

THE Etude

WITH WHICH IS INCORPORATED

THE MUSICAL WORLD

SEPTEMBER 1896

VOLUME XIV. NUMBER 9.

CONTENTS

METROPOLITAN COLLEGE OF MUSIC.

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XI.

ORDER BY NUMBER ONLY.	PRICE.	ORDER BY NUMBER ONLY.	PRICE.	ORDER BY NUMBER ONLY.	PRICE.
1463. Jerichau, Thorald. Sunny South-land Waltzes. Grade IV.....	70	1482. Schumann, R. Op. 23, No. 1. Nachtstücke (Nocturne). Grade VII.....	35	1602. Grieg, Edward. Op. 6, No. 3. Humoresque. Grade V.....	20
Good waltz for dancing. In the popular style. Melodies pleasing. Has the rhythmic swing characteristic of a good dancing waltz.		One of Schumann's best piano solos. It demands fine expressive powers from the player and great variety in touch and tone color, with finely graded contrasts in dynamics.		Fully annotated. A superior study for the finer points in a good expression and contrasted touch. No octaves, and a superior piece.	
1464. Russell, I. W. Valse Brillante. Grade IV.....	50	1483. Clarke, H. A. Dream After the Concert. Grade IV.....	40	1603. O'Neill, Thos. Op. 67. Among the Daisies. Grade IV.....	50
Has a taking, light, and flowing melody. Good waltz for dancing or parlor entertainment. Good practice furnished for the light-hand touch.		Introducing well-known passages from the compositions of Beethoven, Chopin, Weber, Wagner, Schubert, Mozart, and Paderewski. All skillfully woven into a connected piece. A pleasing novelty.		Particularly pleasing. Will rival Lange's well-known Flower Song. Requires a free and flexible touch from both hands. Furnishes good practice for melody touch and the high-hand touch on both single notes and on octaves.	
1465. White, Otis R. Alhambra Waltzes. Grade V.....	75	1484. Webb, F. R. Op. 69, No. 1. Album Leaf. Grade III.....	30	1604. Wachs, Paul. Fascination Waltz. Grade VI.....	50
A good study in chord and octave work for the light-hand touch. Entertaining melodies in the popular style.		A decidedly fine melody, well written and richly harmonized, yet comparatively easy. Recommended as a good teaching piece of formative music. Sure to please both pupil and teacher.		A vivo waltz of marked brilliancy. Gives practice in velocity runs and light finger work, and in a brilliant staccato.	
1466. White, Otis R. Imperial Polka. Grade IV.....	35	1485. Caswell, Adell. Fairy Glen Waltz. Grade IV.....	30	1605. O'Neill, T. Op. 64. Through the Clover. Dance Grazioso. Grade IV.....	50
A good polka for any pupil who needs a musical awakening. Marked rhythm and interesting as a show piece.		A charming waltz in the popular style. Gives good practice for free work with the right hand in single notes. Without octaves.		A fine piece. Gives practice in dotted notes and group reading for rhythm. Few octaves only. Spirited and brilliant.	
1467. White, Otis R. La Coquette. Morceau Brillante. Four Hands. Grade IV.....	75	1486. Sacks, Nathan. Op. 1. Cradle Song. Grade V.....	30	1606. O'Neill, T. Op. 65. Ere We Part (Ehe wir scheiden). Grade IV.....	00
The difficulties of the two parts about equally divided. An extra good piece for two performers at a pupils' musicale. Both performers have melody work.		This is a good study for securing a light and flexible movement of the left hand, and for bringing out a clear melody with the right, and for touch contrast.		Brilliant and pleasing. Has for a motto, "Another waltz before we part, ere we shall say good night." Requires a light touch in several of its passages.	
1468. Rathbun, F. G. A Song of May. Polka Rondo. Grade V.....	50	1487. Grieg, Ed. Op. 12, No. 3. Watcher's Night Song. Grade VII.....	15	1607. Bohm, C. Op. 302, No. 2. To My Star. Grade V.....	40
Bright and pleasing. Good study for slur effects and light finger agility practice.		A rich composition. Gives fine chord work while playing a clear melody as a part of a chord. Good practice in velocity runs. To a pupil skilled in the Mason "Velocity Runs" this piece will be easy, not above Grade V to him.		A superior composition. Requires a good touch. Has a brilliant cadenza which will require much separate practice, but it will be very effective when learned. A good piece for public use by pupils.	
1469. Schütt, Ed. Op. 30, No. 2. Confession (Aveu). Grade IV.....	20	1488. Zannoni, Pietro. Op. 252. By Moonlight. Barcarole. Grade V.....	35	1608. O'Neill, T. On Roller Skates. Waltz. Grade I.....	30
A most beautiful piece in both melody and harmony. This piece shows the divine spark of genius. A fine study in bringing out a melody from its surrounding accompaniment. Most heartily commended.		A pleasing and voice-like theme. Furnishes good practice in light runs, and in melody touch in contrast with the neutral tone-color of the accompaniment.		Contains no octaves. A good piece for arousing a flagging interest in a young pupil.	
1470. Goerdeler, Richard. Hush-a-bye, Baby Dear. Slumber Song. Grade III.....	35	1489. Mercier, Charles. Op. 6. Evening. Reverie. Grade IV.....	35	1609. O'Neill, T. Op. 68, No. 2. At the Swing. Grade II.....	30
Words by George Cooper. Lithograph picture title. Compass, D below the staff to E on the fourth space. For mezzo soprano, tenor, or baritone. Very pleasing melody, and written in the lullaby style, smooth and flowing.		Fully annotated. A good study in touch and style. The melody is pleasing and of higher style than ordinary.		A pleasing little piece. Well worth the work of learning. Contains no octaves. Has a passage for the hand touch on small chords.	
1471. Rathbun, F. G. Fairy Dance. Grade IV.....	50	1490. Moszkowski, M. Op. 15, No. 5. Valse Romantique. Grade VII.....	30	1610. Henselt, A. Op. 2, No. 6. If I Were a Bird (Si Oiseau j'Etats). Grade VII.....	35
Pretty and pleasing. To be commended for practice in light finger touch and slur effects.		A most superior piece. Not so difficult for a large hand that is skilled in chord and octave playing. Will well repay all work given for bringing it up to a fine finish.		Annotated by Dr. Mason and others. Suggestions for making it easier for amateurs. A great favorite for concert purposes.	
1472. White, Otis R. Diabolique Galop. Grade IV.....	30	1491. Eyer, Frank L. Op. 6. Evening. Grade V.....	30	1611. Zimmermann, J. F. Gavotte. Pleasant Dreams. Grade V.....	40
Brilliant, vigorous climaxes, clear phrases. Good for pupils' exhibition purposes.		An expressive melody. Requires a discriminating touch. Will please those of refined taste, while pleasing to anyone liking good music.		Also adapted to the orchestra. In the popular style. Pleasing, and presents good points for study to the piano pupil. Clear phrases.	
1473. White, Otis R. Country Club. Caprice. Grade IV.....	35	1492. Morey, Fred. L. Op. 39, No. 1. Waltz. Grade IV.....	35	1612. Chipmann, Edgar P. Up to Date Valse. Grade VI.....	65
A good piece in the popular style. Animated motive, full of life. Decidedly pleasing. A good study in dotted eighth notes followed by sixteenth.		Without octaves. A good waltz for acquiring a spirited style.		Brilliant and full of life. Good for dancing uses. Gives good practice in developing a spirited style.	
1474. Moelling, Theodore. Valse Caprice. Grade VI.....	60	1493. Morey, Fred. L. Lullaby. Grade IV.....	35	1613. Samary, Francis. Hungarian Gypsy. Caprice Hongrois. Grade V.....	50
Pleasing, brilliant, and showy. A good study in rhythmic runs of uneven number of notes to the count, beginning and ending on accents. Pupils who are familiar with the velocity principle of Mason's Technique will find it easy, about Grade IV.		A delightful piece. Good work for light accompaniment with the left hand.		A good piece. Requires a brilliant style and good playing to make it the most effective. Will repay the work given to bring it up to a fine performance.	
1475. Rathbun, F. G. Shadows of the Evening Hours. Sacred Song. Grade IV.....	50	1494. O'Neill, Thomas. Op. 68, No. 1. The Parade. March. Grade III.....	30	1614. Rathbun, F. G. Impromptu Mazurka. Grade V.....	40
Organ or piano accompaniment. For mezzo soprano or contralto. Compass, from the B flat below to the D on the fourth line of the staff. For church or home use. Beautiful song. Appeals to a refined taste as well as being pleasing to the popular ear.		A march of more than usual merit. Without octaves. Good for school marching.		Decidedly superior composition. Abounds in fine points. Gives good practice in many fine effects of touch and expression.	
1476. White, Otis R. Dress Parade. March. Grade V.....	35	1495. O'Neill, Thomas. Op. 66. Album Leaf. Grade IV.....	30	1615. Rathbun, F. G. The Sylphide. Grade IV.....	50
In 6-8 time. Full of spirit, step-and-go snap. Excellent school or calliotheonic march. Particularly pleasing.		A soulful melody. To be warmly recommended. Gives practice in light runs.		Excellent practice given in light and rapid finger work. Lies under the hand easily. Can be played without octaves. A superior piece.	
1477. Waddington, Ed. A Canadian Boat Song. Grade V.....	50	1496. Beliczay, J. V. Op. 26, No. 5. Barcarolle. Grade V.....	20	1616. Hogan, Parke V. Op. 4, No. 1. Menuet in F. Grade III.....	30
Words by Thomas Moore. Compass from the E flat on the first line to the E on the fifth line. Mezzo soprano or tenor. A fine song for home or concert use.		Quite out of the ordinary, yet it is as pleasing as it is unique. Fully annotated. A good study for continuity in phrasing and the finer uses of the pedal.		Contains no octaves. Is a pleasing piece. Furnishes valuable practice in a light-hand touch on small chords. Gives independent work for the left hand.	
1478. Bechtel, Harry. Fortune Galop. Grade V.....	30	1497. Kavanagh, Ignatius. Op. 7. Premiere Mazurka. Grade VI.....	35	1617. Haberbier, E. Op. 53, No. 3. The Awakening of Spring. Grade VII.....	20
In the popular vein. Brilliant and pleasing. A good study for spirited playing.		Content as pleasing as it is striking and original. Shows genius, as do all of the pieces by this composer.		More difficult than it looks, because of its unusual rapidity of tempo. Requires a nice and delicate use of fingers and hands. Much staccato alternating with legato in slurs. Contrasts and accenting are frequent and sudden. Decidedly a superior composition.	
1479. Place, Edgar S. Evening Reflections. Reverie. Grade VI.....	50	1498. Morey, Fred. L. Op. 39, No. 2. Mazurka. Grade IV.....	30	1618. Godard, Charles. Ballet des Papillons. Op. 69. Grade V.....	60
A fine study for melody touch and contrast of tone color and dynamics. Good piece for public use with pupils, showy and pleasing.		A composition of unusual merit, striking content, and decidedly pleasing. No octaves. Good practice in melody and arpeggio playing.		A very superior piece by one of the best of the modern popular composers. Without octaves. Calls for a discriminating touch. Will be useful for pupils' musicales.	
1480. Zannoni, Pietro. Op. 256. Sere-nade. Grade IV.....	35	1499. Morey, Fred. L. Op. 39, No. 3. Grandfather's Story. Grade II.....	30	1619. Bissell, A. D. Alla Tarantella. Grade VI.....	30
A good piece from this popular composer's works. Excellent study for light-hand touch.		A good piece, without octaves. Interesting and pretty. A good study in melody playing with soft accompaniment.		Quite out of the ordinary. Good study for hand touch with interlocking positions. However, not strictly interlocking. Requires an accenting of inner notes of chords in some of the movements.	
1481. Bohm, C. Op. 270. What the Swallow Sang. Grade V.....	40	1500. Mozart, W. A. Romanze. Grade VI.....	35	1620. Hosmer, Wells R. Gay Spirits. Grade IV.....	50
A superior piece selected from the present popular style of German music. A good study in touch contrast and color, phrasing, and expression.		An overlooked gem. One of Mozart's most beautiful creations for the piano. Furnishes superior practice in runs, trills, and in various graces. All are explained in full annotations and foot notes. Carefully edited. A good time study in playing groups of notes.		Brilliant and spirited. Is almost a polka as to style. Popular and pleasing.	

(The numbers here intervening are all reed-organ music, and will be treated separately.)

THE PUBLISHER OF THE ETUDE CAN SUPPLY ANYTHING IN MUSIC.

THE ETUDE

AND MUSICAL WORLD

VOL. XIV.

PHILADELPHIA, PA., SEPTEMBER, 1896

NO. 9.

THE ETUDE.

PHILADELPHIA, PA., SEPTEMBER, 1896.

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Musical Items.

HOME.

HENRI MARTEAU, the violinist, will be with us again this season.

CLARENCE EDDY will play an organ concerto with Thomas' Chicago Orchestra in November.

THE *Musical Messenger* recommends Wordsworth's "plain living and high thinking" to musicians.

THE "music-cure" is the latest fad. To this one can go and hear music suited to every kind of ailment.

FRANZ RUMMEL's *pièce de résistance* for next season is the Scandinavian composer Stenhammer's Concerto in B flat minor.

CONFEDERATE soldiers declared that they would have conquered in the Civil War could they have been led by Dr. George F. Root's songs.

MR. JOSEPH ADAMOWSKI, 'cellist of the Boston Symphony Orchestra, and Miss Antoinette Szumowska, Paderewski's only pupil, are to be married.

MISS ELLA RUSSELL, a Cleveland soprano, has won an enviable reputation in England. She returns to this country for a concert tour in the coming season.

Mlle. WIENZKOWSKA, Leschetisky's favorite pupil and assistant, is coming to America. She will give several concerts and then devote herself to teaching in New York.

DR. LUTHER WHITING MASON, the eminent pioneer in the field of public school music and "ye old time singing school," has gone to join the ranks of sweet singers in the land beyond.

THE Worcester (Mass.) Musical Festival will be given from the 21st to the 26th of September. These festivals, of which the coming one will be the thirty-ninth, are justly celebrated for their excellence.

GEORGE F. BRISTOW, the veteran composer and teacher, has completed a grand symphony for chorus and orchestra. "Niagara" is the subject. It is to be hoped that the stupendous theme has received some approach to adequate treatment.

THROUGH a typographical error in the August *ETUDE* Mr. Sousa's latest and most ambitious musical work is referred too as "Ontario" instead of "Oratorio." It deals with the Crucifixion and Christ's command to His followers to preach the Gospel to all nations.

CARL HALIR, an eminent violinist of the classical school, will visit America this season. Interpretation is his forté and chief aim, although his technic is superb. He plays practically everything in violin literature. No other violinist has so large a working repertoire. He is said to surpass even Joachim.

MRS. H. H. A. BEACH has been awarded a Columbian bronze medal and diploma for valuable collections of musical works, including songs, a mass, concerto and jubilate, for dedication of the Woman's Building at the Columbian Exposition, for the great care and study shown in the conception and technical detail.

MR. GODOWSKY seems to have been by all odds the brightest of the stars at the M. T. N. A. this year. The convention was not a success financially. Interest has been lagging for several years. There ought to be some way of making this a success from every point of view, as there is certainly room for an annual convocation of national musicians, and great benefit to be derived therefrom, if properly managed and appreciated.

NOTABLE programs were rendered at Ocean Grove, N. J., in connection with the Summer School of Theology. They comprised Haydn's Oratorio, "The Creation," Handel's "Messiah," and an orchestral concert. The New York Symphony Orchestra, under Walter Damrosch, a chorus from the New York Oratorio Society, a children's chorus of 1000 voices, and a long list of eminent soloists, including Mmes. De Vere-Sapio and Lillian Blauvelt, and Herr Emil Fischer, combined to make these occasions musically brilliant and interesting. They were given under the auspices of the Ocean Grove Camp Meeting Association. These disinterested attempts, and those of the Brooklyn Seidl Society, to bring good music to the masses, speak volumes for the musical enterprise of those who make them, and argue favorably for the musical future of our country.

FOREIGN.

THE Irish people have a music and musical instruments of distinct individuality.

A HANDSOME new Opera House was recently opened at Buenos Ayres with Verdi's "Othello."

PADEREWSKI has now some reason to hope that his son will be cured of his spinal difficulty.

LI HUNG CHANG, the famous Chinese statesman, is said to be particularly fond of the piano.

BEETHOVEN's music was nowhere more warmly appreciated during his life than in England.

It is said that "the Welsh and Hungarians" are the two most tuneful peoples to-day on this planet.

DR. JOHN FREDERICK BRIDGE succeeds Sir Joseph Barnley as conductor of the Royal Choral Society.

A SPECIAL attraction at the second Bavarian Exhibition, at Nuremberg, is the telephonic transmission to that city of the Munich court opera.

MISS JESSIE SHAY, the young American pianist, who has studied exclusively in America, will appear in concert this season in Germany and Russia.

BRAHMS has been elected a member of the Paris Academy of Fine Arts, although his music is not pleasing to the warm-blooded, volatile Frenchman.

THE music teacher of Japan is always either a lady or a blind man, who has received a musical degree. Vocal and instrumental music are always taught simultaneously.

JEAN DE RESZKE as Tristan at Bayreuth won the highest encomiums for both his singing and acting, although as he portrayed the poetic courtier rather than the warrior, he was not wholly realistic.

THE Beethoven Society of Bonn is in possession of the pianoforte used by Beethoven in the latter years of his life. It is provided with a special resonator so that the composer could better hear himself.

"SOME years since," says Louis Lombard, "a Viennese pianist was engaged to direct the Imperial Conservatory at Tokio. Recently, however, the conceited Japs decided that Western musical guidance was no longer a necessity."

"NICHOLAS DUMBA, of Vienna, has found and purchased," says the *London News*, "the autograph of a hitherto unknown overture by Franz Schubert. Its authenticity has been endorsed by some of the best Viennese authorities."

It is reported that Herr Anton Bruckner, the famous Viennese composer, has dedicated his Ninth Symphony to God. The *Musical Standard* remarks that "without intention of irreverence, God is the only being who has time or patience to listen to Bruckner's works."

ANOTHER notable instance of musical transmission is the bringing of M. Duvernoy's new opera, "Helle," from the Grand Opera, Paris, into an electrophone in a London theatre. The electrophone, so popular in Europe, is still comparatively unknown in this country.

SIGFRIED WAGNER is said by Marie Brema to possess "wonderful power and decision as a conductor, and ample intelligence, but has not as yet a particle of magnetism." Son of Wagner, grandson of Liszt, he is cer-

tainly blessed above all living mortals with a rich musical heredity.

THE Wagner Festival at Bayreuth has been more largely attended by French music lovers and critics than ever before. Hundreds of tickets have been ordered from Paris. So music brings into sympathy antagonistic nations as nothing else can. It might justly be termed the peace-making art.

THE Bayreuth performances of Wagner's Operas seem not to please the modern critic. There is, indeed, strong reason for thinking that they are not up to the required mark. They certainly prove that if we must choose between poor principals and a poor ensemble the latter is the least of evils.

A TALKATIVE and ill-bred woman who seemed to resent Paderewski's evident disinclination to keep his hands on exhibition at a millionaire's reception on Fifth Avenue, finally inquired as delicately as she knew how why he wore his hair so long. "I do it, my dear Madame," he replied, "so as to afford entertainment to those who are tired of looking at my hands."

THE patent resonator manufactured by the Piano Resonator Co., Limited (Daniel Mayer), London, is said by critics to make a vast difference in the timbre of the tone of even the best-made pianos. Indeed, the "better made and finer toned the piano, the greater the improvement made by the resonator," says one of these critics. It imparts great richness of tone.

THERE is talk of establishing a national musical festival for Ireland which will tend to foster and preserve the national music of the country as the Eistedfodd does of Wales. The annual gathering together of the Welsh for their great national fête began in that remote antiquity when Dane and Saxon drove them into the rocky fastnesses that finally became the nation's home.

PARIS has a society, the Schola Cantorum, for the propagation and purification of classic music. M. Alexandre Guilmant is the president, and is an enthusiast in the work of "restoring" ancient musical MSS.—no sinecure, by the way—and freeing it from the "vile and hideous mutilations," to which good M. Joseph Andran, the eminent organist of St. François de Sales, calls attention with tears in his eyes.

LISZT'S PEN-PICTURE OF CHOPIN.

CHOPIN'S individuality rarely excited the investigations of curiosity, or awakened vivid scrutiny. He pleased too much to excite much reflection. The ensemble of his person was harmonious, and called for no especial commentary. His blue eye was more spiritual than dreamy, his bland smile never writhed into bitterness. The transparent delicacy of his complexion pleased the eye, his hair was soft and silky, his nose slightly aquiline, his bearing so distinguished, and his manners stamped with so much breeding, that involuntarily he was always treated *en prince*. His gestures were manly and graceful; the tone of his voice was veiled, often softened; his stature was low, and his limbs slight. He constantly reminded us of a convolvulus balancing its heaven-colored cup upon an incredibly slight stem, the tissue of which is so like vapor that the slightest contact wounds and tears the misty corolla.

His manners in society possessed that serenity of mood which distinguishes those whom no ennui annoys, because they expect no interest. He was generally gay, his caustic spirit caught the ridiculous rapidly and far below the surface at which it usually strikes the eye. He displayed a rich vein of drollery in pantomime. He often amused himself by reproducing musical formulas and peculiar tricks of certain virtuosi, in the most burlesque and comic improvisations, in imitating their gestures, their movements, in counterfeiting their faces with a tale which instantly depicted their whole personality. His own features would then become scarcely recognizable, he would force the strangest metamorphoses upon them, but when mimicking the ugly and grotesque he never lost his own natural grace. Grimace was never carried far enough to disfigure him; his gaiety was so much the more piquant because he always

restrained it within the limits of perfect good taste, holding at a suspicious distance all that could wound the most fastidious delicacy. He never made use of an inelegant word, even in his moments of the most entire familiarity; an improper movement, a coarse jest would have been shocking to him. Through a strict exclusion of all subjects relating to himself from conversation, through a constant reserve with regard to his own feelings, he always succeeded in leaving a happy impression behind him.—*The Keyboard.*

A CHOICE LIST OF PIECES.

WE are constantly receiving letters asking for good concert pieces of all grades. We have the following from an eminent teacher, who gives weekly concerts or musicales, which are listened to by the class, college students, and many musical friends, pupils, and teachers from the city. Every one was used the past year, and all with success. The grades are given grading from I to X. Content is taken into consideration as well as technical difficulties in the grade numbers. As this is the time of year for ordering a new and fresh stock of teaching music, this list will be of value to our readers.

—EDITOR.

- | | |
|---|--------------------------------|
| Autumn Leaves, V..... | Schumann. |
| An Matin, V..... | Godard. |
| Andante in F, VII..... | Beethoven. |
| Alceste, VIII..... | Gluck, St. Saëns, Mason. |
| Andante in E flat, from Concerto in C, VII, | Mozart, Reinecke. |
| Chacone, V..... | Durand. |
| Confession, IV..... | Schütt. |
| Capriccio Brillant—B minor, op. 22, for two | |
| pianos, C, VIII..... | Reinecke. |
| Canzonetta, VI..... | Von Wilm, Ed. by C. W. Land n. |
| Cachouca, op. 79, VIII..... | Raff. |
| Chanson Hongroise, op. 27, VIII..... | A. Dupont. |
| Chariot Race, VI..... | Schytte. |
| Causerie, VI..... | Goldner. |
| Danse Allemande, IV..... | Schehlmann. |
| Die Lorelei, VIII..... | E. B. Perry. |
| Evening Calm, op. 8, No. 4 V..... | Zaschneid. |
| Erl-King, VI..... | Schubert, Heller. |
| The Flatterer, VI..... | Chaminade. |
| Marcel, VI..... | Godard. |
| Polka Boheme, VI..... | Rabinstein. |
| The Evening Bell, III..... | Kullak. |
| Idilio, V..... | Lack. |
| Good-Night, IV..... | Schytte. |
| L'Arpa, VIII..... | R. ff. |
| From Fairy Land, V..... | Schehlmann. |
| Valse Lente, VI..... | Schütt. |
| Polonaise in D, VIII..... | Schumann. |
| Norwegian Bridal Procession, VIII..... | Gray. |
| Bubbling Spring, VI..... | Reve King. |
| Love Song, VI..... | Henselt. |
| Rondo Capriccioso, op. 14, VIII..... | Mendelssohn. |
| Witches' Dance, op. 31, No. 5, V..... | Concone, Cady. |
| Roses de Boheme, Waltz, VI..... | Kowalski. |
| The Sar, VI..... | De Kontski. |
| Second Mazurka, V..... | Godard. |
| Givotte Piquante, V..... | E. H. Marsh. |
| Ethelinda, op. 14 No. 2, VI..... | Sherwood. |
| Ballet Music, op. 44, No. 4, VI, Allegro non Gatto, | |
| | G. Hille. |
| Novellette, op. 99, No. 9, B minor, VII..... | Schumann. |
| Karmen nov Ostrow, VII..... | Rabinstein. |
| Song of the Sirens, Valse, op. 54, VII..... | Wollenhaupt. |
| Minuet a l'Antique, op. 14, No. 1, VI, | |
| | Paderewski, Mason. |
| Sakantala, Valse, VI..... | Bendel. |
| Grand Gavotte, V..... | Chas. F. Fonday. |
| Thousand and One Nights, III..... | Reinecke. |
| Slumber Song, V..... | Heller. |
| Valse Romantique, op. 15, No. 5, VI..... | Mozzkowski. |
| La Gazelle, VII..... | Kullak. |
| La Chasse Infernale, 4 hds., VI..... | Kolling. |
| Hark, the Lark! VII..... | Schubert, Li-zt. |
| Grandmother Tells a Shuddering Tale, III..... | Kullak. |
| Chant du Voyager, V..... | Paderewski. |
| Spring Song, VII..... | Henselt. |
| Poeme d'Amour, VI..... | Henselt. |
| Serenata, VI..... | Mozzkowski. |
| Menuetto in B minor, VI..... | Schubert. |
| Melody in F, VI..... | Rabinstein. |
| Romanza, V..... | Andrus. |
| Invitation to the Dance, VII..... | Weber, Liszt. |
| Valse Caprice, VIII..... | Rabinstein, Landon. |
| Night Song in F, op. 23 VII..... | Schumann. |
| Sonata in E minor, Ed. No. 307, VI..... | Haydn, Litloff. |
| Les Couriers, VII..... | Th. Ritter. |
| Kuyawiak, VII..... | H. Wieniawski, Landon. |
| Satellite, VII..... | J. C. Alden, Jr. |
| Forebodings, VI (published by White, Smith | |
| & Co.)..... | Schumann. |

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| La Cascade, VII..... | Paner. |
| Cachouca, op. 79, VIII..... | R. ff. |
| Prisoner and the Swallow VI..... | Craiesz. |
| Rose of the Heather, op. 88, V..... | R. Eidenberg. |
| Funeral March, VII..... | Chopin. |
| Silver Spring, VII..... | Mason. |
| Polacca, op. 12 two pianos, VII..... | Weber. |
| Chariot Race, VI..... | Schytte. |
| William Tell, Overture, 4 hds., (Augener & d) | |
| VI and VII..... | Rossini. |
| Narcissus, op. 13, No. 4, VII..... | Nevin. |
| Andante in F, Cotta ed. No. 149, VIII..... | Beethoven. |
| Variations in F, op. 34 VII..... | Beethoven. |
| Delahaye Valse, op. 18, VII..... | |
| Witches' Dance, VII..... | Paganini, Wallace. |
| Swedish Wedding March, V..... | Gude-man. |
| If I Were a Bird 2 pianos, VI..... | Henselt. |
| My Heart is Ever Faithful..... | Bach, Landon. |
| Field's Nocturne in Bb, No. 5, VI..... | |

BLASTS FROM THE "RAM'S HORN" FOR MUSIC PEOPLE.

SOME people would say more if they didn't talk so much.

There is no rest in idleness.

The loafer never blames the right man for his bad luck.

How soon the soul starves when it begins to look at everything through money.

Look out for the man who makes a specialty of pointing out faults in others.

God has never yet found time to make a world that a shiftless man could prosper in.

One pound of learning requires ten pounds of common sense to apply it.

It is impossible to live any higher than we look.

Overcoming a difficulty changes it into a blessing.

Most troubles will run when we look them fairly in the face.

No man can give his best service where he has not first given his heart.

It is hard to please people who never know what they want.

There is hope for the man who does not have to fall down more than once to learn how to stand up.

The lessons that we learn in the school of experience cost the most, but they are remembered the longest.

In wisdom, God has ordained that the same golden opportunity shall never knock at the same door twice.

The devil spends a good deal of time in persuading one talent people to believe that nothing is expected of them.

Opportunity makes short calls. When one is out it leaves a card and moves on.

It is always expensive to be wrong.

A man who does well to day, may do better to-morrow.

The goldfinch would never sing if it had to learn from the guinea hen.

The man who will not look ahead will have to stay behind.

The man works hard who spends his time looking for an easy place.

Win a child's heart, and you will have something that will brighten two lives—yours and his.

Selfishness is the microbe that sours the sweetest nature.

Whoever has a bad habit has a master.

A fault will attract more attention to us than a virtue.

The man who has a "big head" often wears a small hat.

There are people who never care for music except when they play the first fiddle.

The days are never too long for the man who puts heart into his work.

To have too much help is no better than to have no help.

There is no deception more dangerous than self-deception.

It is a waste of breath to talk any louder than we live.

The best thing to do when we make a mistake is to make it teach us something.

Whoever is good in the right way will be good for something.

No man will make any kind of a move toward going on to perfection until he is shown some kind of a perfection that he may hope to go on to.

To shrink from self-denial is to push the cup of happiness away from our lips.

Turn a thinker loose, and you shake the world.

Until we are willing to be guided we are not willing to be helped.

It is not those who have the best opportunities who make the best use of them.

It is a misfortune not to know, but a sin not to care.

We can only do our best when we are sure we are right.

Much doing is not so important as well doing.

Difficulties overcome become horses which draw our chariot.

Hard work is very hard to those who put no heart in it.

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.]

L. A.—1. It is impossible to say who is the greatest of living violinists. There are so many in the front rank that individual preferences necessarily sway the judgment. The following may be mentioned as of the highest excellence: Joachim, Ysaye, Sarasate, Sauret. Perhaps the most famous of dead violinists is Paganini, but that does not by any means imply that he was the greatest.

2. Paderewski has written some songs. His name is pronounced something like pa-droof-sky; the exact pronunciation cannot be represented in English.

3. Your musical club ought to be able to make up a programme much better than any one unfamiliar with their powers can. All of Mozart's four-hand pieces may be procured in one small volume. Mozart did not die destitute, but he was far from being well off.

4. You are entirely mistaken in your supposition as to the reason why *ut* was changed to *do*. It was done simply because *do* was a better syllable to vocalize than *ut*.

D. A. E.—Use Landon's "Reed-Organ Studies," Vols. I and II, for your pupils, after completing Instruction Book. Vol. I covers important ground if your pupil has not been through and has not practiced well. Give the scales by key relationship, as C, G, D, A, etc. The minor scales are easiest learned by beginning with C, so far as their fingering is concerned, as they finger the same as the same-named major scales, with one exception. See Landon's "Foundation Materials for the Piano," a new instruction book, issued this month—September. Don't waste time or money on the mandolin, banjo, or guitar.

A. M. S.—Landon's "Reed-Organ Method" has foreign fingering. There are three volumes of reed-organ studies, by the same author, especially adapted for fine-art playing on this instrument.

H. A. Y.—Piano teachers can get fullest information and be sure that they are doing good work if they will study Landon's "Reed-Organ Method" and his three volumes of reed-organ studies and his set of special reed-organ pieces of sheet music. In them every point is fully explained, over and over, and illustrated with pieces, where the points are mentioned in detail, by the numbered measure. Then, too, the music is especially for the reed-organ. Yes, it is a great mistake to attempt to use Richardson's "Piano Method" on the reed-organ; you might as well give her a Greek grammar and try to make her play the organ from it.

See other paragraphs in this column for answer to one of your questions.

Give your pupil who dislikes study, but likes to play for her own pleasure, Landon's "Foundation Materials for the Piano," a new work made especially to interest children and those who like playing better than practice. Your pupils will find exactly the thing in a set of easy pieces for the reed-organ, edited and arranged by Mr. Landon and published at THE ETUDE office.

A. C.—Count 6-8 time, six counts to a measure at first, then two. There are but two beats to a measure of this kind of time, and it goes comparatively fast because of this fact. The harmonies or chords being minor, and the last lowest note with its chord will generally show if the piece is major or minor. A working knowledge of harmony will always show you in what mode you are playing.

S. N. O.—See list of best teaching and concert pieces, of medium and difficult grades, in this issue.

E. E. R.—1. Write to the publisher of THE ETUDE for Examination Questions and Reed-Organ Studies. They will be sent to you on selection, so that any you do not wish can be returned.

2. The Mathews "Standard Graded Course" will serve your purpose of a graded course.

E. M.—Berlin possesses the greatest number of good teachers. Leipzig has not kept pace with the progress of other centers of art and music. The conservatories admit pupils of almost any grade. Private teachers, like Raif Klindworth, may delegate the teaching of the less advanced to some assistant. For general development the conservatory is to be preferred. After one has been there for a term or two, it is time enough to decide about private instruction. Do not decide on any conservatory until you are on the spot and have visited all the prominent ones. It is astonishing how much we can learn what suits our own peculiar needs in a few days. The American Consulate has a list of stopping-places of Americans and Englishmen.

M. M.—Schütt is pronounced shuet; Karganoff, kar'-gah-noff; Sganabati, sgam-bah-ee; Schytte, sheet-teh'. All the important names in music, with their pronunciation, may be found in our new Dictionary, now in course of publication.

P. G.—The scientific development of the hand, by the use of mechanical aids to technique, both with the hand gymnasium and free-hand gymnastics, THE ETUDE believes to be not only desirable, but most beneficial and decided aids to technical development. That such aid should be used in moderation and with discretion is apparent, as the best things in the world may be abused. Physical exercise, when overdone, results disastrously, but when rightly used, develops every power.

H. S. T.—The respective duties and rights of an organist and choir director must depend largely on their relative competence. If both are equal in this respect, their relations are easily settled. If they are not, the possessor of superior musical knowledge ought, of course, to hold first place. Supposing they are equal in musical knowledge, the duty of the director is to select the music and decide

on the manner of its performance. The duty of the organist is to subordinate himself in such way as to aid the director in carrying out his designs. If, as too often happens, the director is not a musician and the organist is, the only hope for the organist, unless he is an exceptionally amiable man, is to resign his position. The vagaries of men who are made "directors" because they "belong to the church" or can "sing a tune" are as incalculable as the X-rays.

LETTERS TO PUPILS.

By JOHN S. VAN CLEVE.

N. D.—You ask how shall the accents be observed in a series of measures when there is a prolonged crescendo. This question has the strong recommendation of being entirely aside from the beaten track, while it also recommends itself by its being thoroughly practical.

To be sure, how are you, during a prolonged upgrade, to indicate those special bits of stress which are ordinarily requisite for apprising the listener as to the time of day with the composer's thoughts, those recurrences of correspondent form which we call measures, that, like the nodes in a bamboo fishing-rod, mark with uniform signs the processes of growth.

The decided announcement of the down-beat, or thesis, of the measure is indispensable and to be cultivated with the most extreme care, but there is nothing in human life, or human music, which is absolutely without exception, and this is one of them. When you are making a crescendo you must not break the gradations of power with any bumps or palpitating beats for the sake of heralding the entrance of each measure. On the contrary, the acme of the beautiful in a crescendo or a diminuendo lies in its exquisite and unbroken equality of change. The slightest unevenness is bad and when the difficulty of changing the force of the tour is enhanced by prolonging the alteration through a long series of slight increasings or diminishings, the necessity of exactness becomes imperative. Do not pay any attention to advertising the entrance of each separate measure when a long crescendo or diminuendo is working itself out under your fingers; make the declivity which you ascend or descend a hill-slope perfect as geometry and clothed with a surface of velvet grass. The beauty of accentuation is most apparent where the music is progressing on a level plain of uniform intensities, whether piano, forte, or mezzo, but it is difficult to produce an accent in a pianissimo or fortissimo.

In the former case, during a pianissimo, the tiny palpitating, which alone would be permissible, is difficult to manage, and in the latter case, during a fortissimo, it is difficult to secure strength enough. Accents are of two general kinds: special and implied. The former kind must always be indicated by some mark or an abridged word, and may fall either upon the heavy or the light beats of the measure; the latter need not be indicated and must be introduced frequently, but without much parade.

M. S.—You say your pupil can recognize errors, but cannot tell whether a piano is in tune. By errors you probably mean dropped stitches (notes omitted) or false stitches (notes misplaced). To recognize the gaps where tones are omitted, if the music be neither very fast nor very slow, but is proceeding at a moderate pace, would not indicate any high degree of either instinct or intelligence as regards music, for the awkward silence is readily discernible, and if there be no silence, but the stumble is made by proceeding too soon to the next note, there is a violation in the continuity and fitness of succession which is extremely noticeable. An easy example may be found by taking the familiar hymn-tune, Hendon, and omitting the second half of measure four (b) and proceeding immediately to the (d), and again in the eleventh measure by omitting the second half and proceeding immediately to the (g).

I do not consider the ability to detect mistakes as a mark of special musical power.

As to the second part of your question, namely, your pupil's lack of discriminating power as to the correctness of intonation, that is a very serious defect which should, by every possible means, be attacked, and at all hazards be conquered.

It originates, probably, from the pupil's parents being

culpably neglectful about keeping the piano in tune. I am an ardent American, an enthusiastic lover of my country, but there are some callous spots of unaccountable stupidity in our American usages which are above measure, queer. Just here is one of the queerest. A father will buy an expensive piano for his children and will pour out hundreds of dollars through the hydrant of tuition in a rapid and steady current, and then he will grudge the ten dollars per annum which would keep the piano in perfect tune, an instrument of music, not of torture, and if asked to pay 50 cents for a recital ticket he groans as if ruin impended.

The only way to combat these two evils and to rescue the victims of misplaced economy is to talk and write and write and talk, and then write and talk some more, till by a million hypodermic injections of aesthetic common sense our people learn to be really musical.

If your pupil's ear has been vitiated by constantly practicing on an ill-tuned piano, the first thing is to insist upon that nuisance being immediately abated and permanently stamped out. In the second place, I would advise that the pupil either study violin or attend sight-reading classes and take some such course of training in the comprehension of music by ear as is outlined in Ritter's exercises. Even a naturally dull ear is capable of vast improvement, and not infrequently it happens that a pupil is possessed of an accurate ear, but, owing to circumstances, may never have developed the intellectual power to discriminate and recognize intervals. One of my boyhood companions at the Institution for the Blind, at Columbus, Ohio, Mr. Albert T. Bohrer, studied piano when a boy, and was thought to be extremely defective in the matter of ear, yet by directing his attention to it with care and patience he became an expert pianotuner, and for ten years was in charge of that department at the Columbus institution.

Miss N. S.—As to your first question, "Is it advisable for a pupil to practice on a piano with a stiff action?" I would say the most advisable action for any one, pupil or artist, is neither very heavy nor very light. There may, perhaps, be about three grades which are good and advisable in a piano action, and I will call these heavy, medium, and light, while the very heavy and very light should always be discarded. Extreme cold and extreme heat, frost and fire, produce a similar effect upon the flesh and performance upon a key-board; either very heavy or very light, from opposite causes, will have the same blemish; minute shadings will be absent. If the keys are so heavy as to resist the fingers appreciably, or so light that they destroy the sense of contact, fine gradations of nuance (shading) become impossible.

A girl of fifteen should have a light action, and only persons of large physical mold, such as our stalwart Teutonic brethren, should use a heavy action.

Second, the cause of the piano keys sticking lies, of course, in the many jointed mechanism of this compound lever called the piano-key. Perhaps the most fruitful cause of sticking is found in the pins which stand under the front ends of the keys. By a little twist this peg, or pin, can either leave the keys with too much lateral wobble, or else can bind them fast so that they cannot move at all.

Again, at the second joint (the fulcrum) the bushing, that is, the cloth lining of the hole in which the pin plays, may be bad. But the most likely cause is that the piano is allowed to stand in a damp place, where it absorbs moisture. The best piano in the world would have its keys stick if an irrelevant baptism of water instead of inspired skill should descend upon its keys.

When I was a student in Boston I once upon a time unwisely set upon the piano a vase filled with flowers which an amiable lady had sent me. Approaching the instrument, I accidentally tipped over the vase, which emptied its contents upon the key board. When Mr. W. F. Apthorp came to give me a lesson upon Beethoven's Waldstein Sonata enforced silence reigned, for 14 of the keys were taking a vacation. Since that fatal day no vases of flowers ever decorated my piano.

Third.—Yes, indeed, it is a serious defect if the keys of a piano persist in sticking. If there is no dampness to account for this shortcoming, then the piano is wretchedly made, and I would advise you to discard it.

THOUGHTS—SUGGESTIONS—ADVICE.

PRACTICAL POINTS BY EMINENT TEACHERS.

NEW FINGERINGS

HENRY G. HANCHETT.

It sometimes happens that one gets almost hopelessly "tied up" on a particular passage. It has been learned wrong, and wrong it goes every time it is attempted. This is all inexcusable, of course, and usually means that some very careless practice has been permitted; but it does occur and it is worth while to have as many ways of overcoming the trouble when present as possible. In such cases it is worth while to study out a new fingering. The fingering learned may be the best possible for the passage, but it rarely happens that it is the only one. Make some change and go through the passage as if it were a new one—slowly and carefully, and absolutely the same way every time. This may not only accomplish the desired result of curing the bungling, but it may even make it possible to return to the first fingering after a time with advantage and with all the faults removed.

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SCALE PRACTICE.

LOUIS C. ELSON.

THERE was a time, when harpsichord, spinet and virginals gave a constant staccato, when scale-work on the keyboard was not held to be of any especial benefit to the student. During that epoch the first two (2, 3) and then the first three (2, 3, and 4) fingers of the hand only were employed, the thumb and little finger remaining idle. Thanks to the Italians headed by Pasquali, and especially to the German, Philip Emanuel Bach, our present system of fingering was evolved when the improving piano seemed to demand legato effects. Naturally, under the new regime the scale practice became the foundation of all technic, yet the student should be made to understand that scale practice unaided by other work is apt to produce an unequal hand. The fingers numbered 1, 2, and 3 (European fingering) fall twice in each octave, the fourth finger falls only once, while in a long scale passage the little finger has no employment at all save upon the lowest or highest note.

This simple fact is not understood by many zealous students of music who make the scales the Alpha and Omega of their work. Supplemented by simple exercises of the fourth and fifth fingers the scales become of the utmost value in equalization of the touch; taken alone they do a great injustice to the two fingers last named.

* * * *

THE TEACHERS SHOULD READ.

SMITH N. PENFIELD.

THE musical dull season is still with us, and teachers and scholars are still roaming the vacation fields, which have now lost their freshness and attractiveness, or trying to banish ennui from the studios so slow in filling up. It will not be amiss to suggest to the teachers that this month will not hang heavy on their hands if they will persistently follow up a course of reading. This may be impossible when the rush of teaching comes.

In truth, the average teacher reads too little of romantic literature, especially of poetry. This is the romantic age of music. Romanticism is in the air.

We have, of course, the rush of nonsensical comic operas and foolish two-step marches. Those may be dismissed from present consideration, for all are ashamed of them and do not mention them in circles polite. But when we come to piano music and songs, the romantic element is in immediate evidence. Of the classics which find most favor now we must place in the forefront Chopin and Schumann, with an occasional Weber, Mendelssohn, or Beethoven; but of the modern writers we gravitate more and more to such writers as Grieg, Jensen, Moszkowski, Dubois, Salomé, Chaminade, and Bartlett.

And this not more because insisted on by the teachers than because that style of music appeals forcibly to the clientele of scholars in this *fin de siècle*.

The teachers must lead this advance column. Yet, if music alone is studied, playing and teaching of even the very best authors is dry and mechanical.

All acknowledge that a composer must have the romantic element ingrained.

Not less important is it for the interpreter. "Out of the abundance of the heart the mouth speaketh," likewise the fingers and the voice. It is easy to ridicule the fancies of the Trilogy or the Hansel and Gretel, yet what wonderful tone poems they have suggested! The ten commandments or the multiplication table are not to be compared. What an inspiration the Bürger poem, Lenore, to Raff in his immortal symphony! No conductor could have this properly rendered without his first reading the poem.

The pianists who are giving the so-called lecture recitals, such as Baxter Perry or Marie Benedict, are doing much toward infusing spirit, sentiment, and understanding into musical performance.

The materialistic tendencies of the age must be met by the musician with the idealizing, the imaginative and the poetical element.

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EVERLASTING "DON'T."

MADAME A. PUPIN.

MANY young pupils and many timorous ones are often utterly discouraged by the persistent use of the word "don't" on the part of the teacher. "Don't play like that." "Don't hold your hand that way." "Don't make the same mistake over and over again." "Never play a scale like that."

Now how much better and more encouraging it would be to say, "Try to play this way—this is the only right way." "Paderewski holds his hand so—try always to follow the most perfect model." "When one makes the same mistake twice it shows he is not thinking; if you hit your foot twice against the same stone, you wake up and say, 'I will mind that stone in the future;' so you must say, 'I will avoid that mistake in the future.'" "Always play a scale like this."

Teachers ought to ignore this word "don't"—it discourages some so that they cease to make further efforts to do right; while it irritates others so that they commit the faults the teacher wishes them to avoid. All this causes a friction between teacher and pupil that renders the lesson-hour disagreeable to both. "Don't," disagreeably emphasized, is not nearly as powerful as "do" gently expressed.

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HOW TO PRESERVE MUSIC.

C. W. GRIMM.

NOTHING looks worse in a music-room or parlor than a disorderly heap of ragged and soiled music. To properly keep music have full-sized wrappers made out of heavy manilla paper. Write the name of the piece and its composer on the edge of the wrapper where it is folded. By doing this a piece can be rapidly found among a pile of music, provided all wrappers have been laid with their folded edges toward you. For careless children it will be advisable to stitch the music to its wrapper, so that the music always remains covered. If you have no music-stand with shelves, then get some boxes like those used in music stores. See how they take care of music there; follow their ways, and your music will remain new for a long time.

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THE NINETEENTH CENTURY.

HAMILTON C. MACDOUGALL.

MUCH is being written in these end-of-the-century days, of the importance of keeping up with the times. I make bold to say, however, that the real difficulty is to avoid being swept away from one's feet by the rush of this electrical age. Not only is science, in its various departments, branching out into new and wonder-working paths, but the worlds of mind and music have their share of unrest, sometimes making for that which is progress, and sometimes going we know not whither. Much is at stake nowadays, and the cool-headed who are trying to read the future need all their pre-

science. A great deal that seems advance is simply rash experiment which a knowledge of history would show to be bad. The musician, as much as any one, needs to hold firmly to that which he has tried and knows to be good. New methods, new theories,—these need be more thoroughly tested than at any period in our history.

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AN INSTANCE.

J. C. FILLMORE.

I HAVE lately come across a man who graduated about thirty years ago at one of the most renowned European conservatories of music, taking the first prize for piano playing. I have heard him play a few solos and a good many accompaniments, besides witnessing a little of his practicing in private. His solo playing was as correct, mechanical and as totally devoid of any imaginative qualities as that of a music box. His accompaniments were played as if they were solos, just as a machine would have played them, wholly regardless of the singer. Indeed, so far did he carry this, that once, when the singer had a most impressive and effective hold, he played right along as if there were no hold there and the singer had to scramble to overtake him. There was no thought of subordinating the accompaniment to the song and not the least bit of sympathetic quality or real musical feeling about that playing. And the private practice I saw was straight up and down finger action of the type which formed the staple of technic in the first quarter of the present century, before the advent of Romantics. The man has not learned a single thing since his graduation. The whole modern movement has passed him by unheeded; he has not acquired one single idea of the modern technic of expressive playing, nor has he grown in real musical intelligence.

It would be hard to find a musician more lacking in fine musical perception and sensitiveness. Yet one of the singers whose accompaniments he had murdered described him to me as "the greatest musician in this part of the country!" This may be true, if a music box may be credited with musicianship; but that is not my idea of it. In the words of the apostle: "The letter killeth; but the spirit giveth life."

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THE HABIT OF PURE THOUGHT.

THOMAS TAPPER.

ONE of the newest and best works on the first principles of Psychology (by R. P. Halleck, A. B.) says: "If a person lives on skimmed-milk diet, he will think skimmed-milk thoughts." There is more in this than the mere physiological suggestion that the brain works much in accord with the general system. To be a musician, one lives in a world of thought, where truth and beauty *should be* paramount. Of course, they are not always paramount, because few of us are willing to be tied to the stake of high principles. But, at all events, we should be willing to seek long enough to find the truth and purity of thought are the essence of the art-life; that to live the art-life largely and well we must pursue truth with purity of thought. And how do this come? Not by regulating our thoughts to high theme now and then, but by living in the pure thought as a common, constant habit. We color our art-life with our usual tendencies. If our usual tendency is to think skimmed-milk thought, art will yield to us skimmed-milk as a reward. We can get out only as much quality and kind as we put in.

Hence, we find that we must suffer pain by pursuing the hard way such principles of truth as add to us. It is very simple: for the greater reward we pay the greater price.

"The thing to avoid is mannerism and affectation anything which would lessen the grandeur of the ideal which must be approached with large intelligence. In word, any effort at 'expression' which attracts attention to player or playing instead of the composition should be rigorously excluded."—St. Saëns.

ANSWERS TO

THOUGHTS FOR THE THOUGHTFUL.—V.

XIII.

In teaching a new piece, do you have the pupil take it from the mechanical and technical standpoint, pointing out the touch to be used in each passage, or do you wait for the touch effects until the piece is learned well enough to go correct in its right tempo easily?

Touch from *first note*. Phrasing, expression, touch of most importance. Music, not mechanics.—*V. E. B.*

I point out the touches from the beginning, although there are finishing touches that it seems to me must be left until the last.—*Bertha J. Chace.*

If a beginner and young, I teach the mechanical part first and wait, not until the piece is finished, but can be played fairly well, then take up expression. I teach phrasing from the first.—*Ella Moffitt.*

With most pupils reading new music is quite difficult, and, unless well advanced, it seems best to get hold of the mechanical part first, as an artist would sketch a picture, then put on the shadings after the outlines are well established. It doesn't seem possible to catch the meaning or beauty of a piece of music while studying the fingering, time, and its mechanical details.—*M. E. H. Gardner.*

In nearly every answer, touch is held before the pupil from the first, and many require an early attention to be given to phrasing, while all agree in putting the finer finish to the piece after it is no longer difficult.—*EDITOR.*

XIV.

1. How do you get pupils to think music? 2. To play as if singing with their fingers? 3. To play music rather than the notes? 4. When they play a phrase can you get them to give it out as a musical thought? 5. How do you get them to do this? 6. What class of music have you found best to use when teaching a pupil to play musical thoughts instead of mere notes? 7. Have you tried having them hear one another in musicales for learning how to give out musical thought? 8. When your pupil has passed his lesson-hour with you, with what is his mind most impressed, technic or expression?

I use listening exercises, that is, I play a certain tone, say middle C, tell them to keep that in their ear, and then play different tones, for them to tell the pitch; later on I play full chords, going on to short melody passages; but I must say that I have found very few pupils equal to the test. Schumann, Op. 68, is very useful, also Gneibitt's Albumleaves, for playing to get the musical thought.—*August Geiger.*

I get young pupils to think of their right hand as a lady that is singing, urge them to practice hard until they can play smoothly, so they can better listen, and hear what the composer is saying to them through the music; or, rather, what the music meant to him, when it came into his mind. I select lyric music as better than thematic to teach them to do this. I have for years had Class recitals, making the pupils play for each other, and talk to them of phrasing and matters of general interest, sometimes giving the illustrations myself and sometimes calling on the pupils to illustrate, and I intend they shall be most impressed with expression, thinking of technic only as the means used to obtain the desired results; but it largely depends on the pupil,—some do not seem able to comprehend anything about expression.—*Eliza M. Hitt.*

This number goes so fully into the depths of good teaching, that few answers to it were received. But it is a vital question, one that needs to be well written up. We therefore invite articles on its different phases. But, to "keep everlastingly at it," has been the method of the present writer. The immortal Beethoven sets us the model. He would pass by mistakes of time and notation unremarked, but if there was an indistinct or false bit of phrasing and expression given, or if these important elements were ignored, his remarks to the pupil were of a nature to induce that pupil to avoid coming in contact with the like again. Pupils have to be taught from the outset, that it is brains and ears even more than fingers; that fingers are to do the bidding of the former two. Vocal practice is of great value to all piano students.—*EDITOR.*

XV.

1. Every teacher has pupils who fail to do satisfactory work, to make satisfactory progress. What are the hardest things in this class of pupils to overcome? 2. Lack of talent for tune or tones? 3. Lack of time or rhythmic feeling? 4. Dislike of hard work? 5. Poor instrument? 6. Piano out of tune? 7. Uncomfortable room—as too dark, too cold, or too noisy by other occupants? 8. Shyness and bashfulness? 9. Discouragement from a feeling that there is no use trying? 10. Discouraged because some other pupil plays ever so much better? 11. Too much pressure of school studies? 12. Too much society and social duties? 13. Mind too much on other things? 14. Poor touch and why it is poor, or poor in what ways? 15. No encouragement by parents? 16. Name any other causes you have observed, and how you would try to correct any or all of the above list.

Dislike of work. Too much pressure of school studies. Mind too much on the "boys." (I am in a girls' school.)—*By Blank.*

2. No, not this so much as lack of concentration. 3. This somewhat. 4. Yes. 6. Yes. 7. Yes, and a very common fault, too! 9 and 10. Yes. 11. Yes, and an ever present hindrance among school children. 12 and 13. Yes, and a thousand times yes. 14. Somewhat weak, or stiff, or hard, or slipshod. 15. Too much flattery at home. 16. Lack of concentration, and ideals too low.—*V. E. B.*

The hardest things to overcome are: Lack of tone appreciation and rhythmic feeling, dislike of hard work, pressure of school studies sometimes. For the first, singing is a great help—dances and marches; give entertaining music; show equal importance of musical with other studies.—*S. L. Wolff.*

The greatest discouragement is poor instruments. I have those now in mind that have not been tuned in 16 years. I talk to both pupil and parent. But such things cost, and so are put off. There is plenty of time out of school for music, if it was not hindered by too much company, skating, socials, and such like interruptions. The best work I have done is morning work. I strive to encourage practice in the early part of the day, and find it works well.—*M. E. H. Gardner.*

In the answers to the above, correspondents have mentioned all the enumerated points, but too much company, too many social duties, and interruptions were mentioned in every answer, and many of them dwell at length upon this hindrance to all progress. Pressure of school duties comes next, but many think if parents would keep their children away from parties and dances, etc., that the burden of school studies would not stand much in the way. Poor instruments, which are badly out of tune, and uncomfortable practice rooms are a common complaint. One tells of a well-to-do family where the piano was in a parlor across a wide hall, far from all heat, and no stove or heat of any kind in the room the year round, and the child made to sit there in the most severe winter weather with a thick cloak on, for her practice; and then the mother found fault with the teacher because the child disliked practice and was making slow headway. The present writer has found social interruptions the worst of all hindrances, and where he has pupils from homes where the mothers who are wise enough to keep their daughters out of all society engagements until their education was finished, there have been no difficulties unconquerable.—*EDITOR.*

XVI.

1. Do you make any special use of the tendency of imitation that there is in children? 2. To what subjects and parts of lesson-giving do you make use of imitation? 3. Do you make any use of it at the first giving of a piece or passage, or do you wait until the piece or passage can be first played correctly from a mechanical point of view? 4. Please give this subject your best thought and careful writing of your experience with it in teaching.

Rather appeal to the imagination. Have them see a mental picture; give a noble thought; arouse the spark of enthusiasm.—*V. E. B.*

It is better to let each pupil develop independently as much as possible. When I do use imitation, it is after the pupil can play the passage mechanically correct, but fails to give it proper expression.—*Bertha J. Chace.*

There are some children who can only imitate. The idea does not strike them until they hear it from others.

Why not make use of these powers to imitate? I see no better way. When a passage of music can be gained by a pupil in half the time by showing them how it is done, and then seeing that they do it correctly, why not do so, instead of spending the time by allowing them to do it incorrectly, or passing it over—as many do the hard places when working alone? I had one pupil who told me he first learned a piece of music mechanically, and then "dressed it up." It certainly came out well in the end.—*M. E. H. Gardner.*

The majority of opinion is for the use of the imitative powers of children after they have first done what they can for good expression with the help given in the notation, and sometimes by indications of expression and phrasing by the teacher,—this latter in editions of music which are not well edited. The pupil who has musical talent can generally find out an effective expression, the present writer has found, if he is directed to follow the phrasing and expression marks found in the notation. Of course, all of these are fully explained and illustrated when necessary, and reason is also given. But there are many finer effects which come easiest and most sure through imitating them from the teacher's model.—*EDITOR.*

XVII.

1. How do you lead pupils to think of music as something more than a pastime or an accomplishment? 2. To think of music as something better than mere ear-pleasing jingle? 3. Have you found that their interest in music study holds any relation to the quality of their art ideal, what they think of the worth of music? 4. In other words, did the pupil study with more or less interest when he began to consider music as a serious and ennobling art instead of a passing pleasure for the moment? 5. Has the pupil's attitude toward music in these lines made any difference with the length of time he has taken lessons?

The nature of the individual is shown in music as elsewhere. If deep and earnest such will be the appreciation of the subject. If shallow, can you teach music as a serious and ennobling art to those who fail to see the serious and ennobling side of anything? But many do learn to love music better and better as they work at it, when their teacher shows a love for it. However, some pupils tire of it and drop it in spite of all the efforts expended in their behalf.—*M. E. H. Gardner.*

By giving short talks on the history of music, keeping before the mind of the pupil the high position music occupies as an art; by telling of the great composers; loaning them their biographies to read. I have found more interest in the pupil afterward, and more willing to do hard work; or, as one of my pupils lately told me: "I did not like music; but you made me like it."—*August Geiger.*

Reading good musical literature, especially biographical sketches of the authors studied, is spoken of in nearly all the answers to the above. Musicales where the pieces are described and biographical and other interesting information is given as another means of leading pupils to a higher appreciation of what is best in music as well as a great help in making them feel that music is a serious art. It depends much upon the character of the pupil, and this again, to the family and home associations. Like parents, like children. When society and personal attraction stand first, anything worth living for stands but a poor chance of attention.—*EDITOR.*

—Lenz relates somewhere that Liszt once gave a concert at which the programme announced a Trio by Pixis. Without the knowledge of the audience he substituted a Trio by Beethoven. The composition met with a cool reception and the following day the critics pointed out the defects of the work. Shortly afterward Liszt announced another concert. This time a Trio by Beethoven was down on the programme. Again, Liszt, without announcing it, substituted a trio (this time by Pixis). The composition was received with great enthusiasm, and great was the praise bestowed upon it by the critics.

—As a rule, the more wise encouragement you give a pupil, the less cause you will have to give severe criticism.

THE USE OF ÉTUDES.

BY LULA D. HAY.

MUCH has been written in these latter days denouncing that form of composition called "études." A class of "objectors" has arisen who tell us that no études save those of poetic import are beneficial to students, and as illustrations of those that meet with their approval they point to the études of Chopin, Liszt, Henselt, and Seeling; and until a student can master these they advise the use of purely technical exercises with suitable pieces, saying, summarily, that "the étude should be abolished."

Let us consider the work of some of the men who have done much in this line of writing, and see whether we can afford to say that their études are useless. Heller proved himself a competent and successful pianoforte instructor; Krause stands with the best educators of the latter part of the nineteenth century; Czerny, for more than thirty years, was acknowledged to be the foremost teacher in the world; and to him Liszt, Thalberg, and Jaell owed a measure of their successes; and Mayer educated more than 800 pupils.

Is it becoming in us to arm ourselves with various finger exercises, scales, arpeggios, octave passages, and manifold lists of "carefully graded pieces," and assail the citadels occupied by these giants of our profession? Is it reasonable to suppose that these men, whose chief business it has been during the past eighty years to study the needs of piano students, have deluged the present generation with a flood of literature that possesses no value for our own pupils?

An étude, simply as such, is not to be endorsed; nor should the same études, however excellent, be given every pupil. An étude is defined as "a form of composition in which the musical and technical needs are combined, and in which but one idea is conveyed." Many so called études fall short of fulfilling the terms of the definition, presenting the technical side only, thus descending to the level of mere mechanics.

The prime essential of a successful education in any line is the unflagging and persevering interest of the learner; in our own line musical appreciation must go hand in hand with technical development. To reach this ultimatum we must have large variety; and the variety afforded by purely technical pieces becomes monotonous. We are learners at the feet of the great master-teacher, Nature, and the thoughtful observer sees that all things in this beautiful world about us are the outgrowth of Nature's well defined plan—a plan that is never monotonous but always consistent. A rose is not perfected by any one of the essentials of its growth, but a wise Providence sends the rain, and the dew, and the sunshine, and varying winds to bear upon the subtle life in just the proper time and just the proper manner, and how marvelous the result! Is the intellectual life so different? Did the same Providence that by such varied means fashioned the rose make the mind of man capable of being developed by one kind of work alone?

If we look over our lists of graded pieces we find materials distributed substantially as follows: A melody for the right hand with figured chord accompaniment for the left, or *vice versa*; or an imitation that will give both hands an equal chance (though this is rare). The same opportunities are afforded by études, and they can be, and ought to be, selected with consideration for both technical demands and educational value.

Études must not be decried because a few pieces can be found that meet pupils' requirements. They are valuable because acquired technic becomes applied technic in the simplest combinations, while pieces are written to express thought without consideration of technical demands.

Études are especially helpful to beginners, as their needs are considered singly, and an entire study is devoted to one object, as the development of the trill, the exercise of one group of fingers, etc.; but observe that the needs of both hands are considered, and both are given an equal chance; or, if this is not the case, a study for the right hand is immediately followed by its parallel for the left, and we have technic applied.

It may be urged that pieces may be written in this manner; very well, write pieces according to this plan, and where will they differ from, or have any advantage over, the despised études? It is true that pieces usually have names that sometimes suggest the poetic import to the mind of a child, but names, alas! are often hollow mockery. Études seldom have names; but they may be made of untold value by asking pupils, after they have been properly learned, to give them fitting designations; it is beneficial to the teacher as well as to the learner, for the same study will be variously named; sometimes abstractly, sometimes concretely, as the temperament of the pupil is more or less emotional. But the teacher is more and more convinced of the potency of music as a medium of universal expression, because whatever the name, the same idea is always expressed, showing that the emotional quality in the mind of the composer is transferred to the perception of the performer.

But neither should we take the other extreme side of the question, which advocates études to the exclusion of pieces, for neither can do the work of both. They should be systematically employed so that no difficulty of a technical nature shall be met with in a piece that has not been mastered first in purely technical drill, and second in applied technic. Then only will the piece assume its proper sphere and become a source of genuine pleasure.

After all, education is not a system of teaching by which the learner shall do a few things with parrot-like exactness, but it is a discipline to which he is subjected in order that he may learn certain principles, which he shall, by means of his intelligence, apply in not one or two instances only but in all.

Let us then teach principles, using the best means at hand for illustrating their application; principles that our students may apply with perfect confidence when thrown on their own resources. Let us employ variety that will illustrate these principles, whether that variety be found among études or pieces, despising no means that will develop a pupil; above all, let us produce well rounded individualities, not anomalies.

CLUBS FOR THE YOUNG.

BY A. MINOR.

"I WISH I could belong to a club."

The speaker was a bright little girl of nine years who had been watching the preparations for the entertainment of a club to which an elder sister belonged.

The remark was the source of a plan which has proved so successful that I would like, through the columns of THE ETUDE, to make known to some whom I hope it will benefit as it did me. Young and inexperienced, with only my newly-acquired diploma for recommendation, I had settled in a small town which was already surfeited with music teachers, and, after several months of untiring effort had succeeded in obtaining only three pupils.

Discouragement seemed to be written everywhere, and door after door met me with one of the two replies: "We have a teacher," or "It's too hard times."

As children resemble each other in their likes and dislikes, when I heard the little one express in such heart-felt accents the desire to belong to a "real" club, I bethought me that there yet remained unturned one stone on the road to success,—that, perhaps, I might tempt the little ones to my studio by throwing out pleasure as bait.

Accordingly I summoned the trio to my side one day and bade them bring some of their little friends with them to my studio the following Saturday and we would have a little party. Only one thing was asked of them: they must each come prepared to tell something of interest about some composer.

That first Saturday was the beginning of a series of afternoons of delight and benefit to us all.

We played "Allegretto," told stories of famous composers, and munched toothsome sweets (the latter being the surest road to a child's heart).

Gradually the size of our little party increased until we were strong enough to launch out into the world a dignified club with constitution and by-laws.

At the same time, as if by magic, my class enlarged until it had assumed proportions great enough to satisfy the oldest teacher.

Perhaps the magic lay in one clause of the constitution, for no one could be an active member of the club unless he were also one of my pupils.

I never met that foe with which so many teachers have to battle, viz., lack of enthusiasm, for everyone wished to become competent to take part in the programmes which soon became a part of the afternoon's entertainment.

Their constant research for items of interest to relate at our one-minute conversations kept them alive to current events in the musical world, and at the end of one year I had around me a remarkably wide-awake class of pupils.

There is no space to go into detail as to all we did, but I have told enough that anyone can fit the little plan to existing circumstances.

It has been proved that nothing is more beneficial to musical study than the friction of club life.

Why confine the benefits to older students when children may, in a smaller way, receive the same good from them?

And then, too, nothing is more helpful to a child than perfect sympathy between himself and the teacher. Can this sympathy be aroused to its fullest extent simply through the lesson hour?

Young teacher, try my plans, and let us have clubs for young as well as old, for of the right kind there cannot be too many.

MUSIC AND MONEY.

BY CHARLES W. LONDON.

It often happens that children of parents who have plenty of money fall into the idea that because their parents are rich they can get the best of everything, therefore they are especially favored. They have the best horses and can drive the faster, they have the best make of bicycle, in the most stylish finish, they are dressed better than their school friends, they have servants to wait upon them and help them, and their parents have been careful to secure the best music teacher in town; therefore, as in all other cases, their parents' money has helped to make life pleasant and easy for them; while the very fact that they think, because they have the best teacher it means that they will have to work less, will have an easier time of it than children who take lessons of ordinary teachers.

When at the piano taking their lessons, all of this is implied by their manner, and if they have a poor recitation, if they don't say as much, they imply by their looks and ways that it is their teacher's fault, that a high price has been paid and, of course, results are to follow. There is a shadow of truth and reason in this, but only a shadow, and that only in so far as a first-class teacher knows how to interest a pupil in their work. Whenever we do a thing in which we are much interested, we are not accomplishing a task, but are enjoying a pleasure.

It is commonly understood among musicians, that the better the teacher the harder and more careful the pupil has to work. A first-class teacher points out such things as tend toward art-playing instead of piano thumping; piano thumping can be done without brains; uncultured fingers and brains will suffice for that, but art-playing requires culture, and culture requires careful thought, and careful thought means work, and work is what is demanded by first class teachers.

This class of pupils need to be taught this fact in their early lessons; they must realize that the teacher can only point out the best ways of doing and studying, and that these best ways of doing and studying require hard work and close application. If they want to do ordinary work let them get an ordinary teacher, for no first-class teacher can afford to keep a fifth-rate pupil.

SOME OBSERVATIONS.

HELPS AND HINDRANCES.

BY GEORGE K. HATFIELD.

If I were asked for the most discouraging thing in teaching, I know of nothing so detrimental to progress as the fact of pupils having little or no music to work with.

I often teach twelve hours in a day without feeling very tired; but if I were in a position to furnish every one with the music they require, free of charge, I am sure the pleasure of teaching would be much greater.

My most successful pupils have been those with no limit about music—all the suitable studies they require, and plenty of easy music for sight reading. A parent said, "That youngster of mine has heard those little pieces so much, she only plays them by ear." I have no doubt of it—and this is why you shouldn't have refused to get her a new book. She has heard the pieces hammered at for years; and the brain has become a phonograph, only needing the apparatus applied to grind out the music—mistakes and all.

I think my first lessons were taken from the "Welcome Guest," just fancy! Is it any wonder—though extremely fond of music—I had to be locked in to keep me at practice? Ah yes! how many children spend practice hour in tears, while suitable exercises or an easy piece would gladden the pupil's heart and lighten the teacher's weary task.

I always contend that music too hard for slow sight reading in separate hands is too difficult for that stage of a pupil's progress. Pounding out music, away beyond the ability, helps, I think, to make poor timists.

To say nothing of legato, staccato, and the hundred and one other difficulties to manage, there is one which has caused me very much talk. It is the dotted eighth followed by a sixteenth. Get them started with a lesson of this kind, and when they return both notes are played alike in value. I try to impress how much more they value three apples than one; and also illustrating it by directing their thoughts to a limping dog, lame in one forefoot. The dog never makes a mistake, the well foot is the dotted eighth every time, while he only dwells long enough on the lame one to get back again on the other. This same illustration is good in passages where we have four staccato quarters in a measure for left hand and four staccato eighths (with rests between) in the right hand.

I have a long graded list of questions from which I give a few each lesson on paper. They commence with the more common abbreviations, as *f*, *f*, *mf*, etc., and lead up to some which are often left unexplained.

What is the meaning of *opus*?

Describe the working of the metronome.

What is a *breve*?

Why do some pieces begin on the last part of a measure?

What is meant by the climax in a phrase? etc., etc.

I once asked a bright little girl, eight years of age, who had been taking lessons just a year, to write me what she remembered of her first music lesson. I kept the letter, thinking many a girl twice that age could not have done much better.

"When papa got my piano, I made him sit down and listen to what I called playing. Well! Wednesday I took my first lesson, and, of course, I did not know whether Mr. Hatfield was to be cross or kind, for I only just knew his name and that was all. Well, I went down to his rooms and I did not know what to do, for just think, I didn't even know what made the sound in a piano or organ. The first thing he did was to drop a chocolate drop in my mouth; and I thought that was a good beginning. The next was to take the front off the piano and show me how the hammers touch the wires and then dart right back, and that was the way the sound was made. Then he showed me the bottom part, how the wires were fixed like a harp. Then how the pedals work. He said the right one was the damper pedal and the middle one was very, very, *very* soft for practicing, and the left one was called the soft pedal. Then he lent me a book until mine would come and told me all

about music and how the white keys were named like the alphabet. He showed me where to find middle C and said I must remember D was the white man between two colored men, and all this. Then all about the treble or G clef, and the bass or F clef, and then the staff and lines and spaces and what letters I would call each one, and then I guess it was time to go home.

VIDA WEBSTER."

I always use easy duets with pupils every lesson for a few minutes of sight reading. I think there is nothing so helpful. A teacher once remarked sarcastically, "It's easy to keep up your practice if you play duets with your pupils." Well, it is a benefit; but are there not many advantages to the scholar? What better proof than Emery's piano method, and later, the fine new method of Landon. In many of these duet playing is introduced almost from the beginning. Duets with pupils might be compared to the harnessing of a young fractious horse with an old steady one. There will be some flouncing around for a while; but the younger soon learns how easy it is to work when both step and keep time together.

Stuttering, or making notes over, is also prevented. While playing the Primo, the letters above the staff become more familiar, causing the pupil also to read two trebles. Playing the Secondo helps the mind to retain the low bass notes, while two basses are read together.

Surely it gives new life to the young pupil, imagining as they seem to do, that the whole pleasing performance proceeds from their own little fingers alone. Then there are other benefits. If the teacher holds a correct hand the pupil copies it; if he raises the hands at the rests, the pupil is prompted to do the same; if the habit of throwing out the elbows, a few thumps against the teacher will cure this.

Before pieces are half worked up pupils wish to get the finishing touches on, while if they were painting a picture, the teacher would simply say: You can't expect me to touch up the foliage or show you how when you have no branches to the trees, or expect the last touches on the clouds with no background filled in for the sky.

Are writing lessons necessary? Certainly. Writing page after page of letters above and below the staff—writing lessons in note value, rests, staccato touches, all kinds of time, signatures, scales, etc.

A patron found fault because I had already given her child "five lessons and not a scale yet." It is so natural for some little folk to hold pretty curved fingers that scales can be given at once; but I fail to see the benefit of much scale work with fingers that turn up like sled runners. Surely the first joint of each finger should be trained to bend outward, while the thumb is held down, before the latter can pass freely under with profit.

Do you like to see young pupils act the music out with the head? Yes. It shows that they have music in the soul; and, in after years, will make their music felt.

When pupils cannot afford a musical journal I lend them back numbers of THE ETUDE, of which I have been a subscriber for twelve years, with the exception of a few months.

No teacher can afford to do without reading matter of this kind. I lent THE ETUDE to a lady friend who had been a successful teacher. In returning them, she remarked to my daughter: "You should be a happy young musician. Why," says she, "it just *inspires* me to begin work again."

In closing this article I might say it has always been my desire to be placed where I could hear great teachers teach; but, surely, reading what they say through the columns of such educating journals is the next best thing.

OUR TRIALS.

BY E. L. SANFORD.

ONE Saturday, not long since, I called to give a piano lesson to a pupil. The Saturday previous, being Memorial Day, I had to omit the lesson, so had not called

for two weeks. After waiting a few moments, the pupil, a boy about thirteen years old, entered the parlor. With a smile on his face he informed me that he was very sorry (?) to disappoint me with the lesson; but the Monday following my last call, while playing ball, he had had his thumb knocked out of joint, and had not been able to practice. Sure enough, one thumb was twice the size of the other. I told him I would excuse him from playing, but would talk to and question him about music; the things I had previously explained.

My first question was: Name the different octave divisions of the keyboard.

His answer was: A, B, C, D, E, F, G.

Question No. 2: What is the distance from one key to the next above or below in the chromatic scale?

Answer: About a quarter of an inch.

Question No. 3: How far apart are the scales in sharps, taking them in their natural order, one sharp, two sharps, etc.?

Answer: Eight keys.

Question No. 4: What is a scale?

Answer: The scale of C is a scale.

Question No. 5: Name the lettered names of the lines of the treble staff, from the lower to the upper, in the key of C.

Answer: G, B, F, A.

At this point I was interrupted by his remarking that he had been kicked in the shins that day by a boy, and the place was black and blue.

This remark showed where his mind was.

I then told him he had not answered a single question correctly; and knowing that I had fully explained in previous lessons all pertaining to the questions, was much disappointed at his answers, and asked him if any one had hit him on the head with a club. He said, No; but told of a boy that had been hit, not seeing, evidently, my object in asking the question. I felt disheartened, yet thankful that there were no listeners present to question my thoroughness. I gave him a good lecture, which had the desired effect, as he answered further questions quite satisfactorily.

As the saying goes, "boys will be boys." We teachers must be on the lookout for the apparent lack of interest and thoughtfulness so often manifested, and strive to make them more thoughtful and attentive.

ILLUSTRATED MUSIC LESSONS.

BY MINNIE M. MURDOFF.

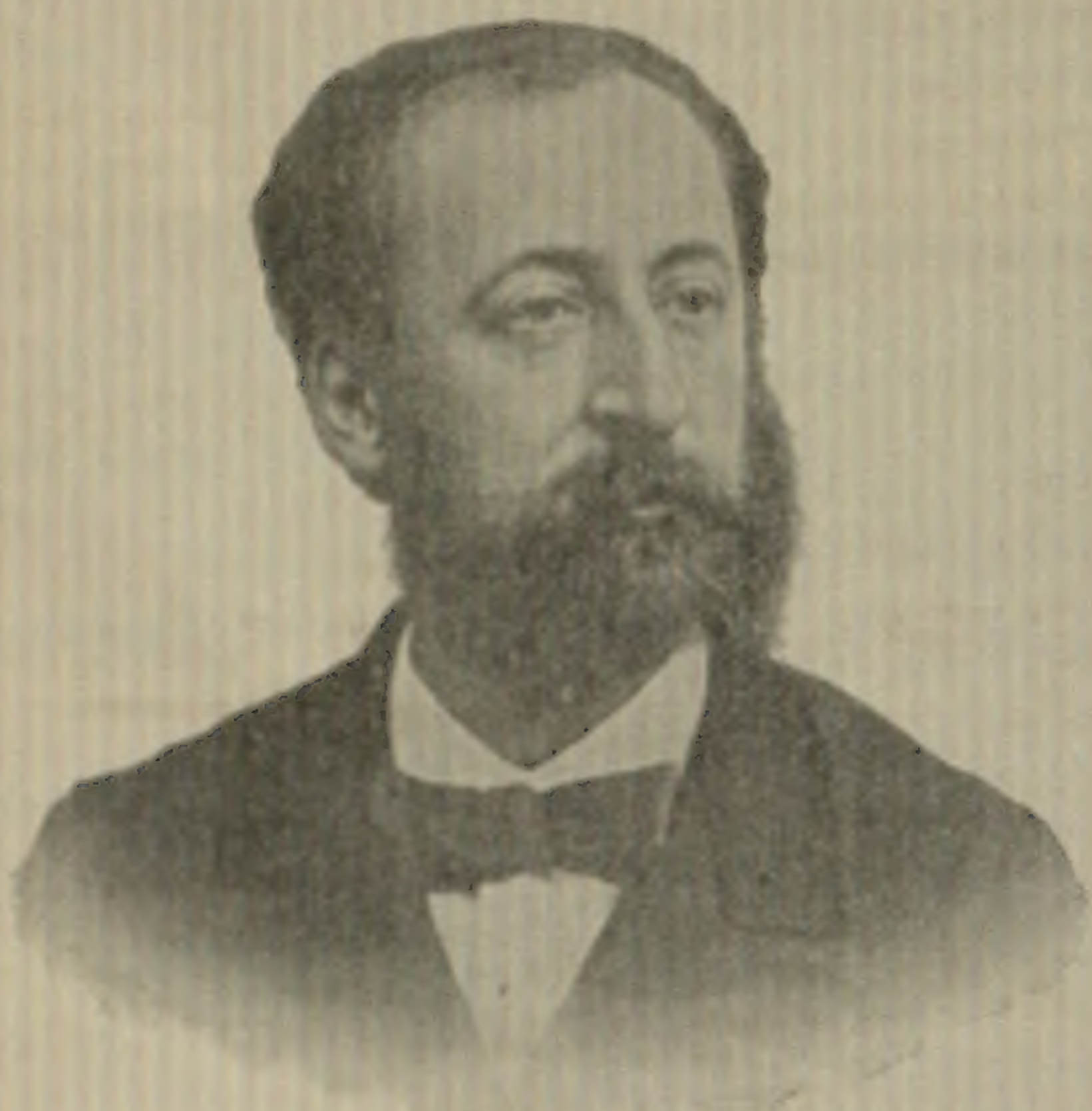
MANY a child may acquire almost phenomenal intelligence musically if the teacher appeals to the budding talent by means of clever and well-pointed illustrations, which should come within the range of ordinary and practical observations of child-life.

For instance, compare:—

1. The position of the hand to that of a turtle's back, so solid and impregnable must it be.
2. The regular curve of the fingers to a small part of a perfect circle which shows no points.
3. The fingers to a squad of soldiers, who march up and down the battlefield, or keyboard, commanded by a general,—the will-power.
4. The bracing of knuckles with steady fingers in staccato playing to the iron portion of a hammer, which does not alter its position with reference to the handle, no matter to what height it is raised.
5. The firm-pressure touch which produces a round, full tone to the handshake of the individual who grasps the hand in a manner which shows pleasure at the meeting; on the contrary, the uncertain, weak touch may be likened to a person who shakes hands with the tips of his fingers, creating no lasting and favorable impression. Only through this *feeling* in the fingers can there be any depth and variety of tone.

These are only suggestive of the many illustrations which may be used with young students, thereby making music lessons pleasant and intelligible, rather than a much-dreaded period of musical lectures on dry and uninteresting facts.

Above all, teach the children to THINK music. We already have enough musical machines.



M. SAINT-SAËNS.

It is probable that no musician of modern times has combined in himself the qualities of composer and performer to the remarkable extent that M. Saint-Saëns does. As a composer he has repeatedly shown extraordinary command of the resources of his art, whilst his pianoforte-playing is that of a virtuoso, and something more—a true musician.

Charles Camille Saint-Saëns was born in Paris, October 9, 1835, and, losing his father while quite young, his education and training devolved upon his mother and a great-aunt. The latter, of whom the distinguished composer cherishes the tenderest recollections, was his first instructor in the mysteries of that art he was destined so conspicuously to adorn. At the age of seven he was placed with Stamaty for the piano, receiving, later, lessons in harmony, etc., from Maleden, and tuition on the organ from Benoist, when he entered the class of that master at the Paris Conservatoire in 1847. Saint-Saëns's earliest triumphs were the second prize for Organ-playing in 1849, and the first prize for the same in 1851. It was here that Gounod and Halévy promptly detected the lad's remarkable promise, and gave him much valuable tuition and advice.

Leaving the Conservatoire in 1852, he competed for the "Grand Prix de Rome" in the same year, but failing, tried again in 1864, but still without success,—a fact which should prove encouraging to all students by showing that in the face of Saint-Saëns's later triumphs, failures may be made rungs on the ladder of success.

When but sixteen years of age, Saint-Saëns's first symphony was produced by the Société de Saint Cécile with gratifying success, and two years afterward he was appointed organist at St. Mercy, a post which he exchanged for a similar one at the Madeleine in 1858. He also accepted professorships of piano-playing at two or three institutions, yet, notwithstanding his multiplicity of engagements, worked indefatigably at composition, producing symphonies, chamber and choral works, etc., in large numbers.

M. Saint-Saëns next made a protracted concert-tour over Europe, visiting the principal cities and towns of Russia, Spain, Portugal, Germany, and England, receiving everywhere the warmest praise for his great powers in the three-fold capacity of composer, pianist, and conductor.

In 1877 the many calls upon his time compelled him to resign his organistship at the Madeleine, in which he was succeeded by that clever and sound musician, Thomas Dubois.

Turning his attention to dramatic composition, Saint-Saëns produced his first opera at Paris, *La Princesse Jaune* (one act) in 1872, but this, like his four subsequent operas, *La Timbre Argent* (Paris, 1877), *Etienne Marcel* (Lyons, 1879), *Henry VIII* (1883), and *Proserpine* (Opéra Comique, 1887), achieved no noteworthy success; indeed, some of them approached perilously near absolute failure. His well-known sacred drama, *Sansom et Dalila*, produced at Weimar in 1877, has, however, been much better favored by fortune.

Saint-Saëns's early cantata, *Les Noces de Prométhée*,

which was awarded the prize at the International Exhibition of 1867, was another decided success.

It is as a composer of instrumental music that Saint-Saëns is, we think, at his best, and in this branch of the art his works are many and important, including three symphonies,—four with the prize symphony in F of 1856,—numerous orchestral marches, suites (noteworthy amongst these is the fine *Suite Algérienne*), and overtures, four fine Poèmes Symphoniques (*Le Rouet d'Omphale*, *Phaëton*, *La Jeunesse d'Hercules*, and the celebrated *Danse Macabre*), two masses for voices and instruments, a few sacred cantatas, and various settings of sacred words, thirteen motets, four piano concertos, three violin concertos, one concerto for 'cello, one quintet for the piano and strings, one trio for the same, one quartet for the same, one septet for piano and strings with trumpet obligato, many piano pieces, including thirty-five fine variations on a theme from Beethoven for two pianos, etc.

M. Saint-Saëns is, as we have said, an extremely fine pianist, with a memory that would seem inexhaustible. He excels most in his interpretations of the classical masters, while his powers of improvisation have invariably astonished, as much as they have delighted, musicians. *Apropos* of this, M. Gustave Chouquet relates the following in his sympathetic notice of Saint-Saëns in "Grove's Dictionary:" "At a party where several eminent musicians were assembled some one begged Schulhoff to play anything that came into his head. After a little pressing the fascinating pianist sat down to the instrument and began to prelude in the bass, when Saint-Saëns drew near, and still standing, accompanied in the treble the melodies which Schulhoff was playing; then sitting down in his turn, he improvised on the improvisation of his partner in a manner to captivate the most hypercritical ear. There was, indeed, occasionally a slight clashing of keys, but even these double modulations with contrary resolutions added to the interest with an audience entirely of practiced musicians. It was the most extraordinary exhibition of this kind of power which ever came within my observation."

As a composer, he shows remarkable command of polyphonic writing and form, as well as a profound knowledge of orchestral resources and devices. As some drawback to the possession of these exceptional powers, it must be admitted that he is occasionally poor in his thematic material, and often shows marked inequality in his writing; albeit many of the great composers—Schubert notably—are not *sans reproche* in the latter respect.

M. Saint-Saëns is of dark complexion, with quick, brilliant eyes and strongly outlined features that indicate great refinement and quickness of perception, while his manners have the elegance and vivacity so characteristic of his nation. He was created a Knight of the *Legion d'Honneur* in 1867, and an Officer of the same distinguished Order in 1884, and also elected a Member of the Institute in 1881.

MY PIANO TEACHER ORITICISED.

A LETTER FROM A PUPIL.

BY F. ADA BALLOU.

I HAVE been fortunate or unfortunate enough to have two oddities for teachers—one a piano teacher, and the other a would-be vocal instructor. The first named has caused me many reveries, both sad and comical. A fat, bloated red face, small, watery blue eyes, a choppy pair of cheeks, and a head that is a veritable metronome, it wags away so industriously that you would think it would wag off—but it doesn't. The exterior is certainly a very unpromising one, but the soul is all art and music. The loftiest ideals try to penetrate the little eyes, and yet what a disappointing chill has often gone over my aroused enthusiasm at the conclusion of some eloquent appeal for better work, when she would suddenly descend from the sublime thoughts to the worse than ridiculous ones of gossip. Presto change! How she did use to cut people all to pieces; dissect every motive, tie each one into rank little packages, and put them away on my memory's shelf—give a well-imitated French

shrug of her fat shoulders, and whisper: "But don't say anything about it, its strictly '*entre nous*' you know."

At first I was flattered by the confidences she gave me, and excused all the unkind remarks she made about her friends just because she told them to me, I suppose. I zealously guarded each "*entre-nous*" remark, until one by one they came back to me, even more elaborately dressed, from the lips of her other pupils who, I presume, were in the "*entre-nous*" circle, too, until gradually I became disgusted, and my faith in her loyalty and noble womanhood began to wane, and I became impatient while she chattered; impatient to go on with my lesson instead of listening to the wholesale slaughter of his or her deeds.

Her choice of music for certain needs was admirable. One was always *pleased* with the studies she selected, and as she was teeming with art thoughts and enthusiasm she imparted a feverish glow of it in you. When in a charitable mood she would praise me so generously and inspire such new courage, I felt no task, however difficult, beyond me, and began to dream of seeing myself a great artist.

I never liked the many times she interrupted me in a composition before I could finish—back to the beginning I'd have to go, perhaps for a mistake, however slight in fingering. This used to make me so nervous that at last I could not play as well as at first. How I used to wish she would keep quiet and not act like an animated jumping jack, standing over me gesticulating wildly with both arms, hands, and head, beating time, singing the melody in a cow-like voice, stopping me here and there, scolding between moves, until I would feel like jumping up and joining in the frantic gymnastics. Had she listened quietly until I had finished, then told me her criticism of the piece and how I played it, and made her suggestions, I should have remembered them, but excitement is contagious, and I would become so nervous that what corrections were made would go in one ear and, well, slip out the other. Then, too, she was over-ambitious, piling on me more than I could do well; short lessons well learned in my opinion are far better than long ones half learned; nevertheless, she could make things very clear when she chose. One could see her meaning in an instant, but most of the lesson passed as follows: ten minutes gossip ("to get rested in"), ten minutes playing and correction ("to start in nicely"), ten minutes more talk about different subjects, principally her taxes, house rent, troubles, etc. ("by way of diversion"), ten minutes more lesson ("to get back to work") five minutes interruption to tell me about a contemplated new gown (to get my opinion), and finally a ten minutes resumé of all. I used to question (to myself) her allowing one to play all that was easy in technic for her, and permitting you to practice the *hard* parts alone, and the result was they were never practiced. She would say, "Next time I will hear the more difficult features," but I think the next time is still in the dim future now with many of her pupils. It never came to me, I know. I think the weaker part of the hand, that is, the poor little fourth or fifth fingers, should always receive the first attention. I really believe they should be developed first with beginners, the strong ones will take care of themselves, but my teacher rarely mentioned these fingers unless to comment on their weakness. My idea of a satisfactory lesson is that the teacher should establish first a harmonious attitude in the pupil toward herself. No gossiping should be allowed, a blank-book should be brought and in it the teacher should outline the lesson and state the time to be spent on each study, she should cultivate all the originality the pupil has, provided one has the right kind of originality. The pupil should be made self-reliant by criticising her own work before the teacher, and the teacher then adding her suggestions. Every bit of information should be given concisely, and should be thoroughly understood before the topic is left.

I am very ambitious, and am toiling on up the steep ascent which success bids us climb to gain her favor. I am working alone now and hope to become one day a noble disciple of music, bringing its sweetness into lives that are joyless. I meet many disappointments. I have few advantages in the dead little town in which I live, but my hope is ever urging me on. If it is to be I may be some day a great player, so I am tirelessly plodding on the weary path and soon hope to see some of the flowers of success growing by my wayside.

FIRST MAZURKA.

The inner concept of this Mazurka is of a very varied nature. The first, swaying, theme, is at least serious, if not somewhat pathetic. Already at the first double-bar the rhythm becomes suddenly animated and the melody cheerful, whilst in the middle episode (Trio) in the major, is tender and caressing. The return to the first subject, with the passage in

chromatic thirds and the four measures of weird and very novel modulatory chords, is one of the most interesting features of the Mazurka. The whole piece is highly poetic and gives scope for many different kinds of touch. Considerable *rubato* is also essential:

Edited by Albert W. Borst.
Poco vivace.

C. SAINT-SAËNS, Op. 21.

The musical score is presented in five systems, each with a treble and bass staff. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It starts with a forte (f) dynamic and a 'Poco vivace' tempo. The second system continues the first theme. The third system introduces a 'cresc.' (crescendo) marking. The fourth system features a 'pp' (pianissimo) dynamic and another 'cresc.' marking. The fifth system concludes with a 'marc. e cresc.' (marcato e crescendo) marking. The score includes various musical notations such as notes, rests, slurs, and fingerings.

f brillante.

p dolce.

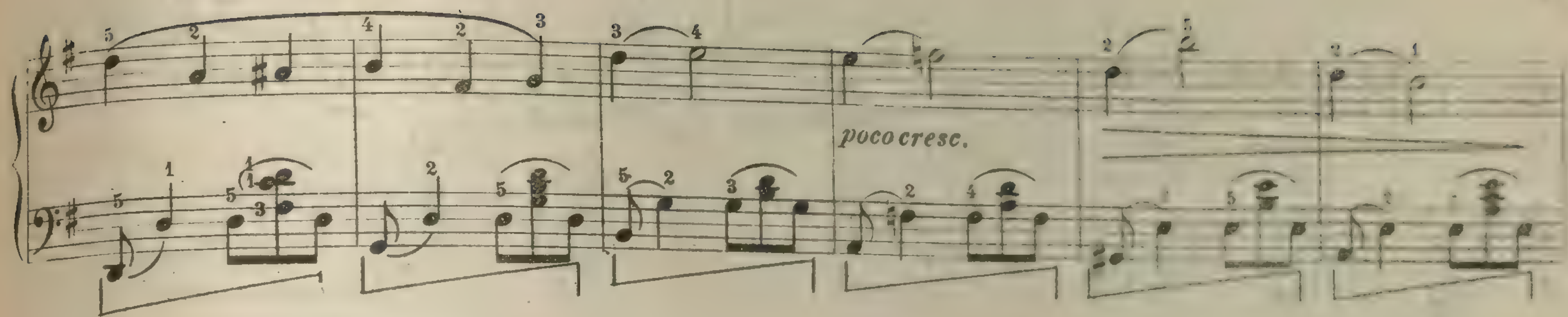
pp

p

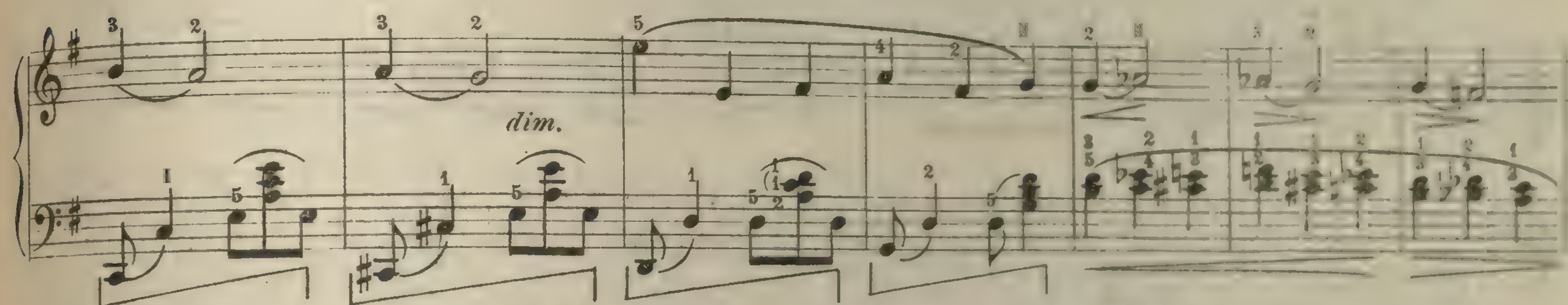
poco cresc.

dim.

The musical score is written for piano and consists of six systems of staves. The first system begins with a forte (*f*) dynamic and a 'brillante' (brilliant) instruction. The second system transitions to a piano (*p*) dynamic and a 'dolce' (sweet) instruction. The third system continues with the piano dynamic and includes a pianissimo (*pp*) section. The fourth system features complex fingering and a crescendo. The fifth system begins with a piano (*p*) dynamic and includes a 'poco cresc.' (slightly crescendo) instruction. The sixth system concludes with a 'dim.' (diminuendo) instruction. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings, along with detailed fingering numbers (1-5) for the fingers.



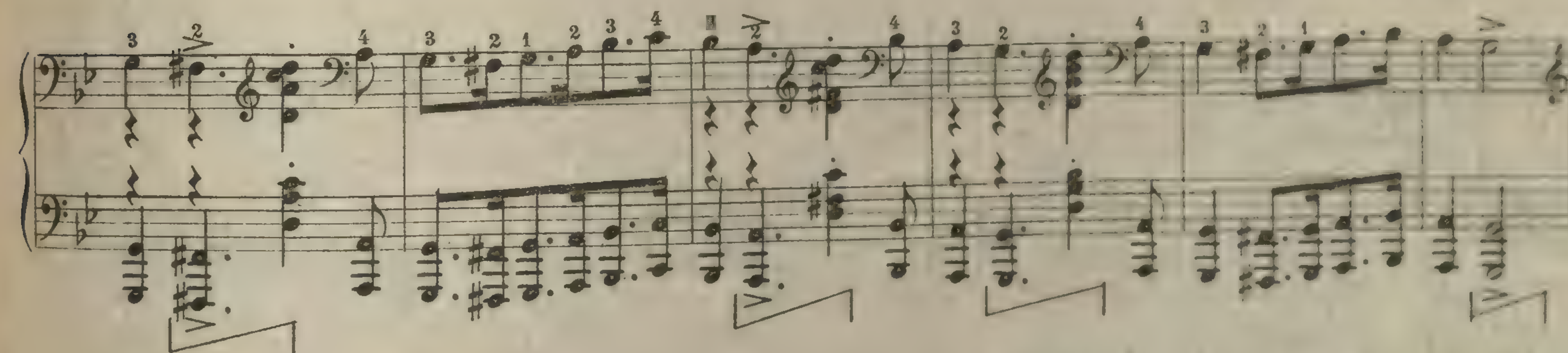
First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 5, 2, 4, 2, 3, 3, 4, 2, 5, 2, 1. Bass staff contains a supporting line with fingerings 1, 5, 3, 2, 5, 2, 3, 2, 4, 5, 3. The instruction *poco cresc.* is written above the bass staff.



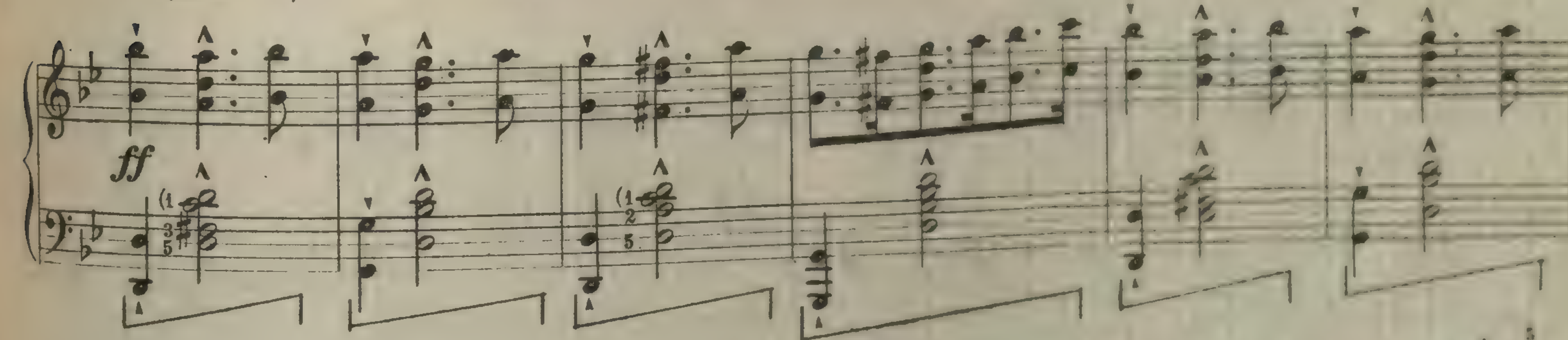
Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 3, 2, 3, 2, 5, 4, 2, 2, 5. Bass staff contains a supporting line with fingerings 1, 5, 1, 5, 2, 2. The instruction *dim.* is written above the bass staff.



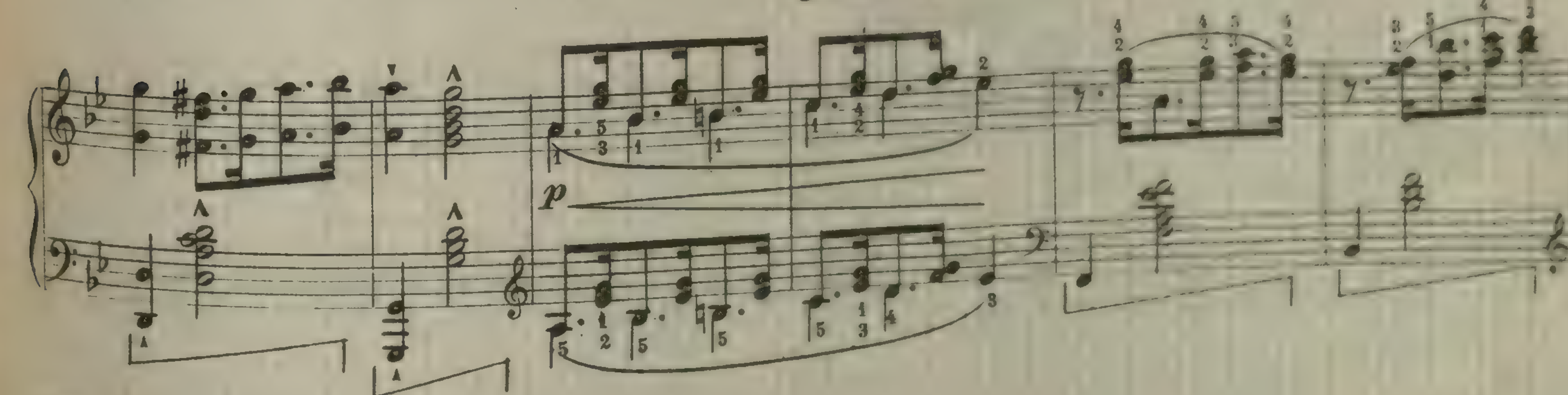
Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff contains a supporting line with fingerings 2, 3, 1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1. The instruction *pesante.* is written above the bass staff, and *riten.* is written below the bass staff. The instruction *a tempo.* is written above the treble staff.



Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 3, 2, 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff contains a supporting line with fingerings 2, 3, 1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1.



Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff contains a supporting line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1. The instruction *ff* is written above the bass staff.



Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff contains a supporting line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1. The instruction *p* is written above the bass staff.

4

The musical score consists of six systems of staves. The first system begins with a treble clef and a key signature of two flats. It features a series of chords and arpeggios with fingerings such as 4, 2, 5, 1, 5, 2, 3, 1, 5, 2, 4, 1. A *pp* marking is present. The second system continues with similar textures, including a *poco cresc.* marking. The third system features a large arpeggiated chord in the treble with a *pp* marking, followed by a *p* marking. The fourth system includes a *sotto voce.* marking. The fifth system has a *pp* marking and a *riten.* marking. The sixth system concludes with a *tempo.* marking, a *f* marking, and a *ff* marking. The notation includes various musical symbols such as notes, rests, beams, and slurs, along with detailed fingerings for each note.

There Little Girl, Don't Cry.

Words by JAMES WHITCOMB RILEY.

Music by HENRY B. VINCENT

Allegretto. (*rapidly and delicately.*)

Voice

There, lit - tle girl don't cry, ——— They have brok-en your dollie I know, And your

chi - na blue, and your play - house too, are things of the long a - go. But

child - ish troubles will soon pass by, There lit - tle girl don't cry.

p There, lit-tle girl, don't

p *presto.* *a tempo.*

cry, They have ta-ken your slate I know, And the glad wild ways, of your

cresc.

rit. *a tempo.* *mf* schoolgirl days, are things of the long a - go. But life and love will soon come by,

rit. *a tempo.* There, lit-tle girl don't cry, don't cry. There, lit-tle girl don't cry.

pp

The piano introduction for the first system consists of two staves. The right hand plays a series of eighth notes, while the left hand plays a bass line with some chords. The tempo is marked *presto.*

The first line of the song features a vocal melody and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes the lyrics "There, lit - tle girl, don't cry, — They have brok-en your heart I know, and the". The piano accompaniment includes a section marked *f con passione.*

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "rain - bow gleams of your youth-ful dreams, are things of the long a - go. But". The piano accompaniment includes a section marked *rit.*

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line includes the lyrics "Heav'n! holds all — for which you sigh, — There lit - tle girl don't cry." The piano accompaniment includes a section marked *pp* and a final cadence.

SALTARELLA.

R. GOERDELER, Op. 472

Allegro.

The musical score is written for piano and treble clef. It begins with the tempo marking "Allegro." and the dynamic marking "p". The score is in 6/8 time and key of B-flat major. The first system includes fingerings 1, 2, 3, 4 in the treble and 5, 3, 2, 1 in the bass. The second system includes fingerings 5, 2, 1 in the treble and 5, 3, 1 in the bass. The third system includes fingerings 1, 2, 3, 4 in the treble and 5, 3, 2, 1 in the bass. The fourth system includes fingerings 5, 4, 3, 2, 1 in the treble and 5, 4, 3, 2, 1 in the bass. The fifth system includes fingerings 5, 4, 3, 2, 1 in the treble and 5, 4, 3, 2, 1 in the bass. The score includes various musical notations such as notes, rests, slurs, and fingerings.

4 3 5 1 5 4 5 3 5 4 3 1 9

First system of musical notation, measures 1-4. Treble and bass staves with chords and fingerings. Dynamics include *p*.

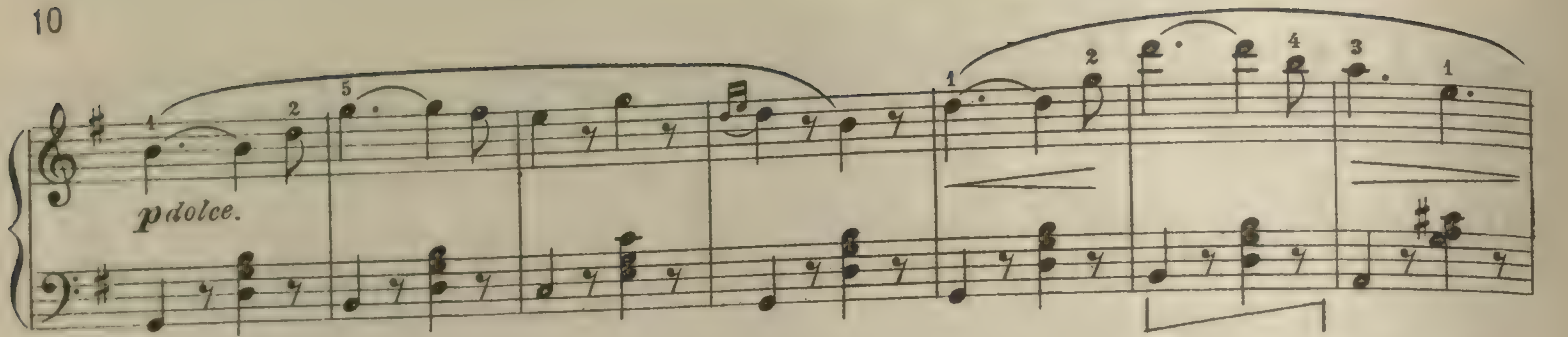
Second system of musical notation, measures 5-8. Treble and bass staves with chords and fingerings. Dynamics include *sfz* and *p*.

Third system of musical notation, measures 9-12. Treble and bass staves with chords and fingerings. Dynamics include *p*.

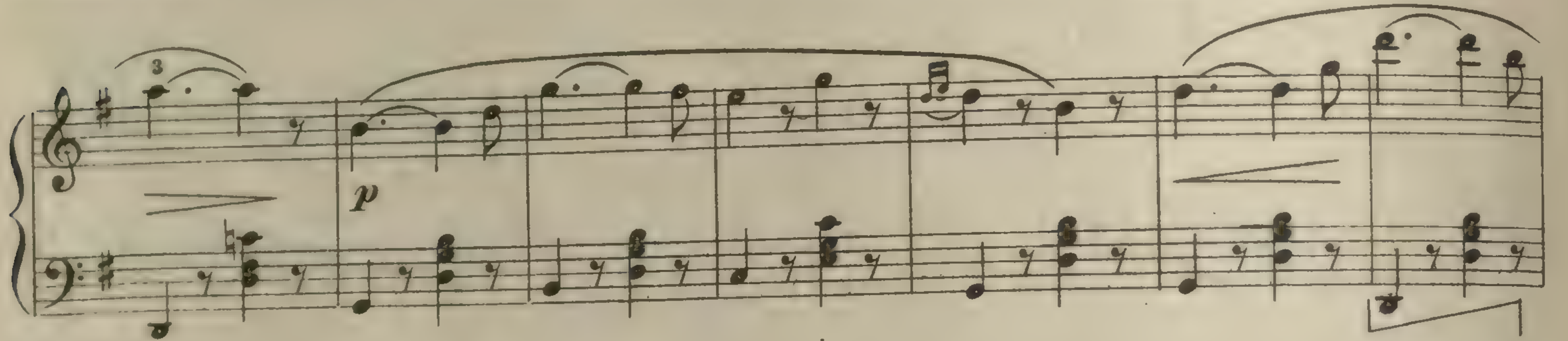
Fourth system of musical notation, measures 13-16. Treble and bass staves with chords and fingerings. Dynamics include *sfz* and *p*.

Fifth system of musical notation, measures 17-20. Treble and bass staves with chords and fingerings.

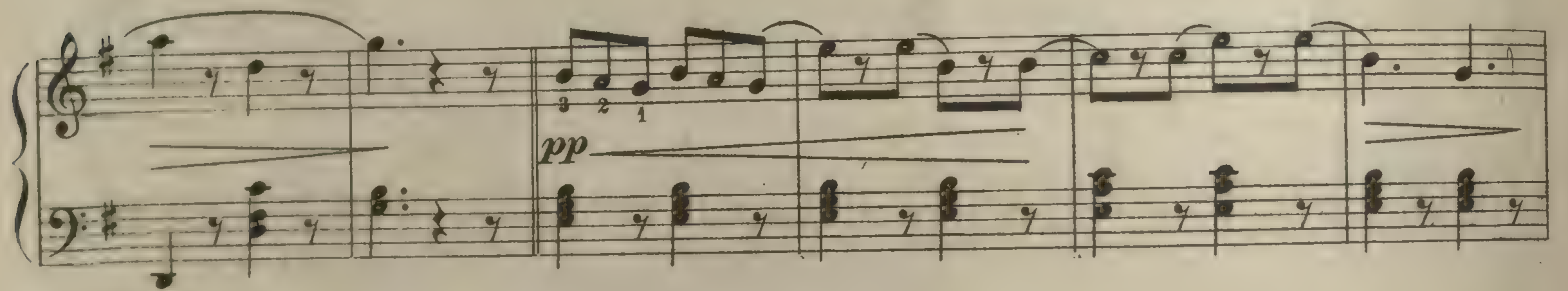
Sixth system of musical notation, measures 21-24. Treble and bass staves with chords and fingerings. Dynamics include *p*.



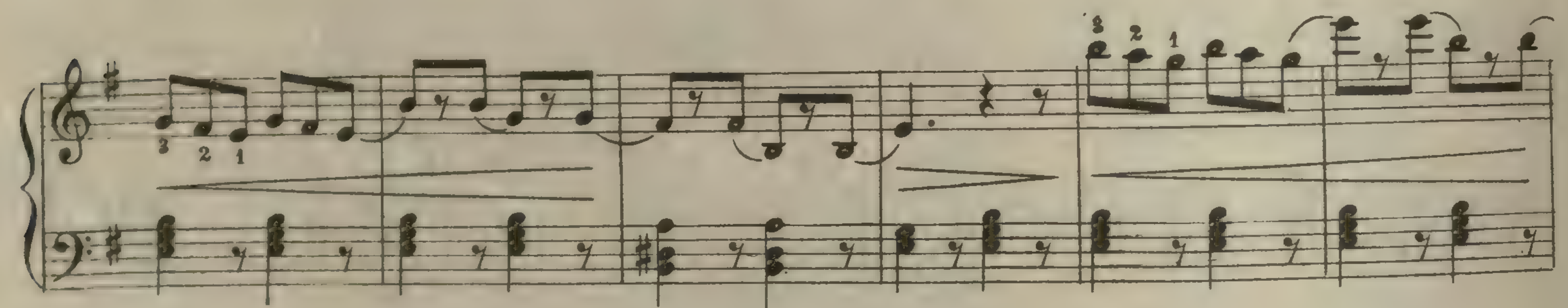
First system of musical notation. Treble clef, key signature of one sharp (F#). The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next four notes: C5, D5, E5, and F#5. The bass line consists of a series of chords, primarily triads, moving in a descending sequence. The dynamic marking *p dolce.* is present.



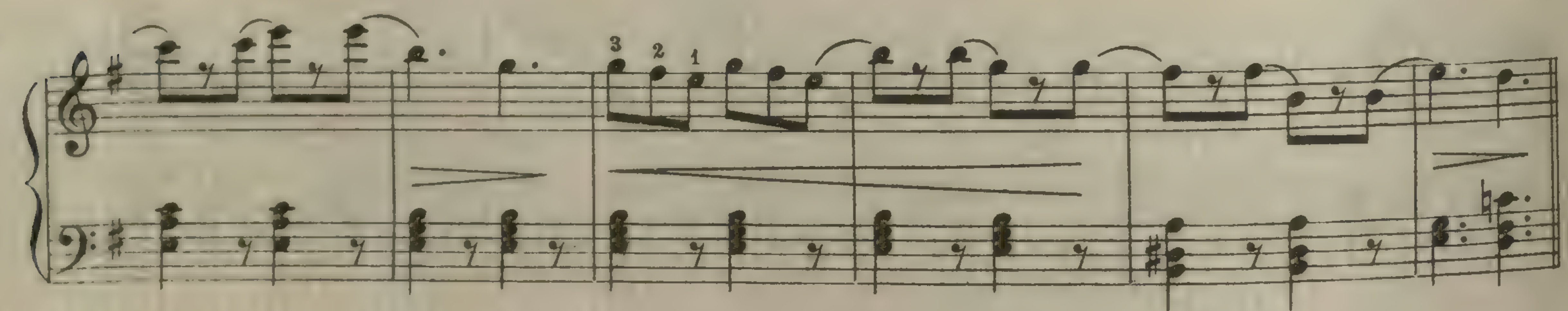
Second system of musical notation. The melody continues with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next four notes: C5, D5, E5, and F#5. The bass line continues with chords. The dynamic marking *p* is present.



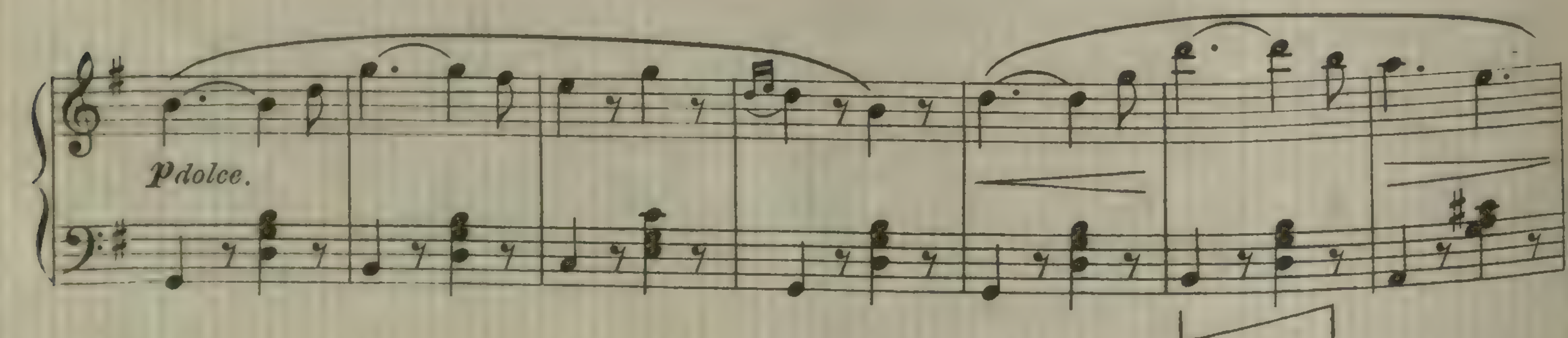
Third system of musical notation. The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next four notes: C5, D5, E5, and F#5. The bass line continues with chords. The dynamic marking *pp* is present.



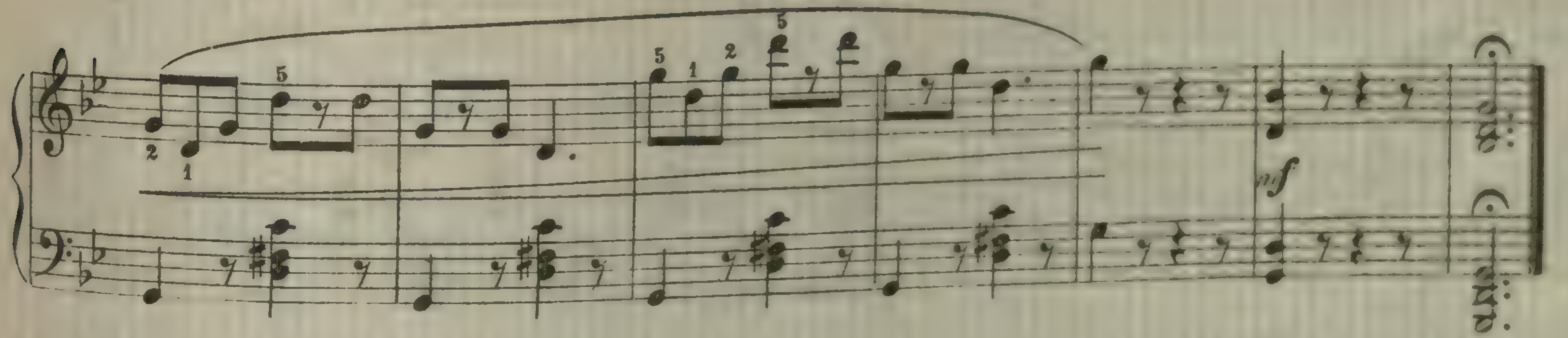
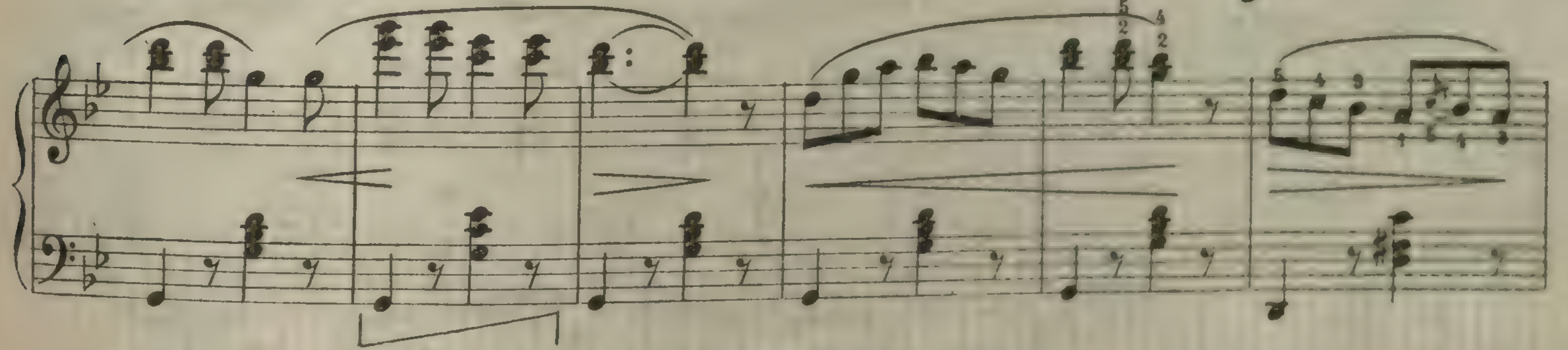
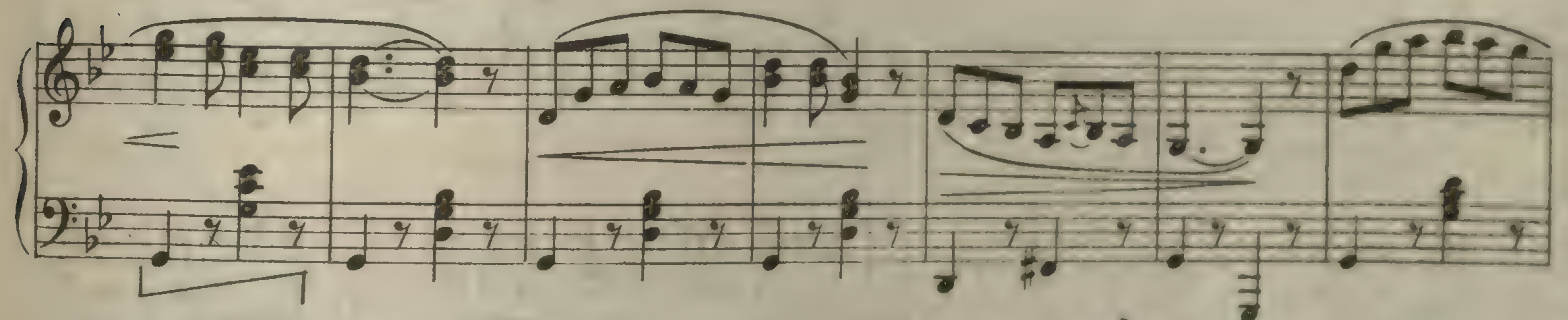
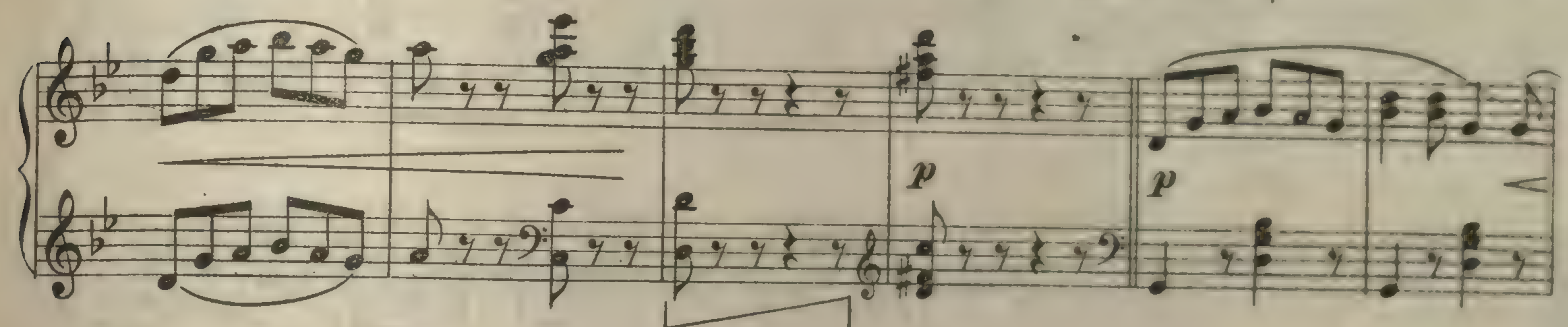
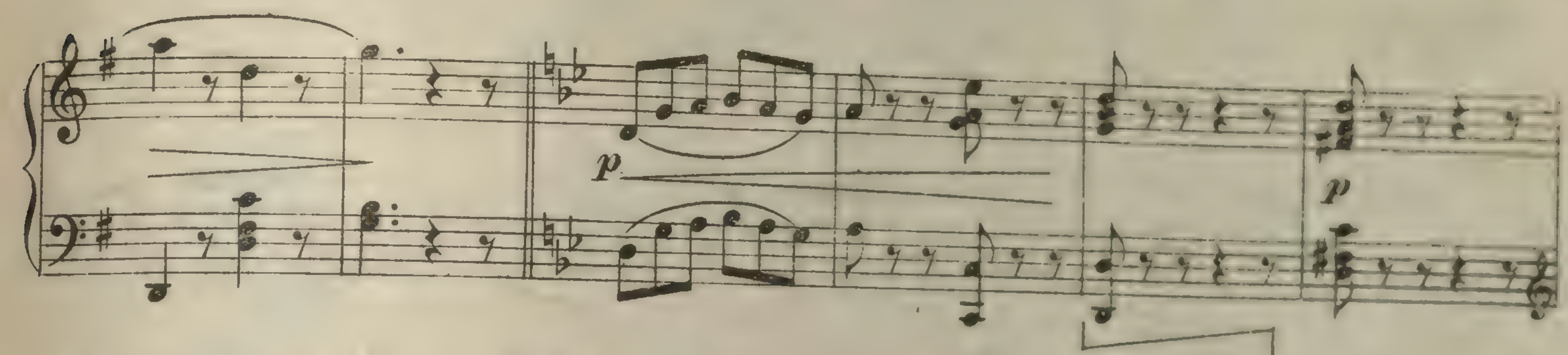
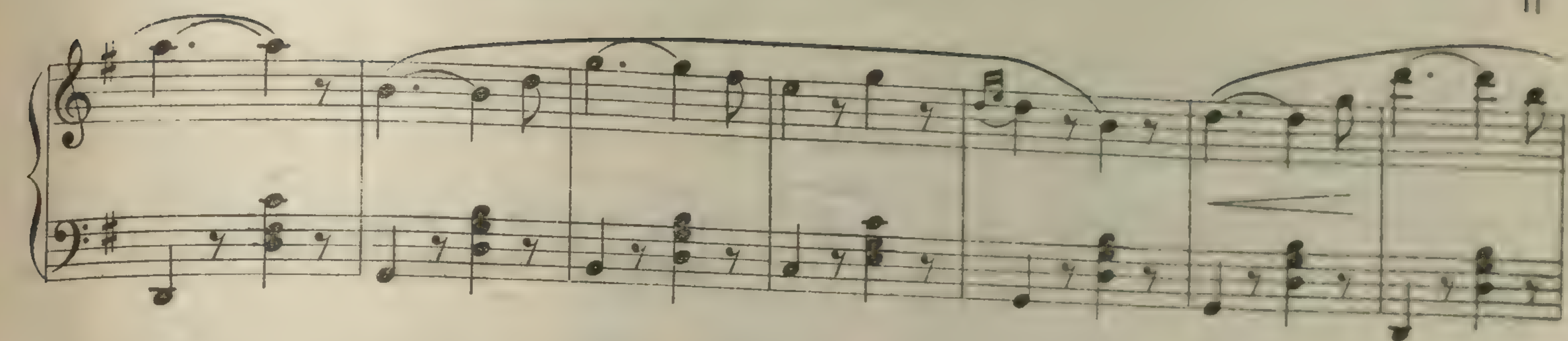
Fourth system of musical notation. The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next four notes: C5, D5, E5, and F#5. The bass line continues with chords. The dynamic marking *pp* is present.



Fifth system of musical notation. The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next four notes: C5, D5, E5, and F#5. The bass line continues with chords. The dynamic marking *pp* is present.



Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next four notes: C5, D5, E5, and F#5. The bass line consists of a series of chords, primarily triads, moving in a descending sequence. The dynamic marking *p dolce.* is present.



NORWEGIAN DANCE.

EDVARD GRIEG, Op. 35, N^o 2.

Edited by Edgar L. Justis.

Allegretto tranquillo e grazioso. $\text{♩} = 76$

C dolce. *D* *poco rit.* *p sempre. a tempo.* *a tempo.* *pp* *poco rit.* *una corda.* *tre corda.* *Two Peds.* *E* *poco rit. e morendo.* *pp* *attacca. FINE.*

A The notes in the left hand should be played with a staccato touch but pedaled as marked: this insures a light and graceful movement. The rise and fall of the harmony in these left hand chords should be given due prominence.

B Elastic thumbs will get better results by using the upper finger-
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C Small hands, use the upper fingering, leaving the half notes as soon as struck.

D Leave out the lower note of the chord.

E Small notes ad libitum.

Allegro. ♩ = 112

13

f *strepitoso.*

f

ppoco lento.

f *a tempo.*

f *stretto.*

sf *ppoco lento.*

ff *a tempo.*

D. C.

Properly contrast the boisterous masculine and the more subdued feminine characteristics. Players should get the four-hand arrangement of this beautiful dance, issued by the same publish-

er, to properly understand this movement. Players of sufficient virtuosity should use the *ossias*, which demand a quickly sliding thumb.

Peaceful Evening.

C. GURLITT, Op. 216, No. 5

Allegretto.

p cantabile

cresc.

f

decresc.

dim.

p

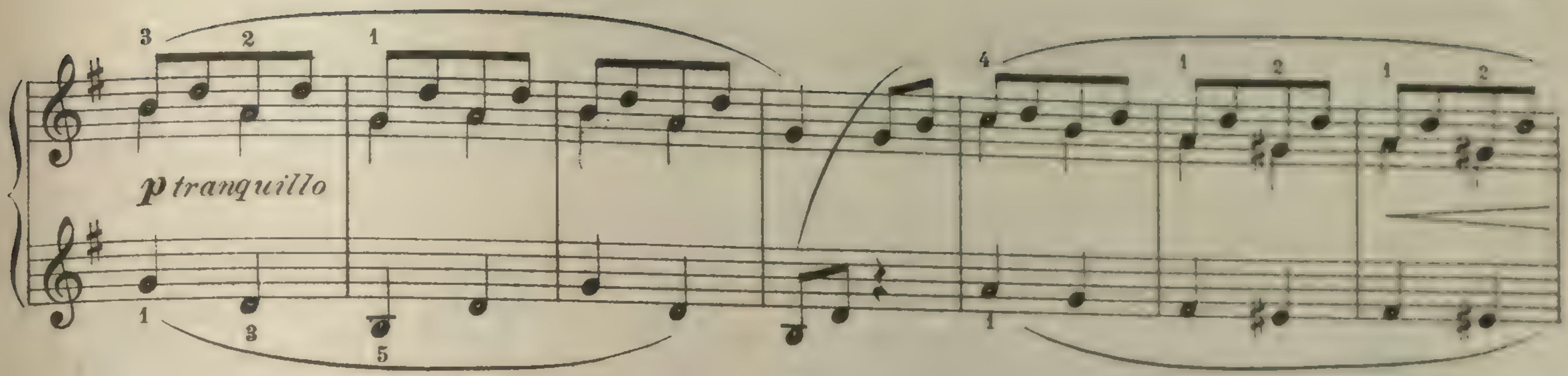
cresc.

f

decresc.

Fine.


dim.



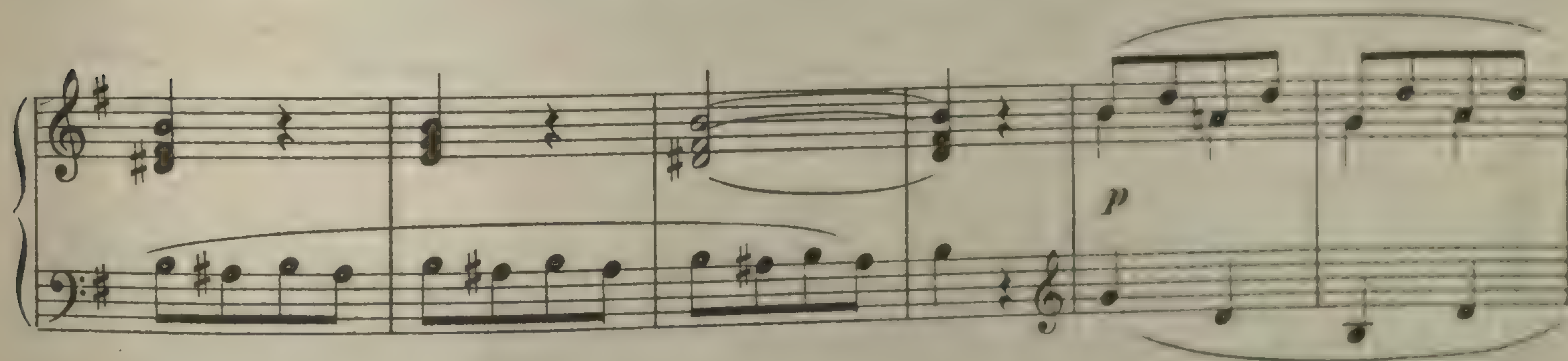
First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 3, 2, 1, 4, 1, 2, 1, 2. Bass staff has a supporting line with fingerings 1, 3, 5. The tempo/mood is marked *p tranquillo*.



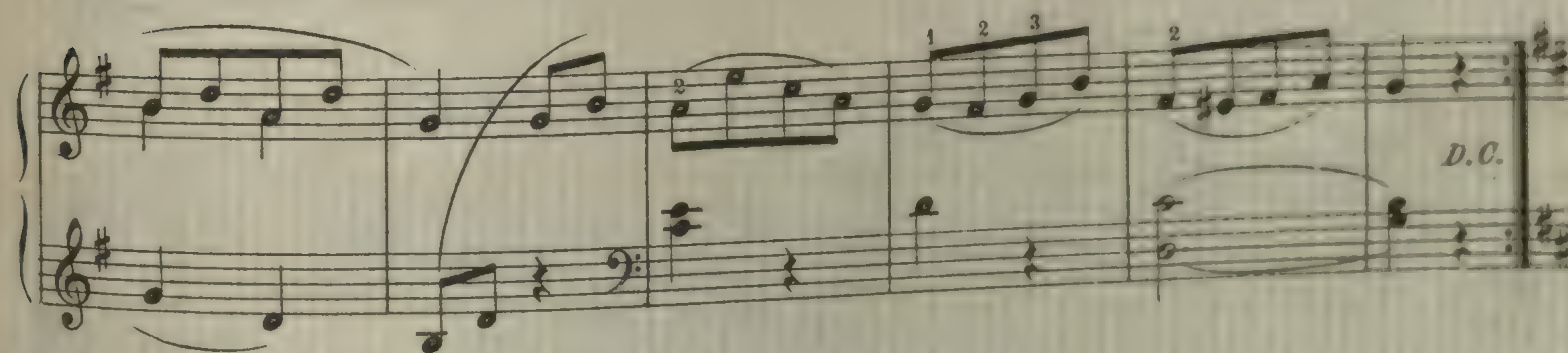
Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 3, 1. Bass staff has a supporting line with fingerings 1, 3. The dynamics are marked *mf*.



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 2, 5, 2, 1, 5, 3, 1. Bass staff has a supporting line with fingerings 1, 5, 3, 1, 2. The dynamics are marked *f*.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 3, 2. Bass staff has a supporting line with fingerings 1, 5, 3, 1. The dynamics are marked *p*.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 3, 2. Bass staff has a supporting line with fingerings 1, 5, 3, 1. The dynamics are marked *p*. The system ends with the instruction *D.C.*

EVENING IN THE VILLAGE.
(ABEND IM DORFE.)

H. ENGELMANN, Op. 210, No. 5.

Andante.

p dolce amoroso legato

mf

p

dim.

p a tempo

morendo

HOW TO INTEREST BEGINNERS.

BY MARGUERITE ROSE.

Love for an undertaking is the first secret to success. Children should be attracted toward, not driven to, study. They should be made to feel their practice is an enjoyment, a most pleasing recreation, not a drudgery.

Music hath charms—yes! but do not conceal them. Bring them out to advantage, show them to your pupils in all their loveliness and beauty. In the first place, greet the student with a kind word, or, at least, a pleasant smile. I once asked a child why she evinced such repugnance to go to her lesson. "Oh!" she replied, "my teacher looks so cross, that from the moment I begin to play my fingers tremble so through very fright that I am sure to strike false notes, and then I get more than a cross look. I thought it would be delightful to take music lessons, but I don't think so any more."

That the lesson be given at an opportune time is another important factor. I have known bright little tots, who were all enthusiasm over their practice, at length become so thoroughly disgusted with music as to obtain their parents' consent to abandon the beautiful art, and thus were cruelly buried forever rare and noble talents. What think you caused such sad results? Because day after day the poor little ones were torn from some favorite sport during the hour set apart for general amusement and compelled to sit at the piano, when through the open window the merry ring of their playmates' voices sounded to them far sweeter and more harmonious than the finest music in the world.

Children of an age too tender to appreciate the true value of things must never be given occasion to regret the lesser while partaking of some greater good.

Once the lesson has commenced endeavor to make it interesting. Think beforehand how best to arrest the attention of the child. Devise new methods to make the work enjoyable. Be on the alert to grasp all you can from the experience of others; golden experience is offered in abundance through the excellent musical journals now within reach of all. Make your pupils think and feel what their fingers are performing. For instance, you are teaching a spring song, "Listen now to the sweet song of the birds,"—play this part more joyfully—"Don't you see a group of happy children tripping off to the woods eager to gather the first May blossoms?"—"Look at the blooming orchards, inhale the rich perfume with which the balmy air is laden." Tell how lovely all nature seems this bright spring morning. By thus appealing to their childish imagination most satisfactory results will be obtained.

A pupil apparently too young to profit by my instructions was brought to me a few weeks ago. I thought I would at least give the lad a fair trial. His mother had scarcely made her exit when the little fellow asked me to kindly play him a piece. "Yes, certainly," I replied, "or rather with my fingers I shall tell you a musical story." He looked at me somewhat incredulously, and said, "I guess you can't do that, 'cause I wouldn't understand you any way." I selected the children's favorite, "Grandma Tells a Shuddering Tale," gave him a few hints, then began to play. After a moment or two I glanced at my hearer to see what effect it produced upon him. He looked half frightened, buried his face in his hands and said, "I'm afraid some ghosts are coming; I don't want to see them." Then without giving him any warning of the change I drifted off into a slumber song. "Now, Frankie, what does Grandma say?" "I guess she's tired talking, or she's going to sleep," he cunningly replied. Enough: I was satisfied that there was music in the boy, and the sooner the talent could be developed the better.

It is well, also, to teach something about the mechanism of the instrument. Tell in a simple manner how sound is transmitted. Open the piano, explain why the treble strings are fine and short, the bass long and heavy, etc. All this creates interest and helps to develop the intelligence of the child.

Above all things avoid routine in your work. It will surely lead to the utter ruin of the musical edifice. It

poisons the very sap of the tree of knowledge, so that destruction is inevitable.

In conclusion I say, be such a teacher that your pupils may always leave your presence in the happy consciousness that they carry with them some precious pearls of knowledge, of which, previously, they were not the possessors.

HOW SHALL WE INTEREST OUR PUPILS?

BY MISS LOUISE W. BISHOP.

This important and ever-present difficulty presents itself again and again to the conscientious teacher. For who has not asked himself this question after the close of a lesson which has seemed to drag, and did not hold the close attention and bring out the best work of the pupil?

Of course, everyone has tried different remedies, so to speak, but after one has gone over the list, how glad he would be to hear of some new way of keeping pupils interested and enthusiastic over their work. Now, I have not been fortunate enough to find anything new, but would like to mention the methods that I have found useful, hoping that they may prove helpful to some who have not yet given serious thought to them all.

First, and, perhaps, one of the hardest tasks of the teacher, is for him to be always full of interest *himself*, and to let the pupil *feel* it. Because you cannot expect a child to show an interest in a lesson if you are indifferent and careless and only trying to hurry through and on to the next one.

Emerson said: "The chief want in life is somebody who shall make us do the best we can." Why can we not apply this to music? It seems to me that it just strikes the keynote of the subject, for surely what our pupils need is a teacher who shall make them "do the best they can." And how can we better achieve this success than by inspiring in them a love of their work from the very beginning?

Now to the pupil. One of the best means that I have found for combining study and pleasure at the same time is the practice of four-hand pieces. For beginners, I have used Kohler's Method, Opus 300, a good deal, and find it very useful, as from the very first you will find exercises arranged for teacher and pupil. Of course, even the simplest of these are prettier than what they are capable of playing alone at the time, so that my little pupils always enjoy playing them with me, and eagerly look forward to the next "duet," and thus learn as quickly as possible the intervening studies. I have also found that this playing of duets is a great help in training them to keep good time.

Then some of my pupils always ask me to play for them after the lesson, and though it takes a little extra time, I never like to refuse them, but almost always play something, if only part of a piece, and tell them what it is, and, perhaps, something about the composer. In this way I try to leave in their minds a pleasant impression of the lesson, and at the same time teach them to become familiar with different composers.

With older and more advanced pupils there are many ways to excite the interest of anyone who has any taste at all for music, as for instance, by relating little anecdotes from the life of the composer they are studying, comparing different pieces and studies, and talking over with them anything that they may have recently heard or read of which bears on the subject in question.

Then, by all means, let us have little musicales as often as we can. For this not only helps the pupils by giving them confidence in playing before people, but their ideas will be broadened by hearing the work of the others, and often they will be spurred on to better work by the desire to equal some of the others, and, perhaps, learn some piece that has taken their fancy when played by one of their friends. All this tends to encourage them to earnest study.

Experience shows us, however, that judgment and tact are two very important characteristics in this profession, and we soon find that a teacher cannot always follow

any set rules of teaching, but must be guided by the disposition of the pupil, or by different circumstances which may exist. Thus we must in great measure learn to rely on our own judgment, and if we truly do our best, I doubt not that in most cases, at least, we will be rewarded by seeing the progress of those whom we are endeavoring to instruct in this noble art.

THE MUSICAL THIEF.

BY MARY H. ALDERSON.

DOUBTLESS the readers of *The Etude* have all heard of the reverend gentleman of color, who arose in his pulpit one Sabbath morning and addressed his congregation in the following manner: "Brethren, I've gwine to preach to de bad niggas dis mawnin', so de good niggas am dismissed." Instantly, every darkey hastened out of the church, and the preacher was left without an audience.

Lest *The Etude* reader should simply glance at the subject of this article, and following the example of the self-respecting negroes, leave me without an audience, I hasten to assure you that these few remarks are intended for the good music teacher as well as for the thief himself.

Where the musical thief originated is beyond my comprehension; I think that like "Topsy" he must have "jest growed," for nothing in nature wishes to be held responsible for him.

To all appearances the musical thief is a perfectly respectable person. There is nothing in his dress or manner to suggest thievishness. Therefore the public are all the more easily deceived by him.

He comes into a town where some earnest, hardworking teacher has built up a good music class, and at once begins to steal his pupils.

His methods are many and diverse. Sometimes he calls upon the parents of the pupils whom he intends to steal and makes inquiries concerning the progress of the pupil. When assured that Jennie is doing good work with the present teacher, and that the parents are perfectly satisfied, he will remark, "Yes, I know that Miss K. is a good primary teacher, but I understand that she is not advanced, and your child now needs an advanced teacher." He will then openly solicit the pupil for himself.

A few weeks since he called at the home of a pupil who was studying with an excellent teacher, and after talking for some time about musical matters, inquired, "What studies do you use?" In reply he was handed *Concone Studies*, whereupon, he scornfully elevated his nose, threw the book contemptuously upon the table, and remarked, "Hayseed."

Sometimes he will ask to hear the pupil play, and then proceed to criticise until the young player has lost all confidence in herself and her teacher. Only last month he invited a pupil of a well-known teacher to play for him, at the same time giving her a look which seemed to say, "Play well if you dare." When she finished, he criticised her manner of playing octaves. The pupil protested that her octaves were played according to the ideas given in Dr. Mason's "Touch and Technique." "What!" demanded the thief, "does your teacher believe in Dr. Mason?" He also gave her to understand that he had not a very favorable opinion of Paderewski. He then offered certain inducements to have her come and be put on the right track by himself.

Having succeeded in stealing the pupil, he never fails, at every lesson, to deplore the fact that she has been so poorly taught, and to insist that the reason why she does not progress more rapidly under his instruction is not from any fault of his own, but because she did not begin her studies with him. He steals the pupil, the reputation, and the "thunder" of the honest teacher.

There seems to be no protection from him. All that we can do is to earnestly hope and pray that he will "fold his tent like the Arab" and silently steal away to parts unknown.

EDITORIAL NOTES.

Just wherein is one teacher better than another? Suppose each have the same experience, equal training and advantages, and are alike in native teaching ability. The pupils of one play like artists, those of the other never rise above the ordinary. Why this difference in results? We can go farther in the similarity of the teachers, and say that each expends the same amount of energy, and that each are alike interested in the welfare of their pupils, and equally anxious that their pupils shall play well. After about thirty years' experience, and nearly all of them directed to the answer of this question, the writer thinks it is all in the one word, "Ideals." That teacher who has formulated his ideas into a clear form, so that he can present any one of them to a pupil "point foremost," and hold the pupil's attention and interest until that point is his very own in a polished form, and furthermore, that point being one that gets at the very core of the "enlightening fact," will turn out artist like pupils, provided, and here is the real point in question, his ideals are sufficiently artistic, near enough to what artistic playing really is, to give his pupils a clear insight to what actually makes the artist. And lastly, as the pupil lacks the higher skill of fingers and trained taste, the teacher must present a super-perfect ideal, for the pupil cannot come quite up to the ideal placed before his mental vision.

* * * *

The school child, in learning to write, can throw into it his whole powers of well doing, but they will only result in making ungainly crooks and slants, even if he puts his whole soul into it, as much as does the expert engraver of bank notes, yet the results show differently. One makes evident the want of experience, manual skill, and brain training, while the other shows perfection in all of these. Between the two there are many years of exactly that soul-absorbing intensity in application of every mental and manual power, until after many years the child is in turn an expert bank-note engraver, and it only came through years of doing the very best work at each stroke of pencil and graver that he could possibly do. High attainment never comes through half endeavor. Holding one's self up to the very highest point of perfection of which he is at all capable is the only road to ultimate perfection. Now let us apply this to our two teachers and their pupils. The successful one succeeds in holding his pupils up to the best that there is in them during each moment of their practice. He does not demand six to ten hours a day of practice, is perhaps satisfied with two; but each minute of these two hours must be nothing short of the best work that his pupil can do, for he has made his pupils believe that every finger movement short of that is a weak link in the chain; that artistic playing is founded on habit, that habit comes from doing things exactly alike; that there are untold thousands of imperfect ways of doing a thing, but only one perfect way, and that the perfect way is always the same. Therefore they prefer to do it perfect, that the giant power of habit may soon be their slave, and never be their master.

* * * *

Whatever is right is from the Throne Above, whatever is wrong is of the Pit of Despair. Art approaches the Divine nearer than anything else on earth that we do for ourselves. Why not make the quality of our practice, and our work as teachers, too, a matter of conscience! Can we do otherwise and have a conscience free of offence? Do we teachers realize that at every lesson we are planting seeds of habit which go to form character which is eternal? We are not dabbling in worthless clay, we are moulding immortal souls, and no one, except it be the mother, has more power over them than has the music teacher. In applying this severe doctrine of what real teaching is to our daily work, we will consider that the pupil is held up to perfect ideals, is taught to do his best from conscience and duty as well as for the sooner gaining of his high standard of playing, and that in this kind of work he will gain, as a fixed part of his character, the habit of letting nothing short of his best pass. That such endeavor will tincture every phase of his character, as well as make sure his success

as a musician and man, is indisputable. The world is full of mediocres in every walk of life. Suppose that we teachers set out to improve things in our line of effort the coming year, taking nothing short of the best that there is in every pupil that comes under our influence.

* * * *

But no one can give what he does not possess. It is related that a traveler asked a passer-by where he could get a good square meal for 25 cents, and there was pointed out a good cheap restaurant. Then came the question: Could you tell me where I can get the 25 cents? As to the more perfect ideals, we are to do the best that there is in us, not using the commonplace, but the best ideals we can formulate. These ideals can be improved by demanding the finest finish of the pieces played, in these working out our ideas of expression and settling upon what effects are best to produce. Then we can take every opportunity to hear fine playing, and during the recitals have the music in hand and follow the expression, marking it with a pencil in your copy. Have your ideas and ideals well in mind and be listening to hear them confirmed by the artist, and to get new light on expression, touch, and the ways of producing effects. We only grow by constantly using the strength that we already possess, and this is doubly true in the case in hand. But the foremost help of all is, pupils can work more easily and surely up to a fine and finished ideal than they can on one which is below the best, for the reason that right is always right, while wrong is multitudinous, right being single so that habit comes in as the greatest helper.

It is easy to overlook the practical value of well edited editions of music. It is a lamentable fact that there are few editions, even of the classics, but have many phrase and other notation marks which are clearly misleading. So true is this, that there are few pianists or teachers who rely upon the details of notation. In this connection we will say that everything issued by this house can be fully relied upon for accuracy of detail in its editing. Every phrase passes under the most careful scrutiny of experts, so that its complete notation shall lend needed help at every point, and never mislead the player. That there may be two opinions on many passages is true, but we follow the practice of the best and most noted pianists and musicians in all points under dispute. When you are playing from a Presser Edition, you can fully rely upon getting the best. Send for our catalogues and prices to the profession. We make it a specialty to deal direct with the teacher, giving our many years' experience as a teacher and dealer to this branch of the trade.

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People think in the line of their reading. In our recent vacation we met a young lady who reads all the horribles of the daily papers, and one could not talk a moment with her but the color of her reading showed itself in her thoughts as expressed in conversation. Get your pupils to read musical literature, good books on music, such as, "European Reminiscences, Musical and Otherwise," by Louis C. Elson. Send for our catalogue of musical works, and get your pupils to read *The Etude*, and they will think music, talk music, and live music, for "as a man thinketh in his heart, so is he."

NEW PUBLICATIONS.

IPHIGENIA—BARONESS OF STYNE. A story of the "Divine Impatience," or the Religion and Romance of a Pianist's Life. By FREDERIC HORACE CLARK. (No Price.) (Private edition of five hundred copies printed in May, 1896, for the Pure Music Society. Entered Stationer's Hall, London. Copyright for all nations. All rights reserved.)

There is much to interest the thoughtful student of music in this so called romance, which we are informed is essentially an autobiography of the late Madam Steiner Clark, the brilliant pianist and teacher so well known to Boston musical circles a few years ago.

While Baroness Styne's theories savor somewhat of extreme transcendentalism, they are pregnant with "eternal verities" that are rapidly becoming more apparent to the earnest seeker after truth in the realm of pianism.

The corner-stone of Baroness Styne's musical thought-structure, reared upon the foundation of a wide and varied experience of "methods," is the doctrine of "Free Unity." And a right royal doctrine it is, aiming as it does to establish in a symmetrical ratio the necessary independence of different members used in pianistic work with their inevitable interdependence. Nor, as she shows, is this interdependence limited to the physical members—as the arm, hand, fingers, even the torso,—but a harmonious co-ordination and co-operation of mind, heart, and soul with the physical members is indispensable to the highest order of musical art-production.

The evolving of these truths through her own experiences and those of her husband is interestingly related.

The record of a life so filled with noble purpose, so controlled by lofty aspirations, so heroic in its devotion to art, and yet so truly the ideal life of a woman in its self renunciation, its ambition for the beloved, cannot fail to inspire. It is only to be regretted that the record is not written in a more terse, lucid style, and clothed in simpler language.

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LEGENDS OF THE WAGNER DRAMA: Studies in Mythology and Romance. By JESSIE L. WESTON. Imported by C. SCRIBNER'S SONS, New York. Price \$2.25.

While these legends have a special interest for lovers of Wagnerian opera, they would be fascinating to any class of readers. As the author truly says in her preface, "It is one of Wagner's great merits, one of the inestimable claims upon our gratitude, that in his self-imposed task of creating a national drama he turned back to seek his inspiration from his national literature. By so doing he directed our attention, not merely to works, the true literary value of which had been but imperfectly realized, but to legends in which not Germans alone, but the kindred Anglo-Saxon nations might claim an hereditary right of possession."

This side of Wagner's work has unquestionably been overlooked in the controversy over its musical quality and rank. So, also, has been practically ignored, as Miss Weston affirms, the marvelous dramatic ability of the composer who so skillfully "selected those incidents which would 'tell' most effectively on the stage, recombined them so as to preserve (in some cases restore) the original simplicity of the story, developed the characters, and grasped with unerring instinct hints of his predecessors, superfluous for epic, but big with possibilities for dramatic form; and his skill can never be appreciated without clear knowledge of the material on which he worked." For this "material" in most delightful form we are greatly indebted to Miss Weston.

Her chief purpose, however, in writing these "Studies" is, as she states in substance, to lead others to examine the legends for themselves as they had already been embodied, before Wagner's time, in a rich mediæval literature, by those whose genius had prepared the way for him, and which, as well as his own, enters largely into the life of the Wagner drama.

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THE STANDARD HYMNAL FOR GENERAL USE. Edited by C. C. CONVERSE, LL.D. Price 35 Cents. FUNK & WAGNALLS COMPANY.

This is a good collection of hymns, old and new, in most convenient form and excellent type. It seems well adapted for use by every kind of religious gathering, which is the chief merit claimed for it. The expense and trouble involved in the custom of using one kind of hymn book for church services, another for prayer-meeting, still another for Sunday-School, and perhaps a special one for Christian Endeavor, is certainly not inconsiderable.

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SHAKESPEARE AND MUSIC. By EDWARD W. NAYLOR, M. A., MUS. BAC. THE MACMILLAN CO., 66 Fifth Avenue, New York. Price \$1.25.

A delightful epitome of everything in Shakespeare pertaining to music, including definitions of technical terms, descriptions of musical instruments, chapters on songs and singing, serenades, dances and dancing, and miscellaneous information, with copious illustrations from the music of the sixteenth and seventeenth centuries.

VOICE BUILDING AND TONE PLACING. By H. HOLBROOK CURTIS, PH. B., M.D. D. APPLETON & Co. Price \$2 00.

In this book we find much that might be of use to the student, with a great deal that would be absolutely unintelligible, not only to him, but to the average physician with a knowledge of anatomy vastly more extensive. It is well, however, that Dr. Curtis has recorded his observations and conclusions, reached through a wide experience in dealing with the vocal apparatus and everything connected with it. As an expert who has treated and who has the confidence of the most eminent singers of the world, some of whom have collaborated with him and assisted him in preparing this work, his opinions and deductions should have weight with those who are able to comprehend them and with investigators in his own line.

A NEW CHAPTER OF TOUCH.

BY WILLIAM MASON.

For many years I have been conscious of elements in piano touch which were not explained in any of the works upon piano technics known to me. These elements, moreover, were precisely those which impart character and nobility to the tone, and are the main dependence of the artist in all moments of serious, elevated, and earnest playing. Some of these elements were formulated and embodied in "Touch and Technic," several years ago, under the title of "Arm Touches."

More recently, however, I have been able to arrive at the precise muscular action entering into one of the most important and universally employed of these elements of touch, and it is here explained in print for the first time in the world as far as I have any knowledge.



The muscle whose action in piano playing I am about to describe is called the *triceps*; it is located upon the outer part of the upper arm, a little nearer the elbow than the shoulder. Its action may be traced in the arm by means of the following experiments:—

Begin by placing the left hand upon the upper right arm, in the position shown in the accompanying figure. Then, resting the points of the fingers of the right hand lightly upon a table or keyboard, give a slight push with the fingers followed by a complete relaxation of all the muscles of the hand and arm, the impulse coming from the upper arm. If this is properly done, the contraction of the *triceps* muscle will be distinctly felt under the left hand.

Still retaining the left hand upon the right arm, produce a tone on the key-board by means of a pushing touch of this kind. Observe that the impulse is to be quick, the muscular contraction instantly vanishing, leaving everything elastic and quiet. The contraction of the *triceps* should be felt as before. Repeat this experiment a number of times until the co-operation of the *triceps* muscle can be depended upon, as shown by its

contraction under the fingers of the left hand, which is still retained upon the right arm.

Now, removing the left hand from its place, produce a strong touch in the same manner as before, and, if the sleeves are not too loose, the motion of the *triceps* muscle in contraction will be visible to the eye.

Finally, produce tones in the same way and try and be conscious of the action of the *triceps* muscle through muscular sense alone. After a few experiments its action will be distinctly felt at each impulse. These experiments should be sufficient to enable any one to master the location and use of this muscle.

This element is the one operative in all forms of up-arm touch, and generally in all cantabile passages where the tone is produced without preliminary raising of the fingers; also in all tones produced by a springing motion in direction away from the keys, the finger points having been in actual contact with the keys at the moment of beginning the touch.

It is the neglect of this entire class of touches which renders the technic developed solely by finger-falls so inoperative and unsatisfactory upon the tonal side. It is desirable that this element of touch should be taught very early in the course of instruction—just as soon, in fact, as there is anything to be played requiring melodic expression.

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MALE AND FEMALE TEACHERS.

FREE TRANSLATION BY E. VON ADELUNG.

LET us contemplate on the limits Nature sets to man and woman as to their position in society and their duties of earning their living in it, with reference to music.

We may look at teaching from two points, the material and the personal, the objective and the subjective, inasmuch as we have to deal with the subject of instruction or with the individual.

It may, therefore, be thought advisable that both male and female teachers try to appropriate each other's strong qualities and divest themselves of their own weak ones.

The male teacher, as man, has been equipped by Nature with all that is needed to provide for his own support and maintain it; not so woman, who is more or less dependent on man's assistance.

As to the management of objective teaching the male teacher will be more apt to carry it through successfully, to impart musical knowledge thoroughly and scientifically, but in the treatment of the pupil's character, adapting herself to the pupil's inner nature, the woman teacher may easily become the superior.

Man's intellect is stronger than woman's; woman's feelings, however, are more intense. Man grasps his object more thoroughly and is more skilled in imparting any theoretical part of it; woman reproduces and applies everything easier by communicating more directly with the pupil's feelings.

What we said refers, of course, only to teachers and artists in general. Exceptions, where a female teacher may happen to have greater capacities than a male teacher, will only confirm the rule, as they apply to individuals and not to classes.

Man's intellect is the original creating power; wherever woman created, whether in poetry or in art, man had to pave the way for her.

Man furnished the material, the archetypes and "archepatterns."

The female artist will penetrate into a work of art and conceive all its parts instinctively, provided the work awakens her sympathy. Thus it happens sometimes that she can comprehend and appreciate a new work diverging from the common trodden path better and quicker than man, who is prone to examine and criticize before approving.

These preliminary remarks urge us to the following conclusions in reference to the special and peculiar relations of both sexes to piano teaching.

The female teacher will be especially adapted to con-

duct the first tuition. She will be prominently fit to waken in the boy or girl entrusted to her care the love for music, and to prepare them for the higher grade of instruction. In this she will be likely more successful than the male teacher.

Male teachers frequently lack in sympathy for children; they teach them out of necessity, not out of love. But love for children, this great help mate in instruction of youth, comes natural to the female teacher.

Thus, if we divide the teaching time into three great periods, it is our opinion that the first period should be entrusted to the well educated and well prepared female teacher who, no doubt, will successfully prepare her charge for the ensuing middle period.

Then, however, a male teacher will be better able to grasp the pedagogic reins when an energetic and consequential treatment is required. Only in exceptional cases, as already mentioned, where female teachers evince an uncommon talent for and knowledge of instructing this middle period may also be entrusted to them.

To avoid misunderstanding, we repeat again, that though there are bad and good teachers for any period of instruction among men, just as well as among women, the relative average capacity remains the same.

It may happen that he transgresses the golden middle-road by becoming too harsh, too strict, even pedantic; she too lenient, too overlooking, too easily forgiving; he may thereby suppress the needed freedom of action and of individual judgment, she may prevent the development of self-control and of strength of character.

The capacity of man to instruct is proved by his history from beginning to the present time: for science, which is the foundation of all that is worth teaching, issued from the intellect of man.

But by experience we know that woman also is to a great extent fit to impart knowledge, and that fitness would have become more evident by early assistance; the more as music is the expression of human feelings, and therefore related to her nature. But, unfortunately, music is frequently taught to women for the only object of giving pleasure, and, therefore, in a careless and defective manner; if later on, teaching becomes in some cases an unavoidable necessity, the habit of acting energetically and thoroughly has not been acquired, and her honest efforts do not come up to the mark. Though in both sexes there will also be some totally unfit for teaching, the ratio between them is yet too uneven; let it be the ambition of women both in regard to self-culture and to imparting knowledge, to render that ratio more and more alike.

It is only a short time that male music teachers who know thorough-bass (theory) were in the minority; whoever (say from 1820 to 1840) understood thorough-bass was considered a great man, even in the eyes of many a learned man initiated into the secrets of a few select. Of course that has changed now greatly; one looks now-a-days with pity on those who know nothing of that science, for it has been proved that even the less intellectual may acquire that knowledge with no more difficulty than the mastering of a foreign language. Even poor musicians who would be easily much surpassed by modest woman, both intellectually and practically, have studied thorough-bass, and are skilled in it. This is a happy sign of progress, owing much to the spread of good books on music and the perusal of musical magazines.

And as a great majority of musicians found it useful and necessary during the nineteenth century to devote a good deal of their time to the study of theory, so should female musicians, but especially female teachers, follow the example of female amateurs, and take a thorough course in harmony. One may go through a course from two to four times, study thereafter counterpoint and the art of fugue, even composition (without composing), and thus attain a higher standard as musician.

It will be advisable, however, to select only well-known and well-tried instructors, and not stop studying, as is only too often the case, when the ability of writing a correct sentence in pure style has been reached.

Diligence and attention will soon render such studies more easy and pleasant, and when steadily continued raise you to higher regions of art knowledge.

TO ONE ABOUT TO ENTER THE PROFESSION.

My Dear Hazel.—When I was told a few days ago that you were about to begin your professional life by teaching in N——, which I know to be a town of about two thousand inhabitants, it occurred to me your success would be assured in a much shorter time if you realized how different were the conditions surrounding a music teacher in a small town, from those in cities where you have always lived.

If you will allow me I will give some suggestions and advice in regard to the best way to establish a class that will bring you in a good income in the shortest time possible. In short, I will blaze the trees along the road that years of experience in such towns has taught me to believe leads to success.

If you go as teacher in a small college your manner of proceeding will be different from what you will need to do if you are independent of any institution. If you go to a school your coming will be duly heralded. Arrange to spend the week previous to the opening of school at that place, and in that way get your plans made so you can begin work at once the following week.

But it is the teacher who must rely on her own individual efforts for pupils that I wish to advise. It is to be hoped you have no acquaintances in this town, but have only learned there is an opening for you there. You will be more unrestricted to pursue the course you deem best, and also you will not run the risk of having to overcome the opposition some may have to your friends. Having arrived, be sure your temporary stopping place is the best in the town. If it has been the custom of those who have preceded you to make up their class by a canvass of the town, do not attempt a reform in this respect, for the chances are that you will sit clothed in your professional dignity until board bills run up and your clothing reaches the state that serious doubts will arise in your mind as to the practicability of the aforesaid dignity as an attire.

Make a list of those having pianos or organs. Having your list for reference, call on all, beginning with those who have studied music most; this will help you to secure others.

You will find it the custom of most teachers to charge so much per term; it is much better to charge only for each lesson, and impress it upon the mind of all that they are free to stop at any time, and do not need to feel under any obligation to take a stated number of lessons; let it be understood that should they become dissatisfied in any way the sooner they stop the better for both parties, for, under the circumstances mentioned they will learn nothing and are an injury to your reputation as a teacher.

If asked to play while at the pupils' homes, it is best to give two selections, some bright classic and a popular piece. I place them in the above order because you will find the classics are not as much liked in these small towns as popular music; in fact, generally the terms classic and uninteresting are synonymous. In no place will a brighter, more intelligent class of people be found than in just such towns as this; but the reason classic music is so much disliked is that so little of it is heard performed by really first class pianists; usually it is played by some one whose ambition is several grades beyond their ability and they are not content with anything short of some masterpiece.

Tell the mothers and pupils that you do not expect to give for "pieces" a lot of dull, meaningless selections, but at the same time a taste can be gradually cultivated for the purest and most elevating in music as well as other things. Many parents will not allow a bit of sensational, trashy fiction to be read by their children, but at the same time will sit and complacently listen to equally demoralizing sentiments through the medium of the piano. One of the very first ideas to instil into the pupil's mind is that music is the universal language: that the Frenchman can understand the feeling expressed by the German upon the piano, though not one word of his language is known; that the pupil herself could undoubtedly tell whether a band of Indian musicians meant to express joy or sorrow on the rude instruments they possess.

Frequently it is a good plan to have the pupil stop playing and try to improvise a happy, joyous strain or a sad one. I never criticize about discords at such times; it is the mood that is to be expressed, and I am content if the face lights up and the fingers skip airily over the keys to express happiness, or the slow, clinging touch is used for sadness.

We will suppose your class is made up. Next thing settle yourself in a permanent boarding place, and let it be where you have no pupils, for you will find familiarity tends to lessen the desire to have lessons well prepared, and then also you will more than likely get into the habit of giving assistance at the practicing time, which is well if the pupils do not get to relying on your help and fail to exert themselves as they otherwise would. Therefore it is best to avoid the possibility of such trouble.

With your first lesson will appear one of the greatest obstacles the country music teacher has to combat. I refer to the books and studies to be used; many plans were tried and rejected before I felt I could fold my hands and mentally exclaim, "Eureka."

While some will say, "Use the studies you wish and send the bill to me," more often you will hear, "I do not feel like putting the money in so many studies, as we have an Instructor I wish you to use," and forthwith it is produced and proves to be an heirloom that has been in the family, perhaps, two generations. At any rate it is such an old edition that the young lady whose portrait appears on the front page is decidedly behind the times in the matter of dress, and sits as though she felt the responsibility of her position. The instruction that follows is equally as much out of date as her attire, and you cannot blame pupils for losing interest in methods that were used years ago.

One plan tried to remedy this lack of unsuitable studies was to buy them myself and rent to pupil; this seemed to work, but it was found too often leaves would be missing through carelessness of pupil, then the studies had to be retired and almost their whole cost charged to my loss.

After a thorough trial this plan is a success: A book is bought for a pupil who pays in full for it, with the understanding that if it is in good order when they have finished it you will buy it of them at a slight reduction. I have found most studies will pay for themselves at a reduction of ten cents each time they are sold; you will have no money tied up in them, and pupils are glad to take advantage of this plan.

You will, no doubt, find it necessary to go to the pupil's home, but this feature is not without its redeeming points: you get a rest and begin each lesson with renewed energy. Then, too, you are more sure of no lessons being missed, for you will, of course, have it understood that pupil can only be excused from lessons in case of sickness, and I have found a very slight illness will prevent a pupil from going to the teacher for a lesson.

By going to a pupil's home you can enthrall the mother and cause her to realize the benefit her assistance is in seeing the lesson properly practiced. For instance, if a certain new touch is introduced call her in; even if she does not understand music, explain it and ask her to see that it is used by the pupil.

Ask them to remove the piano to the family sitting-room, where there is always a fire in cold weather, and the pupil can snatch those few minutes at the instrument that we all know do so much good. Too often, when the piano is in the parlor a fire is made and the practice begun immediately with more than likely a shawl thrown around the shoulders to keep warm, and by the time the room is warm the hour has been conscientiously employed. Is it to be wondered the fingers do not gain much strength and agility?

Do not forget the informal musicales to meet and spend an hour together every two weeks, with an occasional public one. Take some live musical journal and keep it in circulation among members of your class all the time.

Be enthusiastic and devoted to your profession, and success will be yours.

Your friend,

A. R.

ANALYSIS OF BACH'S PRELUDE AND FUGUE IN C MAJOR AND C MINOR.

(Prelude $\frac{1}{2}$, Allegro; * Fugue $\frac{1}{2}$, Moderato.)

BY CARL VAN BRUYNK.
(Translated by Waldemar Malmene.)

1. PRELUDE AND FUGUE IN C MAJOR.

WHAT a beautiful prelude of tenderest expression. With all its uniformity of rhythm and figuration, yet the attention is rivetted from the first to the last measure by a highly interesting modulation. Especially charming is the climax from the 24th to 30th measure, and then the gradual decrease in the motion in the last two measures.

The fugue, technically considered, is extremely skillful; but from a purely æsthetic standpoint it is less attractive and rather pedantic. The theme is dry, although its development, showing the greatest contrapuntal skill, flows on uninterruptedly. The use of the *stretto* is throughout noteworthy, as it is never employed in a similar manner in the whole work of the well-tempered clavichord. Within the 27 measures, which is the extent of the fugue, the theme appears in all the parts 24 times. But in this exuberant use of technical virtuosity lies also the æsthetic dearth of the work, for notwithstanding all the applied art the effect of monotony is unavoidable. The working out of the fugue, aiming at a purely logical development of form, will always betray constraint. Yet in its rich and facile application of all artistic devices it excites our admiration, and cannot by any means be called uninteresting. Of a specially beautiful effect is the last *stretto* (24th and 25th measure) upon an organ point, and the *ritardando* in the last two measures with its upward striving into higher tone regions.

2. PRELUDE AND FUGUE IN C MINOR.

(Prelude $\frac{1}{2}$, Allegro vivace; Fugue $\frac{1}{2}$, Allegro moderato.)

The prelude is energetic and lively enough, but yet on the whole its æsthetic worth is of less merit; in the first 20 measures it sounds brilliant, almost like an étude, while there is a sameness in its tones. (One might say it produces a clattering effect.) But of great force are the climaxes from the 21st to 25th measure, and again from the 25th to 28th measure. The latter interrupt the preceding monotony with a new figuration, which then with increased impetuosity (for the *allegro* passes into a *presto*) breaks out like a rattling hailstorm. From here to the end the prelude is distinguished by an always increasing higher poetical interest.

The fugue which now follows may be designated as one of the most beautiful of the whole work, a very ideal production full of brilliancy and splendor, solemnity and dignity, grave and stern, but at the same time of the highest elegance and exempt from restraint. How beautiful is the theme of two measures, in its undulating motion, with its suddenly appearing skip of the sixth from the tonic upon the third beat in the second measure. The whole theme is not completely made use of, as in the preceding fugue, for its development (it appears only eight times in the course of the 31 measures) but only a part of it; and how beautiful, how unrestrained, how artistic does the counter-subject unfold itself, being similarly developed (from the 9th to the 11th, 13th to 15th, and 22d to 25th measures); how rich and yet how closely connected are the modulations of the whole fugue; how beautifully conceived are even the two *mordents* in the 23d measure (of which no use has been made in the other similar places of the whole fugue); how grand is, then, the last appearance of the theme introduced in the bass terminating with the *quasi* interrogative effect of the sixth c which is followed in the next measure by a

$\frac{g}{e}$
flat

change apparently veering to the full close. But once does the master introduce the theme (as in the previous instance, half a measure prorogued [*verschoben*] in the soprano upon the organ point resting on C, and finishing it at last on the major triad. It can truly be said that this fugue throughout is charming, every single tone of which excites our admiration.

* Czerny's indications of tempo are unhesitatingly retained.

CLASS WORK IN MUSICAL CRITICISM.

BY IDA BELLE DISERENS.

I SUBMIT to the attention of teachers the following plan for method of class work with children, which aims to develop their musical judgment by requiring them to critically analyze the playing of their fellow pupils.

Grade your pupils into small classes to meet periodically to play for each other.

At the first meeting direct their attention to one particular quality in piano playing, and request a study of that one quality as exhibited in the playing of each member.

The use of report cards at first is perhaps advisable, but they should soon give way to written notes.

(See examples of report cards. Use figures: from one, poor; to five, excellent.)

8. Describe the particular number allotted to you.
9. If you have played it for friends or relatives, give your listeners' exact comments on the piece—not the playing.

For the critics:—

1. To what extent did the performance agree with your previous idea of the piece?
2. Was it your impression that the performer liked the piece?
3. Were you impressed that thoughtful preparation had been given it?
4. Was the rendering technically correct?
5. Speak of the phrasing.
6. Of the tone shading.
7. Were the touches employed the ones you would have used for similar effects?
8. So far as you have studied your companion's playing, what do you consider to be his special excellence or best development?

on such pupil. Many times, with this class, I have found that outside attractions were, in a great measure, the cause of inattention to music. If attending school, as most pupils of this age do, the parents soon come to the conclusion that they are overworked, and the music lessons are responsible. So these must be given up; whereas a continuous round of pleasures leaves no time for attention to the lesson, neither is the pupil in a condition physically for mental application in any direction. Could the truth be realized and a change effected, many young persons might be saved the loss of physical strength. On the other hand is the pupil of moderate ability, who is ever ready to do the best he can—desirous, rather, of steady than rapid progress; and bringing, as the result of his efforts, a lesson not necessarily of great length, but showing such careful study as to give promise of artistic work in the future; the advancement of such a scholar is almost apparent from lesson to lesson.

In these days, when, we might say, a piano is found in nearly every home, many take up the study of music who evince no special aptitude, often through the wish of parents, their ambition leading them no further than the mere mechanical performance of a few "tunes." In some instances of this kind I have been happily disappointed, especially where the pupil has shown aptness in school work; if he has acquired careful habits of study there, I have generally found the same careful work applied to musical studies, productive of much good.

After the foregoing considerations I am led to conclude that the pupils who afforded me the greatest satisfaction are such as have shown the most careful habits of study and a willingness to trust themselves to my guidance and direction. If "Genius is the infinite capacity for taking pains," does it not include this class of students in any branch, rather than the specially gifted, who fail to use the best means at their command for improvement of the talents they possess? Many parents seem to think their children must show a willingness to practice or they will never make proficiency in the art. I am sure this is a mistaken idea. Most children, were they allowed to follow their own inclinations, would devote very little time to study of any kind—their desire to learn comes with maturer years. This is no argument that they should not attend school, and it is just as true in regard to music. A teacher cannot, alone, be responsible for work outside the lesson-hour; the co-operation of the parent is necessary; and, as this involves much patience and care, the child's progress is many times unsatisfactory, and the course of music study abandoned; the failure to succeed being attributed, if, happily, not to the teacher, to a lack of talent or ability to learn in the child, when more patience and perseverance on the part of the parent would have proved otherwise. How many have cause to regret, in later years, that they were not compelled to apply themselves to the study of music in childhood.

A reflection upon the habits of study as relating to pupils necessarily leads to the same in regard to teaching. Wherein has there been an improvement in the methods of instruction? I readily call to mind the great confidence I had in my first teacher, whose most ambitious selections at a concert were "The Battle of Waterloo" and "Bird Waltz." Of course, the scholar cannot rise above the teacher's standard, and what a gulf between the character of such music and that of later teachers, who are satisfied only with the best works of the greatest masters. Very little was thought then of technical work; whereas, now, in the minds of many, too much attention is given to that department. My experience and observation convince me that its importance can hardly be overestimated; certainly, technique, in its full interpretation, is a necessary adjunct to expression. Experience, combined with a progressive spirit, is of much value in teaching, and a teacher of this class, who, it naturally follows, will make his work of first importance, cannot fail to note marked improvement in his own acquirements and manner of imparting instruction. There is always much to learn, and we receive great compensation for research into modern methods.

One of the most hopeful signs of the times is a requirement of knowledge in general for musicians. Formerly they were not looked upon as equal, in literary attainments, to those in other professions, but at the present time music and literature are inseparable—trash is no more acceptable in one than the other among enlightened classes. Thus the musician's horizon is constantly widening. This condition of things makes it much easier and more satisfactory to the earnest and cultivated teacher. We trust that progress in this direction may continue until even in smaller towns a piano recital of the highest order may afford the greatest enjoyment, not necessitating the appearance of vocal numbers on the programme to make it acceptable to the public.

CRITIQUE OF TOUCH.		CRITIC		DATE		
PERFORMERS.	EXCELLENCE OF					
	CHORDS.	SCALE PASSAGES.	MELODIES.	LEGATO.	STACCATOS.	WRIST CONDITION.
	5	3	4	4	4	5

CRITIC		DATE				
PERFORMERS.	FINGERS.					
	WRIST.	ARM.	CORRECTNESS.	EXPRESSION.	TIME.	

CRITIC		DATE					
PERFORMERS.	RHYTHM.						
	PHRASING.	TONE SHADING.	CONCEPTION.	TOUCH.	TECHNIC.	GRACE.	

Shape the course according to the understanding of the class, and extend the work very gradually.

When pupils can detect general excellence, or lack of it, in the more important qualities of elementary playing, add *interpretation* to their responsibilities.

To this end have played through at each meeting a single opus, previously assigned, the rendering of which shall represent the individual effort of the pupils, who are not to enlist assistance during its preparation.

Sets of little pieces, or études, of contrasting character, are most useful.

To ensure a thoughtful reading of the composition require each pupil to bring, and read aloud, a paper expressing his opinions of the music to be played.

After the recital the criticisms (written during the time allowed between the numbers) are read by the teacher and kindly commented upon, no one but the writer knowing whose critique is being read.

Though no stereotyped plan of criticism should be long encouraged, the trend being toward freedom of impression and individuality of treatment, the work may be facilitated by starting the pupils with a guide of some sort. I suggest, for the essayist:—

1. Opinion of the work as a whole, and reasons for.
2. Which number you think most attractive, and why.
3. Which you think least attractive, and why.
4. Which you think most difficult to play, and why.
5. Which you think least difficult to play, and why.
6. Ever heard any of these pieces played?
7. Does the music remind you of any other?

9. What his poorest development?

At the end of the year have a programme worked up, selected from among the pieces that have been considered most attractive.

A public recital of these, together with a reading of the essays and criticisms pertaining to the pieces, will serve to show friends and relatives what manner of work the class has been doing.

SOME OF THE PUPILS WE MEET WITH.

BY HELEN M JEWEL.

A STEP backward is sometimes of assistance to progress in the opposite direction. The reflections, which first present themselves to my mind, are in regard to pupils who have secured the best results from their work, and, therefore, proved most satisfactory. The first which I shall consider is the brilliant and talented pupil, to whom the acquirement of music comes naturally, and who, for that very reason, is prone to rush ahead, unwilling to stop for the nicer work. An hour with such a scholar is exhausting to the teacher, both mentally and physically. I have often compared it to holding a tight rein over a runaway horse. Only occasionally have I found superior talent combined with the requisite patience to insure satisfactory progress.

Next I recall pupils of almost the opposite class, those who possess talent, but lack ambition, and the lesson hour is exhausting to the teacher from spurring

PUBLISHER'S NOTES.

THE bicycle fad, it is said, is injuring many kinds of trade. Piano dealers and manufacturers are feeling it, and we ask our readers if they find that it is preventing parents from employing a music teacher. We should like an answer from as many teachers as can spend the time to write us, and we want to hear from both sides of the question.

* * * *

THERE is scarcely a mail received at this office which does not furnish us with one or more letters which either have no address, or it is so poorly scrawled that we are unable to decipher it. It is not an infrequent experience with us to be compelled to put such letters and orders aside and wait for a letter of complaint, then compare hand writing, and perhaps post marks, and so, after infinite pains, get the address, and answer the letter, or send the ordered music. Will our correspondents please write names and addresses with great care to get them clearly legible, and also, in writing their address, be sure to put in the State as well as the town?

* * * *

WHY not begin your teaching year with our leading educational publications? Many of our subscribers have not had the courage to attempt new ways of working, but all of our editions are so clearly annotated, the "Mathews' Graded Studies," and the Mason's "Touch and Technic," as well as the other editions of leading educational works, that any attentive reader can study out the right manner of using them. Try them and keep abreast with these rapidly advancing times, and so leave your sluggish competitors behind.

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It has many times occurred to us that an exchange column in THE ETUDE would be of service. Every teacher has accumulated more or less musical merchandise that has been only once used, which would gladly be exchanged for something else; a cantata has been given, a chorus sung, or duplicate copies received which are of no special value to the owner, and here an exchange among teachers would be valuable. We will open such a column, calling it the *Teachers' Exchange Column*. For the months of October and November no charge will be made for insertion. The transaction must be made from teacher to teacher, and not through this office. State the article, number of copies, condition, and what you desire in exchange, or a direct sale if that form is preferred. The letters must not be sent in care of this office, but bear the correct name and address of the teacher. The column would be made particularly valuable for the exchange of concert music, such as six- and eight-hand music. We must have all matter for this column in not later than the 20th of the month.

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Owing to delay in proof-reading, Landon's new piano method, "Foundation Materials," will not be ready for delivery until about the 15th of this month. The special offer for the work at 25c. will remain open until the work is on the market.

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THE Dictionary of Musical Terms, by Dr. H. A. Clarke, will not be ready for delivery this month. It has been decided to greatly increase the scope of the work. This will delay the issuing of the work about a month. The special price in advance will still remain open. There will be two editions published; one the complete, the other the student's pocket edition. Both are included in the special offer, which is 50c. Send in your order before it is too late.

* * * *

WE are at the opening of another season; the teacher may look forward to a very prosperous year. The opening may not be propitious, but after election, in early November, we predict the greatest activity. Music is a greater factor in education than ever. The love of it is spreading fast in every direction. More

of it is heard and played now than ever before. The wise teacher will lay plans for an active year. There is no reason for losing heart and every reason for feeling encouraged. If the times do not appear to the very best at present, there is a better prospect. An extra effort will often be productive of increased business. If you have not the number in class you wish, why not make a strike for more? Now is the time. There is a good article in this issue bearing on this. It is called, "To one about to enter the Profession." It is a letter from a successful teacher to a new-comer, and contains much valuable advice. In these days it is not safe for any one to rely on reputation alone. Some pupils come to you unbidden, others must be sought for.

* * * *

HAVE you selected your dealer for this year? If you have not tried this house it will be to your advantage to do so. You will come to know many new valuable works and thus add materially to your teaching repertory. Our terms are the most liberal; our whole aim is to please our patrons. Our own publications are admirably adapted to teaching purposes. Our stock is one of the largest in the country. It embraces all the standard works published in this country and in Europe. Our On Sale plan is on a greater and more complete scale than any house in the country. We are prepared to supply schools and conservatories as well as private teachers with all kinds of musical merchandise. Send for our catalogues and terms.

* * * *

OUR patrons, in ordering music for the coming season, will do well to bear the following points in mind:—

In sending for a package of On Sale music mention about the number of pupils, the grade of advancement, the kind of studies used—whether classical or popular—and any other information that will assist us in making a proper selection. Write your On Sale order on a separate sheet. Do not forget to give State address; every day we get letters with State omitted. In the first package it is well to order more than one of those things that are used extensively. This will save expressage. The whole can be placed on sale and a settlement will not be required until used or end of teaching year. Remember, on our own publications we can give a better discount than those published by other houses. You can always have your selection changed or added to. Always mention when you desire anything on sale, so it can be charged that way. We open two accounts for all our customers, one on sale and one regular. The former is not closed until the end of the season; the latter monthly, or as agreed upon. We furnish all our customers with postal card order blanks. They are sent with every order received. We also have letter order blanks and addressed envelopes, which we will be pleased to furnish our patrons. At this time our force is enlarged, but is not able to fill on sale orders on day of receipt. So give us plenty of time in which to make selection. We have greatly enlarged our stock during the season and are better than ever able to fill orders promptly.

* * * *

IN preparing for your new term order our Class and Account Book, by Sefton, new and revised edition, which is now ready. Everything for keeping music teachers' accounts, schedule of lessons for each hour and day, bills, receipts, sheet music account with dealers and with pupils, and a number of other features; a valuable book for every teacher; the price is 50 cents.

* * * *

WE also have a pupil's Lesson Book; practical results have been noticed from the use of this book, in systemizing practice particularly; send for sample copy; the price is ten cents each, \$1.00 per dozen.

* * * *

ONE of the most valuable and interesting books that this publishing house has ever issued is Mr. L. C. Elson's "Reminiscences of a Musician's Vacation Abroad." The special advance price has been withdrawn, but still the work, retailing at \$1.50, is very low for a work of

this size. We have been overwhelmed with testimonials. The uses that the book can be put to in the teacher's work are too numerous to mention. We append several of the testimonials received from our patrons:—

Please send me another copy of "Elson's Reminiscences." I find it so charming that I must have a copy to lend to my pupils. I also expect to read copious extracts from it to my club.

H. H. WATSON.

It gives me pleasure to say that "European Reminiscences" is altogether a delightful book. Its abundant information is presented with charming brevity, irresistible wit, and humor.

A. V. BROWN.

These testimonials speak for themselves. If you have not got a copy, the longer you put it off the more you will regret it in the end.

* * * *

WE have the bills and receipts from Sefton's Class Book, which we sell separate, printed on good paper, in packages of 50 for 25 cents.

* * * *

MR. CHAS. W. LANDON's elementary works have been the most successful of any placed on the market in the last ten years; he has certainly made in his new piano-forte method, "Foundation Materials for Beginners," a work the equal of which has never before been known. It is a carefully graded course in the art of piano playing for beginners. Designed to make study easy and interesting, yet rapidly leading to a good touch, thorough musicianship, and to expressive playing. The beginner has never before known such an attractive work. The work will be delivered this month to the large list of advance subscribers. If you have not taken advantage of this offer, 25 cents in advance, there is yet time to do so if attended to now. More than one copy can be ordered. Let us hear from you. Send stamps.

* * * *

THE new publications issued by this house during the summer, and which are being used in making up the selections sent out for the coming season, are, according to the testimony of those who have already received their packages, excellent. There is another point where we have the advantage of those who issue a large catalogue, made up of other wholesale publishers' issues,—ours are carefully selected, new issues, added to all the time, while the other, while it may be fresh in appearance, is the same year in and year out. Teachers have been using them—for the want of something better—over and over again. If you haven't tried our On Sale music, send for our circular. You will be surprised at the advantages. One of our customers brought this idea to my mind during the past month: The extra discount which we give on our publications pays the expressage four times over. The convenience of having the music to select from more than repays you for the trial and change.

* * * *

THIS Journal has, since the first of the year, paid more attention to the offering of premiums to those obtaining subscriptions than ever before. The premiums offered have been valuable and especially suitable for teachers' use. Not only this, we have been more liberal than before, giving the same premium for a less number of subscriptions. The result has been most satisfactory; our subscription list has grown wonderfully. The scholarship premium, by which we give one dollar's worth of tuition in any music school for every \$1.50 sent us for a new subscriber to this journal, and the lady's gold watch, which we give for fifteen subscriptions, have been most popular. If you are at all interested write to us for a complete premium list. You will find on that, we are sure, something that you have been in need of. It also gives instructions how to secure subscribers. We furnish sample copies needed in your work free. Those who have worked for premiums have been, in every case, to the best of our knowledge, successful, and we feel sure that among the people of any town there are some who would be glad to have this Journal on their piano, either teachers or amateurs.

A great many teachers send THE ETUDE to all of their scholars, charging it on their regular music bills. If you do not care to work for musical premiums you will find our cash deductions very liberal.

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PARTIES wishing to act as agents in soliciting subscriptions to this Journal, and canvassing for the sale of any of the works issued by this house,—by this we mean devoting their entire time,—can obtain special rates and commissions by writing to us.

TESTIMONIALS.

I have received "Reminiscences of a Musician's Vacation Abroad." I find it in very pretty, neat form, and I am enjoying the contents hugely. MRS. F. L. SMITH.

"European Reminiscences," for which I sent an order in advance of publication is at hand. It is the best finished book that I have ever seen from your house. Your offers "in advance of publication," are chances that should be seized upon by all readers of your most valuable publication, THE ETUDE.

LULA D. HAY.

I have received "European Reminiscences," and have just finished reading it. It is charmingly written, very witty and interesting, and full of useful information. I am never disappointed in anything THE ETUDE recommends.

MISS C. B. JENNINGS.

I have as yet only looked through "European Reminiscences," but am delighted with the style of the work and am eager to feast on the instructive and highly entertaining reading contained in it.

"Anecdotes of Great Musicians," by W. Francis Gates, is a volume of 315 pages, containing 300 anecdotes and biographical sketches of famous composers and performers. The readers of the *Visitor* are familiar with Mr. Gates' graphic and interesting manner of writing. These anecdotes, gathered from many sources, are neatly revised and arranged and give a good idea of the peculiarities and characteristics of the many musical people of renown who are sketched in these pages. It is a handy book to have on the piano or table, where it may be caught up in a moment or so of leisure, as the sketches are mostly short ones, and each is complete in itself. J. R. MURRAY in *Church's Musical Visitor*.

I received "Musical Mosaics," and am sure I shall enjoy reading it myself, as I had the pleasure, some time since, of giving it to a friend who enjoyed it much.

MISS CAROLINE E. MCCALL.

I saw one of the new ETUDE subscribers and she was quite enthusiastic in her praises of the magazine—felt that she had learned much from the back numbers which I had loaned her. I am sure she will value it more and more.

MISS CAROLINE E. MCCALL.

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ERNST BROCKMANN.

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BELLA DOUGHTY.

I am in receipt of "European Reminiscences," by Louis C. Elson. I find it most delightful and profitable reading, and count it a very desirable addition to a library, whether musical or otherwise.

IOLA M. GILBERT.

I have just looked over C. E. Shimer's preparatory "Touch and Technic," and think it is well named; plain, simple, so much in a nutshell, fitted for the busy teacher and the student.

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I take this opportunity of thanking you for sending me such a magnificent selection of music on sale. I have been busily engaged in investigating the merits of the pieces; nearly all seem good, many are extra. I had no idea that you had issued such an amount of music of the easier grades. If any teacher, like myself, has remained ignorant of the manifold advantages and benefits of your On Sale plan they cannot imagine how much they are losing; this way gives one all the advantages for selection possessed by the city teachers.

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H. E. THOME.

I wish to inform you that I am a new subscriber to THE ETUDE, and, although I have had but few numbers, I am highly pleased with it and already consider it the best musical journal published.

MAME PEARSALL.

I think Dr. Mansfield's book on "Harmony" a wonderful one and can never thank you enough for the special offer you gave to your readers in advance of publication. I now have the above work, "Celebrated Pianists," and Schmitt's great work on "The Pedals of the Piano." They are all great works at wonderfully low prices. Thanking you for past favors and quick service, I am

C. S. CARRINGTON.

I am altogether delighted with your publication, THE ETUDE. As a teacher I have had more or less trouble in knowing just what to select for my pupils. This difficulty has been remedied to a great extent since THE ETUDE was brought to my notice.

ELIZABETH P. TICE.

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MRS. R. F. HERRON.

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MYRTLE L. SESSIONS.

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S. T. BOWLEY.

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W. STANSFIELD.

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MISS L. J. BURBANK.

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MISS VIRGINIA P. TUFTS.

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