tongue is simply a tool to record their effort.

Well, it is just that way in music. In this case you have ten tongues—your fingers. There is a note. Your eye sees it, your brain tells you what kind of a note it is, where it is, and what finger is to play it. Let that finger play it then. Later, you learn to read notes in groups, and your fingers learn to play them that way, just as the tongue learned to pronounce words. The fingers are merely tools. True, they must be trained to do the work, but it is the eye and the brain that require the most training, say what you will to the contrary.

* * * *

LEARN to lead the art life more and more each day. Create for yourself a little world of your own and live in it just as much as the other affairs of this life will allow.

Think music, see music, hear music in everything about you. Put down all the ideas that occur to you, and the more you surrender yourself to such a life the more you will find how such little ideas will grow and develop in your mind and give you no peace until they are utilized by you in some shape or other. Then you can taste to some extent that life that Beethoven, Schubert, and other great musicians lived. You will learn to work just for the pleasure that work gives you, and fame, wealth, all else the world can offer you will seem small compared to the delight one little idea and its development will afford you.

Learn to lead such a life. You will be occupied and contented, and come sorrow or disappointment to you, in this life you have created you can always find comfort and peace.

A LETTER FROM AN ACTIVE TEACHER.

HAVE you ever noticed what a wonderful effect it has on a child, or even a grown scholar, to tell some anecdote or fact concerning a piece or the composer? Take, for example, the Cartman's Song in Landon's "Piano Method." I gave it as a lesson to a little girl of eight years. She had great difficulty in bringing out the air in the left hand, and lesson after lesson I gave it over until I began to despair of the child ever getting it correctly. At last, one morning I did what should have been done at first. I asked her if she had ever seen a cartman hauling coal or water, and she brightly told me of some incident concerning a cartman she once saw. I then told her the left hand represented the man's base voice singing as he drove along, and the sameness of the treble was the monotonous sound of the wheels and horse's hoofs. I had no more trouble with it. The next lesson she played it perfectly. I have often used this method with older pupils, but never before with one so young.

Teachers should remember that the reason they enjoy music of a high order is because they understand it, and I think the reason so many pupils do not love it is because of their ignorance to interpret correctly. This, I think, is generally the fault of the teacher, though not in all cases.

I almost tremble when I think to what an extent I am responsible for the kind of musicians my scholars will one day be—good or bad. That is the important question. We who have young pupils should not think our work trivial; for, if the foundation is not well built, like the house on the sand, it will some day result in ruin.

I pray to be delivered from the parent who thinks a cheap teacher good enough for beginners, and from the pupil who has had such a teacher.

It is strange that some parents think a music teacher should instruct a child at reduced rates when the primary teachers of our public schools receive a salary next to the principal.

I once took a position in the musical department of an academy where the majority of pupils had been studying music for several years, and of the fifteen pupils placed under my care not more than two could tell me how to construct a scale, and the tonic and leading tone were things unknown to them, and were absolutely ignorant of the tones and semi-tones. Whose fault was it? They had had for teachers persons who had studied with good musicians. I have never been able to solve the problem; I think their teachers must have been lazy.

I want to tell you of a plan I have adopted to interest my scholars. Instead of having "Class Meeting" I have formed them into a "Musical Club" called the Allegretto Club. We meet once in two weeks, and at each meeting study the life and music of some prominent composer, and often have read an article from THE ETUDE. After that part of the programme we all play the game of "Great Composers." Our badges are blue ribbon with "Allegretto Club" on one end and a bar of music on the other. Badges, etc., may seem small things, but if they serve to interest the pupils can we say what their importance may be? N H. B.

MUSICAL FOOLS.

BY BESSIE HUTCHINSON.

To those whose interest in art centralizes in music—those to whom its teaching is more than a mere matter of dollars and cents—there is nothing more productive of annoyance and disgust than the class of beings we frequently hear denominated as "musical fools." (The fitness of the term must excuse its lack of elegance.)

This class is, alas, large, and only by prolonged and earnest effort shall we be able to diminish it. It consists of the many pianists and vocalists, who, blind to their own interests, blind to the true worth of their art, devote themselves exclusively to the development of musical ability, and neglect the foundation of true success, viz., the cultivation of the mind.

In speaking of this matter to some whose entire interest seems to be absorbed by the one line of work,

particularly among young ladies, we frequently meet with this excuse: "There is not time for both books and music." To such we would say: "Then, by all means, if you value music as an art, devote your time to books, for music can far better do without you than you can do without an educated mind."

"Mrs. B—, do you expect to have your daughter enter school this year?"

"No; she doesn't care for books. She will study music and dancing."

We believe (at least we hope) that this is an unusual case, but it illustrates the position music occupies in many homes.

What could one whose other "study" was dancing know of music? To such a one it is nothing more than a mere combination of sounds of momentary pleasure to the ear. How preferable it would be for young ladies to have as a foundation for musical study a trained intellect!

Very often we have been in company when some one has given a brilliant and difficult musical performance. Interested by it, we have sought to know the player or singer personally—only to be disappointed. Their sole attraction was their musical skill, and after a vain attempt to converse with them, we abandon the idea, convinced that, after all, we were mistaken—they were not interesting.

Why is it so difficult for a young musician to realize that people of to day expect more than a brilliant performance upon some instrument? It is only as we learn to give expression to what is in our hearts that we make music what it should be, and when our powers of expression are undeveloped in other ways, we cannot expect them to serve us in musical interpretation. When one has only a good technic, and no thoughts and sentiments to express by the use of that technic, of what value is the accomplishment?

It must sooner or later be recognized that musical ability unbalanced by a good intellect is a depreciation of the art, and that true success comes only when we realize that mind and music are one and inseparable.

—Let those accompanists who are constantly admonished to play softly by weak voiced singers take courage and assert themselves, bidding their individuality to "rise and shine." In Reinecke's kindly little pamphlet, "Aphorisms Concerning the Art of Accompanying Singing," he says: "Merely a shadowy accompaniment, in an eternal piano and pianissimo, does not enhance the effects a singer can make, but rather weakens him in essential particulars. As a painter does not always choose dull colors for the background of a picture, but here and there applies light, bright colors, so must the accompanist at times furnish amply substantial tones; a clear and certain harmonic support with an unhesitating bass is throughout to be made use of."

—Whenever a passage seems meaningless, or appears to be meaningless, if the piece is by a good composer, the reason is generally in the rhythm not being brought out sufficiently. Play through the passage accenting with more emphasis than ordinary, and then bring out the expressional accents indicated in the notation, observing the slurs, staccato marks, and other details of expression, and the meaning of the composer will become clear.

—The "tempo" is not to be like a mill-wheel, stopping or propelling the mechanism at pleasure, but rather like the pulse in the human body. There is no slow movement in which certain passages do not require an acceleration in time, so as to prevent dragging. Nor is there a "presto" which does not require a slower tempo in passages whose effect would be marred by too much hurry. But let no one imagine that he is justified in indulging in that foolish mannerism which arbitrarily distorts certain bars. For all these modifications we have no well defined terms. They are exclusively a matter of feeling, and must come from the heart, but if they do not exist there, neither the metronome nor written signs will supply.—Weber.

SUMMER DAYS.

A CORRESPONDENT asks: "Is it necessary for an amateur to keep up his practice during the summer weather?" The answer to the question depends in a large measure on the intention with which amateur studies music.

Amateurs must remember that practice is a means, and not an end; its chief purpose is to keep the muscles in their best possible condition, and through repetition to convert habit into instinct. Skill in anything means that the best results have been produced with the least expenditure of labor. This, for example, is the only difference between a graceful and an ungraceful dancer; the one, by practice, does easily and directly what the other does indirectly and with effort. In piano playing practice gives facility and power to the muscles of the hand and fingers. In every musical muscle there is a comparatively large amount of material that does not belong to the muscle proper that interferes with its workings, and which exercise dissipates. After a few weeks of idleness the piano player finds that he has temporarily lost some of his skill; he cannot play scale passages as quickly as he formerly played them; or he cannot strike the notes with his accustomed power. He resumes his neglected practice, and the defects vanish. What is done frequently is done easily.

It would seem, then, that practice should not be given up during the warm weather, but it does not follow that it must necessarily be of the same amount and kind that characterizes winter work. All that is required of the average amateur is that he should practice to the extent of not losing anything he has gained. He may, if he is not ambitious, exercise to keep the position he has won and not to progress, keep his muscles and fingers in the condition that will allow him to go forward when the season for serious study begins.

In answer to our correspondent's other question: "If I must practice in the summer, what is the least time allowable?" we answer that when an amateur is a stickler for time he is in danger of converting a pleasure into a drudgery. An hour a day is the least time that should be given to practice, and the best results are reached if this hour is divided into portions of fifteen minutes and distributed through the day. The practice, however, must be of the right kind, it must be good, solid, honest work. Practice gone through in a perfunctory way is of no value; it must be done intelligently and with interest.

Every art should be approached seriously, even when it is to be only partially mastered. Music to Mendelssohn was "a very solemn matter," and the largest amount of time devoted to its study is a profit and not a loss. The first duty of amateurs is to learn how to approach the study of music in the proper spirit, and when they have mastered this secret they will never think of asking the question as to how long they must practice. —*The Leader*.

NEW PUBLICATIONS.

EUROPEAN REMINISCENCES, MUSICAL AND OTHERWISE. By LOUIS C. ELSON. Philadelphia: THEO. PRESSER. Pp. 301.

Mr. Elson, who is already favorably known to readers of musical literature, has added to his list a new work which combines travel sketches with a narrative of musical encounters—a perfectly "concordant" combination, inasmuch as music is the most peripatetic of all professions. In the course of several visits to Europe Mr. Elson made it a point to arm himself with letters of introduction, hunt up famous musicians, and have a brief chat with them. He was always hospitably received, and consequently has a good deal to report about the appearance and opinions of famous French and German composers, which appeals to the present taste for personal information and includes some details of biographic value.

Among the composers he met were Hiller, Reinecke, Jadassohn, Gade, Svendsen, Lachner, Rheinberger,

Massenet, and A. Thomas. Robert Franz Mr. Elson did not meet personally, but received several valuable æsthetic letters from him, which are printed both in the original and in an English version.

All these old German musicians naturally proved to be very conservative in their opinions. Thus, Reinecke of Leipzig expressed his fears for new countries and their musical life: "The chief trouble is that they inherit too soon the wealth of the older countries. They receive at once the most highly spiced and richly developed music of the modern masters, instead of growing up to them as we had to do." But there is another side to this question. There are a good many cobwebs in the brains of those who were thus brought up in Germany on the "old masters"—cobwebs which it is often impossible to dislodge to make room for new impressions. Americans have no cobwebs to brush away, and new composers are appreciated here sooner than in Germany, as our programmes and current criticisms demonstrate. The Germans, of course, consider this a mistake, as their idea is that no man has a right to any appreciation before he is dead.

In a chapter on French music and musicians, Mr. Elson pleads for the introduction in America of certain French laws relating to amusements, especially the law which relates to the payment of a *tantième* to composers, thus protecting them against grasping publishers and managers. In another place he shows how American example has benefited Europeans: "It is no longer a combination of poverty and honor for the musicians in Germany. Mozart's day of suffering is past. An eminent professor at Leipzig told me that the high prices paid in America are having their influence in Germany. The great institutions find that if they wish to keep the musicians from starting for the New World, they must give pecuniary inducements to stay in the Old."

The greater part of Mr. Elson's book is devoted to rapid sketches of travel in all European countries except Spain and Russia. He finds something new and entertaining to say about every city, and if some of the jokes and anecdotes are rather journalistic than literary, they are readily forgiven because they are so American. In general, Mr. Elson is an unusually optimistic traveler; and even when he has ground for complaint, as in regard to table-d'hôte dinners and German beds, he chooses the humorous form of exaggerated invective. He had the good (or bad) luck to be in Naples at the time of the great earthquake in Ischia, which is graphically described in Chapter XI.

FAMOUS SONGS, AND THOSE WHO MADE THEM. EDITED BY HELEN K. JOHNSON AND FREDERICK DEAN BRYAN, TAYLOR & Co., 10 West Twenty-second St., New York.

This work is sold by subscription and is not on the general market. Fourteen parts are ready. Thirty parts will complete the work. Each part of the work costs 50 cents, making \$15 for the work when completed. Two parts a month are issued. A word about the work itself, but to those of our subscribers who wish full information, a circular of four pages can be had from publisher. It is a publication we can recommend. There is something that will interest all, although the soprano will have little use for basso songs, and *vice versa*, and the cultivated singer or much that the work contains intended for the great "unwashed." Evidently the editors know their work; this is evidenced on every page. The illustrations are numerous and fitting, the workmanship the finest. We would have preferred the work without the 50 or 60 original compositions. It would have been more consistent with the character of the work. How a song can be famous that has never yet been published, will puzzle the average observer. However, the names of the composers are a guarantee that they will become famous. We find among the original contributors De Koven, Damrosch, Gilchrist, and a dozen more of our best song-writers. The following will give a good outline of the work:—

To give the great popular songs of the English language, with selections from the best of those of France, Germany, and Italy. All songs will have piano

accompaniment, and the selections will include songs for all voices, from the highest soprano to the lowest basso.

To give carefully prepared and interesting biographies of famous song-writers and composers, making it a library of biographical information in its particular field.

To give artistic illustrations that are appropriate and that illustrate the songs. The illustrations will number nearly 400 and include portraits of song-writers and composers.

"Famous Songs" will contain about sixty original compositions, by the best American song-writers, all of whom are members of the Manuscript Society of the United States.

"Famous Songs" may justly be regarded as a library of vocal music for the home. The selections have been made with great care, so as to unite excellence, variety, and power to please.

"Famous Songs" will contain the best recent American and English song compositions. Distinguished American composers have selected from all their published songs their best compositions for insertion in this work.

"Famous Songs" is prepared under the auspices of the Manuscript Society of the United States; which society includes in its membership the most distinguished American musicians and composers. This gives "Famous Songs" a standing and authority possessed by no other collection published in America.

WORDS OF WISDOM.

—True virtuosity gives us something more than mere flexibility and execution; a man may mirror his own nature in his playing.—*Schumann*.

—He that is gifted by nature with talent or genius, has no right to look upon these gifts as his own desert, but as an obligation, which Heaven has imposed upon him, to cultivate them as far as to enable him to perform all that may be reasonably expected from the talent he possesses.—*Louis Plaidy*.

—When work is done from the heart then work is the pay.—*Thomas Tapper*.

—The best perfection is to do common things in a perfect manner. A constant fidelity in small things is a great and heroic virtue.—*St. Bonaventura*.

—Much of the pleasure of life comes from a sense of getting things finished.

—"The nobility of life is work. We live in a working world. The lazy and idle man does not count in the plan of campaign. 'My Father worketh hitherto, and I work.' Let that text be enough."—*John Stuart Blackie*.

—Let no man presume to give advice to others that has not first given good counsel to himself.—*Seneca*.

—All good things which exist are the fruits of originality.—*J. S. Mill*.

—"Opportunity, sooner or later, comes to all who work and wish."—*Lord Stanley*.

—Conceit may puff a man up, but never prop him up.—*Ruskin*.

—Do well the little things now, so shall great things come to thee by and by asking to be done.—*Persian proverb*.

—Cold words freeze people, hot words scorch them, bitter words make them bitter; kind words produce their own image on men's souls, and a very beautiful image it is.

—Mere activity is of little use in the world, unless it is controlled by both wisdom and prudence. The former chooses the end, the latter the means. One of the commonest of mistakes in that case is to keep doing something, whether it be right or wrong.

—To do easily what is difficult for others is the mark of talent. To do what is impossible for talent is the mark of genius.—*Amiel*.

—The first step to knowledge is to know that we are ignorant.—*Cicero*.

EDITORIAL NOTES.

WHAT plans have you in mind for next year's work? Are you going to start out on a higher plane? Are you going to use newer and better methods? Are you going to more fully inform yourself, so you can teach with greater confidence and so get better results? Are you going to use the same old set of études and pieces, or are you seeking out newer and better ones? Are you going to go from house to house in lesson giving or will you do only studio teaching? Are you going to keep up a daily practice and courses of musical study and reading? Are you going to use your best and most active influence to have some first-class piano recitals in your town, or will you let your pupils and musical friends famish on the same old mediocre music? Are you a fossil? Are you deep down into a badly worn rut? How do you spend your best energies in canvassing for new pupils, or in doing the best possible for the old ones? Do you have to ask patrons to recommend you and your work, or do they take the trouble to do it without asking? Is your work recommending itself? Are you using the best editions of music, or those which you can get the cheapest regardless of quality? Are you satisfied with yourself, and have you any right to be? Are you teaching for the love of money or for the love of music?

* * *

WHENEVER a teacher feels the necessity of making an excuse for his work he can rest assured that the public will consider that he is accusing himself. And whenever he is in this unsatisfied state of mind he may take it for a certainty that his better angel is reminding him that it is necessary that he does better work, either by doing his very best, or by giving further time to a better preparation before he pretends to lead others. When the blind lead the blind there is always a ditch convenient for them to fall into; and it serves them right, the leader, because he dishonestly presumes to lead, and the led, because he "aids and abets" crime. But why not take the time and go to the expense of a thorough preparation? Then one can enjoy an approving conscience, get better rates of tuition, and have the honors due to the one who is the leader of his profession in his community.

* * *

OUR country has thousands of young music teachers who would do the best thing possible for themselves, professionally, financially, and for art, if they would stop teaching and go to a first-class institution and study their art seriously for a year or two. It will cost from four to ten hundred dollars a year, but the increased patronage and the higher rates for tuition possible for them after such preparation will pay greater interest than do the shares in the best financial companies. To get a fresh stock of the best new ideas and a set of new and superior teaching pieces; to hear a multitude of the best teaching and concert pieces in the weekly musicales with the instructive remarks that are given unto them, the contact with other minds bent on the same studies, and the intercourse with those who appreciate the best things in music, alone is worth a year's tuition and time.

* * *

If you are going to make music your life-work, why not prepare to take the lead instead of following? Why not make yourself worthy of the fullest confidence of your patrons and of your public? How long is it going to take you to find out that mediocrity is fast going to the wall now that so many young teachers who are fully equipped for the teaching profession are entering the field? The very air we now breathe is full of prejudice against art-shams of all kinds, and woe to him who presumes to lead unless he is qualified to be a real leader. People are not going to respect a musician until he has his own fullest self-respect. What are you going to do about it all, anyhow?

* * *

We have received the following letter from Pastor Tranzschel, President of the Bach Monument Committee, in acknowledgment of the contributions for the Bach monument sent abroad by THE ETUDE:—

LEIPSI, June 22, 1896.

My Dear Sir.—It is with sincere thanks from the Committee of the Bach Monument Fund that I enclose

herewith a receipt for the money collected through, and contributed by, THE ETUDE, for the monument to be erected to Johann Sebastian Bach, in St. Johannes Kirche (St. John's Church), Leipsic. I was much interested in looking over your journal.

We were agreeably surprised to learn of the interest manifested by Americans in the building of a sepulchre to the greatest musician of all times and countries. The German sovereigns are also taking active part, and up to the present time we have received about fourteen thousand marks; but as we will need about thirty thousand marks, we would accept further contributions with great pleasure.

With the assurance of respect and grateful appreciation,
Sincerely,

PASTOR TRANZSCHEL.

We would certainly be glad if our readers would take some interest in the movement. We regret to say that the foregoing graceful expression of appreciation is merited by only a few of our readers. We trust that it has not been from indifference that we have heard from so few of our friends, and that now, the busy season over, we will hear from many who, as musicians, must be interested in the undertaking. Bach's music is known to every earnest follower of the art, to every Christian, and a monument to him should be international. Let us not allow our German brethren to outdo us in generosity. Of the 14,000 marks thus far contributed only a fraction was given by Americans.

Any of our readers who wish to send their contributions direct can do so, addressing Pastor Tranzschel, St. Johannes Kirche, Leipsic, Saxony. All amounts sent to us will be forwarded with the name of the contributor, and receipted for by us, both privately and in THE ETUDE. It is a labor of love we take pleasure in performing.

[Answer to Mrs. Philena Perrin.]

THE FINGERS, WRIST, AND ARM.

BY DR. WM. MASON.

ACCORDING to modern methods, the fingers, wrist, and arm receive attention from the beginning, and their training proceeds *synthetically*. This does not mean *simultaneously*, for at the outset the rule is *one* thing at a time. It matters but little which of the three foregoing things receives first attention, but for practical purposes the author of "Touch and Technic" prefers the elementary forms of the two-finger exercise, which involves mainly finger-action. Attention having been given to this for a week or two or three, the pupil may be instructed and exercised in the drop or fall of the hand. This touch involves the complete relaxation of the wrist muscles immediately after contact with the key. The one-finger exercise may then be introduced, viz.:—

2	2	2	2	2
C	D	E	F	G
V				V

It goes without saying, that the motions should be moderately slow at first,—immediately followed, however, by efforts to go faster, but always avoiding muscular contraction as far as possible. While attention is given to the wrist in this way, the two-finger exercise must in no wise be neglected, but the two things are now to receive daily attention in company. A week or two or three later the arm exercise begins, and now the three things, finger, wrist, and arm enter into daily practice and receive concurrent attention. In the beginning the unit consisted of one thing, viz., finger-action. Afterward, the unit was the conjunction of two things, viz., finger and wrist action combined,—and finally the three things combined form a unit of thought and act, viz., fingers, wrist, and arm. After this, various modifications of muscular action and different methods of touch, of varied qualities of tone, are added from day to day, while continuing and not neglecting the daily practice of all that has gone before.

The author of "Touch and Technic" relies solely upon the exercises, properly practiced, to bring about and build up a good hand position, especially those in which the flexor and extensor muscles are constantly employed. The manner of their use is illustrated in what is sometimes called the *tremolo*, viz.:—

4	3	2	1	4	3	2	1
C	C	C	C	C	C	C	C
4	3	2	1	4	3	2	1

Etc.

These motions, diligently practiced, strengthen the finger joints more than any other form of exercise, excepting some rapid forms of the two finger exercise in which the flexing touch is constantly used. This constant flexing and extending quickly strengthens the knuckles and brings the hand into the desirable *bow* or *arch* position, and this, too, quite unconsciously to the pupil. The idea is not that the pupil should study hand position and then play,—but that the practice should be the means of bringing about the desired hand position, unconsciously to the pupil who is not aware of the result until it has been attained. The latter way is easy both to teacher and pupil, whereas the former is tiresome to the last degree and is rarely successful.

If this manner of attaining a good hand position is understood, it is unnecessary to say anything about the depression of the knuckle of the second finger, for this as well as many other desirable results will come about as if of themselves, thus relieving both teacher and pupil of much drudgery.

BETTER LESSONS—HOW TO GET THEM.

BY JOHN H. GUTTERSON.

LOOKING back over last year's work the problem most interesting to me is not: how to get more *into* and *out* of the lesson hour, but how to make the *practice* period more beneficial to the student.

Did you ever listen to the home practice of any of your flock? If you have you will agree when I say that 80 per cent. of the poor lessons are due to the fact that the dull, but well meaning, scholar goes to his practice with a weary disgust that would excite your pity, could you know of it. And you ought to know of it, that you may not expect "bricks without straw," so give up fifteen minutes of some disappointing child's next lesson and see how he goes to work to learn something new. I am confident you will become convinced of the truth of my statement.

It is a smart teacher who can send a child away with the day's lesson properly explained and corrected, and the puzzles of the *new* one are elucidated, but a smart teacher you must become, lest a smarter supersede you. Don't try to tell *too* much, the pupil's head can't "carry all you know," but be *more* than ready to tell the same thing over a hundred times if need be, and insist that the ventilation of the subject be sufficiently clear to stand by him when removed from your mesmeric influence.

Teach him to *divide* a hard measure and digest *each part* to memorize a difficult finger-passage, or an unusual chord, and familiarize himself with the bothering black notes of an étude by studying the scale in which it is written. Too numerous and too well known are the many "hints and helps" to require mentioning here; but "despising not the day of small things," not only teach "what to do," but "how to do it," and both yourself and the children will be less discouraged, and better lessons and *more progress* will be the gratifying result.

—One reason why the workings of our educational mechanism are to such an extent barren in their results is that we seek to plant the seeds of knowledge before the soil is prepared to receive them. We expect them to germinate and to bear fruit when the conditions favorable to growth are wanting. We administer food to an organism which does not crave for it, imagining that the presence of the nutriment will induce the craving (which, indeed, it will do in some cases), instead of first applying ourselves to create the condition necessary to the digestion of this nutriment. We keep administering course after course without allowing for the fact that the appetite is lacking. We make insufficient effort to see that the child's interest be aroused to some extent beforehand in the subjects which are to be taught him. We fancy that the pupil will become interested as he advances into the study. Many pupils will, but the majority will not.—L. Heilprin.

PUBLISHER'S NOTES.

LANDON's new method, called "Foundation Materials," is progressing rapidly now, and we shall have it on the market ready for the fall trade. The delay has been caused by a broadening of plans and by important improvements in its contents. The book will be a new departure in piano teaching, yet not so radical as to be outside of the accepted ways of teaching. The book contains abundant technical materials yet, in rhythmical, melodic, and harmonic forms. There is not a dull measure in the book, but this is done without the least sacrifice to actual worth in the building up of a sound technic; in fact, the book does this in the most effective manner known. We have received a great number of orders for the work in advance of its publication, enough to show that the teaching profession have unlimited faith in the value of the book. Advance orders received at 25 cents a copy.

* * * *

We have under consideration several valuable features for the further improvement of THE ETUDE, which will be duly announced when perfected and all the arrangements are completed. Our subscription list was never so large as now, and it has grown to a number where we feel justified in greater efforts and expenditure for the benefit of our readers. THE ETUDE has always been recommended by its friends, and through their kind words of approval to their musical acquaintances its prosperity is largely due.

* * * *

Now is the time to get an insight into the best methods of teaching the reed organ. Teachers who care to become experts in teaching this popular and ever-present instrument will do well to get Landon's "Reed Organ Method," and his three volumes of "Reed Organ Studies," and sets of reed organ pieces in sheet music form, and play them through, reading their full and explicit annotations, and from them get the necessary information for expert teaching of this instrument. Thousands of the better class of piano teachers can greatly increase their classes by making a specialty of first-class instruction on the reed organ, and Landon's works will put any good teacher of the piano in form to lead his community as the best teacher of this pleasing instrument. The summer vacation is the time to try this work.

* * * *

THE Hand Gymnasium for Musicians, called the Gyastik, is an invaluable help to teachers and to parents as well as pupils.

The training of the fingers is direct, and the young pupil will go at once to the piano with the hand prepared to take any necessary position with ease, strength, and decision. Older players keep the hands flexible, and any defect or weakness of the neglected hand may be rapidly remedied.

Without the Gyastik, open and close the hand as many as fifteen or twenty times a day, for perfect freedom. Send for descriptive circular.

* * * *

Two books of the special offer are ready and being sent to advance subscribers at this writing. They are "Reminiscences of a Musician's Vacations Abroad," by Louis C. Elson, and "Preparatory Touch and Technic," by C. E. Shimer. These works are valuable to every music teacher, and we are pleased that so many availed themselves of the special advance price which has now expired. If any desire to examine these works, we will send them on approval, provided the parties have good running accounts with us.

* * * *

We expect the other two books, "Clarke's Dictionary" and "Landon's New Piano Method," ready about September 1st. Until that time the special offer will be in force. The "Clarke Dictionary" is 50 cents, and includes both the unabridged and abridged. The special feature will be the pronunciation of proper names. There will also be several new ideas, such as the equivalent in foreign language of English words; thus the word "fast" will have a dozen equivalents. Then a com-

plete scale of movements will be given. This will contain all the foreign words from the very slowest tempo (grave) to the most rapid (prestissimo). All the various shades of tempo included between these will be given. This work is not a compilation but an original work. Every definition has been revised from original sources. The abridged edition will be especially adapted for students. Let us have your order for this work before it is too late. You cannot afford to miss this chance.

* * * *

WHAT effect will election have on music? That is what the music teacher wishes to know at this time. At present everything is in an unsettled state; capital is timid. Everybody is holding off until the election is over. Until then it will be dull for the teacher, but the wise teacher will go right ahead preparing for a large class. It is our firm conviction that we are on the eve of a very prosperous time. The wave of depression is about passing over. The latent energy will break out anew. Capital will take courage, new enterprises will spring up everywhere. Crops are reported good from every part of the country. The merchant and manufacturer will again be in a position to continue the education of their children, and where there was one pupil in music three or four will be had. Do not lose heart, but feel that the hard times are giving way to an era of prosperity.

* * * *

THE scholarship premium, which has been fully explained in April issue of THE ETUDE, is still in force. Quite a number have been successful. Briefly, it is this. We will give \$1.00 in tuition in some conservatory of music for every subscription sent in at full rates, \$1 50 a year. We have issued a circular setting forth the entire plan, which we will send to any one on application.

* * * *

THIS is the time to think over plans for the coming season. We are busily engaged preparing for the fall trade. We mean to increase our facilities for supplying musical merchandise to music teachers, colleges, and conservatories of music. Our stock has been increased during the summer, until now we carry one of the largest in the country. We are thoroughly equipped for teachers' trade. Philadelphia is centrally located, and orders from West and South are filled often a day earlier than from New York. All mail orders arriving in Philadelphia after noon are filled same day. The same mail matter going to New York would not be filled till next morning. Our on-sale package is a great convenience to music teachers. No house begins to offer the advantages we do for on-sale music. We aim in every case to please our patrons. If you have not decided on a house from which you will draw your supplies, send for our catalogue and terms. We feel confident that we can be of advantage to you in many ways.

* * * *

ERNST HELD received credit in July issue of THE ETUDE for the Maxims on page 157. He desires to have it known that he is the author of only the last one in the column. The rest are selections made by the editor.

The paragraph on page 161 beginning "Confucius said, a hundred years before Plato," should be credited to Mrs. Minor Morris.

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WE publish, about once a month, a circular of our new publications, fully describing our new sheet music. If you are interested, send to us for our catalogue giving description of all our sheet music publications.

* * * *

Do not neglect to make known to your musical friends whom you meet on your vacation the value of this journal. No teacher or student can afford to be without it. The music contained in each issue is alone worth the subscription price for a year, not to mention the many valuable articles from the pens of all of the best teachers and writers of this country. Take subscriptions for it, it will pay you; our cash deduction list is most liberal. We have on our Premium List almost everything of value to musicians. Send for a copy.

THOSE of our patrons who have not made returns on their on-sale packages as yet, nor written us, will please remember that our house is most liberal in this regard. A complete settlement but once a year—and we expect that settlement.

* * * *

THERE seems to be a wrong impression as to what our special offers are; the parties ordering them, especially when we have allowed them to be charged on open accounts with us, seem to expect the works immediately. This is decidedly wrong. We make the offers at about the price of paper and printing, *in advance of publication*, for introduction purposes, expecting cash in advance. When the work appears on the market it is immediately sent to all the advance subscribers; from then on the price is advanced.

SPECIAL NOTICES.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

KINDERGARTEN SYSTEM OF MUSICAL INSTRUCTION.—A pleasing and effective method of instruction for beginners in music. Highly recommended. Try it with your young pupils. Apply to M. E. ADKINSON, Jefferson, Iowa.

THE PERFECTION OF TOILET POWDERS IS Mennen's Borated Talcum. It is a skin tonic, perfectly harmless and positively beneficial for all skin troubles. Approved by Highest Medical Authorities. There is nothing equal to it for Prickly Heat, Nettle Rash, Chafing, Sunburn, Blotches, Pimples, etc. Makes the skin smooth and healthy. Delightful after shaving. Be sure to get "Mennen's." At all Druggists or by mail for 25 cents. Free sample by sending to GERHARD MENNEN Co., Newark, N. J.

A GRADUATE OF GROVE'S CITY COLLEGE desires position. Will teach Piano, Voice, and Harmony. Good references. Miss A. E., Box 114, Callensburg, Pa.

VIOLIN TEACHER (LADY), PUPIL OF THE Leipsic Conservatory, with years of experience, and Concert Soloist, desires to teach in School or Seminary. Highest reference given as to character and ability. Address 1509 Park Avenue, Phila., Pa.

A VOCAL TEACHER, WITH YEARS OF experience as Teacher, Concert and Opera Singer, and Choirmaster, wishes permanent position in College, Seminary, or School. Reference given; correspondence solicited. J. BERTUGHY, St. James' Church, Twenty-second and Walnut Streets, Phila., Pa.

WANTED—BY A LADY, A POSITION TO teach Piano in a College or Seminary. Five years' experience. Address M. P., ETUDE OFFICE

TESTIMONIALS.

Since becoming acquainted with THE ETUDE I have learned to consider it superior to any other musical monthly. A. B. STUBER.

I am very much interested in THE ETUDE and feel as if I could not get along without it. Every time I pick it up I find something that is helpful. MARGARET A. LEGGATT.

My admiration for THE ETUDE is unbounded, its contents affording me endless pleasure and profit, and I feel pleased to be represented in its pages. A. J. JOHNSON.

I am a subscriber to THE ETUDE and have found it of great value to me. MISS JENNIE CLARK.

I take this opportunity of expressing my opinion of "Studies in Rhythm," by E. L. Justis, and the musical game, "The Great Composers." They are both splendid. The rhythmical studies help me very much in teaching, and I thank you very kindly for them. I am looking forward with pleasure to examining the other works ordered. MAY W. ARMSTRONG.

Everything I have used, advertised in THE ETUDE, has always proven satisfactory. I was much pleased with "Mansfield's Harmony," and think that for self-study it is better than any I have ever seen. MRS. C. H. BRINKMAN.

Theodore Presser, of Philadelphia, has recently published a volume of considerable interest, entitled "Anecdotes of Great Musicians," by W. F. Gates. Generally, such anecdotes are misleading and fanciful, but Mr. Gates has sifted his batch with evident care and the collection has the merit of being "up to date," in that more space is devoted to modern and living composers and musicians than to rehearsing the stale stories about the old masters. D'Israeli has pointed one of his wittiest shafts against the man who has "reached his anecdotal age," but so long as musicians are made the lions of the public and of the drawing room there will be a desire to read stories about their goings and comings, and this book furnishes the desired pabulum in a pleasant guise.

LOUIS C. ELSON, in *Boston Advertiser*.

I find the musical game, "The Great Composers," more than interesting. One becomes familiar with their faces and musical compositions and it makes one think of all one has read of their lives.

MISS EFFIE RIDDING.

My ETUDE came in due time and I wonder that I ever did without it. I have already received hints worth the subscription price.

MISS M. R. ROBERTS.

I received "Student's Harmony," by Mansfield, am delighted with it. It is worth three times as much as I paid for it.

LILLIAN BARRY.

I have received "Mansfield's Harmony" and am very much pleased, both with its neat appearance and contents. It seems to me to be very clear, interesting, and not superficial in its treatment of the subject.

M. M. ENOS.

I cannot express my delight and pleasure in possessing "Celebrated Pianists of the Past and Present," and I feel that every lover of music should possess one.

MISS IDA M. MENGES.

I have received "Celebrated Pianists of the Past and Present." While its place in the musician's library is not that of an exhaustive history of the great pianists, it is certainly that of an epitome, valuable to all students of musical history as a work of reference.

HARRIET L. BECKWORTH.

I have been a subscriber to THE ETUDE for many years. I like it and find it helpful and would not be without it.

MARY WICKEY.

I am very much pleased with "Anecdotes of Great Musicians." All who have seen the work think it is fine. I take pleasure in showing it to my friends.

MISS ALLINSON.

"Anecdotes of Great Musicians" came duly to hand. I find it all you claim for it. Scholars greatly interested. All teachers should have a copy themselves, if not their pupils.

MRS. S. BUFFUM.

I am very much pleased with "Mathews' Graded Course" and think the entire set is indispensable to progressive teachers.

MAE E. SWETMAN.

I cannot tell you how much good I have gained from THE ETUDE. I have spent many pleasant hours in reading the literary matter and have also enjoyed the music. There is quite a musical education for one to read the copies of THE ETUDE. I never fail to read mine as soon as it comes.

MISS UNA ALBRIGHT.

I desire also to express my entire satisfaction with your way of doing business. My orders have always been filled promptly and I am more than pleased with your business methods and your unvarying courtesy during the year.

MISS E. M. GRIFFIN.

I wish to say that I was much pleased with the "on sale" music. It is the first year that I have tried it. Accept my thanks for your prompt attention to all the small orders I sent you. It will give me pleasure to deal with your house in the future.

MISS JULIA JONES.

I do my best to interest my pupils in Mr. Gates' books. "Anecdotes of Great Musicians" is fine and I have read a number of them, but have been too busy to read all as yet. I will always speak a good word for it and use my influence to increase its sale.

BLANCHE SHRINER.

My Dear Mr. Presser:—First, I wish to extend my congratulations to you on the June ETUDE: a helpful, suggestive, and valuable issue. Secondly, can you supply complete volumes of THE ETUDE for past years?

THOMAS TAPPER.

As I have not yet expressed to you my appreciation of THE ETUDE, would say that I would not miss the reading of one month's issue for what twelve cost. I am impatient from issue to issue.

J. O. HISCOTT.

I have received the Etude Binder and am very well pleased with it, and thank you for your prompt delivery.

MAY JOHNSON.

I have received your catalogues, for which accept my thanks. I have also received the "on sale" music, and allow me to say your selections are the most suitable and pleasing of any music I have ever used.

PEARLE L. TRACEY.

I find THE ETUDE my greatest help in teaching; without it I would feel that I had lost my best friend. The writings are good not only theoretically, but practically.

E. M. S.

Please send me two copies of "Mathews' Graded Course for the Pianoforte," Book I. This "Graded Course" is a delight to me. A satisfaction to teacher and pupil.

MRS. T. L. JOHNSTON.

I take THE ETUDE, and so do a number of my pupils. I think, sometimes, that I should grow despondent, and wish that it was not so hard for pupils to learn music, only for the encouraging words I read each month in THE ETUDE.

LILLIAN BARRY.

THE ETUDE is invaluable.

MRS. B. C. WALDO.

SENSE AND NON-SENSE.

—A failure establishes only this—that the determination to succeed was not strong enough.

—"What men want is, not talent but purpose; in other words, not the power to achieve, but the will to labor."

—An admirer of Rossini sent the composer at Christmas time a fine Stilton cheese and an oratorio which the donor had recently composed. In a laconic letter of thanks Rossini wrote: "A thousand thanks! I like the cheese very much."

—Compliments should be treated like gift-horses—no questions asked.

"So he praised my singing, did he?"

"Yes, he said it was heavenly."

"Did he really say that?"

"Well, not exactly, but he probably meant that. He said it was unearthly."—*Exchange*.

—The late Sir Joseph Barnby was noted for his capacity for smart repartee. The following is a true story. A young contralto who is already known for her very fine voice was engaged at a Handel concert which Sir Joseph was conducting, and in the course of rehearsal she was singing one of her solos. At the end of the solo she put in a high note instead of the less effective note usually sung. This innovation from so young a performer shocked the conductor, and he immediately asked whether Miss — thought she was right in trying to improve upon Handel. "Well, Sir Joseph," said she, "I've got an E, and I don't see why I shouldn't show it off." "Miss —," rejoined Barnby, "I believe you have two knees, but I hope you won't show them off here."

—A young Swedish singer, whose triumphs in her own country were unparalleled, became aware that her method of singing was incorrect. She knew of only one teacher in the world who could help her, and he lived in far-off Paris. Nevertheless, she quietly relinquished her glory, took the long, solitary journey, dwelt among strangers speaking a foreign language, consented to ignore all her past training, and to learn step by step, like an unknown beginner, the scientific method of singing.

Had she continued in her old way her voice would have been ruined; but upon the true foundation, Jenny Lind built up a vocal reputation which has never been surpassed.

This example shows the importance of beginnings. Years of simple, wholesome living are required for a fine complexion; finger exercises and scales must precede good piano-playing; by careful study alone can the mind become well-trained; habits of frugality, industry, and perseverance are essential for success in business; and when these conditions have been ignored in youth the only salvation lies in cutting off embellishments, and devoting all one's energies to repairing foundation principles.

—In general, while popular music cannot be used to promote the advance of the pupil (except when considerably beyond the pupil), it can be used, and in all cases of moderate talent must be used, for cultivating the spontaneous element in the playing. I have myself secured a vigor and spontaneity of playing by the use of popular

pieces of low absolute value, but of taking quality, which I never could have secured from the same pupil by the use of classical educational material. The art consists in finding the popular piece which moves the pupil, and in using it as a vehicle for awakening the pupil to more musical and vigorous tonal effects; and then in supplementing it by material of more approved quality. It is simply a question of going a little way with the pupil for the sake of having her go a little way beyond with you. How much good it will do you or her will depend upon what you talk about by the way.—*W. S. B. Mathews*.

—Simplicity is not necessarily a symptom of progress, and under any system perfection can be reached only through hard labor. The practical point is that all those who are anxious to study any particular branch of music should look suspiciously at cheap and easy methods of instruction. Teaching facility to the muscles alone requires years of practice, and the pupil who begins his musical course with learning how to play a tune is simply wasting his time. It makes little difference whether the pupil is studying for pleasure, ambition or future profit; in all these cases there is only one proper method of learning, and that is by thoroughly mastering the instrument and properly educating the muscles. "Yankee Doodle" played on the piano with one finger can hardly be accepted as music or even as a symptom of precocity. Simplicity is admirable so long as it is governed by reason, but in the absence of reason it is only a short cut to inefficiency. In art the paradoxical saying is still true: "The long road is always the shortest."—*The Leader*.

QUESTIONS AND ANSWERS.

(Continued from page 175.)

F. D. A.—Counting aloud is to be continued until the inward sense of rhythm takes its place. Many pupils of dull sense of rhythm never do get along without counting aloud, but if special attention be given to it, might do better. True it is that special attention ought to be given to it. Require the piece to be played, with right hand alone—give the scales in rhythmic form as in Krause's "Studies in Measure and Rhythm." Above all have Justis' new book, "Musical Rhythm," thoroughly studied. The sin of poor time with pupils can in most cases be traced to inattention on part of the teacher. It is one of the evils that can be overcome by practice in right direction. Tapping out exercises on the table is better than counting aloud, as given in Landon's Writing Book.

M. H. C.—Hungarian Rhapsody, No. 2, of Liszt, would be about VII or IX in a scale of 1 to X. The "Friska" is to be taken as fast as possible, consistent with clear execution.

Nessler, when we knew him, was director of a second-class theater in Leipzig. Scarcely had his name become known as an operatic composer, when he died, and since then his popularity has not been on the increase. While his music is far above the average Kapellmeister, yet we doubt whether it has the element of permanency.

M. L.—R. G. means Rückgang; H. S., Hauptsatz; S. S., Seitensatz. Get your dictionary and see what these German words mean. After Landon Piano Method is through, the average pupil ought to take up Grade III of Mathews' Graded Course. Derivative arpeggios in Vol. III, "Touch and Technique," page 21, are those whose roots are not in the bass.

M. L. B.—1. Do not use "Touch and Technique" on the organ. The system is not adapted for the organ keyboard, nor the tone produced by the reed.

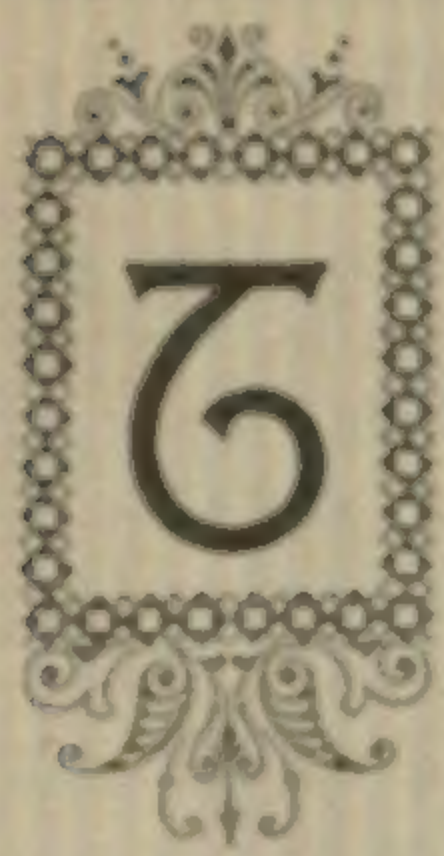
2. You ask, Is an organ instructor and pieces suitable all that is necessary for that instrument? By all means, no. It ought to be the same as with piano. The real study begins after the instruction book is laid aside. The organ is capable of high grade of work. In the pamphlet by S. Morris a graded list of studies and pieces are given, which please consult.

Mrs. J.—Vol. II of "Touch and Technique" does not require any extended knowing of the minor mode. The sixth of the minor scale is sometimes natural and sometimes raised. Read and study carefully page 6 of Vol. II of "Touch and Technique" and apply the rules to the rest of the volume.

D. I. T.—Mendelssohn added the "Bartholdy" to his to retain his wife's maiden name, whose family was quite distinguished. There is at the present time in progress a normal school in Chicago especially for teachers of music in public schools. Write to Mr. Kayser of the Auditorium Conservatory of Music. He no doubt can give you further information.

A. J. F.—The circles with figures and letters in them in your volume for harmonium, indicate the stops to be used on the German instrument. They would be of little use to you did you know the meaning of each, as the instruments are so totally different. Our organs have no stops to correspond with them.

M. A.—Your two questions are of a private nature and not of general interest, therefore will receive no answer in this column.



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Reinecke, C.	Barcarolle.
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Low, J.	Cheerfulness.
Bathun, F. G.	Romance.
Kirchner, Fr.	Little Choristers.
Heller, St.	Cradle Song. Op. 47, No. 19.
Bach, J. Seb.	Two Chorals.

CONTENTS OF VOLUME II.

Tschaikowsky, P.	Op. 39, No. 17. German Song.
Wilm, N. von	Op. 81, No. 2. Hilarity.
Schytte, L.	Op. 69, No. 12. Good Night.
Wilm, N. von	Op. 81, No. 13. Cradle Song.
Kullak, T.	Op. 81, No. 3. Grandmother Tells a Shuddering Tale.
Lichner, H.	Op. 24. Scherzo.
Schytte, L.	Op. 69, No. 11. Fairy Tale.
Heller, St.	Op. 47, No. 4. Sunday Morning.
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Kullak, T.	Op. 62, No. 12. Evening Bell.
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Beliczay, J. von	Op. 26, No. 5. Barcarolle.
Tschaikowsky, P.	Op. 39, No. 21. Sweet Reverie.
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Heller, St.	Op. 138, No. 9. Curious Story.
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